

Oculus

an eye on New York Architecture

a publication of the

American Institute of Architects

New York Chapter

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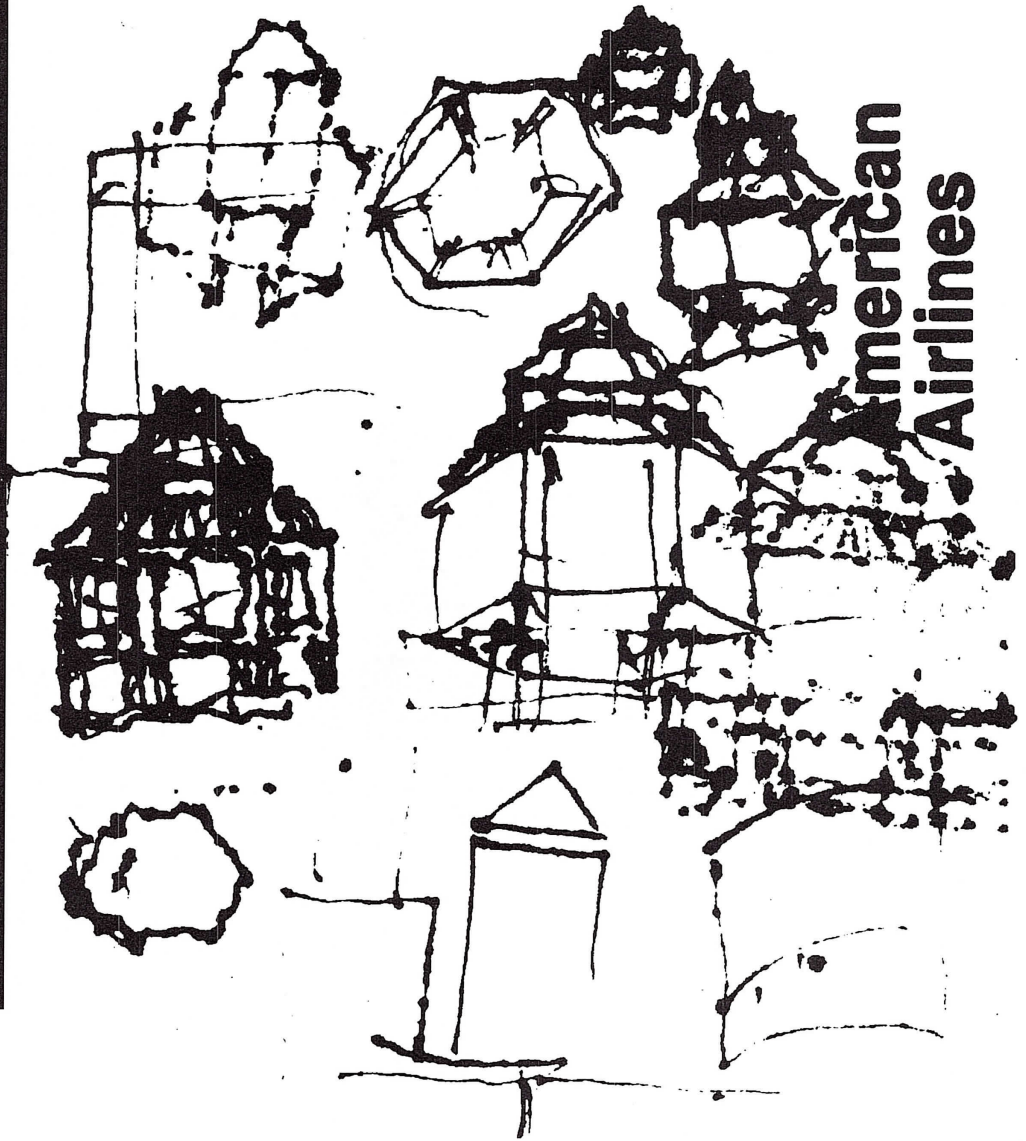
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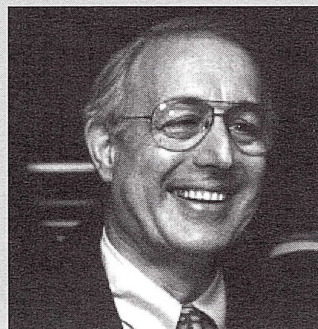
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Correction: Peter Slatin's byline was
omitted from "A Bronx Tale," *Oculus*,
January 1994, p.11.

On the cover:
Sketches by James Ingo Freed for
Holocaust Memorial Museum, from
the Century Association exhibition,
December 7 to January 10



Bartholomew Voorsanger, president,
AIA New York Chapter

Dorothy Alexander

voice in the city has never
been quieter.

In consideration of the above,
I have five goals I would like
to pursue with our limited
resources:

1. Elevate the visibility of
architects and architecture in
the city, and raise the level of
our "public voice."

2. Initiate an aggressive strate-
gy to offer extra value to the
members of the Chapter in all
age groups.

3. Reconnect architects with
the public sector. We must go
beyond matters of contract
negotiation and devise ways in
which we, as architects, can
help the city and the metro-
politan region meet their
needs regarding infrastructure
and public services.

4. Reestablish and strengthen
the ethical base of architec-
ture. We must examine what
has happened to our values
and beliefs about architecture's
contribution to society. We
are not just a clearinghouse for
the profession, whose only
goal is to get the job. We must
represent our weaker mem-
bers, help them augment their
strengths, and instill again in
our profession the higher goals
of architecture's contribution
to society and the man-made
environment.

5. Working in tandem with
the president-elect, Marilyn
Taylor, to inaugurate the
"Decade of Design." The first
year is devoted to "Design and
the Public Sector," and pro-
grams are planned to focus on
this issue throughout the year.

It is time to take back archi-
tecture in New York City.

Bartholomew Voorsanger: Inaugural Address

First I would like to thank
David Castro-Blanco for his
significant contributions to
the Chapter during the one-
and-a-half years of his presi-
dency. During this time,
David initiated the Chapter's
move from the Urban Center
to 200 Lexington Avenue to
the Chapter's economic
advantage; restructured *Oculus*
so that it could be produced
less expensively; supervised the
change in the fiscal year; over-
saw the modifications in the
membership dues; led the
drive in Albany to pass a liabil-
ity law's statute of limitations;
and opened communications
with other chapters. He did all
of this during a recession, and
some of it as a result of the
recession.

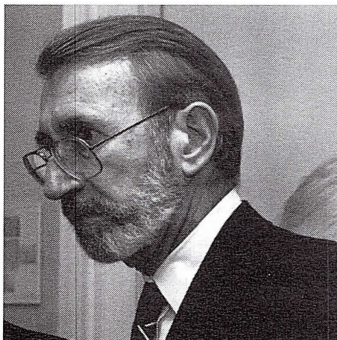
David's leadership now gives
us the freedom to initiate new
actions and strategies. Now is
the time to honestly assess
where we are. The member-
ship is down, and that is
understandable. The members
are confused and angry about
a perceived limited value in
belonging to the AIA and to
the New York Chapter. In the
larger view, the architect's

SCOOP

Peter Slatin

The Holocaust Museum

THE ARCHITECTURAL
EVENT OF 1993



James Ingo Freed, Pei Cobb Freed
and Partners

Dorothy Alexander

Somewhere between Shaquille O'Neal, Barry Diller, Connie Chung, and David Letterman on **Barbara Walters's** December 8 special, "The Twelve Most Fascinating People of 1993," was **James Ingo Freed**. There was Walters walking and talking with Freed in the stark museum. The footage of the museum's archways dissolved into images of the furnace doors of camps that Freed had visited. The segment, brief and moving, and so totally out of emotional scale with the celebrity noise around it, shocked by its presence. The **United States Holocaust Memorial Museum**, by Pei Cobb Freed and Partners, has been with us now for nearly a year, and it has clearly been a great success.

As if by design, an exhibition so small and intimate that only a handful of people may have seen it took place at the **Century Association** from December 7 to January 10. (Exhibits at the Century are open to the public, but there was little publicity for this show.) The Century exhibition contained a few photographs

of the completed museum and some floor plans, but the most compelling pieces were several of Freed's sketchbooks, clipped open and mounted under glass on the walls. The scratchy, strong lines that plotted the museum's growth took us through this expanding, disturbingly harmonious organism of shivering geometries, layered in section or spread out in plan. Abstracted to the utmost, they were yet more human and immediate than the photographs, which showed the museum as an empty, unpeopled place of planes and surfaces. The two fiercely antipodal events managed to suggest its impact and scope.

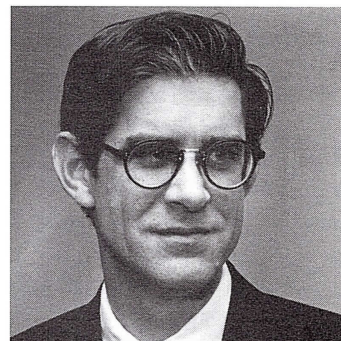
This work of architecture cannot be thought of without the people it honors — and condemns — flooding through its halls; the fact of the camps is the fact of millions of humans crowded together in blood, sweat, and excrement. More than the mighty, costly building that now must somehow try to represent that past, the indented pen on paper, used with concentration and detachment, is as much reminder as we need or dare ask.

Resuscitating Wright at MoMA

The Museum of Modern Art opens "**Frank Lloyd Wright: Architect**" this month, and the show is intended not only as a comprehensive retrospective of Wright's architecture, but also as a real first-time look at Wright for the generation born shortly before or after Wright's death in 1959. Indeed, the exhibition should eliminate excuses for those who say they don't know enough about Wright's work to judge it. Drawings, many selected from the Frank Lloyd Wright

Foundation, which has allowed MoMA unprecedented access to its archives, number 350. There will be 150 or so photographs, many of them new, and 30 models — including newly discovered models of the Imperial Hotel and Unity Temple that have been languishing in a basement at Kyoto University for perhaps half a century. Taliesin is sending the model of Broadacre City, and the Modern has commissioned six full-scale wall sections featuring some of Wright's technical innovations, such as concrete-block construction, Usonian houses, Prairie school, and a section from the Imperial Hotel. "It's the show that Arthur Drexler and Carter Brown each desperately wanted to do," says **Terry Riley**, director of the department of architecture and design at MoMA. "But Drexler was too close to Wright's time, and Brown somehow ran afoul of Mrs. Wright." The Modern show was initiated by Riley's predecessor, **Stuart Wrede**, in the late 1980s, and the Metropolitan Museum is offering a companion exhibit of Wright's decorative art.

"On a very minimal level, it's an opportunity to see Wright for the first time with any perspective,



Terence Riley

Dorothy Alexander

35 years after his death. I was surprised at how little I knew about Wright," notes Riley. He adds that during the late 1960s and 1970s, "Wright drops off the face of the earth with the postmodern debate. He was too modern for the postmodernists and too traditional for the Institute. This is really a rediscovery." The exhibit runs through May 10.

Obituary

Arthur Cort Holden, perhaps the oldest living architect, died at the age of 103. A New York native who graduated from Princeton in 1912 and went on to Columbia where he got a B.Arch. in 1915 and a masters in economics, he briefly joined McKim, Mead & White. He founded his own firm in 1920 and, in 1930, went into partnership with Robert McLaughlin. He worked on New Deal projects with the National Recovery Administration and the Works Progress Administration, and wrote several books, most recently *Sonnets for My City* (1965). He was a resident in Washington, Connecticut. Stephen Klimant asked Holden in an interview published in *Architectural Record* in July 1991, when both Holden and the magazine were 100 years old, "What is your secret [for longevity]?" Holden replied, "If you have something to do that's interesting, then you're part of something".



Frank Lloyd Wright

Pedro E. Guerrero

Centering the NIAE

Nearly 100 years after its founding, the **National Institute for Architectural Education** is spinning off in a new but not surprising direction with a venture called the **Center for Public Architecture**. In December the NIAE named **Andrea Woodner**, a graduate of the master's program in architecture at Columbia University with extensive experience in housing management as the new director.

Woodner will be instrumental in formulating the Center's mission and programs, which are now being developed. Defining public architecture, public space, and related concepts will be a critical first step. One possibility is that the CPA would work with government agencies, nonprofit groups and developers, and community organizations to deliver architectural services. A second alternative is the development of learning studios, following in the tradition of the NIAE's Beaux-Arts underpinnings. The NIAE will continue to promote education through its extensive exhibitions and award programs under director **Joan Bassin**.

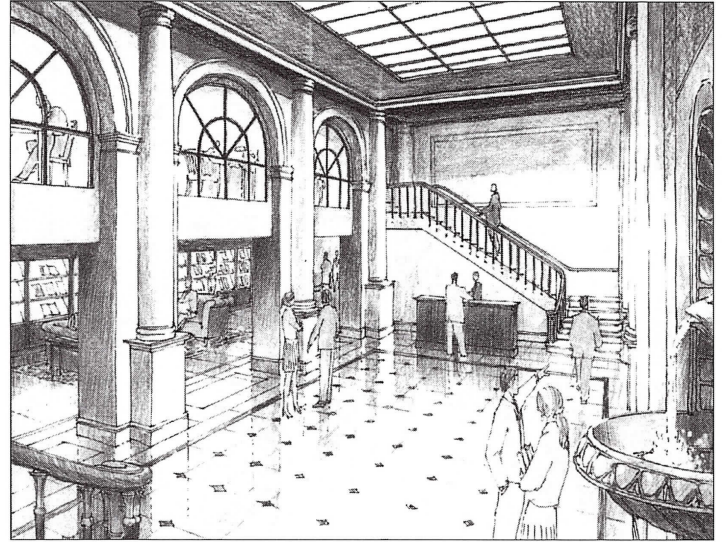
Naughty, Bawdy . . . Naaah

The Walt Disney Co. and the **Urban Development Corp.** were inching as fast as they could toward an agreement on the **New Amsterdam Theatre** as the New Year approached. Officials at UDC were fearful that a new NYC **Economic Development Corp.** administration might look less favorably on the interim plan

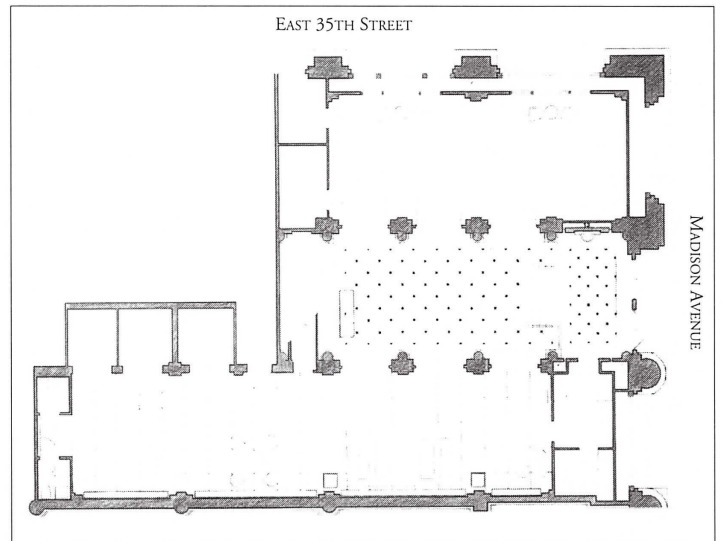
(*Oculus*, November 1993, pp. 10-11; December 1993, pp. 10-12) and somehow scare off Disney, which could have a domino effect on other prospective revitalizers. By year end, it looked as if Disney had provisionally signed on. Meanwhile, the **Schubert Organization** and other theater owners were not pleased by subsidies Disney might receive at the New Amsterdam — subsidies they had sought for years. Stay *tooned*.

Renovations and Restorations

Although no public announcement has been made, **Kohn Pedersen Fox** was selected after an extensive review process to create a new home for the **Museum of American Folk Art**. Pending the completion of fund-raising for the approximately \$15 million project, KPF has designed a ten-story museum showcase on a site occupied by two town houses on West 53rd Street, down from the **Museum of Modern Art**. The museum is holding back formal announcement of the project because of a troubled history of plans for new headquarters....Is that newsprint on your pillowcase? Could be. A feasibility study is under way by **Skidmore, Owings & Merrill**, which is located in the **News Building** on East 42nd Street, to help builder-publisher **Mort Zuckerman** move his *Daily News* into new offices in the **Ladies' Mile Historic District**. Zuckerman is apparently considering space in the **Siegel-Cooper Building**, where **Bed, Bath & Beyond** is tucked in on the ground floor....And that more recently deceased, forever



Lobby, Oxford University Press, in B. Altman building, N.Y.C. designed by HOK Interiors



Street level plan, Oxford University Press, HOK Interiors

missed department store, **B. Altman**, is destined for the bookworm. Along with the city's plans for a science and business library, being designed by **Gwathmey Siegel**, the U.S. office of **Oxford University Press** will occupy 110,000 square feet of the former store on the Madison Avenue side of the full-block building. **HOK Interiors**, which won a phased design competition for the project, is working on plans to create a major public space on the ground floor, which would include a lecture hall for pre-

sentations by Oxford authors and a reception area. There will also be a library that will include some rare books. **HOK's Hugh Williamson** said that although Oxford is "rich in tradition here and across the Atlantic, they did not want a heavy-handed, traditional design scheme, but one that is respectful of the building and not overly elaborate." The publisher hopes to celebrate its American office's centennial in the space in 1996....One more transatlantic institution has already completed its move into

yet another classic New York space. The **American Academy in Rome** opened new offices in restored space in **Stanford White's 1892 Metropolitan Club** and its annex, designed in 1912 by **Ogden Codman**, at 60th Street and Fifth Avenue. (The Academy's campus in Rome was also designed by **McKim, Mead & White**.) The project was a collaboration between **Stephen F. Byrns** of **Byrns Kendall & Schieferdecker** and **David Cipperman** of **SOM**. Their task was to join the town house and the clubhouse sympathetically. "The grand, open architecture of the original spaces had been cut up into small offices," says Burns. The restoration included matching wood moldings and panels, and uncovering ornamental plaster ceilings, terrazzo floors, and marble mantels. Effort also was spent undoing decorative flourishes such as shag carpets, dropped ceilings, and marbled mirrors.

Grand Central Market

by Suzanne Stephens

Whizzing through Grand Central Terminal's 42nd Street waiting room during the holidays, many commuters found themselves screeching to a halt. The trains could wait. Here was a bustling, high-quality market where books, objects, jewelry, and other gifts were being sold. The "seasonal" market was initiated by **Jeanne Giordano**, director of the Grand Central Terminal development office of the MTA, who was a student of markets before she won a Rome Prize in urban design and planning in 1986-1987.

On both sides of the central aisle, tents of muslin sheltered stalls for shops from the Museum of the

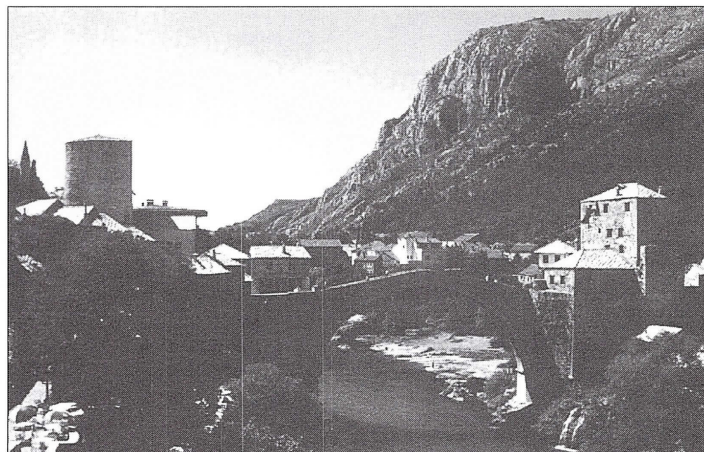
City of New York, New York Botanical Gardens, Asia Society, and others, along with bookstore vendors such as New York Bound and various outposts for hats, jewelry, and singular craft items. The market, which opened December 1, was so successful it stayed open an extra week through December 31. All the previous talk about a restaurant in this high-ceilinged, reverberant space seemed beside the point.

The market's 76 vendors were lined up by **Urban Space Management**, a London group that was responsible for London's Camden Lock. USM selected and sublet spaces to the vendors. While everyone involved just about broke even, the reception has spurred the MTA into considering a spring market.

Meanwhile, the old plans for a restaurant and food market are on hold until the MTA selects a developer in charge of all the retail space in Grand Central. An announcement is expected to be made in about a month. Unfortunately, any developer is going to be looking for bigger profits than are likely to emanate from the sales of museum shop items...



Grand Central's holiday market



Mostar, Bosnia, 1990

Katherine Kai-Sun Chia

EVENTS

Mostar After the War

by Katherine Kai-Sun Chia

For the last two years, architects such as **Amir Pasic**, past director of preservation and restoration in Bosnia-Herzegovina in the former Yugoslavia, have watched centuries of architectural tradition being slowly eradicated from memory in the war that has engulfed the region

In 1986, Pasic won an Aga Khan Award for Islamic Architecture for the restoration of the historic center of Mostar (currently in Bosnia). Now his task must be recreated. Currently living in Istanbul, Pasic visited Columbia University's GSAPP on December 13, with an exhibit and slide presentation showing Mostar before and during the war. Since July 1991, historic shops, homes, mosques, and churches dating back to the fifteenth century have been destroyed. All 17 historic bridges spanning the Neretva River were destroyed. Said Pasic, "Throughout Bosnia, the city

parks are cemeteries, because we do not have enough room in the existing ones."

Although the end of the war is still a dream, Pasic has been diligently working on a scheduled proposal to restore and rebuild the monuments from the historic register — which once occupied ten percent of the town — by gathering documents from archives in Vienna, Dubrovnik, and Istanbul, and developing a series of axonometric maps. Restoration will begin with the famous, recently destroyed Stari Most bridge built in 1565 by a disciple of Sinan. "We will begin with the bridge," said Pasic, "because if we let the bridge die, so do we. The town, Mostar, was named after the bridge."

After his presentation at Columbia, a few professors questioned his motives about raising money from private institutions for buildings instead of for people. Pasic replied, "This is a war on culture. If we lose our culture, we lose our history and our name."

Katherine Kai-Sun Chia is a designer with the Maya Lin Studio.

AIA Publications

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Yoab Bacher

PULSE

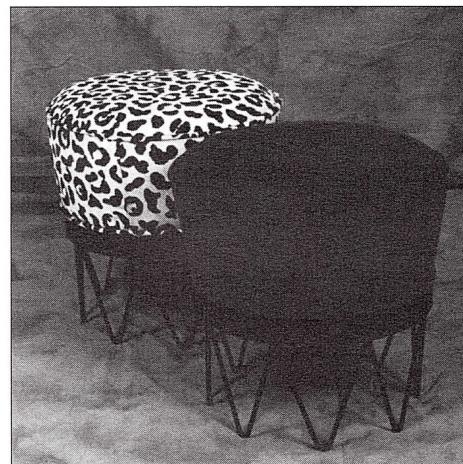
by Katherine Kai-Sun Chia and Anne Nixon

itself and work on five smaller, associated projects. "Control over design and construction is an added benefit. Yet you have to push these projects to the limits of their budgets," notes the architect, who received his M.Arch. from Harvard's Graduate School of Design in 1986. "The 'architecture' is often not apparent."

Although Murphy charges nonprofit organizations only half his normal fee (or, in the case of a lobby renovation at the New Museum in Soho, he accepts art as payment), he is sticking with nonprofit jobs. "I don't let low pay get in the way of doing the work," he maintains.

Murphy, like many young architects, has turned to furniture design to supplement his income in rough times. Indeed, he designed a series of minimalist pieces made of bent steel

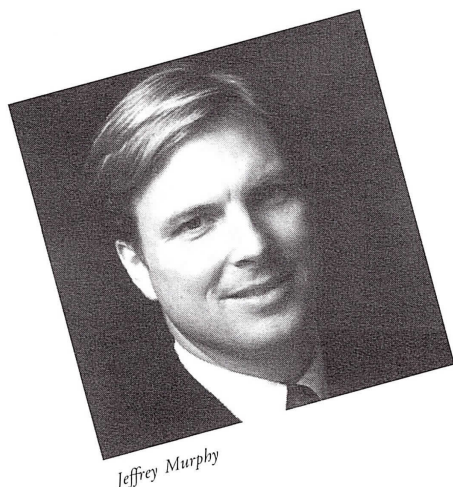
wire and wood, aptly named "Wireworks," and exhibited them in the 1993 International Contemporary Furniture Fair at the Jacob Javits Convention Center. Still, he confesses, "It's really a labor of love, since I don't make much money off them."



"Wireworks" furniture

So what does he do to survive? Logically enough, commercial and residential work. Indeed, influential clients who fund nonprofit organizations could lead to desirable residential and corporate commissions. Recent work for the private sector includes an office renovation for Weitz & Luxenberg Attorneys and Peregrine Capital Ltd., which came from his joint-venture work with friends. Murphy and Michael Davis, a former GSD classmate, are currently designing a gallery in a 4,000-square-foot loft in New York, which will house the world's foremost collection of Middle Eastern weavings. Another private commission is the design of the Mt. Olive Golf Center in Mt. Olive, New Jersey, which consists of two miniature golf courses, a 60-tee, two-tiered driving range, and an 8,000-square-foot pro shop. Large, pre-engineered bow trusses will support the shell of the pro shop and keep construction costs down.

Yet with all of these nonprofit and profit-making commitments, Murphy is anxious to continue the architectural study he deems important to his work. Next spring, he will take a break from his practice to pursue research in Amsterdam under the auspices of Harvard's 1993 Arthur W. Wheelwright Fellowship. The \$30,000 grant will enable him to spend six months documenting and analyzing the courtyard housing projects of the Amsterdam School in conjunction with



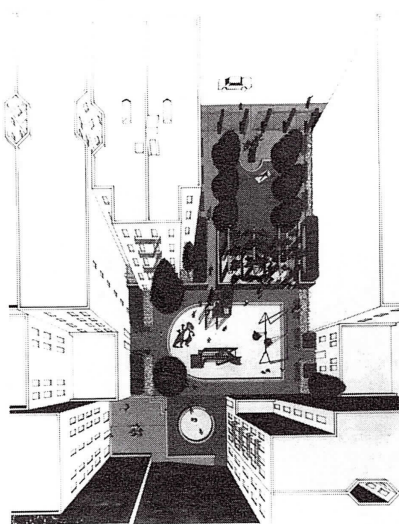
Jeffrey Murphy

This month Oculus introduces a section on young architects and designers written and compiled by Katherine Kai-Sun Chia and Anne Nixon.

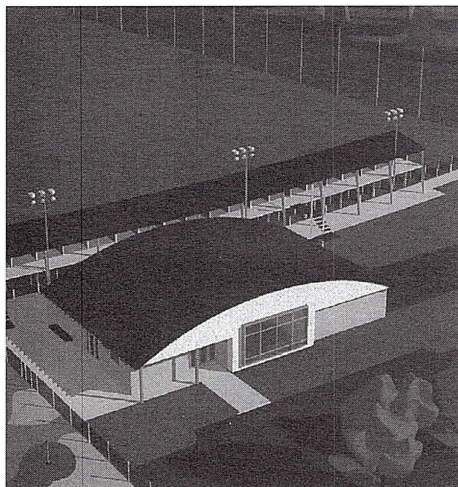
How They Do It: Jeffrey Murphy

Jeffrey Murphy, who has had a practice in New York for two-and-a-half years, has seen his career expand in several different directions. Most notably, the architect, who worked in the offices of Gwathmey Siegel (1987-89) and I. M. Pei and Partners (1989-91), has done what many architects should consider doing when projects become scarce: He has pursued work in the nonprofit sector.

"With nonprofit work a young person can get lots of responsibility," says Murphy. "I have felt my skills are really valued, which has led me to seek more work with other nonprofit groups." At the Casa Rita women's shelter in the Bronx, Murphy designed a courtyard playground as an "exterior living room." The success of this project eventually led to the commission to renovate the shelter



Casa Rita, courtyard playground, the Bronx



Mt. Olive Golf Center, Mt. Olive Township, N.J.

research at the Berlage Institute. This is where joint-venture associations come in handy — when he leaves for Amsterdam, his joint-venture partners will be on hand.

On the Move: Duke Beeson

Duke Beeson, a Minnesota graduate currently living in New York and working at the office of Peter Gluck & Partners, was recently awarded the Ralph Rapson Traveling Fellowship. The fellowship gives \$10,000 for travel to architectural designers under 40 who have graduated from a university in Minnesota or have worked in the state for a year, and who win a competition sponsored by the Minnesota Chapter of the AIA. (This year the competition problem was the design of an architectural archive at the University of Minnesota.)

Beeson plans to travel throughout Europe studying the relationship of architecture to the waterfront. He then expects to stay in Berlin for a month to collaborate with Kurt Koegel and his dance company on a series of pieces that incorporate architecture and dance. This work includes providing set design for works-in-progress: One project investigates dance vocabulary, by pairing a series of dance elements with a complementary set of architectural elements. Placed side by side, these independent entities influence each other in a continuously changing process.

Beeson will also compose a series of performance pieces entitled “3 + 3,” which will incorporate his travel experiences of urban spaces in Venice, Berlin, and Prague.

Insurance for Young Architects

Health insurance is one of the most depressing topics to discuss with young architects. Many are uninsured because the monthly premiums are too high. The fear of losing benefits keeps some of those who are insured under an employer's plan from pursuing other job opportunities.

Further, the option of becoming an Associate member of the AIA in order to join the group health-care policy is no longer available. According to Fredi Cohen, director of Benefits Solutions, the laws in New York State have been revised so that health insurance carriers can no longer change rates because of age or sex. As a result, the National Chapter of the AIA had to submit a plan to the New York State Insurance Department that conforms to this new Community Rating Law. Since April 1, 1993, Kirke van Orsdel, the AIA's insurer, has suspended selling insurance in New York State to businesses and the self-employed until the new proposal has been approved. A KVO representative maintained, “It is out of our hands at the moment. We are waiting to hear from the Insurance Department.” Said Cohen, “KVO's plans have been rejected three times, and we don't even know the differences between the various plans submitted.”

Once a new plan has been approved, all existing policies under KVO will change to conform to the new rates. It is expected that an average rate increase of 9.9 percent will take effect as of January 1, 1994.

Meanwhile, Cohen has been working with the AIA New York Chapter since last March researching the New York State market for the best alternative plans. For sole proprietors (one to two people), there are not many alternatives — either a high \$1,500 deductible for \$186.45 per month payments or a higher \$5,000 deductible for \$110.61 per month payments. Consider it catastrophe insurance, but it's better than nothing at all. (For more information, call Fredi Cohen, Benefits Solutions, at 1-800-533-3351.)

According to David McFadden of Consulting for Architects, people applying for non-salary positions (i.e., no benefits) should add into their hourly wages enough compensation to pay for their own health care. Or they should join a spouse's plan. He estimates that a single

person pays between \$3,500 and \$5,500 in health care every year. If that person works 40 hours per week and 50 weeks per year, he or she should ask for approximately two dollars more per hour. If this incremental wage increase were to become a more commonly accepted practice, perhaps employers would budget it in as a norm instead of trying to ignore the issue.

Employees who have been laid off or have quit a position where they received health benefits are legally covered by an insurance company as long as they had insurance for twelve months prior to termination and have not broken coverage for more than 60 days. After that period, beware: There is typically a “preexisting conditions” waiting period that could be as long as one year. On the day an employee leaves a firm, he or she is eligible for COBRA, a policy that extends the coverage of the firm's health-care insurer for 18 months, as long as the employee left in good standing. The employee is then required to pay the monthly premium to the insurance company every month. However, if the previous employer decides to change carriers, the new carrier does not have to accept old employees' COBRA policies.

Cohen suggests that architects tied to a policy because of a health problem should look for more attractive opportunities that will save money and lower the deductible. The Community Rating Law protects people from being turned down by new carriers, whether or not they have preexisting conditions.

Even under employers' policies, health care is discretionary, and the standard waiting period for new employees to join is three months from the starting date of employment. Employers should remember that health care is a sensitive issue (especially in New York City, where stepping into a crosswalk can land you in the hospital) and should prepare their employees *in advance* for any changes in the company's policy (especially if their deductibles will go up as a result).

These are only a few important issues: Expect more updates as developments unfold in the future.

Katherine Kai-Sun Chia is a designer with the Maya Lin Studio; Anne Nixon is a designer with 100 Architect.

SPOTLIGHT

1100 Architect

DAVID PISCUSKAS AND
JUERGEN RIEHM,
PRINCIPALS

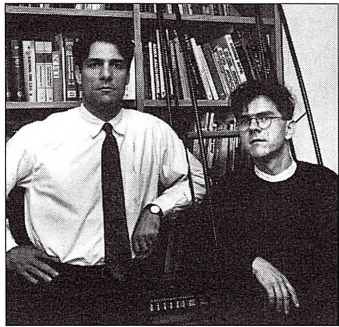


Photo: Dorothy Alexander

David Piscuskas and Juergen Riehm

This firm, known for an impressive clientele of artists and other creative people, has deepened its imprimatur over the years, yet the work remains uncompromised. How does 1100 do it?

EDUCATION

David Piscuskas graduated from Brown University in 1979 and received his M.Arch. from UCLA in 1982; Juergen Riehm received a Diploma in Architecture from Fachhochschule Rheinland-Pfalz in Trier, Germany, in 1977, and studied architecture as a postgraduate at Staedelschule, Academy of Fine Arts in Frankfurt and the AA in London in 1982.

EXPERIENCE

Piscuskas and Riehm became founding members of 1100 Associates in 1983 along with Walter Chatham. Riehm, who was registered in Germany in 1982, had worked for several architecture firms there before coming to New York in 1983.

In 1986 Chatham left to form his own office. The two continued with a third associate, Ines

Elskop, who has since left to study architecture at Princeton University.

SPECIALTY

Houses, apartments, offices, and showrooms, including the Esprit showroom and offices in New York, the Robert Mapplethorpe Foundation, the office and conference room for Mademoiselle magazine's former editor, Gabé Doppelt, offices for New World Entertainment, Genesis, and Marvel Comics, plus residential projects for Julian Schnabel, Ross Bleckner, Eric Fischl and April Gornik, Jasper Johns, and Roy Lichtenstein.

Oculus: What led you to form 1100 in 1983?

Juergen Riehm: Walter Chatham had been working for some time, and we found we had a common interest in exploring new techniques and materials.

David Piscuskas: We wanted to keep architecture simple and straightforward during the period of postmodernist style. We wanted to avoid overly stylistic statements. At the beginning we were doing what all people do — looking at what was going on and then trying to do something else. Out of that impulse, our own style evolved over time.

JR: We wanted to build something real, not something that changes constantly. Our early projects have that characteristic. Even our first project, the loft for the artist Bryan Hunt, still looks fresh.

Oculus: And after Chatham?

DP: As we began to pare our design down and explore materials, we became increasingly focused on how work is built and detailed.

JR: The third member of our group, Ines Elskop, shared our approach in looking at things. She was from Argentina and had studied at IAUS. Her background was in the humanities, but we liked what she added.

Oculus: How would you characterize your work now, seven years after going off on your own?

DP: Our work is looser.

JR: Now it is more mature, and we are able to take a bolder approach, which we would not have done in early days. For example, the undulating curve of the plaster ceiling in the boardroom for *Mademoiselle* magazine is very dramatic. It was designed in 1992 for the former editor, Gabé Doppelt, and we also designed her office, including furniture. While the new editor [Elizabeth Crow] has redesigned it for her needs, the boardroom still exists.

DP: We continue to take on more elements and materials, as budgets get larger and problems get more complex. We are more confident, but the principles we began with anchor us.

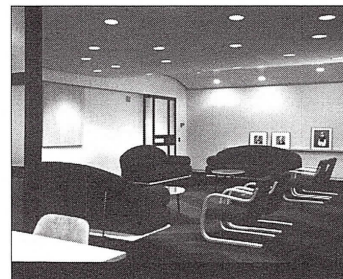
Oculus: How do you keep from staying in the same groove?

JR: We must keep questioning ourselves on our designs and keep our exploratory nature alive, so we don't find ourselves in a specific style with "the stamp of 1100."

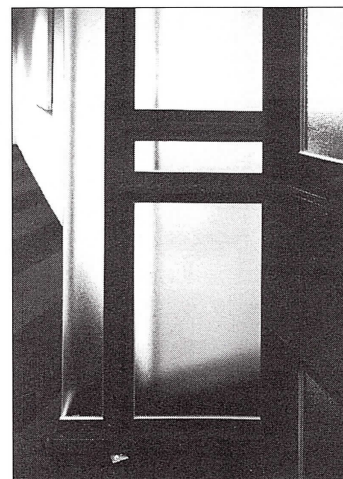
DP: We do what other architects do — celebrate what we find, not disguise it.

JR: At first it is hard to read or pick up on what we have done. People have to live with and experience the architecture. The expression and materials are not decorative.

DP: It could be called "second-



Conference room, Mademoiselle magazine



Detail, door to Mademoiselle's conference room



Desk for Gabé Doppelt, former editor, Mademoiselle



Office for Gabé Doppelt

glance architecture." Some people are hard-pressed to see that architecture is involved, and we take that as a compliment. We work through extreme measures to find the simplest solution to a problem. It takes longer. Often it's

Seeking Information

Sidney L. Delson, FAIA, seeks information from firms who have used Total Quality Management (TQM) consultants or established TQM programs in their offices, for a professional magazine article on this subject. Firms willing to be interviewed about their experiences should contact him at 625 Third Street, Brooklyn, NY 11215, or telephone him at 718-788-1914.

Preparing for Architectural Practice

"Preparing for Practice" is the subject of the Practice Committee's meeting on February 8, at 12 noon, at the Chapter headquarters. This is the first of five working sessions to be held this spring in preparation for an extensive seminar series on practice issues planned for the fall of 1994.

If you plan on starting a firm, have recently started a firm, or think that you might someday start a firm, then this meeting is for you. Topics for discussion will include self-assessment of strengths and weaknesses, legal issues, and forms of organization. For further information, please contact Mark Haber at 718-636-3407 or Sam Lee at 581-9600.

Next Stop: Harlem

The Learning By Design:NY Committee is continuing its collaboration with the Cooper-Hewitt Museum in developing "A City of Neighborhoods," workshops in which architects and teachers explore neighborhoods and develop classroom exercises that reflect students' everyday

experiences of their physical environments. The next workshop series will focus on Harlem and will consist of three Friday evening lectures, each followed by a Saturday hands-on workshop, to be held March 4, 5, 18, and 19 and April 8 and 9.

Keynote speakers will be Roberta Washington, Andrew Dolkart, and Alan Feigenberg. A limited number of part-time teaching residencies in schools (one class per week) are available for architects and designers who attend the course. To register, phone Cooper-Hewitt's education department at 860-6868. For more information, call Linda Yowell, AIA, at 929-3737. The workshops are free, except for a \$25 materials fee.

Past programs include a focused workshop, entitled "Building a City: A City of Neighborhoods," which was conducted at the Cooper-Hewitt Museum in December by Jerry Maltz and art teacher Paul Kaplan. Many of the participants were teachers who had already attended one of the neighborhood workshops. At this event they explored the processes of planning and developing a city, and presented their solutions with maps and models.

In November, Jerry Maltz addressed teachers at a Board of Education science conference, "Saturday Science," about ways to use the local physical environment to enrich the classroom learning process. By educating students about the physical environment, teachers and architects are educating future "consumers" and can help to improve the quality of that environment — and its architecture — over time. The Learning By Design:NY Committee encourages everyone to participate in this effort.

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Mentors Wanted

The Learning By Design:NY Committee is seeking architects, designers, and related professionals to volunteer in the New York City Mentoring Program. The program, which has grown from a small project started during the 1983-84 school year, now serves over 20 school with 39 businesses and agencies across the city. It is designed to help high school students navigate a variety of educational, social, and vocational situations. Students from the High School of Art and Design will be paired with design professionals, who will meet with them for two hours either weekly or biweekly, usually after work hours. For more information, contact Bonnie May at 201-567-6763.

If you cannot make the time commitment to be a mentor, other opportunities exist. The Walks of Life program is a joint industry, education, labor, and government initiative being implemented at two clusters of public schools, one in Brooklyn and the other in the Bronx, with children from grades K through 12. It combines classroom programs that educate students about jobs with trips to job sites and presentations by visiting adults in different professions. Architects are urgently needed to serve as volunteers, either to visit classes or to conduct tours of their offices. Contact Christine Hunter at 718-565-2763 or Jerry Maltz at 777-5131.

AIA New York Chapter Committee Meetings

FEBRUARY

9

5:30 PM
Marketing &
Public Relations

14

6:00 PM
Housing at
Magnusson Architects

14

6:30 PM
Learning by Design: NY

15

4:30 PM
Health Facilities

15

5:30 PM
Historic Buildings at
Ehrenkrantz & Eckstut

16

8:00 PM
Architecture for Justice

17

8:30 PM
Public Sectors Contracts

Please confirm meeting times and locations by calling
AIA New York Chapter
headquarters at 683-0023.

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

Essential City: New York Waterfront Survey. Cooper Union, 7th Street at Third Avenue. 353-4195. Closes February 19.

EVENT

Book Lovers' Sale: 20 Percent off Everything in Stock. Urban Center Books, 457 Madison Ave. 935-3595. Ends February 21.

17

Thursday

AIA NEW YORK CHAPTER EVENT

How to Turn a Social Relationship into a Business Opportunity. Given by Steve Waehler. Sponsored by AIA New York Chapter Marketing and PR Committee. 5:30 pm. Swanke Hayden Connell Architects, 4 Columbus Circle, conference center. 683-0023. \$15.

LECTURES

Current Work. Given by Richard Meier. Sponsored by the New York Institute of Technology School of Architecture and Fine Arts. 8:00 pm. Education Hall, Room 102-103, New York Institute of Technology, Old Westbury, NY. 516-686-7659.

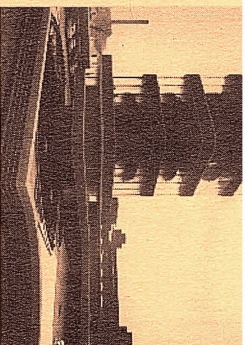
The Business of Design in Business: The Case of Corning Incorporated. Given by Samuel B. Frank. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

20

Sunday

EXHIBIT

Frank Lloyd Wright: Architect. The Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes May 10.



S.C. Johnson & Son, Racine, Wisconsin, "Frank Lloyd Wright: Architect," Museum of Modern Art, closes May 10

25

Friday

EXHIBIT

Goddess in the Details: Product Design by Women. Pratt Institute, Rubelle and Norman Schaffler Gallery, 200 Willoughby Ave., Brooklyn. 636-3757. Closes March 17.

28

Monday

EXHIBIT

Traces of Islamic Architecture in Spain: Photographs by Anita Ayerbe. 200-level gallery, Avery Hall, Columbia University. 854-3414. Closes March 26.

LECTURE

Artificial Landscapes: Public Projects. Given by Marion Weiss and Michael Manfredi. Sponsored by Parsons School of Design. 6:30 pm. 66 Fifth Avenue. 229-8950.

School District Five Center for Horticulture and the Urban Environment. P.5. 175/15. 275, 175 W. 134th St. 860-6868. \$25.

7

Monday

LECTURES

New York City: Public Domains. Given by Maxine Griffith. Sponsored by Parsons School of Design. 6:30 pm. 66 Fifth Avenue. 229-8950.

The Evolution of Useful Things. Given by Henry Petroski. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

8

Tuesday

LECTURE

Norman Bel Geddes (1893-1958), the Futurist. Given by Arthur J. Pulos. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

AIA NEW YORK CHAPTER EVENT

Preparing for Practice: Financial and Other Implications of Being a Firm. Sponsored by AIA New York Chapter Professional Practice Committee. 12:00 noon. AIA New York Chapter, 200 Lexington Ave. 718-636-3407.

14

Monday

LECTURE

The "Texas Rangers": Toward an Architectural Underground. Given by Alexander Caragome. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

Deadlines

February 4

Application deadline for the Richard Morris Hunt Fellowship. Contact the American Architectural Foundation, 1735 New York Avenue, NW, Washington, DC 20006-5292. 202-626-7500.

Deadline for grant proposals for the Nuckolls Fund for Lighting Education. Contact the Nuckolls Fund for Lighting Education, 70A Greenwich Avenue, Box 411, New York, NY 10011. 420-0377.

February 15

Entry deadline for Architecture in Perspective IX, the ninth annual exhibition of architectural illustration. Contact the American Society of Architectural Perspectives, 320 Newbury Street, Boston, MA 02115. 617-846-4766.

February 16

Entry deadline for Representation of the City: Hands Versus Machines, a faculty essay competition being held in conjunction with the 1994 ACSA meeting. Contact NIAE, 30 W. 22nd St., New York, NY 10010. 924-7000.

PULL OUT
PIN UP

Send *Oculus* calendar information to AIA New York Chapter, 200 Lexington Avenue, New York, NY 10016.

Oculus welcomes information for the calendar pertaining to public events about architecture and the other design professions. Information is due in writing six weeks before the month of the issue in which it will appear.

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

February/March 1994

Continuing Exhibitions

The New Public Realm. Parsons School of Design, 13th St. Gallery, 2 W. 13th St. 229-8979. Closes February 10.

Paul Rudolph: Explorations in Modern Architecture, 1976-1993. National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes February 13.

From Concept to Building: A Project in Singapore by Architect Paul Rudolph. Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes February 13.

Goddess in the Details: Product Design by Women. Pratt Manhattan Gallery, 295 Lafayette Street. 636-3757. Closes February 17.

Peter Noever — Upstairs Down: Pit, Terrace, Tower. Storefront for Art and Architecture, 97 Kenmare Street. 431-5795. Closes February 19.

Buildings for Nature: The Architectural Landscapes of Walter Burley Griffin and Marion Lucy Mahony. 100-level gallery, Avery Hall, Columbia University. 854-3414. Closes February 26.

Avra Iozzaki: Works in Architecture. The Brooklyn Museum, 200 Eastern Parkway, Brooklyn. 718-638-5000. Closes February 27.

Putt-Modernism. Artists Space, 223 W. Broadway. 226-3970. Closes February 27.

Four Centuries of Sage Design: Selected Drawings from the Collection of Donald M. Oenslager. The Pierpont Morgan Library, 29 E. 36th St. 685-0008. Closes April 10.

To Trick the Eye: The Birth of Italian Thorax Design. The Piermont Museum

EXHIBIT

Packaging the New: Design and the American Consumer, 1925-1975. The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes June 14.

9

Wednesday LECTURES

Beatriz Colomina. Sponsored by the Columbia Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

Interior Design with Feng Shui. Given by Ron D. Chin. Sponsored by the Society of Architectural Administrators. 6:00 pm. 1251 Ave. of the Americas, 45th floor. 741-1300. \$15 (\$10 AIA members).

SEMINAR

Water Penetration is Preventable. Sponsored by Glen-Gery Brickwork Design Center. 8:00 am. Amster Yard, 211 E. 49th St. 319-5577.

11

Friday EXHIBIT

The Wasmuth Polios of Frank Lloyd Wright. Buell Center for the Study of American Architecture, Arthur Ross Architecture Gallery, Columbia University. 854-3414. Closes March 11.

21

Monday LECTURE

New York: Postmodern Megalopolis. Given by Celeste Olalquiaga. Sponsored by Parsons School of Design. 6:30 pm. 66 Fifth Avenue. 229-8950.

23

Wednesday LECTURES

Ben Van Beker. Sponsored by the Columbia Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

Department Stores and the Democratization of Desire. Given by William Leach. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

24

Thursday LECTURE

Frank Lloyd Wright: His Drawings/His Buildings. Given by Edgar Tafel, FAIA. Sponsored by the 92nd Street Y. 8:15 pm. 1395 Lexington Ave. 996-1100.

March

1

Tuesday EXHIBIT

The Decorative Arts of Frank Lloyd Wright. Metropolitan Museum of Art, 1000 Fifth Ave. 570-3951. Closes September 4.

LECTURE

Donald Deskey (1894-1989), Design Promoter. Given by Gail Davidson. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

4

Friday AIA NEW YORK CHAPTER EVENT

Harlem: A Survey of Architecture and the African-American Experience. Given by Roberto Washington. Sponsored by the AIA New York Chapter Learning By Design:NY Committee and the Cooper-Hewitt Museum. 6:00 pm. Cooper-Hewitt Museum, 2 E. 91st St. 860-6868.

5

Saturday AIA NEW YORK CHAPTER EVENT

9

Wednesday LECTURE

Presenting Yourself Professionally. Given by Rosalyn Brandt. Sponsored by the Society of Architectural Administrators. 6:00 pm. 1251 Ave. of the Americas, 45th floor. 741-1300. \$15 (\$10 AIA members).

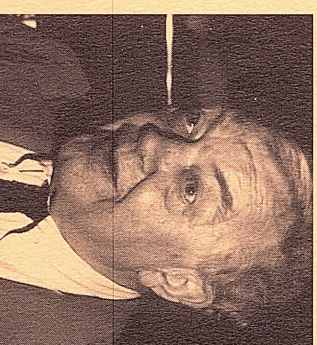
SEMINAR

Maintenance of Brick Buildings. Sponsored by Glen-Gery Brickwork Design Center. 8:00 am. Amster Yard, 211 E. 49th St. 319-5577.

10

Thursday Event

In Your Face: The Decline of Civility in Urban Life. Moderated by William Grimes. Sponsored by Cooper Union. 6:30 pm. Great Hall, Cooper Union, 7th Street at Third Avenue. 353-4195. \$10.



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easier to make a showier expression of a design than to settle with the right balance of strength and subtlety.

Oculus: If the architecture is so subtle, what do your clients see in it?

JR: We try to learn what and who the client or company is about. We talk about the feeling a room should convey, what spirit it should take on.

DP: We go into a project with an idea, but we listen to what people are telling us before we announce how we would do it. With Gabé Doppelt, we had some idea of what the magazine was about, but we listened to her comments. It was a short meeting. We took the concept and built it as is. Architects can present ten solutions to a problem. We don't. That's not to say it's the right way across the board, however.

JR: It had to do with how Gabé wanted to work with her staff — in a relaxed, strong environment. She wanted to use the conference room as a place where a lot of people could drop in, could come and go. Her office was a more compact version of that idea.

DP: We hated the oppressiveness of the eight-foot, acoustic, recessed-light ceiling system all throughout the *Mademoiselle* offices, so in the conference room we curved it in the north-south direction.

JR: We are often much more adventurous with commercial projects than other work — and we often have more freedom. The ceiling treatment is essential to push the proportions of a space.

DP: We work on a set of ideas over a period of time. We want to either push the ceiling or the floor plane farther, or maybe even pull it back. Different elements are available. Some time or another, they will reappear. We do the same with wood. At the time of the Fischl and Mapplethorpe jobs, everyone wanted wood. We could impregnate it, dye it, steam it. With the Mapplethorpe Foundation offices we used steamed beechwood, with Ross Bleckner's studio we used unsteamed beechwood, and with Fischl and Gornik we brought in dyed poplar. Some ideas we used, and some we stored away.

Oculus: You have attracted a wide range of artists who have had you design lofts, apartments, and houses. But artists such as Julian Schnabel, Jasper Johns, Bryan Hunt, Eric Fischl, and April Gornik all have different aesthetics. How did you work it out?

JR: We particularly respond to working with a lot of artists and identifying a natural aesthetic peculiar to each.

DP: Artists have their own definite ideas, but often want things to make sense. They are not interested in living amid grand or pompous architecture.

Oculus: What about the temptation to use something in one project that worked so well in another?

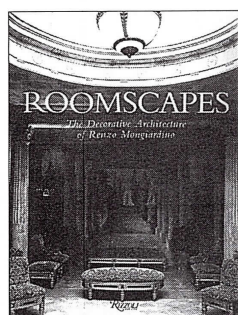
DP: It is a small world. We had three clients involved in art. They were having lunch one day and began talking about their houses and apartments under construction. One mentioned he had a limestone bathroom. The other two said, "Hey, wait a minute, I have a limestone bathroom, too." We had designed limestone bathrooms for all three.

Naturally they were concerned that the bathrooms would look too much alike, but we cut the stone in different sizes, took limestone from three different locations in the quarry, and used three different types of finish — rough, honed, and polished. The material brought out the spatial qualities of the settings, depending on the quantities and locations.

Oculus: You have not done any buildings from scratch. Aren't you afraid of being typecast?

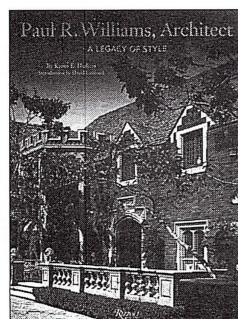
DP: Usually an architect has to have done a building to be entrusted with a building. Yet with Esprit, we had no showroom experience — just the spirit and way of thinking.

JR: It opens our minds up, since the parameters are very different. We want to keep moving up. We can build larger, without losing the human element — something that can be so easily lost in our culture. Happily, we are adding onto a house and have been involved in designing a commercial strip center in the Bronx now under construction.



URBAN CENTER BOOKS' TOP 10
As of December 29, 1993

1. Philip Johnson: The Glass House, ed. David Whitney and Jeffrey Kipnis (Pantheon, cloth, \$35.00).
2. Austrian Cultural Institute, ed. Ernst Bliem (Haymon-Verlag, paper, \$19.95).
3. Pump and Circumstance, John Margolies (Bulfinch, cloth, \$29.95).
4. The Next American Metropolis: Ecology, Community and the American Dream, Peter Calthorpe (Princeton Architectural Press, paper, \$24.95).
5. Visions for the Future, AD Profile No. 104 (Academy Editions/St. Martin's Press, paper, \$24.95).
6. Guide to New York City Landmarks, Andrew S. Dolkart (The Preservation Press, paper, \$6.95).
7. Luxury Apartment Houses of Manhattan, Andrew Alpern (Dover, paper, \$11.95).
8. American Town Plans, Keller Easterling (Princeton Architectural Press, paper, \$19.95).
9. Folding and Unfolding, AD Profile No. 102, ed. Greg Lynn (Academy Editions/St. Martin's Press, paper, \$24.95).
10. Great Streets, Allan Jacobs (MIT Press, cloth, \$50.00).



RIZZOLI BOOKSTORES' TOP 10
As of December 20, 1993

1. Kohn Pedersen Fox: Architecture and Urbanism, 1986-1992, ed. Warren James (Rizzoli, cloth \$65.00, paper \$40.00).
2. Frank Lloyd Wright Masterworks, Bruce Brooks Pfeiffer and David Larkin (Rizzoli, cloth, \$60.00).
3. Roomscapes, Renzo Mongiardino (Rizzoli, cloth, \$60.00).
4. Philip Johnson: The Glass House, ed. David Whitney and Jeffrey Kipnis (Pantheon, cloth, \$35.00).
5. Eyewitness Visual Dictionary of Buildings (Dorling Kindersley, cloth, \$14.95).
6. Paul R. Williams, Architect: A Legacy of Style, Karen E. Hudson (Rizzoli, cloth, \$50.00).
7. Photographs of the Architecture of Luis Barragan, Armando Salas Portugal (Rizzoli, cloth, \$45.00).
8. Morphosis: Connected Isolation, Thom Mayne (Academy Editions/St. Martin's Press, cloth \$45.00, paper \$35.00).
9. Restaurant Design 3, Judy Radice (PBC International, cloth, \$60.00).
10. Santiago Calatrava, Matilda McQuaid (Abrams, paper, \$9.95).

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A correction to the announcement in the December Oculus regarding member discounts at Urban Center Books — regrettably, discounts are not offered to AIA members. My apologies for any inconvenience. — L.M.L.

THE OCULUS SPECIAL ZONING COMMITTEE FOR THE UPPER EAST SIDE SEES RESULTS

A Tower Type Emerges: A Slim Tower on a Base, Articulated with Recesses and Projections

by Suzanne Stephens

The avenues of the Upper East Side from Third to York between 59th and 96th streets are a mess of straggly towers and barren plazas that jostle tiny tenement buildings. For the last three-an-a-half years, the *Oculus* Special Zoning Committee for the Upper East Side has been working both independently and together with the Department of City Planning, Civitas, the Real Estate Board of New York, and the Environmental Simulation Center of the New School for Social Research to devise a way that zoning could be amended to improve the situation. The recent zoning amendments for the Upper East Side that the City Planning Commission passed on December 20 seem to reflect the *Oculus* committee's analyses and discussions over these last few years.

Essentially, the zoning amendment for high density districts that now goes before City Council tosses out the plaza bonus that currently gives a 20 percent FAR to developers. Instead, it encourages a tower-on-a-base configuration in these areas. Nevertheless, differences do remain between City Planning's zoning amendment and the *Oculus* committee's proposed substitute. (More about that later.)

The zoning change affecting the avenues (and side streets) of the Upper East Side would mean that avenue zoning would be only be applicable for lots 100 feet deep, instead of the current 125 feet. The zoning lots for these avenues were 100 feet deep before 1961, but were augmented to solve certain problems of the tower-and-plaza configuration. The extra 25 feet has created a leftover zone between avenue and side street development that not only discourages the retention of existing affordable housing, but often creates gaps of space devised to get light and air into the tower development on the avenue.

So what will go up instead of the plaza and tall tower? The *Oculus* committee foresees a tower on a base — much like the one City Planning is encouraging. The city basically calls for the base of a tower to rise to a height of 60 to 100 feet at the streetwall. The tower, now minus the plaza bonus and with a base using up floor area, would then rise to a 30- to 35-story height, instead of the more typical 40 to 50 stories.

This is fine, except that the *Oculus* committee has been emphasizing the need for a highly articulated tower — one in which the base and the tower, plus a transition zone between them, are carved with recesses to vary the massing of these potential behemoths.

Another goal of all concerned is to create shorter towers. City Planning, however, still wants to achieve this by “packing the bulk,” in spite of its tower-on-a-base format. Packing the bulk has been vividly demonstrated by the “contextual zoning” on the Upper West Side where about 60 percent of a building's mass is held below a 150-foot height or streetwall.

As the *Oculus* committee has pointed out in the past, this zoning tends to result in deep, dark layouts, bulky buildings with bulky shadows, and little visual relief along the streetwall surface. It also encourages lower floor-to-floor heights and less articulated buildings.

Bruce Fowle of the *Oculus* zoning committee concedes that the packing-the-bulk formula is less rigid than earlier versions of the city's proposal: The smaller the tower coverage, the higher the requirement for packing. But, he points out, packing the bulk hasn't gone away.

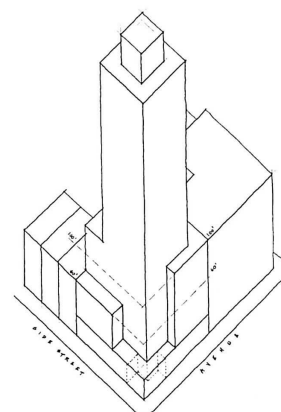
To explain in more detail the differences between the two tower proposals, it is necessary to offer a comparison of City Planning's proposal presented at the fall hearings and the *Oculus* committee submission. The most salient points have been outlined below.

City Planning's Tower-on-a-Base Zoning Proposal

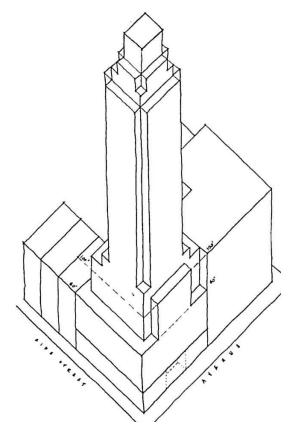
The DCP would require a building base, located either within eight feet of the streetline in residential districts or at the streetline in applicable commercial districts.

Up to 30 percent of the base would be permitted to be recessed along the length of the streetline.

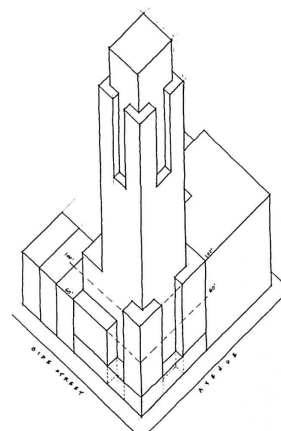
The height of the required base would be 60 to 85 feet. If the height of an adjacent building is between 85 and 100 feet along an avenue or wide street, the height of the new building would have to match the existing building for at least 20 feet in length.



Oculus Zoning Committee proposal for articulated tower on a base, Upper East Side zoning, Scheme A



Scheme B



Scheme C

The tower portion of the new development would be subject to a 10-foot setback on a wide street and a 15-foot setback on a narrow street above the required base.

The height of the tower would be regulated by tower coverage

requirements ranging from 30 to 40 percent of the lot. Also, a required percentage of the building's floor area — 55 to 60 percent — would be kept under 150 feet (a packing-the-bulk solution). City Planning's proposal allows "dormers" to be built above the maximum street-wall height and incorporates penthouses into the scheme in order to provide further articulation in the building design. The upper floors of the tower could be penthouses if each penthouse floor were 20 percent smaller in area than the one below it.

No portion of the tower could be in the particular zone that extends between 100 and 125 feet from the avenue along a side street. Existing buildings within this zone could be kept and included in the zoning lot. But if a portion of the building were in this area, its base would be required to match the height of the adjacent building, and no new building could go higher than 85 feet.

Since the hearings, DCP has fine-tuned some aspects of its tower-on-a-base proposal to include incentives, or "credits," for articulating the base and the tower. It is looking into more defined controls on the articulation of the streetwalls through more permitted recesses and the location of dormers on the tower. The articulation credits accrued would allow a tower to cover less of the lot size (and, therefore, go higher) in return for specific types of articulations.

The Oculus Committee's Own Variation of the Tower-on-a-Base

As Bruce Fowle suggested in his testimony to the City Planning

Commission in early December, the *Oculus* committee prefers a more developed system of mandated and permitted recesses and projections that would create greater flexibility and variation in the design. The committee has been analyzing three component parts of the residential tower in developing zoning principles: the streetwall, a transition zone above it that is still part of the base, and the tower itself.

The lower streetwall (zone A): A streetwall base would be a minimum of 20 feet in height, with a maximum of 20 percent of the streetwall base given over to recesses on a wide street and 30 percent on a narrow street. No recesses would be allowed within 20 feet of the side-lot line, except at abutting plazas or setbacks.

The upper streetwall (zone B): This zone extends from 20 to 60 feet from the ground. Up to 40 percent of the surface area can be recessed; at least half of this streetwall height will match the streetwall height typical of the neighboring structures. The minimum lot coverage up to a height of 60 feet would be 65 percent. Thirty percent of the streetwall surface could be eroded to a five-foot depth, thereby reducing the lot coverage.

The transition zone (zone C): This area extends from a 60- to



Oculus Special Committee on Zoning meeting in the early days: (clockwise) Michael Kwartler, Peter DeWitt, James Gauer, Bruce Fowle, Craig Whitaker, and Peter Samton

100-foot height. The minimum coverage of the lot would be 50 percent.

The tower zone (zone D): The tower begins 100 feet from the ground. The minimum lot coverage of the tower is 32 percent, but could be reduced to 30 percent with streetwall articulation incentives. Towers are set back a minimum of 10 feet on a wide street and 15 feet on narrow streets. Towers are no more than 130 feet wide, and the maximum width without a recess or projection would be 60 feet. At least 25 percent of each tower facade would be devoted to windows (where permitted by codes). Recesses are allowed in the tower floors, reducing the minimum lot coverage, but should not be greater than a volume equal to two additional floors. Penthouses are permitted

The Oculus Special Committee on Zoning

The Oculus Special Committee on Zoning for the Upper East Side was formed in the spring of 1990, with members Bruce Fowle, Craig Whitaker, Marilyn Taylor, James Gauer, Peter Samton, James Garrison, Michael Kwartler, and Peter DeWitt. In recent months the Oculus committee, in particular Fowle, Whitaker, Taylor, Gauer, and DeWitt, with new member Lois Mazzitelli, has continued to develop its position on the zoning action being taken by the Department of City Planning. (For detailed background on the efforts of the Oculus Special Committee on Zoning for the Upper East Side, see Oculus, June 1990, pp. 7-10; September 1990, pp. 6-10; February 1991, p. 7; and February 1993, pp. 10-12.)

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on the top four floors, in addition to (or in lieu of) tower recesses. The accompanying diagrams prepared by the *Oculus* committee (p.11) show that the principles can be applied rather straightforwardly.

The essential difference between the two proposals described above, is that the *Oculus* committee emphasizes the need for a transition zone between the tower and the base, which is also subject to a series of articulation requirements.

Second, as Bruce Fowle has commented since the hearing, the *Oculus* committee had hoped "that by incorporating a minimum lot coverage, which is larger than the tower but smaller than the base, we could head off the packing-the-bulk idea."

While City Planning has incorporated "articulation credits"

provisions into its plan that allow the developer a lower bulk requirement and less tower lot coverage if he or she recesses the base (streetwall) in one of several ways, Fowle suggests this has to be examined further, through computer simulation.


Another point of difference between the two proposals is that the *Oculus* committee still encourages more tower-articulation provisions and more tower-in-the-round provisions. City Planning's penthouse rule, Fowle points out, "is more restrictive" than the *Oculus* one, and could lead to a stereotypical solution. The *Oculus* group, he notes, "wants to require windows on all sides of the towers, encourage more recesses on all sides at any point on the facade, and encourage setbacks from property lines to create space for light and air between the towers." It is also try-

ing to "restrict the width of the towers themselves to limit the possibility of blockbuster buildings."

It should be added, too, that the *Oculus* Special Committee on Zoning began as an ad hoc committee formed by *Oculus*, and thus is not a Chapter committee. So far, the New York Chapter has not commented on any of the *Oculus* committee incentives. However, on December 14, Bartholomew Voorsanger, the AIA New York Chapter president for 1994, and Marilyn Taylor, the AIA New York Chapter president-elect (herself a longtime member of the *Oculus* committee), wrote Richard Schaffer, director of City Planning until January 1, endorsing the committee's actions with regard to the zoning amendment and asking that the City Planning Commission give more thought to certain concerns. First was the

matter of articulation credits for the transition zone between the base and the tower, and second was the articulation of the tower itself. Voorsanger and Taylor again repeated the opposition of the *Oculus* committee and the AIA to packing-the-bulk solutions, since they restrict architectural expression.

Keeping in mind these concerns, it should be said, as Bruce Fowle emphasizes, that the *Oculus* committee believes it has accomplished a lot, and this is the beginning of a process of refinement. The *Oculus* zoning committee feels that City Planning should be congratulated, and the committee is highly appreciative of the significant cooperative efforts of the Department of City Planning, Civitas, and the Real Estate Board of New York.


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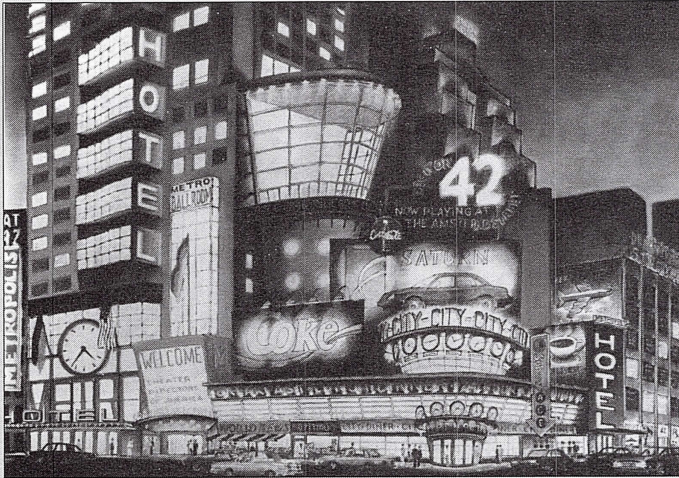
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Rendering of 42nd Street Now! scheme by Robert A. M. Stern Architects, showing Site 7, northeast corner of 42nd Street and Eighth Avenue

AIA NEW YORK CHAPTER SPEAKS OUT:

42nd Street Now!

The following testimony, written by president-elect Marilyn Jordan Taylor, AIA, and vice president Bruce Fowle, FAIA, was presented by Bruce Fowle at a public hearing on Monday, November 15.

We are pleased to be here to speak in support of the 42nd Street Now! plan. Although the materials distributed are general in nature, it is refreshingly clear that they evolved from the kind of spirit that has made New York a great city. They have correctly identified 42nd Street as a special place — not only for New York City, but across the globe. It is a place where the human spirit can run free — without uniformity of character and with no limits to commercial exuberance. Yet it will remain a place that has layers and layers of history reflecting the evolution of our culture and preserving some of our

finest architecture. It will enrich our lives.

We offer two specific comments:

1. As the project moves forward, we urge you to continue to amplify the diversity which the guidelines so rightly cherish. Many architects, artists, graphic designers, and others should be involved. The more creative hands at work in this curious and visually vibrant place, the better it will be.
2. In the attempt to reestablish continuous pedestrian-level activity, celebrate the subway. Allow its presence to be firmly and strongly expressed at grade, on 42nd Street between Seventh Avenue and Broadway. Allow natural light as well

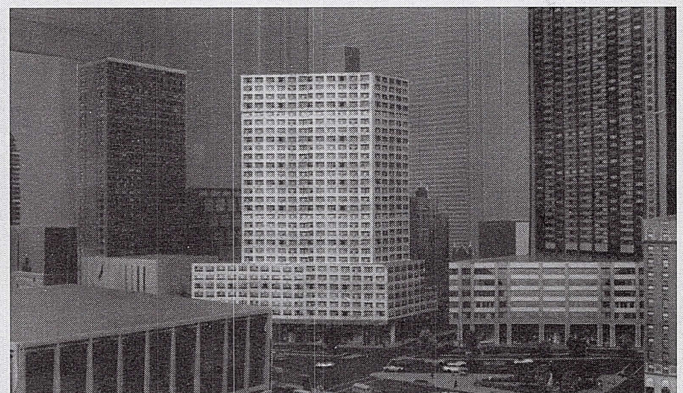
as the commercial activity of the street to penetrate visually and directly to the subway mezzanine. This will increase the security of subway users and will contribute to the active diversity of 42nd Street as well. Do not hide the subway behind retail frontage or limit its presence to a sign.

We urge Times Square Center Associates, the Urban Development Corporation, the 42nd Street Development Project, the Economic Development Corporation, the Transit Authority, and the City of New York to move as expeditiously as possible to implement this exciting proposal.

Lincoln Square Special District

The testimony following was written by president-elect Marilyn Jordan Taylor, AIA, and presented by executive director Lenore M. Lucey, FAIA, to the New York City Planning Commission on Wednesday, November 17.

Lincoln Square is a vital and important place. It is undeniably, and significantly, a major attraction to visitors from around the world, across the United States, and throughout all the boroughs of our city. Beyond that, it is also the heart of a neighborhood and an essential part of the high quality of urban life that the Upper West Side offers its residents. Proposals to change the zoning requirements for the Lincoln Square Special



Model of building allowed under proposed DCP zoning

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District must take both the international and the local neighborhood considerations into careful account.

There has been a great deal of discussion and a considerable amount of controversy about provisions to control development and change in the Lincoln Square Special District. As architects intensely concerned about the quality of life, as well as the quality of buildings and spaces in our city, we offer the following specific comments:

1

With regard to the revision of controls concerning massing, we urge you to consider alternatives to “packing the bulk.” Packing the bulk is an approach to zoning that tends to dictate architectural solutions without accomplishing urban design goals. It discourages articulation, recesses, and variety on the exteriors of buildings. It works against the provision of innovative and varied apartment types on the interiors, and it tends to dictate a specific form, and even style, of building.

We strongly believe, as we have indicated in previous appearances before you, that there are other, more predictable and appropriate zoning tools with which to establish rules for building massing. These include height and setback requirements, as well as minimum tower coverage provisions.

2

With regard to the needs and benefits to the local community, it is important to look at

what makes Broadway a successful neighborhood street, particularly to the immediate north of the Special District boundaries. In its most successful blocks, Broadway features continuous retail frontage within the context of a streetwall of varying heights, ranging from approximately 4 to 14 or so stories. The variety in architecture and massing contributes to the visual interest of the overall streetscape. We urge you to allow a range in streetwall heights (55 to 85 feet for example), rather than establishing a single prescribed height.

3

With regard to process, we would like to commend the experiments in visual simulation that have been undertaken as a part of the community-initiated dialogue on these zoning changes. While all design professionals are continuing to learn better and more effective ways to analyze and communicate urban design concepts, the three-dimensional studies of zoning alternatives are potentially very helpful and instructive to all parties involved in the Lincoln Square discussion and debate. We urge the City Planning Commission and Department to continue to expand its use of such tools to effectively inform community debate about complicated zoning matters.

Thank you very much for the opportunity to testify on this important matter. As always, the AIA New York Chapter stands ready to work with you to achieve a more livable city for all.



Rudolph Giuliani

Dorothy Alexander

Letter to Giuliani

The following is an excerpt from a letter Chapter president David Castro-Blanco, FAIA, sent last November to then Mayor-elect Rudolph Giuliani.

Congratulations! On behalf of the American Institute of Architects New York Chapter, and myself personally, the very warmest good wishes on your election as Mayor, and our pledged support for your administration. I hope that we can work with you to make all our dreams for New York a reality, for we look forward to a newly burnished and functioning city reflecting your commitment and our mutual concerns.

New York's architects have wide-ranging and intense concerns that touch every thread in the fabric of the city's life. We are dedicated to the issues of housing for all our citizens, the creation of an appropriate and exciting educational environment for our children, and carefully designed and developed planning for our city.

These are other areas of importance where we feel the architect's touch can make a difference:

- **Landmarks**, and the preservation of our architectural heritage;
- **Development**, especially the means to recreate the deteriorating

stock of housing and industrial facilities;

- **Legislation and codes**, and their effect on the day-to-day lives of our citizens; as well as
- **Health facilities**, with the growing necessity to treat a burgeoning aging, addicted, and AIDS-infected population.

The architectural community is also concerned about the:

- **Public sector**, including our relationship with architects employed by the city, and the contractual relationship between the city and its consultant community;
- **Minority Resources**, addressing the use of the talents of all our diverse cultures, races, and creeds;
- **Women's issues**, both as the focus of a minority group and in terms of the increasing needs of working mothers in today's business environment;
- **Planning and zoning**, the framework for making and keeping New York “The Big Apple”; and, of course,

- **The design process** and how we can help get construction moving again by:

- streamlining agency reviews without reducing quality;
- establishing a new spirit of partnership between the Department of Buildings and licensed, insured professionals;
- recategorizing, speeding, and spreading work for the bellwether architectural community; and,
- speeding up the approvals process for contracts, change orders, and payments.

New York's architects support the concept of “Vision, Values,

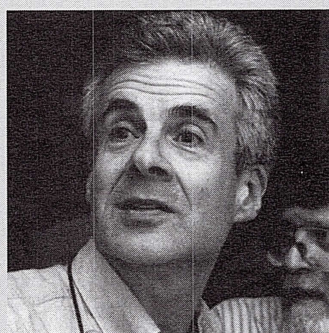
Process": a vision of the city and the quality of life we all want; the values that make the development of that vision possible and appropriate; and a process that allows us to achieve the vision in a timely, cost-effective manner. We know these are shared goals and offer our full participation with you to make them a reality for the city.

Many of the city's departments and agencies are required by law to be headed by a licensed architect. For example, the Commissioner of the Department of Buildings must be a licensed architect (or engineer). In addition, there are many other appointed positions where the expertise and knowledge of an architect would be more than helpful — it is almost essential. Agencies such as the Department of General Services, the Mayor's Office of Construction, the Landmarks Preservation Commission, the Board of Standards and Appeals, and the City Planning Commission would all be well served with the generalist and problem-solving abilities of architects at the helm. Elsewhere, the Department of Housing Preservation and Development, the New York City Housing Authority, the Health and Hospitals Corporation, the Economic Development Corporation, and many others would all be enhanced and more able to fulfill the city's need for services with architects heading the teams.

The AIA New York Chapter is where you will find the dedicated, informed professionals who can assist your administration with the challenges that you face. New York's architects have served the City of New

York through the AIA New York Chapter for over 136 years, and we have the history and knowledge to make a difference. We are excited about the possibilities of sharing this ability and our concerns with you, for we know that we share a vision. We look forward to working with you and your transition team to help you understand what architects can do to help you create a successful administration.

Footnote: In December 1993, the Chapter established the 1994 Chapter Advisory Panel, which met to consider and recommend candidates to the transition team and the Mayor.



Richard Dattner

DETAILS

by Lenore M. Lucey, FAIA

- Chapter member **Richard Dattner**, FAIA, has received the national AIA's Thomas Jefferson Award, given each year

to a private-sector architect who has "established a portfolio of accomplishment in the design of architecturally distinguished public facilities." The award is presented during AIA's annual Grassroots and Accent on Architecture celebrations in January.

- In September, immediate past-president **David Castro-Blanco**, FAIA, accepted the United States Department of Commerce New York Regional Office's **Minority Firm of the Year Award**, presented to **Castro-Blanco, Piscioneri & Associates**. The firm was cited for "outstanding accomplishments and positive contributions to the MBE community."

- The Chapter's **Learning By Design:NY Committee** was added to the American Society of Association Executives' **Associations Advance America Honor Roll** for their work "which has resulted in significant benefit to society..." The committee, in cooperation with the New York City Board of Education and the Cooper-Hewitt Museum, educates teachers about how to integrate architectural themes and materials in their curriculum. Please call Judy Rowe at ext. 17 to sign up for the committee.

- Project Punchlist** is being featured in *Places*, Pratt Institute's

School of Architecture quarterly journal of environmental design. The committee is actively moving to expand Project Punchlist into new communities and seeking ties with our sister-borough AIA chapters. Please call Judy Rowe at ext. 17 to sign up for the committee.

- Banana Kelly**, a community improvement association, is seeking **pro-bono architecture services**, primarily for interiors projects. As an active property management and construction management organization that sponsors community enrichment programs, Banana Kelly provides a wide range of social services. Contact Scott Goldstein, director of development, at 718-328-1064.

- Mario Salvadori**, Hon. AIA, and **Joseph Baum** were among those nominated by Chapter members for Institute Honors. The awards will be presented during the annual **AIA Convention** in Los Angeles, May 13-16.

- Check out the **AIA Bookstore** branch now located in **Manes Space**, across the hall from the Chapter in the **New York Design Center**. Your AIA discount will apply! For more information, call Manes Space at 684-7050.

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