

Oculus

an eye on New York Architecture

a publication of the

American Institute of Architects

New York Chapter

vol. 56, no. 8, April 1994

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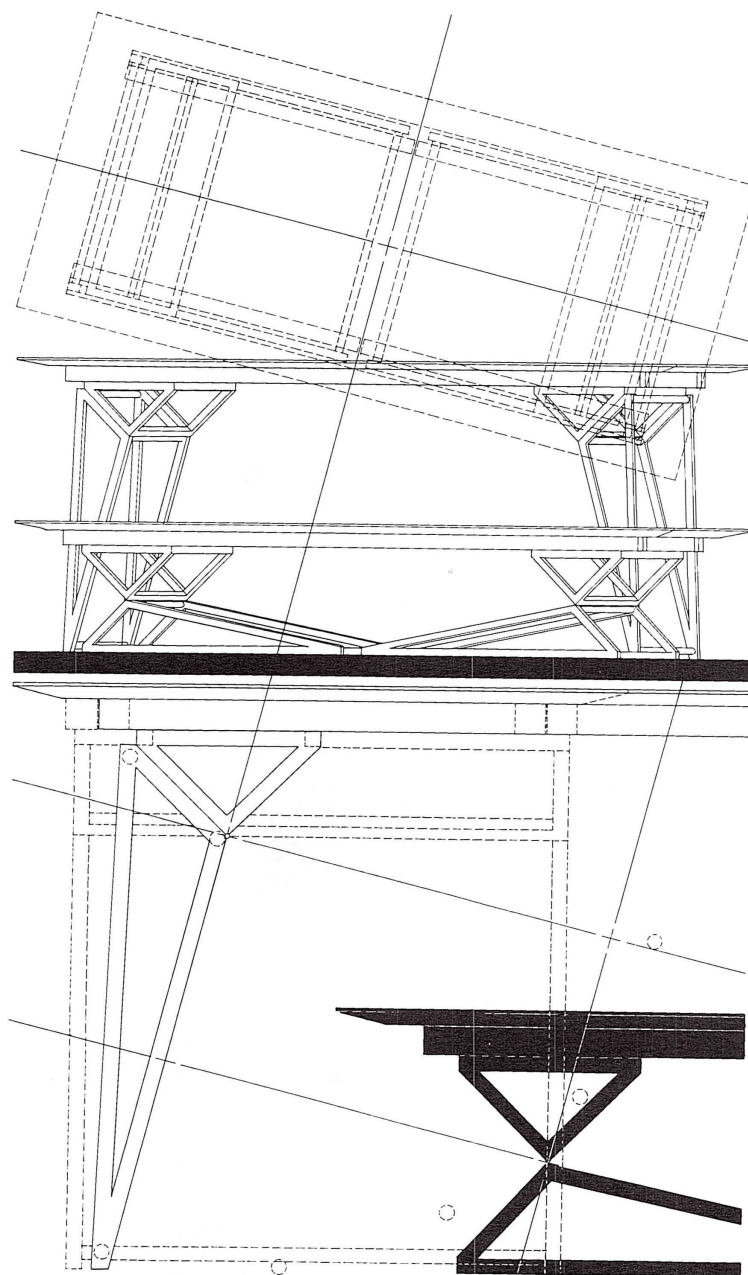
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Lenore Lucey

Dear Friends,

As I hope you all know by
now, in February I accepted
an offer from Lehrer
McGovern Bovis to join them
in late March. Leaving the
Chapter after seven-and-a-half
years was difficult; however, I
am excited by the myriad
opportunities this new posi-
tion offers.

In my three architectural
careers to date I have been
involved in promoting archi-
tects and architecture. In this
fourth career, as part of
Lehrer McGovern Bovis's
business development group,
I hope to continue to work
on improving relationships
between construction man-
agers, architects, and owners.
I will be as much a part of the
city's architecture community
as I have ever been, and I
look forward to expanding
my work with the Chapter's
firms and members.

I leave as the profession is
poised to enter the next cen-
tury with renewed hope and
vigor, knowing that the
Chapter has never had a more
impressive standing in the
city and the professional com-
munity. Basically an opti-
mistic person, I believe the
economy has reached bottom,
and I see increasing work on
the horizon. As we approach

the turn of the century, it is
time for us to use our abilities
to solve clients' problems
through the combined
resources and mutually sup-
portive abilities of strong pro-
ject teams. Having been a
client as well as a private
practitioner, I know full well
just how successful a project
can be when the team works
together to achieve a shared
goal. I look forward to the
challenge of working to
enhance the combined forces
of LMB and this city's archi-
tects as a major presence in
the design and construction
industry.

Although I have gone back to
being "just a member," I have
not gone very far. I will
always be available to answer
your questions, hear your
concerns, or take time to talk
— as I have as the Chapter's
executive director. You will be
hearing more about my move,
and I will make a point of
keeping in touch, for I want
to continue to hear about
what you
are doing.

Many Chapter members were
friends long before I began as
executive director, and many
more have become friends
since. I value your friendship,
thank you for all the strong
support over the years, and
look forward to working with
you in new ways in the
future.

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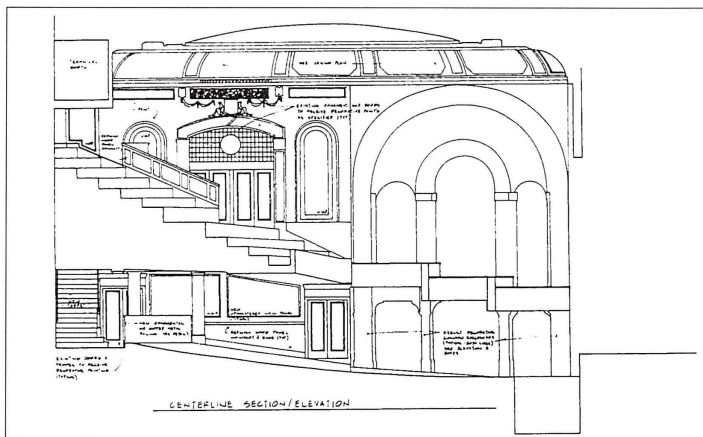
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On the cover:

"Kneeling Table," Bryce Sanders



Reflected ceiling plan, Eugene O'Neill Theater, Herbert Krapp, 1925; Campagna & Russo, current restoration and renovation

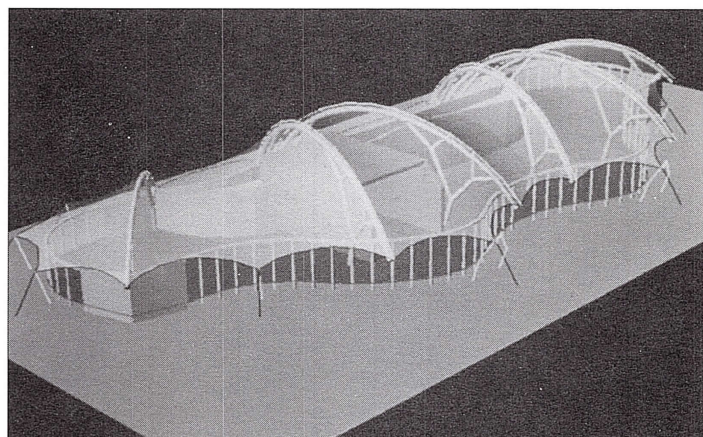
SCOOP

Peter Slatin

Just Do It

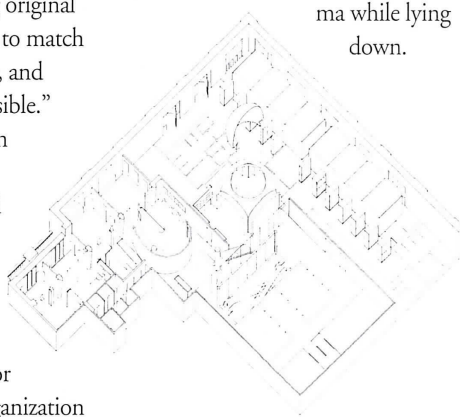
Build a Belief, a nonprofit AIDS awareness organization in the design and building industry, has set a goal of recruiting 2,000 participants for the 1994 AIDS Walk New York, which will be held Sunday, May 22 (see *Oculus* calendar for registration information). Founder Mark Prendergast of Einhorn Yaffee Prescott says the group picked the number 2,000 because by the year 2000, according to conservative estimates, 40-million people will be infected worldwide with the HIV virus, and New York City will still be the AIDS capital of the world. In 1993, AIDS Walk New York garnered \$5 million, which went to direct services as well as education and advocacy. Last year the Build a Belief team numbered 250 architects, designers, and engineers, and raised over \$33,000, the third largest total, following Nynex and the Gap....When Tommy Tune opens his revival of the musical *Grease* at the Eugene O'Neill Theater on West 44th Street in May, the theater itself will be newly revived as well. The landmark 1925 hall (né Forest Theater), designed by Herbert Krapp, is being restored

and renovated by the one-year-old, two-woman Manhattan firm of Campagna & Russo. Barbara Campagna and Francesca Russo worked together at Cannon Design's Buffalo office. "We're completely restoring the interior back to its 1925 state," says Campagna about the theater which originally had a somewhat Georgian style exterior but was given a New Orleans look in the late 1940s. "We are using original photos and paint analysis to match custom seating, carpeting, and draperies as closely as possible." The project will replace an "inappropriate" color scheme, and gold leaf and wrought- and cast-iron railings will also be replicated to bring it back to its Adamesque look. The fast-track job for the JuJAmCyn theater organization has meant working closely with the contractors in the field. C&R is also renovating the lobby of the Virginia Theatre on West 52nd Street....FTL/Happold is completing construction of the MOMRA Rooftop Recreation Center, atop the headquarters of the Ministry of Municipal and Rural Affairs in Riyadh, Saudi Arabia. The employee rec center contains a lounge, squash court, and gymnasium. Although luminous, the Teflon-coated, glass-fiber fabric



Rooftop Recreation Center, MOMRA, Riyadh, Saudi Arabia, FTL/Happold

covering is hidden from view at grade....In case you can't make it to Riyadh, there's the new Susan Ciminelli Spa/Physical Conditioning by Radu gym on the eighth floor of the Madison Avenue Barneys, designed by Rosenblum/Harb Architects. The 17,000-square-foot gym-beauty parlor includes a raised, glass-doored boxing ring; less fortunate boxing competitors may contemplate the spa's central domed diorama while lying down.



Axonometric, Ciminelli Spa/Physical Conditioning by Radu gym, Barneys, Madison Avenue, Rosenblum/Harb Architects

male architects as leads has come about because they so nicely convey the idea of the sensitive, "90s man." Perhaps. More important, we think, is how the image of the architect is fleshed out for public consumption.

Generally the movies promulgate a certain "realism," with a basic, unexciting, normal nice-guy as the architectural role-model. For example, in *Sleepless in Seattle*, the architect, played by Tom Hanks, is making do, living in a vernacular, woodsy, dockside Stern type of house, and dresses in the Gap mode. In *Housesitter*, Steve Martin, who also struggles for a living, dresses in a schleppey academic style and lives in a Graham-Gundish house.

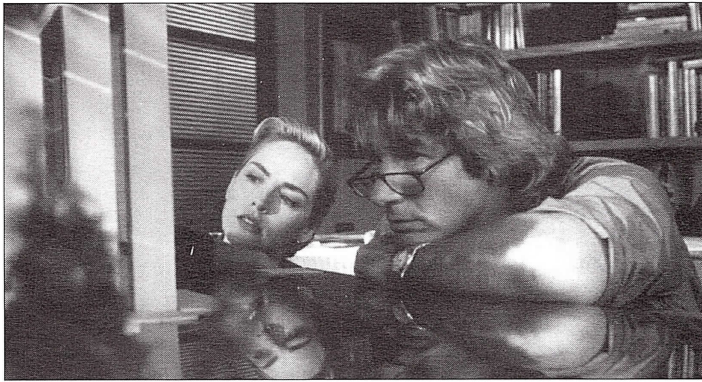
None of this comes close to the romantic idealism of Gary Cooper's Howard Roark in *The Fountainhead*, of 1949. Of these recent films, the most unconvincing portrayal is Woody Harrelson in *Indecent Proposal*. First, he lives in a house with touchy-feelie tchotchkas in the kitchen and sloborama interiors. When inspired, he draws on the wall (while nude). He and his wife go on a jaunt to Las Vegas where they stay in a hotel room that would give even Donald Trump a migraine.

So what about the Howard Roarks, or at least the glamorous and rich "star" architects of the 1980s? At last, *Intersection*, starring Richard Gere, tries to bring those two fantasy

Hollywood Architects

Suzanne Stephens

Architects may feel kicked around by clients, ignored by the general public, and oozed out of the economic mainstream, but the architect still has a valuable place — in the movies. *New York* magazine suggests that the spate of recent films with



Richard Gere as architect, *Intersection*

stereotypes together — although the look is dated, or not quite right.

The car Gere drives fits: It is the Richard Meier Memorial Silver Two-Seater Mercedes — the kind that Meier used to take out to East Hampton before he became bicoastal. (Now he has a black Jaguar.) Gere's own hair and clothes fall into the Helmut Jahn shaggy-hair and Armani-suit mold, which rings true, if a bit dated. But the buildings really fall short of the mark for a supposedly 1994 movie. As the high-profile architect, Gere is responsible for the overscaled and looking-clunkier-as-time-goes-by Anthropology Museum in Vancouver, designed by Arthur Erickson in 1977. On top of that, Gere and rich, estranged wife Sharon Stone (in appropriately elegant Ralph Laurenish outfits) live in cloyingly third-rate decorated interiors in an otherwise gracious old house. Oooh. And Gere is actually able to move into his mistress's asparagus-fern and brick-walled apartment without so much as a grimace.

As sudsy as *The Fountainhead*'s, Howard Roark had ideals and convictions about architecture and society. He stood for the good, the true, and the beautiful. The casting, the costumes, the buildings, and the interiors all followed suit. The architect was proud, handsome, rugged, and had good taste. No wonder the memory lingers.

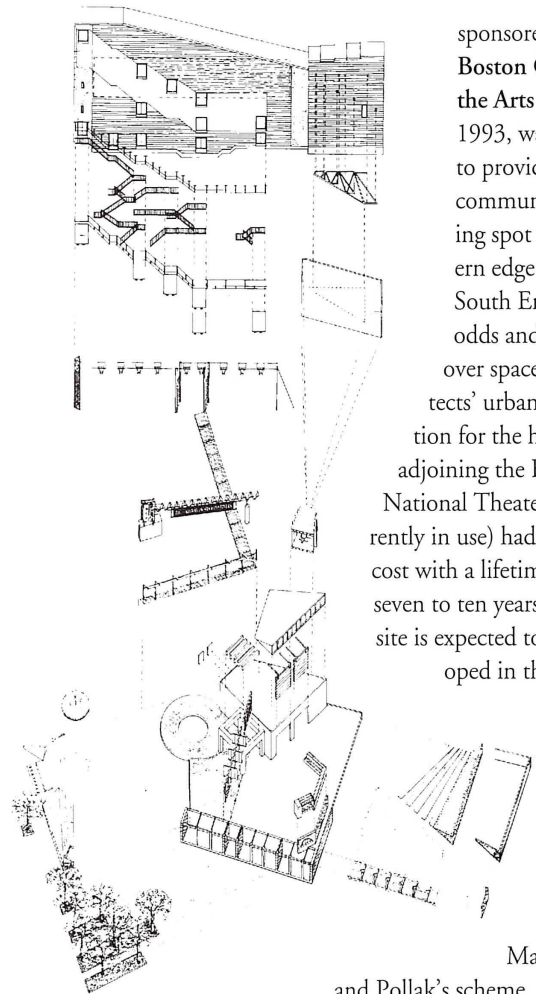
Shopping Around

Michael Graves is not the only architect in the New York vicinity who now has a store where he sells his own wares. The **Graves Design Store**, which opened in February at 338 Nassau Street in Princeton, however, sells Graves's tableware, jewelry and watches, leather goods, clocks, furniture, lighting, carpeting, and even T-shirts. Yet for the last three years, architect **John Massengale** has had a store on the Village Green in Bedford, New York.

Called **America's Best, Traditional Designers and Craftsmen**, his shop purveys period-style paneling, windows, doors, and beaded siding he or others designed, along with reproduction period furniture by various craftspeople. Just think, one can renovate that old farmhouse or barn by shopping for the basics in Bedford and finishing off with the *objets* in Princeton. Call first in either case: 609-497-6878 for Graves Design, 914-234-0700 for America's Best. —S.S.

Of Note

Kevin Roche has taken on the post of president of the **American Academy of Arts and Letters** for the next three years. Roche, who was elected to the Academy in 1970, is the third architect to fill this slot. **Cass Gilbert** served as the head from 1918 to 1920, and **I. M. Pei** served from 1978 to 1980.



BCASpace, Gateway Project, Boston, Sandro Marpillero and Linda Pollak, architects

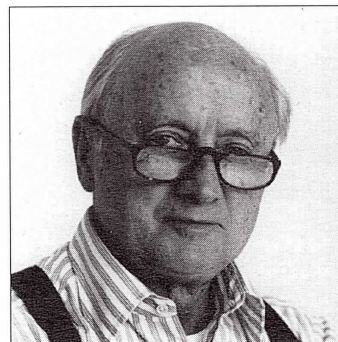
Park for Boston's South End

Fund-raising for the **Gateway Project** in Boston, for which **Sandro Marpillero** and **Linda Pollak** of New York were selected as the architects, is proceeding apace. The Gateway competition,

sponsored by the **Boston Center for the Arts** in summer 1993, was conceived to provide a park and community gathering spot at the eastern edge of Boston's South End, using odds and ends of left-over spaces. The architects' urban design solution for the half-acre site adjoining the BCA and the National Theater (not currently in use) had to be low-cost with a lifetime of only seven to ten years, since the site is expected to be redeveloped in the future.

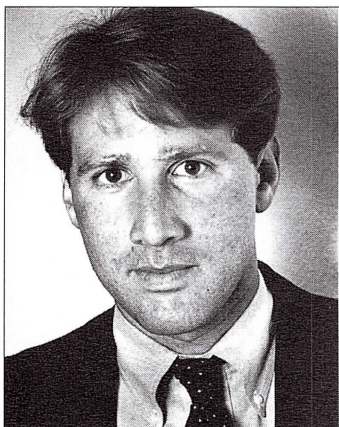
Marpillero and Pollak's scheme, called "BCASpace," melds existing and new fragments with trees, grass, and a garden. Such elements include a circular rock pool and a brick slope for sitting, plus a renovated gas station that will be used for a community room.

Since 60 percent of the site is a 70-car parking lot, the two architects designed steel structural elements containing lighting and signage, along with lightweight metal screens for shading and fencing that are intended to partition the parking lot and mediate the change in scale between the pedestrian enclaves, the parked cars, and the rear wall of the theater. In addition, the architects have designed an art installation, a "virtual landscape" consisting of backlit translucent panels on existing stairs of the National Theater to make the theater's wall a vertical landscape.



Kevin Roche

Courtesy Roche Dinkeloo Associates



Joseph Rose

Dorothy Alexander

INTERVIEW

by Peter Slatin

Joseph B. Rose

*Chair, City Planning Commission
Director, Department of City
Planning*

Education:

*Yale University, B.A., 1981; Ph.D.
candidate in political science,
Harvard University, currently on
leave.*

Experience:

*Special assistant to Senator Daniel
Patrick Moynihan, 1981-83;
founder and chairman, Midtown
Children's Project, 1985-88; chair-
man, Community Board 5,
Manhattan, 1985-88; candidate for
State Senator, 27th District, 1988;
executive director, Citizens Housing
and Planning Council, 1990-94;
currently adjunct assistant professor,
Columbia University GSAPP and
visiting scholar, Urban Research
Center, New York University.*

Appointed by:

Rudolph Giuliani.

Oculus: What are your primary objectives at City Planning?

Joseph Rose: For all sorts of reasons, communication between departments in city government has not been its best in recent

years. Interdepartmental cooperation is essential to good planning. City agencies have to be working from a similar data base not only to eliminate redundancies, but also to keep from working at cross-purposes. We've already met with commissioners at Parks, DOT, DGS, and HRA. Debra Wright at HPD is a former planning commissioner, as is Joe Miely at Buildings, and Marilyn Gelber at DEP is a former staffer. So there's a great deal of familiarity with the agency and its role. Planning requires a broad, integrated view. Defining land use simply as zoning and being outraged if anything else intrudes is simply unrealistic in the context of what actually affects planning.

One of my goals is to dramatically increase private market housing production, which has been ridiculously low. We will systematically review obstacles to new housing production with an eye to at least doubling the rate of new housing units created. The city has been the prime force behind housing here for the last decade: Its programs should be conceived in addition to, not in place of, market production. We have to evaluate everything we do with private housing — the regulatory burdens, the land-use process, the time factor. These factors clearly exacerbate cost and limit numbers, and we have to minimize their effect without removing necessary protections.

Oculus: New York's economy is made up of both locally-targeted manufacturing and worldwide financial services. What can DCP do to enhance this diversity?

JR: One of New York City's immense strengths is that it's not a monochromatic environment or a one-industry town. We obviously have some competitive advantages, but we're also a high-cost econom-

ic environment, and we're never going to be a particularly low-cost one, though I think this administration is committed to going in that direction. One of the things we have to do as a city is to simplify procedures and create an easier, more efficient place to do business, not just a lower-cost environment in terms of taxes.

We need massive reinvestment in the infrastructure, not just in replacing deteriorating services for the short term, but also in anticipating patterns of growth, development, and transportation.

Oculus: What ideas are you pushing?

JR: We're going to participate with the state on the environmental review procedure — not to loosen the requirements, but to make them more coherent and comprehensive than they are now. Many of us who have been involved in the review process have been frustrated by the amount of work that goes into some issues while other, more important policy issues are glossed over. More attention should be paid to process, which is where things can be simplified and clarified without eliminating necessary protections and controls.

Oculus: Are there mechanisms in place to do that?

JR: We have already begun to study those kinds of questions. Nothing will be done without full and careful public discussion and review. At Citizens Housing I learned how valuable the input from professionals and experts outside city government can be. I want to set up some outside advisory groups area-by-area, which will actively involve the architectural community, the legal community, community-based organizations, and industry.

Oculus: How do you fit the

Landmarks Commission into that context?

JR: DCP has always had a good relationship with Landmarks, as have I. We will be looking at ways to make historic resources the linchpins for community revitalization, especially in lower-income areas. Citizens Housing and Planning, under Frank Braconi, its new executive director, is nearing completion of a study to come up with ways to provide incentives for working with historic properties. Historic preservation and planning share a natural affinity, and the role of planners is to identify and enhance these resources in the community.

Oculus: Do you have specific plans for the waterfront initiative that Richard Schaffer implemented (*Oculus*, January 1994, pp. 8-9)?

JR: One of the things that has not been particularly pleasing in recent actions, for budgetary reasons, is that there have been zoning text changes without the accompanying map changes. This puts the burden of the actual environmental review of much of the rezoning work on the individual applicant, which has stood in the way of housing production and economic development. Recognizing that there are, in fact, budgetary constraints here, I intend to do as much of the actual map changes and rezoning at the departmental level as possible, especially in the waterfront area.

Oculus: The *Waterfront Plan* does address the issue of an outdated, overly complex zoning resolution.

JR: We have far too many expectations of the zoning resolution, which has led to its ridiculous complexity. I would like to move away from micro-managing at the zoning ordinance level toward recognizing the importance of these other factors, which would help to simplify and clarify the zoning resolution.



Frank Lloyd Wright

Pedro Cuervo

WHY WRIGHT RIGHT NOW?

by Suzanne Stephens

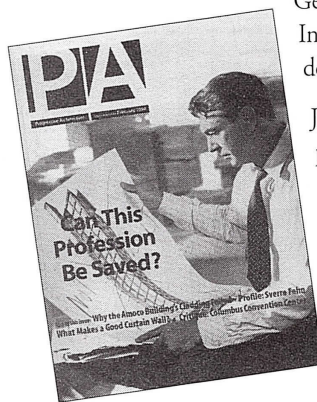
By now the blockbuster show at the Museum of Modern Art, “Frank Lloyd Wright: Architect,” has been properly, even gooily, praised. If it doesn’t attract the “gate” of the landmark Matisse show of 1992, at least this straightforward, thoughtfully comprehensive, and oddly bland survey, organized by Terence Riley, chief curator of the architecture and design department, with the help of assistant curator Peter Reed, has, by its very existence, spurred other museums and galleries to mount Wright exhibitions. MoMA created a Wright Fest even without the occasion of the anniversary of his birth or death.

But it is all so cruelly ironic. The two-floor retrospective, the spin-off shows, and interestingly enough, an outpouring of books come at a widely acknowledged dispiriting moment in the history of architecture. Scores of architects, as well as observers of the architectural scene, sense that architecture as a profession is not just adrift right now: It is caught in a whirlpool in a murky ocean of builders, construction managers, and facilities experts, and appears to be sinking fast. More and more, architects complain they have less and less clout with potential clients. They are overlooked by the public. The general media are more interested in knowing about mistresses-and-murders-in-the-ménage than in buildings-on-the-boards. (Fortunately Wright could satisfy on both counts.) The favorite diagnosis for the situation is that architects have been “marginalized.” And

it’s not just the recession. *Progressive Architecture* and its focus groups, along with numerous professionals, say that the architect as a Creative

Genius-Hero-Individual-Star is dead.

Just to bring the point home, *P/A*’s February cover shows Gary Cooper as Howard Roark in the movie version of Ayn Rand’s



The Fountainhead (generally considered to be modeled on Wright, Ayn Rand’s remonstrations to the contrary). The article that the cover photograph illustrates is aptly titled, “Can This Profession be Saved?” The answer appears to be, according to Thomas Fisher, its author, yes — if architects give up their obsessive attraction to a self-image as the artist-architect. Fisher points the way to what seems to be a non-visual, nonformal, and nontheoretical definition of architecture. Several professions offer him models from which architects could gain inspiration, including medicine, for its emphasis on the way work is divided between specialists and generalists, the legal profession and its premium placed on “synthetic analysis,” and the engineering profession, because of its grounding in research and expansion of knowledge. If we took the engineering model, Fisher argues, “We would attend more to the consequences than to

the intentions of our work, would depend less on rhetoric and more on the quantification of what we do, and would share our failures as well as our successes.”

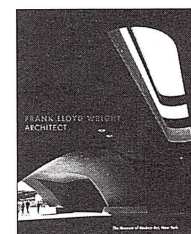
Fisher’s intentions are good. But where does architecture of the sort Wright created fit into this scheme? Wright’s passion and artistic mission caused him to design buildings that were stunning spatial artifacts, both visually and kines-thetically. You can walk into hundreds of buildings, but when you enter Johnson’s Wax, Unity Temple, or the Guggenheim, you know this is architecture with a capital A. Most architects used to aspire to create this as well. As Robert Gutman has warned about architects trying to sell clients on their multiple abilities, “It discourages clients and the profession from recollecting the primary skill of the architect for which there is no peer; the design of buildings that have some value as art” (*Oculus*, April 1993, p. 13). Gutman further maintains that “the pivotal problem is the large number of architects and firms who have abandoned the commitment to, even their respect for, design.”

Frank Lloyd Wright did not overlook the practicalities of modern living, environmental concerns, and building technologies, and even tried to create economical architecture for the common man. But art — and the spirit behind art — was paramount. If MoMA has done one thing, it is to remind the profession that such convictions were what it was all about. Nevertheless, a good many of those architects (at least *P/A* and its focus groups) will see the show as merely history.

WRIGHTIANIA: Selected Books

by Suzanne Stephens

With an estimated 370 books already published on or by Frank Lloyd Wright, how many more can we take? A lot, if the spate of new books indicates anything



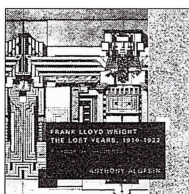
Frank Lloyd Wright: Architect

Edited by Terence Riley with Peter Reed, Museum of Modern Art, \$60 cloth, \$29.95 paper

The concept behind the catalog is at least imaginative. Since so many books already exist on

Frank Lloyd Wright, why not take certain key themes and explore them? Hence we have essays on Wright and modernism, Wright and the impact of technology, Wright and the domestic landscape, and so on. Furthermore, since so many Wright scholars have said what they have to say, why not bring in scholars who can lend a fresh vantage point to these topics? Hence William Cronon, Kenneth Frampton, and Gwendolyn Wright join Wright scholar Anthony Alofsin, who was a consultant to the show, and Terence Riley, the show's organizer.

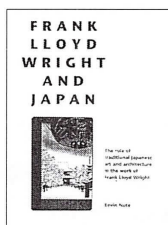
But there are problems. With exceptions here and there, the non-Wrightian scholars do still present and deal with material that is and has been known for some time. While their thorough assessments show mastery of the material, they lack the excitement generated by uncovering and presenting unfamiliar material or coming to any startling "revisionist" conclusions, permitted by new scholarship that has been appearing since the guardian of the archival grail, Olgivanna Wright, died in 1985. One senses that by the time these scholars got grounded in the subject and had charted their different thematic territories, the deadline was upon them. There was no time to come back and give it a new twist. The more ambitious contributions could use a little more cooking before the fresh theories are served up to this general audience. It should be said, however, that all the essays are buttery smooth in their writing style: Anyone familiar with the Museum of Modern Art books over the last 20 or so years will recognize the sure and strong hand of Harriet Bee, the managing editor of the department of publications.



**Frank Lloyd Wright:
The Lost Years,
1910-1922, A Study
of Influence**

By Anthony Alofsin, University of
Chicago Press, \$55

Wright and others have long pointed to the influence of the American architect on his European peers following the Wasmuth Verlag publication of his work in 1910-11. Alofsin is now making a case for the influence of artists and architects affiliated with the Viennese Secession on Wright, particularly after his extended stays in Europe. But, Alofsin contends, the influence was not derived simply from picking up such motifs as the square-within-a-square or the rotated square, but came from Wright's examination of the same "ancient, exotic, and primitive cultures" as the Viennese. This "universal language of primary forms" confirmed Wright's belief in a universal power and order that could be harnessed to shape the forms of society. Through geometric abstraction, Wright synthesized and transformed the material, and used it for his own creative purposes. Alofsin discusses the impact this influence had on such projects as the Imperial Hotel in Tokyo, and either fills in historical blanks or corrects errors about certain events and dates. His usually clear, orderly prose, while not as fast-paced as that of a Robert Twombly or evocative as a Meryle Secrest, nevertheless keeps the book moving along.

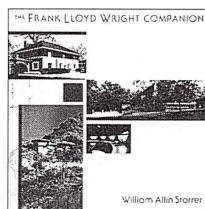


**Frank Lloyd Wright and Japan:
The Role of Traditional Japanese
Art and Architecture in the Work
of Frank Lloyd Wright**

By Kevin Nute, Van Nostrand
Reinhold, \$59.95

Another book dealing in depth
with the outside influences on

Wright (his denials to the contrary), this work concentrates on Japanese art. Nute discusses in absorbing detail the group of "Orientalists" associated with the Boston Museum of Fine Art and Tokyo Imperial University at the turn of the century — Edward Morse, Ernest Fenollosa, Arthur Dow, and Kakuzo Okakura — and how their work could have been known by Wright. Nute, who was trained in England (Nottingham and Cambridge), demonstrates that there are many ways to shape a sensibility. The fact that Joseph Lyman Silsbee, the architect who first employed Wright, was a cousin of Ernest Fenollosa, an early and serious scholar of Japanese art whom Wright later cited, cannot be dismissed. Because the book establishes an intricate matrix of influences that not only affected Wright, but also reflected the sociocultural conditions of the times, it is fascinating reading. It should be mentioned that there are a few typographical errors along with clogged sentences here and there. Nevertheless, the appendices — including a chronology, biographies, Kakuzo Okakura's catalog of the Ho-o-den at the 1893 Columbian Exposition, P. B. Wight's description of the Ho-o-den, and Frederick Gookin's review of Kakuzo Okakura's books — add a substantive dimension to the scholarship.



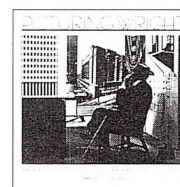
**The Frank Lloyd Wright
Companion**

By William Allin Storrer,
University of Chicago Press,
\$75

This publication is clearly a
must for all architects inter-

ested in a clear, comprehensive overview of Wright's realized projects. All of Wright's known built works, numbering almost 500, Storrer says, including about 100 demolished ones, are presented with black-and-white photos, plans, and written commentary. The book is larger, longer, more intensive, and more complete than Storrer's *The Architecture of Frank Lloyd Wright, a Complete Catalog*, published in 1974. In fact, the first entry, Wright's Unity Chapel of 1886 in Spring Green, Wisconsin, was missing in the earlier version. Many of the plans have been totally redrawn on the computer, especially since in certain cases Storrer has made a composite of the original architectural drawing (the ideal) and the on-site measurements (the real). The different drawing styles may be disorienting to the purist, but they are still exceedingly helpful. One extremely useful addition is Storrer's comparative analysis of plan types, including the "Prairie pinwheel," "the American box versus Wright's cube," the "Prairie-era cantilever," "Usonian roof types,"

the "In-line plan," and so on. Needless to say, the addresses of the buildings in the back of the book are invaluable.



**Picturing Wright, An Album
from Frank Lloyd Wright's
Photographer,
Pedro E. Guerrero**

Foreword by Martin Filler,
Pomegranate, \$29.95

Pedro Guerrero, Wright's photographer from 1939 to 1959, vividly captures the master and his buildings off stage and on. Equally as compelling is Guerrero's commentary, which fills in the background for each of these candid moments, as well as describing riveting details of everyday life, work, and social events at Taliesin. Included are the picnic rituals, the paternalistic methods of payment, and the first visit by Frank Lloyd Wright to Philip Johnson's Glass House in New Canaan in the spring of 1958. Martin Filler's foreword establishes a brief but trenchant synopsis of Wright, his achievements, his past, and his persona.

**BOOKS
RECENTLY PUBLISHED
ON WRIGHT**

Frank Lloyd Wright: The Masterworks

Edited by Bruce Brooks Pfeiffer and David Larkin, Rizzoli,
\$60 (Oculus, December 1993, p. 7)

Frank Lloyd Wright: Collected Writings

Edited by Bruce Brooks Pfeiffer, introduction by Kenneth
Frampton, Rizzoli/Frank Lloyd Wright Foundation, vol. 1-3,
ea. \$60 cloth, \$40 paper

Wright Studies, Volume I: Taliesin, 1911-1914

Edited by Narciso G. Menocal, S. Ill. University Press,
\$39.95 cloth, \$19.95 paper

Frank Lloyd Wright, Hollyhock House and Olive Hill

By Kathryn Smith, Rizzoli, \$45 (Oculus, June 1993,
p. 10)

Frank Lloyd Wright's Hollyhock House

By Donald Hoffmann, Dover, \$10.95

Barnsdall House: Los Angeles, 1920

By James Steele, Phaidon, \$29.95

**About Wright: An Album of Recollections by Those
Who Knew Frank Lloyd Wright**

By Edgar Tafel, Wiley, \$34.95

Frank Lloyd Wright, Architect: An Illustrated Biography

By Alexander O. Boulton, Rizzoli/Frank Lloyd Wright
Foundation, \$24.95 (for young adults)

Wright in Hollywood: Visions of a New Architecture

By Robert L. Sweeney, Architectural History
Foundation/MIT Press, \$50 (not published at press time)

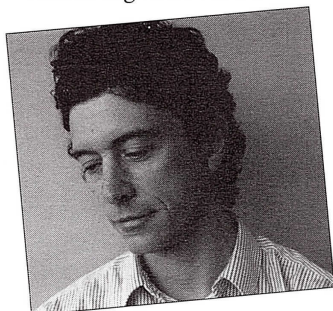
PULSE

by Katherine Kai-Sun Chia and Ann Nixon

Furniture Functionalists

As architects and furniture designers who maintain separate practices, Robert Marino, Bryce Sanders, and Ali Tayar each express a refined tectonic clarity in their work, "an aesthetic informed by and derived from the object's function, one that does not involve the use of extraneous ornament or decoration," says Sanders. In spite of their independence, Sanders, Tayar, and Marino have formed a furniture group to share methods, technological information, and marketing skills to launch their pieces into the mass market.

The three designers work with plywood, steel, and aluminum, each striving to reveal the potential of an aesthetic derived from the material's inherent characteristics. The materials they use may be similar, but each designer's approach is different. Marino's process is academic and conceptual. Sanders's work, inspired by American functionalists such as Charles and Ray Eames, addresses the conundrum of efficiently inhabiting confined New York studio spaces. Tayar's designs and production methods recall the industrialists of the Bauhaus, while celebrating the exposure of refined engineered details.

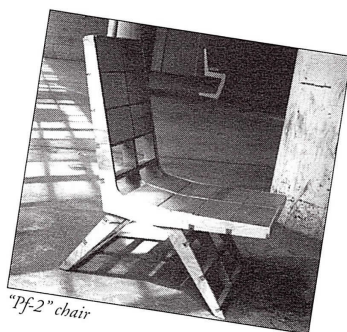


Robert Marino

Robert Marino: A registered architect and engineer who received his B.E. from Stevens Institute of Technology and his M.Arch. from

Princeton, Robert Marino worked for Michael Graves before opening his own office in 1985. While he eschews symbolic representation, Marino disciplines his conceptual explorations in architecture with a limited palette of materials and specific construction techniques. As a professor at Columbia and the University of Pennsylvania, Marino encourages his students to "think about paradoxical structural propositions such as the 'compression rope' or the 'tension arch,' " a method he uses himself. For example, in designing a house in the hills near Berkeley, he used stressed-skin plywood beams as shear walls to float the ceiling and allow continuous views to the valley below. A living room addition he designed, which is currently under construction, employs bifurcating skeletal wood walls that channel the roof loads down to the ground.

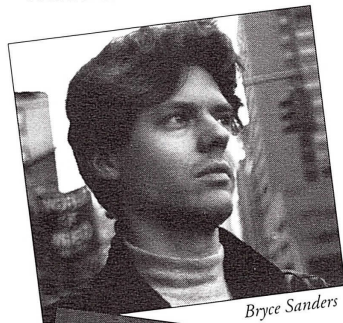
In 1988, Marino began designing furniture during a slow period in his practice. "My interest is mainly in chairs," said Marino. "Because the chair is harder to design than other pieces, it's more interesting — more ergonomic and about the body." In the "PF-2" lounge chair, six structural boomerang-shaped profile ribs are glued to three vertical leg profiles —



"PF-2" chair

a "sandwich construction" — and slotted to receive horizontal cross struts made of three offset 1/4-inch plywood members. The offset cross-sectional pattern creates a lip in which plywood panels are inserted to create

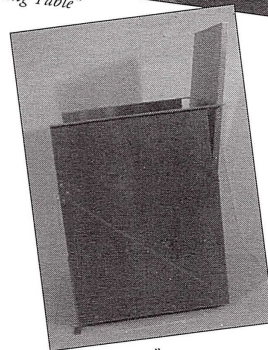
the seat's surface. The details achieve aesthetic integrity by providing structural and functional solutions.



Bryce Sanders



"Kneeling Table"



"Library Chair"

Bryce Sanders: A graduate of Columbia's GSAPP, Bryce Sanders worked at Gwathmey Siegel and Bausman & Gill prior to founding his own design company in 1992. Although his work experience strengthened his technical background, Sanders attributes his design sensibility to his early years at Washington University in St. Louis where the B.Arch. curriculum incorporated an early Bauhaus approach to materials and process.

Like Marino, Sanders rejects standard definitions of furniture as static and confining. "A table need not exist as only a dining table or a coffee table — it can be both," says Sanders. "The designs are intended not merely to reside within a space,

but to engage and alter space according to the user's requirements." Thoughts about a dynamic, rotating table leg generated his first design, the "Kneeling Table." A hinged, welded aluminum detail allows the legs of the upright dining table to fold under the expandable wood top, lowering the piece to coffee-table height. The legs absorb the rotational forces, and the loads are redistributed so that the table remains stiff and balanced in either position.

The wood-and-steel "Library Chair," derived from eighteenth- and nineteenth-century examples of "metamorphic" chairs, transforms itself from a desk seat to a stepladder in one simple flip of the seat back. The continuous stainless steel band, which acts as foot, hinge, armrest, and back brace, was intended to identify and enhance the simple mechanics of the chair," says Sanders.

In the meantime, the "Kneeling Table" has received an honorable mention in the 1993 *International Design* magazine's annual design review, and nomination as a finalist in the 1993 ROSCOE Awards. Earlier this year, Sanders and Tayar exhibited their work at the Galerie Neotu in Paris with three other American furniture designers.

Ali Tayar: Ali Tayar's engineering studies at the Universitaet Stuttgart and his research of optimal design methods at MIT eventually led him to work at FTL Associates (1988–91), where he was project architect for the Carlos Moseley Music Pavilion (a.k.a. the "Philharmonic in the Park" outdoor summer stage). At Lev Zetlin Associates (1986–88), where he assisted in the design of airplane hangars for the United States Air Force. In addition, Tayar has done high-tech consulting for glass sculptor James Carpenter and the engineering firm Ove Arup. In 1991 he

CHAPTER EXTRA

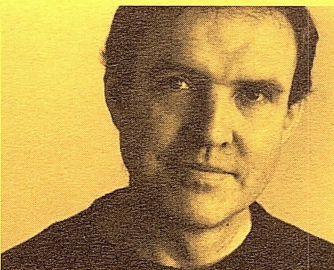
Be a CANstruction Volunteer

The first annual New York CANstruction Competition sponsored by the SAA and the AIA New York Chapter was held last November at the New York Design Center. As a result of this wacky design-build competition, the 13 firms that participated donated over 11,000 cans of food to Food for Survival, the New York City food bank. The canned goods were distributed to soup kitchens, shelters, and elderly and day-care programs throughout the city in time for a brighter Thanksgiving.

To make this an even bigger and better event this fall, committees are now being formed and plans are already starting, but *we can't do it without you*. Members should contact Cheri Van Over at 686-9677 to volunteer as corporate sponsors or food sponsors, or to work on publicity, community relations, jury selection, firm participation, showroom participation, window displays, poster graphics, or photography.

Architecture and the Role of Fashion

by John C. Pickens, AIA



Witold Rybczynski

On April 25, Witold Rybczynski, well-known author of *Home, The Most Beautiful House in the World*, and *Looking Around*, will lead a symposium entitled "In and Out of Fashion: Architecture and the Role

of Fashion." This year's Re-searches in Architecture event will offer perspectives on the ebb and flow of fashion — the perennial what's in and what's out — and how architecture in the public realm reflects that roller coaster. The panel will include David De Long, director of the historic preservation program at the University of Pennsylvania; Eve Kahn, architecture critic for the *Wall Street Journal*; William L. Rawn, William Rawn Associates, Boston; and Richard Sammons, architect, New York City.

As in the past symposium series, the goal of Re-searches in Architecture is to address a broad range of architectural and urban design issues and emerging trends. A good portion of the event will consist of a dialogue among all present.

The symposium will be held at 200 Lexington Avenue on the 16th floor, and will begin at 6 pm. This AIA event is organized by the Architecture Dialogue and Learning by Design:NY committees and is made possible by the generous support of Benjamin Moore & Company.

Deadlines

April 4

Submission deadline for Boston Society of Architects 1994 Interior Architecture Design Awards. Contact BSA, 52 Broad Street, Boston, MA, 800-662-1235, ext. 232.

April 11

Submission deadline for Boston Society of Architects 1994 Awards for Design Excellence in Housing. Contact BSA, 52 Broad Street, Boston, MA, 800-662-1235, ext. 232.

May 6

Entry deadline for the Van Alen International Competition: A Companion to the Chrysler Building. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.

May 23

Application deadline for third annual summer program of the Institute for the Study of Classical Architecture. Contact the New York Academy of Art, 111 Franklin Street, New York, NY 10013, 570-7374.

June 14

Entry deadline for Design America Accessible: Hawking Hall. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.

July 1

Application deadline for the Indian Architectural Study Tour — 1994. Contact the Architectural Travel Corporation, 6, Vithal Nagar Society, 10th Road, Juhu Scheme, Vileparle (West), Bombay-400 049, India.

Submission deadline for the 1994 Cedar Architectural Design Awards program. Contact the Western Red Cedar Lumber Association, 1200-555 Burrard St., Vancouver, B.C. V7X 1S7, 604-684-0266.

August 1

Application deadline for research grants given by the James Marston Fitch Charitable Trust. Contact Beyer Blinder Belle, 41 E. 11 St., New York, NY 10003, 777-7800.

WINDOVATIONS



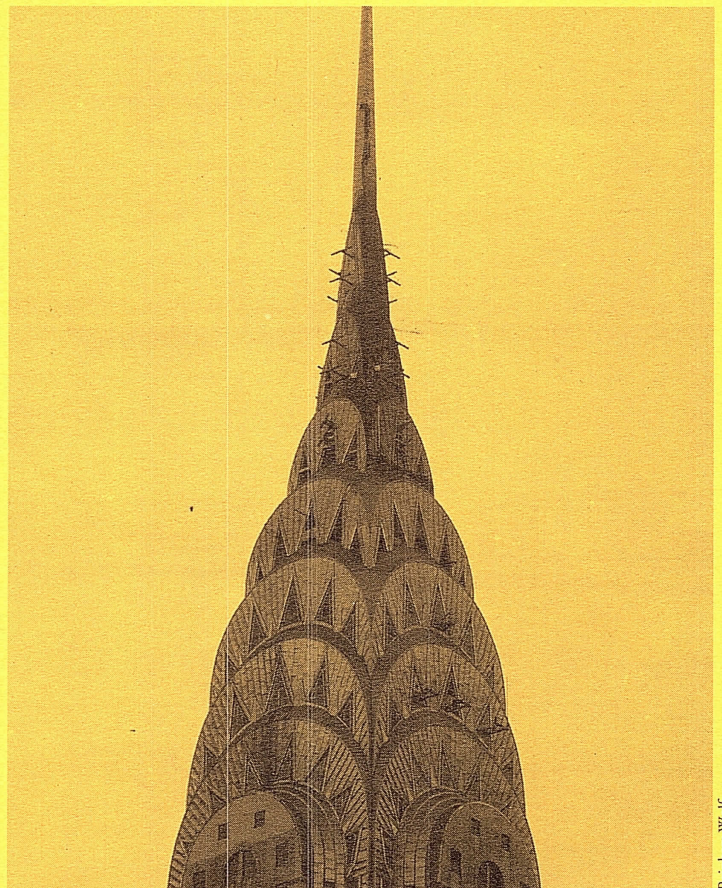
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Correction:

In the March issue of *Oculus* (p.12), Michael Fieldman & Partners should have been listed with Ellerbe Becket as the architect for the Police Academy Building in the Bronx.



Chrysler Building

Remhart Wolf

Continuing Exhibitions

Frank Lloyd Wright: A Personal View, Photographs by Pedro E. Guerrero. The Lobby Gallery, 31 W. 52nd St. 841-1088. Closes April 1.

Luigi Snozzi: Buildings and Projects 1958-1992. Graduate School of Architecture, Planning, and Preservation, Columbia University, 100-level, Avery Hall. 854-3414. Closes April 9.

Four Centuries of Stage 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 Theater Design. The Pierpont Morgan Library, 29 E. 36th St. 685-0008. Closes April 10.

You Are Here: Information Drift. Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes April 16.

Edith Kramer: Paintings, Drawings, and Sculpture from the New York Subways, 1940-1994. New York Transit Museum, Boerum Place at Schermerhorn St., Brooklyn. 718-330-3063. Closes May 8.

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

Waves of Influence. Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island. 718-448-8534. Closes May 22.

Toward Modern Design: Revival and Reform in the Applied Arts, 1850-1920. The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes June 14.

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

The City Transformed: The Cast-Iron Era, 1845-1870. Given by Barry S. Lewis. Sponsored by Cooper Union. 6:30 pm. 30 Cooper Square. 353-4155.

EXHIBIT

Visions for an Endangered Park: Van Voorhees Park, Brooklyn. Municipal Art Society, Urban Center Galleries, 457 Madison Ave. 935-3960. Closes May 18.

8

Friday

AIA NEW YORK CHAPTER EVENT

Designers and Students as Partners and Catalysts for Community Development. Given by Alan Feigenberg, Karen A. Phillips, and Joseph Pupello. 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.

9

Saturday

AIA NEW YORK CHAPTER EVENT

A City of Neighborhoods: Bridging School and Community. The third workshop in a three-part series sponsored by the AIA New York Chapter Learning by Design: NY Committee and the Cooper-Hewitt Museum. 9:00 am. School District Five Center for Horticulture and the Urban Environment, P.S. 175/1.S. 275, 175 W. 134th St. 860-6868. \$25.

LECTURES

Sacred Spaces: New York's Religious Architecture. Given by Paul Glassman.

13

Wednesday SEMINAR

Brick Veneer with Metal Stud Backup. Sponsored by Glen-Gery Brickwork Design Center, 8:00 am. Amster Yard, 211 E. 49th St. 319-5577.

LECTURES

A Look at Lost New York: The 1939 World's Fair, the 1964 World's Fair, and Coney Island. Given by John Kriskiewicz. Sponsored by Cooper Union. 6:30 pm. 30 Cooper Square. 353-4155. \$33 for three Wednesdays through April 27.

Design talk. Given by Alex Isely. Sponsored by Cooper Union. 7:30 pm. 30 Cooper Square, the Great Hall. 353-4155. \$15.

14

Thursday LECTURES

The Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape. Given by James Howard Kunstler. Sponsored by the Municipal Art Society. 12:00 noon. Urban Center Galleries, 457 Madison Ave. Reservations 935-3960.

The City Transformed: The "El" Trains and the Brooklyn Bridge 1869-1883. Given by Barry S. Lewis. Sponsored by Cooper Union. 6:30 pm. 30 Cooper Square. 353-4155.

18

Monday

LECTURE

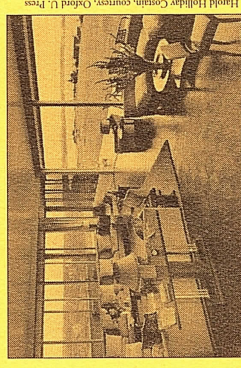
Instead of Greenery. Given by Peter Cook. Sponsored by the Graduate School of Architecture, Planning, and Preservation,

LECTURE

Design talk. Given by Carl Fischer. Sponsored by Cooper Union. 7:30 pm. 30 Cooper Square, the Great Hall. 353-4155. \$15.

LECTURE

"Windshield," the John Nicholas Brown summer retreat on Fishers Island, designed by Richard Neutra. Given by J. Carter Brown. Sponsored by the Sir John Soane Museum Foundation. 6:00 p.m. Union Club, 101 East 69th Street. Benefit lecture and reception, \$65. Benefit reception and dinner, \$200. Information 289-9101.



"Windshield," J. Nicholas Brown house, Fishers Island, by Richard Neutra, 1938

21

Thursday

AIA NEW YORK CHAPTER EVENT

Once You Have the Project, How to Market it Effectively So That It Brings More Work. Given by Joan Capelin. Sponsored by the AIA New York Chapter Marketing and PR Committee. 5:30 pm. Swank Hayden Connell Architects, 4 Columbus Circle, conference center. 683-0023. \$15.

LECTURES

SYMPOSIUM

Paying the Technology Piper. Sponsored by the SAA Computer-Aided Practice Committee. 6:00 pm. Reservations 807-7171.

26

Tuesday EVENT

Landscapes of Peril: Memory G The Manageable Region: Rethinking the Way We Govern. Sponsored by the Regional Plan Association. 8:45 am. The Sheraton New York Hotel and Towers, 811 Seventh Ave. 980-8530, ext. 208.

28

Thursdays LECTURES

Theater Design and Renovation. Given by Hugh Hardy. Sponsored by the Cooper-Hewitt Museum and the Jewish Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

The City Transformed: The Neo-Grec and the Ruskinian Gothic, 1865-1885. Given by Barry S. Lewis. Sponsored by Cooper Union. 6:30 pm. 30 Cooper Square. 353-4155.

EVENT

SPECtech '94. Sponsored by the New York City Chapter of the Construction Specifications Institute. 11:00 am. The Church of St. Paul the Apostle, 10 Columbus Ave. 770-3461.

May 3

Tuesday

AIA NEW YORK

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

April

4

Monday LECTURE

Social Warfare: Culture/Anarchy and Liberal Space. Given by Milton S. E. Curry. Sponsored by Parsons School of Design. 6:30 pm. 25 E. 13th Street, Room 206. 229-8955.

6

Wednesday SYMPOSIUM

Mike Wallace and Hugh Downs: Television Interviews with Frank Lloyd Wright. Moderated by Terence Riley. Sponsored by the Architectural League. 6:30 pm. Museum of Television and Radio, 25 W. 52nd St. 753-1722. \$12.

LECTURE

DesignTalk. Given by Alvin Grossman. Sponsored by Cooper Union. 7:30 pm. 30 Cooper Square, the Great Hall. 353-4155. \$15.

7

Thursday LECTURES

New York Art Deco. Given by Carla Breeze. Sponsored by the Municipal Art Society. 12:00 noon. Urban Center Galleries, 457 Madison Ave. Reservations 935-3960.

PULL OUT
& PIN UP

EVENT

Aspirin Design Conference: Alternative, Active, Advanced, All-Purpose. Sponsored by Cooper Union. 10:00 am. 30 Cooper Square, the Great Hall. 353-4155. \$75 advance registration, \$90 at the door.

11

Monday LECTURE

The 1994 Lewis Mumford Lecture: The City as a Space of Equality. Given by Elizabeth Wilson. Sponsored by Parsons School of Design. 6:30 pm. 65 Fifth Ave., Swaydick Auditorium. Reservations 229-8955.

EXHIBIT

Student Projects: Current Work. Graduate School of Architecture, Planning and Preservation, Columbia University, Buell Hall, Avery Hall. 854-3414. Closes May 21.

12

Tuesday LECTURE

Cultural Grounds: The Designer's Role in Shaping Public Memory. Given by James Ingo Freed and Carol Herselle Krinsky with moderator J. Max Bond, Jr. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

17

Tuesday LECTURE

Landscapes of Peril: Memory Graves for Nuclear Waste. Given by Michael Brill. Sponsored by the Cooper-Hewitt Museum and the Jewish Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

SYMPOSIUM

The Changing Face of New York City: Crime Policy. Sponsored by Cooper Union. 6:30 pm. Seventh St. at Third Ave. 353-4195. \$10.

EVENT

Benefit at National Arts Club. Sponsored by OLGAD. 7:30 pm. 15 Gramercy Park South. 475-7652.

20

Wednesday SYMPOSIUM

Re-entering New York II: The Present and Future of the City's Airports. Given by Robert Davidson, Arthur DeBow, Geoffrey Egginton, and Marilyn Taylor. Sponsored by the Municipal Art Society Fellows. 6:00 pm. Urban Center Galleries, 457 Madison Ave. Reservations 935-3960. \$5.



Max Bond

EVENT

Land Use Law Luncheon: Environmental Control Board Practice. Sponsored by the Association of the Bar of the City of New York and the Bar Association's Land Use, Planning, and Zoning and Environmental Law committees. 12:00 pm. Association of the Bar, 42 W. 44th St. For reservations, contact Charlene Maggione, 382-6724. \$10.

24

Sunday LECTURE

Influences of Vernacular and Modernist Culture on Contemporary Portuguese Architecture. Given by Kenneth Frampton. Sponsored by Snug Harbor Cultural Center. 2:00 pm. 1000 Richmond Terrace, Staten Island. 718-448-8534.

25

Monday AIA NEW YORK CHAPTER EVENT

In and Out of Fashion: Architecture and the Role of Fashion. Given by Witold Rybczynski. Sponsored by the AIA New York Chapter Architecture Dialogue Committee. 6:00 pm. 200 Lexington Ave., 16th floor. 683-0023.

6868. \$15.

The City Transformed: Central Park and City Planning, 1857-1890. Given by Barry S. Lewis. Sponsored by Cooper Union. 6:30 pm. 30 Cooper Square. 353-4155.

Plates, Given by Charles Swannmeyer, H. Guy Liebler, and Amanda Burden, with moderator James Russell. Sponsored by the AIA New York Chapter Corporate Architects Committee. 5:45 pm. Chemical Bank Auditorium, 270 Park Ave., second floor mezzanine. Reservations 683-0023, ext. 16. \$10.

4

Wednesday LECTURE

Design Firm Management. Given by Mark Haber. Sponsored by the Society of Architectural Administrators. 6:00 pm. 1251 Ave. of the Americas, 45th floor. 741-1300. \$15 (\$10 AIA members).

5

Thursday LECTURES

The City as Theater: Public Celebrations in Nineteenth-Century New York. Given by Brooks McNamara. Sponsored by the Cooper-Hewitt Museum and the Jewish Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

Long Island Architecture: Insight in Architecture. Given by Herbert Beckhard. Sponsored by the New York Institute of Technology. 8:00 pm. The School of Architecture and Fine Arts, Education Hall, Room 102-103, Old Westbury, NY. 516-686-7659.

Greenwich Village: Culture and Counterculture. Given by Jan Seidler Ramirez. Sponsored by the Municipal Art Society. 12:00 noon. Urban Center Galleries, 457 Madison Ave. Reservations 935-3960.

The City Transformed: The Arts and Crafts Era, 1880-1900. Given by Barry S. Lewis. Sponsored by Cooper Union. 6:30 pm. 30 Cooper Square. 353-4155.

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.

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AIA New York Chapter Committee Meetings

APRIL

6

6:00 PM
Public Architects

11

6:00 PM
Housing at
Magnusson Architects

11

6:30 PM
Learning by Design:NY

12

6:00 PM
Historic Buildings

12

6:00 PM
Computer Applications at
Perkins & Will

13

8:00 PM
Architecture for Justice

13

2:30 PM
Architecture for Education

18

5:30 PM
Foreign Visitors

19

5:30 PM
Health Facilities

21

8:30 AM
Public Sector Contracts

21

6:00 PM
Building Codes at
Curtis Ginsberg Architects

27

8:30 AM
Architecture for Justice

Please confirm meeting
times and locations by calling
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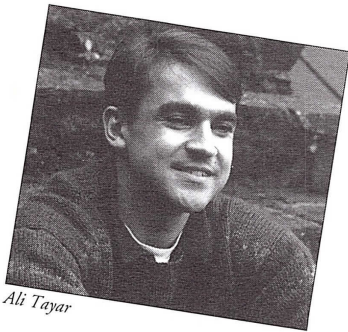
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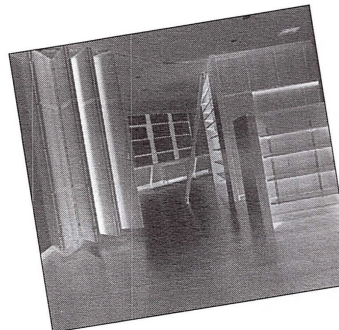
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Ali Tayar

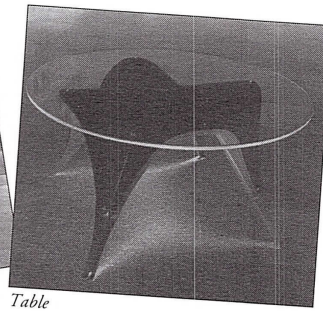
formed the Parallel Design Partnership to develop furniture and objects whose detailing emphasizes methods of industrial production.

A loft renovation commission in Greenwich Village allowed Tayar to integrate his furniture design within his own architectural framework. The loft design was based on John Habraken's modular system and the principles of curtain-wall construction, while the carpentry details were influenced by Shaker furniture. Tayar's shelving system, freestanding



Loft

TV/VCR cart, and desk use elegantly crafted and engineered steel connections with austere, natural wood surfaces. "I wanted to work with materials that age well," he says, referring to the unstained blond cherry veneer, slip matched from one log, that covers the walls and cabinets of the bathroom-kitchen core. The new sealed-cork floor, reminiscent of early twentieth-century industrial flooring, complements the cabinetry's warm cherry finish. Custom cherry-veneered



Table

wood panels hanging from a curved track in the ceiling float through the space, dividing the living room from the client's office.

Like Marino's and Sanders's furniture, Tayar's designs do not draw attention to themselves in theatrical ways, but instead rely on a tenaciously sublime logic of form, function, and aesthetics, tempered by a respect for materials. Tayar's "Dining Table" uses the cross vault as a point of departure. Four identical bent plywood shells are con-

nected by four CNC milled aluminum brackets, which extend and form the legs of the table. An aluminum compression ring acts as the keystone on the underside of the table.

After setting such a high standard for their designs, these architects are faced with the ubiquitous trade dilemma: how to produce their furniture for a cost-conscious market. Says Tayar, "There is a conflict and irony about designing pieces that should be mass produced for \$100 each but as one-offs are \$2,000."

Sanders maintains that he would rather see the nature of distribution altered rather than compromise the quality of the design. Applying their tenacity to rethinking traditional methods and techniques, Marino, Sanders, and Tayar are diligently researching options that will reduce production overhead and increase product visibility.

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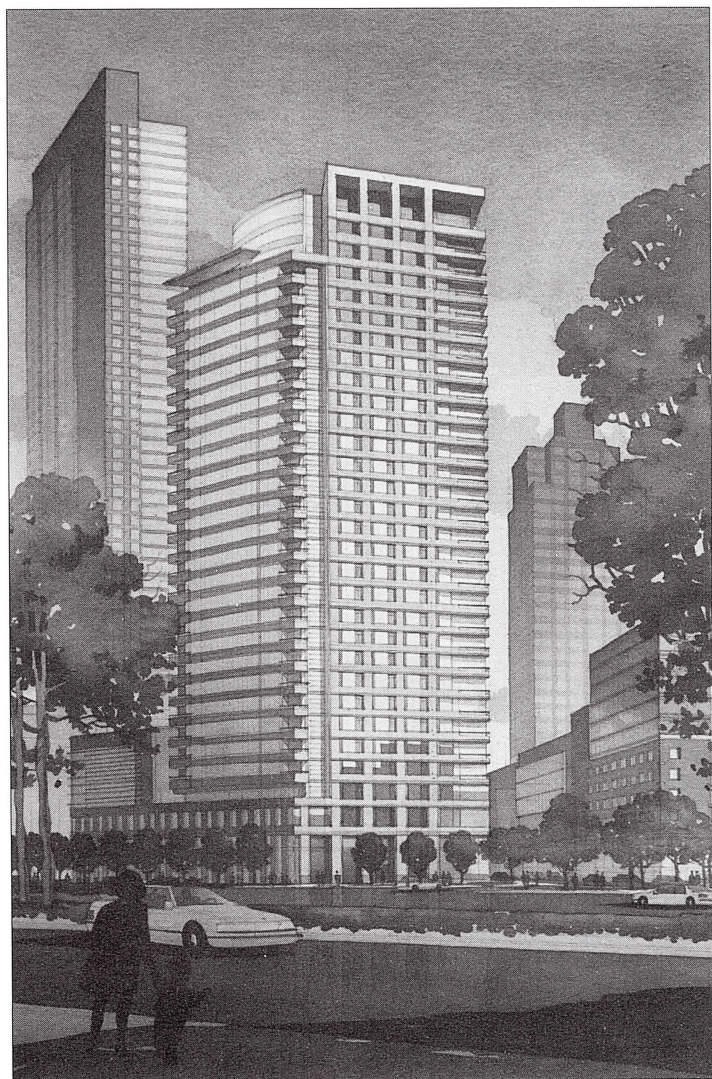
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LINCOLN SQUARE DEVELOPMENTS MULTIPLY

by Katherine Kai-Sun Chia



Lincoln Square's Millennium II, Bank Leumi site, 66th and Broadway, KPF

Moral Mural?

The Millennium I building at 67th and Broadway is nearing completion. An as-of-right project designed by Kohn Pedersen Fox, the 545-foot, 58-story tower (54 stories plus four more for the elevator shaft) required no special permits for approvals. With 388 luxury condominiums, it is nevertheless eligible for a ten-year, 421-a tax abatement, and the developers plan to lease space to mega-retailers the Gap, Reebok, and Coconuts, as well as offer a ten-theater multiplex on the premises. Meanwhile, the fate of the monolithic concrete slab on the Columbus Avenue east facade has yet to be determined. The development company, Millennium Partners, has requested proposals from 30 glass artists from around the world to design a 100-by-46-foot glass mural for the otherwise stark brick face. A short-list of ten artists is now being reviewed by the developers and glass art consultant Robert Tahlman. One artist will be selected after *Oculus* goes to press, following an informal community review. According to architect Gene Kohn of KPF, the artwork was not part of the original design. "There was a desire to do something to relieve the scale of the base, which represented the entertainment aspect of the building and surrounding area," said Kohn. One of the initial proposals was to mount a large video screen, but the mural was decided on instead to embody "entertainment through art." Phil Aarons, a principal at Millennium, commented that the mural was not added in direct response to vehement criticism by community groups who consider the entire project brutish and insensitive to the scale of the area. "We initiated the concept

in order to do something that would work for the building," he said. "The design has evolved over time."

Millennium Moves South

Given the intense public debate that continues to engulf the Millennium I project, the developers can only expect similar scrutiny as they begin foundation construction on the Millennium II (Bank Leumi) site, located at 66th Street between Columbus Avenue and Broadway, in the shadow of the Lincoln Square building.

Another as-of-right building, it is located on a site that needs no special permits for zoning approval. Millennium Partners plans to tear down several walk-up buildings, the former Cinema Studio, and the Bank Leumi building. (Four small buildings at 67th and Columbus will remain.) KPF has been hired to design a 36-story building (32 stories plus four penthouse floors) containing 188 residential units. Although renter-owner status has not been determined yet, the building will still be eligible for a 421-a tax abatement. A 70,000-square-foot Barnes & Noble, a business that Aarons feels is in keeping with the cultural nature of the district, will occupy the lower two retail floors. Said Kohn, "The introduction of penthouse floors was debated extensively by the Planning Commission. The penthouse floors will be set back from the larger envelope to reduce the mass of the building." Kohn maintains, "The building will relate well to Lincoln Center in the scale of its materials and detail." According to the recent zoning revisions, the southern half of the building will maintain a streetwall of a 150-foot minimum. Aarons insists that the

team was "involved in the recent rezoning activities in order to make reasonable compromises with various desires for the site. The building fully conforms to the new zoning."

Towering Above the Rest?

The Tower Records site, Millennium III, between 66th and 67th streets on Broadway, is Millennium Partners's third acquisition in the Lincoln Square District. Under the new zoning mandates, a 37-story tower (33 stories plus four for the elevator shaft) could be built on the site. A residential tower would also be eligible for 421-a tax abatement. The Broadway streetwall will be set at a minimum of 85 feet tall. Millennium Partners has already moved its offices to the building, but is still in the preliminary planning stages of design and claims it has not chosen an architect yet. Tower Records plans to temporarily relocate in the area and later move back into the new building.

The Dawn of Another Millennium

With control of three significant sites, Aarons believes Millennium Partners will positively affect the district by reinforcing the mixed-use and entertainment concept. "We have worked with the Environmental Simulation Center and the Zoning Board on the bulk and height of the building, and we have had a heavy degree of community involvement," he says. However, Landmarks West, a community group, and Community Board 7 see Millennium Partners and the recent zoning policies as their nemeses. Landmark West president Arlene Simon commented, "The Planning Commission is still stuck in the 1960s in terms

of thinking about the area....The Millennium developers have a 'screw-you' attitude towards the community, and they have excluded us from the entire planning process."

The Mayflower on the Horizon?

The Mayflower Hotel sites (at 61st and 62nd streets at Central Park West, and 61st and 62nd streets at Broadway), owned by the Park Summit Realty Corporation, will see the construction of a new 33-story hotel facing Central Park West (which will replace the existing 18-story Mayflower Hotel) and an office tower on the empty lot facing Broadway. Project architect Rafael Pelli, of Cesar Pelli & Associates, said, "We are at a preliminary point of the design process and have provided the clients with an extensive analysis of the current zoning requirements and the implications of proposed changes." The site, as considered under the new zoning regulations, has an FAR of 10 with an "inclusive housing bonus," bringing it to 12. According to Park Summit's lawyer, Bob Cooke, of Brown & Wood, the zoning put into effect last December will involve subway improvements. Pelli's office has suggested to the Department of City Planning that

the overall height of the Central Park West facade should be lower than the Broadway facade to correspond to the different scales of the streets. While old zoning called for the Central Park West streetwall to be 85 feet high, last December new zoning regulations changed it to a 125-foot minimum and 150-foot maximum height to correspond to the taller buildings between 59th and 64th streets. Additional zoning revisions will mean that 60 percent of the floor area must be located within stories partially or entirely below a height of 150 feet. In addition, the mandatory streetwall along Broadway is an 85-foot minimum with a setback thereafter of 15 to 20 feet.

Meanwhile, Cesar and Rafael Pelli have been meeting with the Municipal Art Society, Landmarks West, and the City Planning Department to identify concerns. "These are preliminary broad brush stroke intentions," says Pelli senior. "The project must go through the ULURP process." Pelli has also worked with Michael Kwartler of the Environmental Simulation Center on the broad outlines of the site and the impact of the streetwall on the pedestrian.

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

URBAN CENTER BOOKS' TOP 10

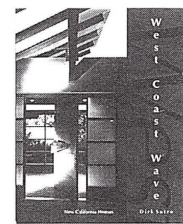
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1. **The Next American Metropolis: Ecology, Community and the American Dream**, Peter Calthorpe (Princeton Architectural Press, paper, \$24.95).
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3. **Gwathmey Siegel**, essay by Peter Eisenman (Rizzoli, paper, \$35.00).
4. **The New Urbanism**, Peter Katz (McGraw Hill, cloth, \$49.95).
5. **Plan for Lower Manhattan** (Department of City Planning, paper, \$17.50).
6. **Architecture Culture 1943-1968: A Documentary Anthology**, ed. Joan Ockman with Edward Eigen (Columbia Books of Architecture/Rizzoli, paper, \$35.00).
7. **American Town Plans**, Keller Easterling (Princeton Architectural Press, paper, \$19.95).
8. **War and Architecture**, Lebbeus Woods (Princeton Architectural Press, paper, \$9.95).
9. **The Architecture of Deconstruction: Derrida's Haunt**, Mark Wigley (MIT Press, cloth, \$30.00).
10. **Edge of the Millennium**, Susan Yelavich (Watson Guptill, paper, \$30.00).

RIZZOLI BOOKSTORES' TOP 10

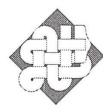
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1. **Eyewitness Visual Dictionary of Buildings** (Houghton Mifflin, cloth, \$14.95).
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4. **Kohn Pedersen Fox: Architecture and Urbanism, 1986-1992**, ed. Warren James (Rizzoli, cloth \$65.00, paper \$40.00).
5. **Abstract 92/93** (Columbia University Press, paper, \$19.95).
6. **New York Nomadic Design**, Ronald Christ and Dennis Dollens (Gustavo Gili Publishers, paper, \$29.95).
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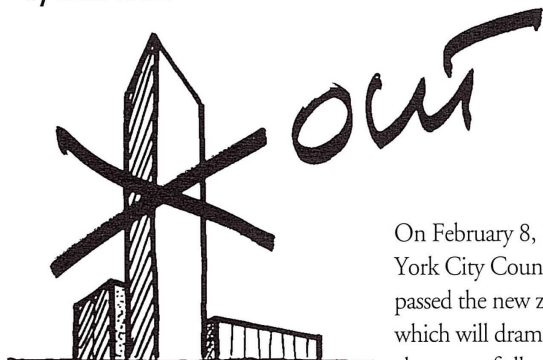
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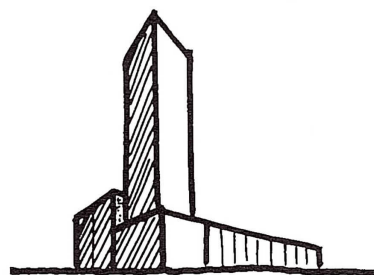
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UPPER EAST SIDE ZONING: WHERE DO WE GO FROM HERE?

by Bruce Fowle



PG1-1993 TYPICAL TOWER WITH PLAZA BONUS



1994 RESOLUTION WITH BASIC TOWER ON MINIMUM HEIGHT FULL BASE



PROPOSED REFINEMENTS TO 1994 RESOLUTION WITH ARTICULATED TOWER AND BASE, TRANSITION ZONE AND MATCHING STREETWALL

On February 8, 1994, the New York City Council unanimously passed the new zoning resolution, which will dramatically change the character of all new developments on Manhattan's Upper East Side avenues and all other areas with R-9 and R-10 districts. This remarkable achievement resulted from a "Discussion Document" issued by the Department of City Planning in 1990, which was later modified and turned into legislation through the efforts of the AIA New York Chapter *Oculus* Special Committee on Zoning, Civitas, the Real Estate Board of New York, Community Board 8, and the Manhattan Borough President's Office.

As has been well documented in *Oculus*, these groups, along with the New School's Environmental Simulation Laboratory, met regularly with the staff of the DCP over a period of several years. While consensus was reached on a number of key issues, the final text was composed by DCP at the end of a departing administration. Because of time pressures, a series of compromises were needed to assure its passage.

When the zoning legislation came up for a final vote at the City Planning Commission in December before going to the City Council, the *Oculus* committee and the AIA New York Chapter Board requested that the Commission postpone its decision until all issues had been satisfactorily resolved. The Commission wanted, however, to keep the momentum of the resolution going, and passed it with the belief that it

was a good foundation upon which the necessary refinements could be incorporated in the future. The *Oculus* committee and the AIA Board agreed that it was an opportunity that should not be missed. In spite of serious disagreements about some of the methodology proposed by DCP, they subsequently supported the legislation by testifying at the City Council hearing in early January and submitting a letter to the City Council shortly before its vote. The February 1994 issue of *Oculus* (pp. 10-11) described the *Oculus* Special Committee on Zoning's position and a brief history of the effort. It demonstrated to the Council members that this carefully crafted document was developed with the assistance of professionals. Had the administration not changed, refinements might have been made, but at least the result is that we now have the beginning of a new era in New York City's residential development. However, more work is needed to ensure that it achieves its full potential.

Basically, the objective of the *Oculus* committee, the DCP, and the community at large was to stop the building of the overscaled towers that make no attempt to relate to adjacent buildings or the context of their neighborhoods. These massive (and often abutting) towers, which cast huge shadows, have created large surfaces of "scar tissue" on remaining party walls, useless and dangerous plazas, undeveloped lot-line walls, discontinuity between fragile streetwalls, and large, unarticulated wall surfaces.

Somehow New York City has learned to tolerate a low standard of residential architecture at all income levels — perhaps the lowest of the

major cities in the U.S. It is no wonder that community groups on the Upper East Side and throughout New York are so anti-development. It is hard to remember a new building on the Upper East Side in the 1980s that didn't take away more from the character of a neighborhood than it gave back.

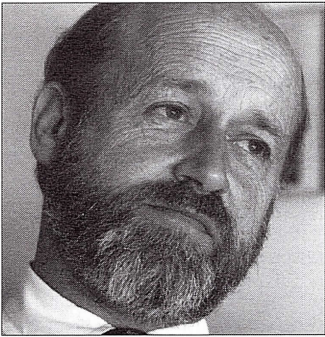
What the Legislation Does

The legislation will dramatically reduce the height of new buildings through minimum lot-coverage and packing-the-bulk requirements. It will eliminate plazas, reduce the size of projects by zoning lot-depth and lot-merger limitations, minimize party-wall scar tissue, assure continuity of streetwalls, and encourage developers to articulate streetwalls with recesses, bay windows, and dormers, while relating them to adjacent buildings.

This will help to create good neighbors and restore a sense of community, but it is not enough. It will still be possible for a developer to construct an as-of-right building that is out of character with its neighborhood. Without any type of design review process or other form of accountability for as-of-right buildings in New York, there seems to be no alternative but to write laws to ensure responsible development and an appropriate level of architectural quality.

Further Refinements of Legislation Needed

What is needed now are refinements of the new resolution to protect neighborhoods from bland, box-like towers arbitrarily plopped on top of bland, box-like bases.



Bruce Fowle

Dorothy Alexander

Legislation should create a balance to establish, on the one hand, a minimally acceptable quality of architecture and, on the other, the freedom for innovative and exciting new architecture. The current legislation has the *potential* to allow new developments to evolve in a natural and logical manner, with attributes that include enriched streetwalls, more light and air between towers, a greater sense of proportion, and a smaller and more articulated scale. Nevertheless, it does not *guarantee* these attributes.

Issues Yet to Be Addressed in New Zoning

Following is a list of issues that the *Oculus* Special Committee on Zoning feels are important to pursue in the months ahead:

- Packing-the-bulk (placing 55 to 60 percent of the building below 150 feet) is an untested concept. While we agree that it is a viable tool for limiting bulk resulting from zoning lot mergers, it can have negative effects by inadvertently creating incentives to lower floor-to-floor heights, eliminate variable-height spaces, push out volume in the lower portions of buildings where recesses and articulated facades are most important, and create setbacks at 150 feet that have no relation to proportion, function, or visual quality. DCP needs to demonstrate, perhaps through computer simulation, that

this will not occur. If it does, alternative rules that apply to minimum lot coverage at the base and the transition zone between tower and base, as proposed by the *Oculus* committee, should be reconsidered.

- There are too many options for the base streetwall. The dormer rule is not necessary, and the minimum 20-foot match option is too weak a gesture to be meaningful. It could lead to a pattern of buildings with 60-foot-high streetwalls ending in 20-foot-wide blips. The 50 percent minimum surface area requirement between the commercial one-story base and the match line, with an average of 50 percent height match, is all that is required to ensure a critical mass at the streetwall and offer an infinite variety of forms without overburdening the government review process. This option also provides the greatest opportunity for innovation in answering the Real Estate Board's legitimate concern about apartment layout efficiency in the base.

- There should be a requirement for a transition zone between the tower and the base. Without it, projects could be box-like, poorly proportioned, and monotonous.

- There should be incentives for articulation in towers. The *Oculus* committee proposed a system of erosion credits to allow volume to be transferred from anywhere on

minimum-coverage tower facades to a volume equal to a maximum of two additional floors in height. The theory is that the more interesting the building, the higher it should be allowed to go. The penthouse regulation, as incorporated, is acceptable as an alternative, but it should only be used when the market warrants it: It could also create a new stereotype where all towers have setbacks only on the top four floors. Also, projections of limited area and depth should be permitted within tower setback zones to encourage bay windows, cornices, and other elements that will add a play of light and shadow and visual interest.

- One of the *Oculus* committee's primary objectives was to assure that towers would be freestanding and designed "in-the-round." On large lots, all towers should be set back sufficiently from side and rear lot lines to allow legal windows on all sides, thereby avoiding abutting towers and blank walls. On smaller lots, or under conditions that do not allow setbacks, a minimum area of protected windows should be required at lot-line or near lot-line walls.

Other strategies could dramatically improve the way buildings are designed: not counting balconies as floor area when they are more than 50 percent enclosed; allowing windows at towers on lot lines adjacent to low-rise midblock zoning dis-

tricts; and reducing the required distance between two buildings on the same lot by using length-to-width ratios. These issues will require revisions in the building code and multiple dwelling law.

It is important that all architects, developers, and community groups recognize the potential of the new resolution and push toward the necessary revisions. All new developments would then be suitable to their neighborhoods, and New York City residential communities would once again be places where New York City architects do their best work.

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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"The leader in architectural recruiting and staffing"

Details

by Marcy Stanley

New York Chapter members were well represented at AIA's fifth Accent on Architecture awards held in February at the National Building Museum in Washington, D.C.

Edward Larrabee Barnes, FAIA, received the Twenty-Five Year Award for his 1962 Haystack Mountain School of Crafts in Deer Isle, Maine. The sharp rise-and-fall profile of the monopitched buildings were "instantly accepted as a classic and became a major influence on the architecture of the 1960s," recalls Robert Campbell, *Boston Globe* architecture critic.



Edward Larrabee Barnes

Honor award recipients were R. M. Kliment & Frances Halsband Architects for Princeton University's Computer Science Building in New Jersey; Prentice & Chan, Ohlhausen for the Cooper Union Residence Hall in New York City; Schwartz/Silver Architects, Inc. for the Firehouse Civic Center in Newburyport, Massachusetts; Hellmuth, Obata & Kassabaum for Oriole Park at Camden Yards in Baltimore, Maryland; Michael Fieldman & Partners for Primary/Intermediate School 217 in New York City; Skidmore, Owings & Merrill for Rows Wharf, Post Office Square Park, and Garage in Boston; Perkins & Will for Troy High School in Troy, Michigan; Pei Cobb Freed & Partners for

United States Holocaust Memorial Museum in Washington, D.C.; Davis Brody & Associates, Hardy Holzman Pfeiffer & Associates, and Kupiec & Koustomititis for Bryant Park and the New York Public Library terraces in New York City; and unassigned member Cesar Pelli & Associates, Inc. for Carnegie Hall Tower in New York City.

Congratulations to the following New York Chapter members who will be advanced to Fellowship at the AIA National Convention in May: Michael Adlerstein, Harold Edgar Buttrick, Joseph Linden Fleischer, Warren Gran, William Louie, Victor Mahler, G. Michael Mostoller, Joshua Jih Pan, Norman Rosenfeld, Paul Willen, and Steven Winter.

The Board of Directors has appointed a Search Committee to find the new executive director. The committee includes chair Bruce Fowle, FAIA, Jerry Davis, FAIA, Bartholomew Voorsanger, FAIA, Marilyn Taylor, AIA, Michael Doyle, AIA, Mary Jean Eastman, AIA, Denis Kuhn, FAIA, Terrence O'Neal, AIA, Frank Lupo, AIA, and Rosalie Genevro, executive director of the Architectural League. Announcements will be forthcoming.

On Guggenheim Signage

The following article is an edited version of a statement on the Solomon R. Guggenheim Foundation's application to add exterior signage to the museum and construct a kiosk, which was presented to the Landmarks Preservation Commission on February 22 by William Shopsin, AIA, chairman of the AIA New York Chapter's Historic Buildings Committee.

The Guggenheim's application touches many issues, and we would like to address them separately. First of all, we want to praise both the architects and the graphic designer for reviving the traditional art of architectural lettering and alphabets, which the glass-walled International Style and modernism had long neglected. In the late 1950s, Skidmore Owings & Merrill designed the first, and perhaps the last, inscribed glass cornerstone, containing a time capsule, for the headquarters of the Equitable Life Assurance Society tower (now the PaineWebber building) on Sixth Avenue.

We tend to associate Roman alphabet and numerals with the inscribed friezes of Beaux Arts classics such as McKim, Mead & White's Brooklyn Museum, John Russell Pope's Central Park West entrance to the Museum of Natural History, and Carrère & Hastings's Public Library at 42nd Street. But, in fact, modern architects have also created their own distinctive architectural alphabets, such as Frank Lloyd Wright's lettering, which has been incised in the concrete of the Solomon R. Guggenheim Museum for three decades, as well as his personal logo, the red square (derived from the Oriental "chop"). The LPC has, in fact, designated Raymond Hood's art deco logo designed for McGraw-Hill, which still dominates the 42nd Street headquarters they vacated two decades ago.

The proposed tower building identification is as restrained in size as most traditional cornerstone dedications. Likewise, the proposed identifications for the museum café and the theater are helpful directional signs for the hordes of visitors confused by the museum's multiple entrances.

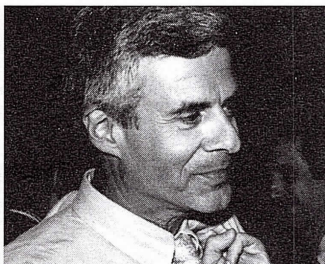
The matter of the Thannhauser Collection and the original Solomon R. Guggenheim identifications predate the landmark designation. The modestly scaled lettering of the new Frank Lloyd Wright building identification, proposed to be located to the right of the main entrance, is consistent in style, size, and placement with the existing Thannhauser Collection lettering to the left of the main entry.

The precedent for the proposed elegant triangular kiosk exists in front of two neighboring museums — the Cooper-Hewitt and the Metropolitan — both of which are designated New York City landmarks. We believe it is important that the LPC note that the kiosk will list only the Guggenheim Museum's own exhibitions, programs, and events, because the larger issue of the placement of public toilets and advertising kiosks within designated historic districts and in proximity to individually designated landmark structures looms on the horizon.

The Guggenheim Museum is part of a group of Fifth Avenue museums and institutions that promote themselves as "Museum Mile." Especially in these difficult economic times, the only hope of preserving these internationally renowned museums is to focus not only on the structures but on the survival of the institutions themselves. This requires increasing membership, visitorship, and most of all, securing major private donors. The matter of banners, publicity, and events should be resolved by the Museum Mile group in concert with their residential neighbors.

Our Founder — A True Civil Architect

The following acceptance speech was given by Richard Dattner, FAIA, when he received AIA's Thomas Jefferson Award in February.



Richard Dattner

"Architecture is my delight....It is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen, to increase their reputation, to reconcile them to the rest of the world, and procure them its praise." These were Thomas Jefferson's words in 1791, and I know no better words with which to accept the award.

Jefferson was a founder both of our nation and of a uniquely American architecture. His love of architecture extended to a fascination with gadgetry — he was reputedly the first architect to have designed on graph paper, and had it been available, he would have been among the first to work with a computer. The University of Virginia, perhaps his greatest work, embodies some of the often contradictory attributes of a truly civil architecture:

A modest monumentality: Jefferson's rotunda reduced the Roman Pantheon to half-size, a more humane scale that transformed a vast temple of worship into a place of learning.

The nobility of aspiration: Jefferson saw this campus as an "Academical Village," a community of scholars — professors and students — aiming at a practical truth.

An acceptance of contradiction: Jefferson's new republic was being created in opposition to much of what had gone before, and he was not afraid to adapt historic forms to better serve the novel institutions of this new nation.

Inclusiveness and accessibility: Jefferson linked students' and professors' dwellings alike by colonnades, which embrace an idealized village green and open to the grander nature beyond.

Contextuality: Jefferson merged building, garden, and nature in a manner uniquely American — neither dominating nor dominated by the surrounding landscape.

An economy of means: The ideals of Jefferson, the inventor, are reflected in Buckminster Fuller's injunction to "do more with less" in a universe of limited means and seemingly unlimited needs.

An architecture that educates: Jefferson's ten professors' houses were designed to teach, by their own example, ten lessons about architecture. And one final attribute embracing all the others:

Civility: Jefferson's respect for reason and order was made tangible in a public architecture approximating a conversation among equals, with every voice both respecting and respected.

A truly civil architecture.

Bright Marketing Ideas: The Art of Obtaining Information

by Joan Capelin

No one is better at getting strangers to talk than marketing consultant Nancy Cameron-Egan, the fifth guest lecturer for "Marketing Architectural Services in the Real World," the yearlong course being offered by the Marketing and Public Relations Committee. In January she offered these suggestions to those people who hate, hate, hate to make cold calls:

- "Cold" calls? They should always be "warm."

- The purpose of making the call is to establish a relationship and to find out information — *not* to sell your services. Selling architectural services deserves a better venue.

- Before dialing, become familiar with the firm *and* the person you're calling. There are dozens of ways to learn: reports, directories, on-line systems, and clipping services. There is no excuse for not using the library in your preparations.

- Understand the jargon of the person you are calling — but it's better not to use such language at all than to use it incorrectly.

- Don't worry if you can't get through to the person you want. Everyone to whom you talk is a potential source of help. In fact, try starting with receptionists: Ask them to whom they would recom-

mend you speak.

- Don't shun voice mail. Know what message you're going to leave before picking up the phone.

- Plan the call. Before dialing, have a list of prepared, clear questions to which you need answers.

- Tell as little as possible about your firm initially, so you can match up with what they want later.

- If the call is going badly, hang up, collect yourself, call back, and say you were disconnected.

- Follow-up is important. Send a note with your card or a clipping related to your conversation — something personal that starts the relationship.

- Keep a prospect sheet with the names of all contacts and their titles, the lead source, the description of the potential project, and all actions taken or planned.

- Calls should always result in a possible lead or provide new information, even if they don't suit your immediate needs.

- Own your calling lists; make sure all the names are alive and still active in their professions.

Note: Although "Marketing Architectural Services in the Real World" is fully subscribed, there is always the possibility of a vacant seat available on the night of the event. Call M. H. Flick, course moderator, at Capelin Communications, 353-8800.

"Bright Marketing Ideas" is a service of the Marketing and Public Relations Committee. Public relations consultant Joan Capelin, who compiles the column, is past chair of the committee.

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