

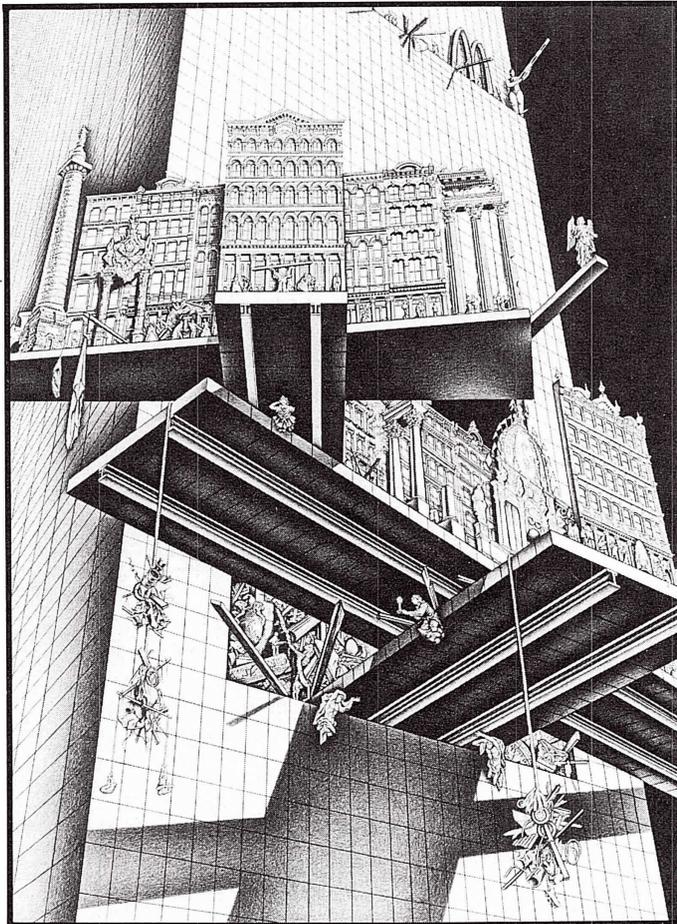
OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 53, Number 6, February 1991

CITY PLANNING TALKS



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Catherine Ingraham Talks Back

Cover: "Delicate Balance," drawing by Nancy Wolf, 1990, for exhibit at Marsha Mateyka Gallery, Washington, D.C., March 9-20; photo by D. James Dee

Rear cover: New Haven Public Library renovation and expansion, Hardy Holzman Pfeiffer Associates; photo by Paul Warchol.

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The Chapter is now accepting Visa and Mastercard payments for dues and documents.

READER'S REBUTTAL

No Need to Get Ugly

As one of the architects (together with my late father, Sylvan Bien) of 575 Lexington Avenue, I am shocked and angered by the insulting reference to the design of the building in your article on Der Scutt in the December *Oculus* (p. 3).

In a story in the *New York Times* a year ago, Der Scutt was quoted as calling it "the ugliest building in America." *Oculus* stated, "For years many called it the ugliest building in New York." I wonder who the "many" are who have been referring to the building that way.

It is difficult for me to understand why a responsible architectural journal would stoop so low as to derogate an architect's work so mindlessly.

I would point out to you, as I did in a letter to Mr. Scutt last year, that when 575 Lexington Avenue was built, it was hardly considered "ugly" and, in an article in *Life* magazine of August 25, 1958, it was shown photographed with the Seagram Building and Lever House and captioned as part of a "trio of colorful Manhattan towers." The gold anodized aluminum curtain wall, not "a yellow anodized aluminum husk," as you so snidely put it, was supplied by Reynolds Metals as a new, interesting material and as a symbol of the owner's 50th anniversary as a New York builder.

The fact that the gold anodizing did not withstand the elements for 30 years reflects not on the building's design, but on the maintenance and upkeep, which were lacking. Mr. Scutt's new "husk" has not changed the massing or shape of the building, which is still the essence of the design.

Apparently being nasty is the new editorial approach of *Oculus*, as I notice on page 4 (October 1990) you refer to Robert Moses as "not a nice guy," surely a judgmental description to which many would not agree.

Robert L. Bien, AIA
Director, The Eggers Group

We agree the gold anodized aluminum didn't wear well. But it wasn't just after thirty years, according to my recollection.

When I first arrived in New York in 1965 and was working at *Progressive Architecture* magazine (then at 430 Park Avenue), I heard that "mindless" derogatory comment quite often. Seven years had been cruel to the new material. But it was an interesting



575 Lexington, Sylvan and Robert Bien

experiment, during a time when materials and structural techniques, especially for curtain walls, were causing the United States to be the envy of a number of other countries.

We are sorry that Robert Bien was insulted by our comments. We tend to take for granted the fact that certain comments (including the one about Robert Moses not being a nice guy) are such commonly shared perceptions that they do not need to be explained or suppressed. We do not consider ourselves nasty (sarcastic perhaps). We are trying to be realistic and truthful. Nevertheless we do not mean to hurt anyone's feelings, and for that we apologize.

Suzanne Stephens, Editor

[P.S. Sylvan Bien died in 1959 at the age of 66. According to an obituary in the *New York Herald Tribune*, his best-known building was the "gold skyscraper," of 1958. Bien had designed about 100 buildings around New York, including the Hotel Carlyle (Bien & Prince, 1930), the Beverly Hotel at Lexington and 50th (as Associate Architect with Emery Roth, 1927) Schwab House, 11 Riverside Drive (1950), plus apartment buildings at 605 Park (1954), 35 Park (1955), 900 Fifth (1959), 910 Fifth (1960) Gracie Towers, 180 East End Avenue (1961), and a number of office buildings.]

Amplification

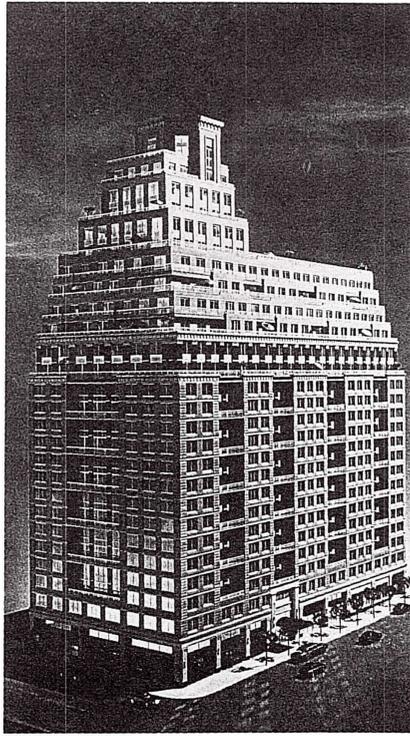
Unfortunately the **Housing Committee** and its co-chairs **Gerard Vasisko** and **Elizabeth Thomson** were omitted in the credits for the "Hope for Housing by Design," sponsored by **Women in Need** and the **NYC/AIA**. **Carmi Bee** is another Chapter member who participated in the event, which benefitted greatly from the contributions of WIN's **Rita Zimmer** and **Elizabeth Pedersen**.

NEWS NOTES

Who is doing what and where

In the City Limits

Still-on-Something-of-a-Roll Department: Times are tough, and the buildings one designs today may be in financial trouble tomorrow. But as **Frank Williams & Associates** shows, architectural life does go on. While Williams's **South Ferry Plaza Project** that he was designing with **Fox & Fowle** for the **Zeckendorf Company** is now officially kaput, another scheme for Zeckendorf that Williams has designed is under construction: **The Gotham**, located between 86th and 87th on Third Avenue, is expected to be completed in 1992. Zeckendorf, along with World-Wide Realty and Tobishima Associates, are the developers for the 26-story brick-and-stone-faced building with 241 condominiums. There will also be ground-level retail space and seven (!) movie theaters to replace one existing theater, with the same total number of seats. The project was designed according to the new contextual zoning (R10A) approved for the area in the Yorkville Special District from Lexington to First avenues and from 85th to 87th streets. This zoning requires the building to have setbacks (in this case after fifteen stories), hold the street line, include retail shops, and it places certain restrictions on the type of entertainment allowed. While the form recalls the familiar box-and-wedding-cake configuration of the 1950s buildings, the architects hope to soften the packing-the-bulk blockiness with double-height recesses and with terraces, quoining, cornices with brackets, and a "lantern" containing mechanical equipment on top. . . . Up the street, where once there was the old **Gimbel's** department store at Lexington and 86th Street, **Zeckendorf** has another project nearing completion. **Park Avenue Court**, designed by **David Childs** of **SOM**, is being developed by Zeckendorf in the gang's-all-here joint venture with Silverstein Properties, Melvin Simon & Associates, World-Wide Holdings, Arthur Cohen, and Elie Hirschfeld. At the busy and not always appetizing intersection, a classicalesque brick-and-cast-stone building now rises to a height of 291 feet. Since there are only fifteen residential floors over a two-story base, most of the apartments will be able to benefit from the Gimbel structure's thirteen-foot four-inch-high ceilings. The two-story base will contain retail space, plus the refurbished existing movie theaters. It is not surprising that the owners decided to make the main entrance (and the address) on 87th Street, away from the subway station and movie lines. . . . A **pavilion** to serve as the new 34th Street entrance to the **Long Island**



The Gotham, Frank Williams & Associates



LIRR Entrance, 34th St., Kliment/Halsband and TAMS

Rail Road concourse at Penn Station is being planned by the railroad with **R. M. Kliment & Frances Halsband** as the design architects for the entrance pavilion and **Tippetts-Abbett-McCarthy-Stratton** as architects and engineers for Pennsylvania Station and pavilion. The auspiciously located project is in the inauspicious, slightly seedy gray area bordering the forever-banal Penn Station, on 34th Street near Seventh Avenue. Kliment & Halsband designed the pavilion so that a steel-and-glass-gridded tower with a marquee suspended by cables from a mast announces the location of new escalators, shelters pedestrians, and provides natural light to the interior. The tower itself is wrapped on three sides by a thick brick wall laid with a diagonal pattern, which in turn supports cooling towers and encloses equipment space and ancillary stairs. . . . At **40 West 20th**



Frank Williams



Paul Goldberger



Ada Louise Huxtable

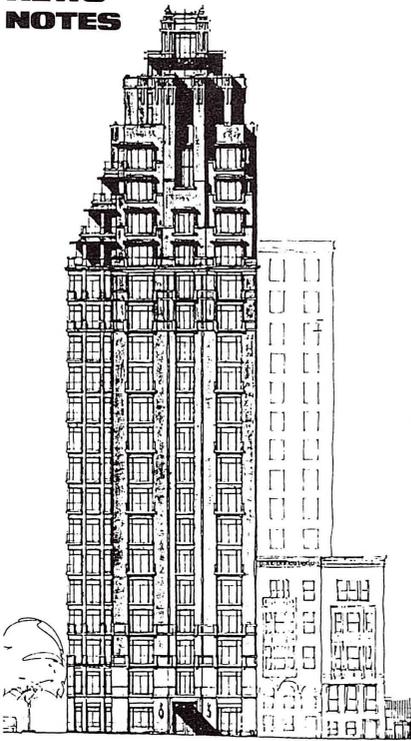
Street, Paul Segal Associates has just finished renovating the exterior facade, lobby, and five floors for **The Library for the Blind**. Already in the building are the new offices for the **Natural Resources Defense Council** designed by the **Croton Collaborative**. Meanwhile Segal's firm has just finished the interiors for **The Day School** on 11 East 89th Street, from which one has a good view of Gwathmey Siegel's addition to the Guggenheim Museum. . . . **Ada Louise Huxtable**, architecture critic for the *New York Times* from 1963 to 1982, has been elected to the **American Academy of Arts and Letters**. Huxtable, acknowledged as the first full-time critic of architecture to be hired by a newspaper, was also the first critic in any field to win a Pulitzer Prize, in 1970. Then in 1981 she received a MacArthur Foundation Fellowship (often called the genius grant). This newest honor means that Huxtable will now take the seat held by the late **Barbara Tuchman** in the 50-member academy. Huxtable was elected to the academy's parent organization, the American Academy and Institute of Arts and Letters, in 1977. Recently Huxtable has been involved in a project investigating the history of Times Square for the New York Institute of the Humanities. The analysis of the commercial and cultural history of the area, titled *Inventing Times Square: Commerce and Culture at the Crossroads of the World, 1880-1939*, will be published by the Russell Sage Foundation this fall. Its editor is **William R. Taylor**, chair of the committee at the institute that organized the project. Huxtable is writing the afterword to bring discussion on the area up to date. . . . In case you have been holed up in Kharkov or Keokuk and haven't heard, **Paul Goldberger**, who took over Huxtable's title at the *New York Times* when she retired in 1982, has been elevated to the position of culture editor of the *Times*. The event, which occurred just before he turned forty, makes him the much envied "cultural czar" of the paper. Some 80 writers and critics report to Goldberger for the daily and weekend cultural coverage, which includes the Friday and Sunday expanded arts and entertainment sections. Goldberger, who joined the *New York Times* in 1972 and who also won a Pulitzer for criticism, has managed quite deftly to write architecture criticism once or twice a month on top of his new duties. His wittiest essay of late includes predictions for 1991, such as the one about Disney buying the AIA to get its rates "wholesale" instead of "retail." Goldberger has also assigned pieces to guest critics. But judging from the subjects even such respected writers as **Philip**

Courtesy Frank Williams & Assoc.

Dorothy Alexander

**NEWS
NOTES**

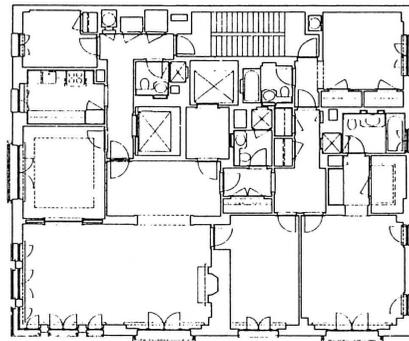
Courtesy Faruk Yorgancioglu



353 CPW, Yorgancioglu/Vilkas

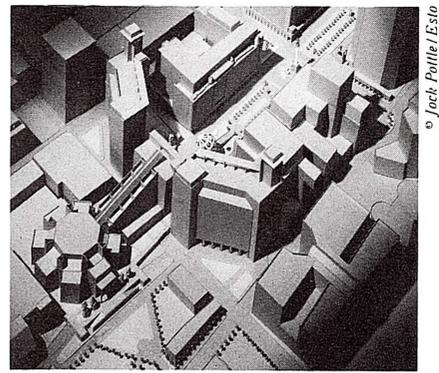
Lopate and Witold Rybczynski have addressed, there seem not to be too many gripping (or even interesting) issues around. . . Those who saw the much-published, zootily abstract loft for artist Emily Fuller and her husband, Newby Toms, that **Faruk Yorgancioglu** designed with **Peter Eisenman** several years ago might be mildly stunned to hear that Yorgancioglu Architects is the design architect for a nineteen-story apartment tower at 353 Central Park West, at 95th Street. (Yorgancioglu Architects is working in association with the **Vilkas Group**.) After all, the building replaces three brownstones in what is now the **Upper West Side/Central Park West Historic District**. Anything built there obeys quite different theoretical principles from those in evidence in the Fuller loft. The owner of 353 CPW, a group of Turkish builders called **KISKA Developers**, had purchased the property when the community got wind of it, and the Landmarks Preservation Commission moved ahead to designate the buildings. The developers, who had paid a premium for the rare Central Park West property, appealed and won the case on the basis of hardship. Nevertheless the new building has to fit in with the contextually oriented R10A zoning, which calls for a setback after 150 feet. Yorgancioglu's design, with detailing and massing that bring to mind early-twentieth-century Parisian *immeubles* of **Henri Sauvage**, will have a limestone base and beige brick cladding on a concrete frame. Because of its sensitive background, the scheme was given tiny-eyed scrutiny by the **Landmarks Preservation Commission**, **West Side community groups**, **The Municipal Art Society**, and the **Historic Buildings Committee of the NYC/AIA**. It evidently met with unanimous approval from the formidable **Community Board Seven** and from the LPC. While the contextual zoning, in which buildings are often set back above a blocky base, can

Update on new projects and commissions here and elsewhere

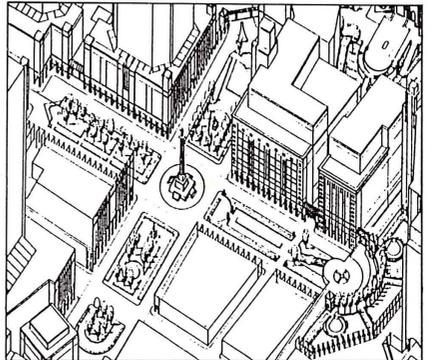


Typical plan, 353 CPW

result in deep and dark layouts on the lower portions of the building, the smallest footprint (3,042 square feet) with sixteen apartments (one per floor, plus a duplex, and professional offices on the first two floors) and three-way exposures for the apartments should present less of a problem. . . As a result of a dean search several observers call the most elaborate, deliberate, and seemingly democratic one in recent history, **The School of Architecture at New Jersey Institute of Technology** has finally selected **Urs Gauchat** as its dean. Architecture professor **Peter Papademetriou** acted as chair of the dean search committee that was formed when former dean **Sanford Greenfield** decided to return to teaching. The public school has a two-part professional program — a five-year undergraduate course and a three-year graduate one. Gauchat, a Swiss-born architect who has had his own practice for the last six years in Cambridge, Massachusetts, was trained at the University of Sydney and taught for fifteen years at Harvard's Graduate School of Design. Others on the short-list were **David Dunster** from London and **George Ranalli** and **Susana Torre** from New York. . . **Roxanne Warren & Associates** is designing the new **Kingsbridge Bus Depot** for the New York City Transit Authority in **upper Manhattan**. The two golden buff brick buildings, which total 331,000 square feet, will be located at 10th Avenue and the Harlem River, between 216th and 218th streets. The depot will serve as a facility for the maintenance and parking of 220 city buses and provide two floors of offices and facilities for 811 bus drivers and maintenance workers. In order to enliven the depot's exterior, the architects are incorporating such elements as an eighteen-foot-diameter carved brick "M" logo of oversized brick, a serpentine wall, and brick and glass-block motifs into the elevations. . .



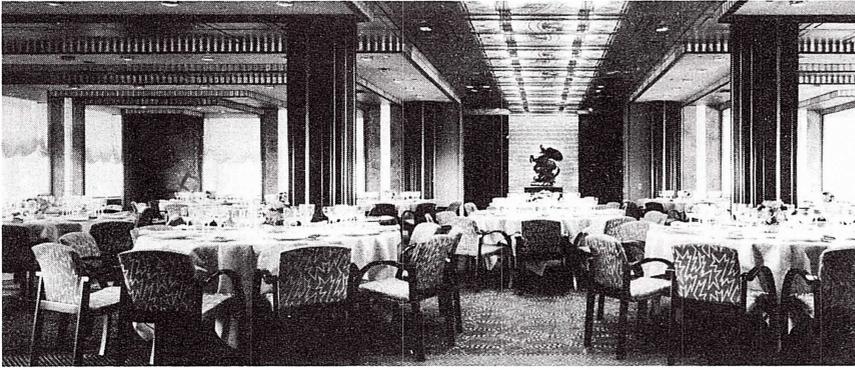
© Jack Poitrel/Esto



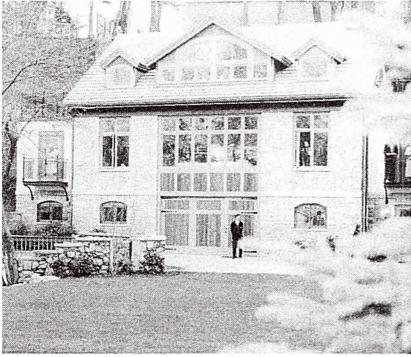
La Cité Internationale de Montréal, winning scheme, Peterson Littenberg Architects

Beyond the City

When **Place Ville Marie** was built in the mid-1970s in Montreal, the large urban project with much underground, weather-proof development was considered a paragon of city planning thinking. But it wasn't, for it didn't preserve much of the city's urban fabric, much less a sense of its unique historic identity. Now **Steven Peterson of Peterson Littenberg Architects** has just won an international competition to redesign 100 acres of the city's downtown, to be called **La Cité Internationale de Montréal**. The winning scheme, planned for development over a ten-year period, builds on the traditional pattern of city blocks and streets with 25 acres of public squares, boulevards, parks and gardens, and weather-protected arcades. It also includes eight million square feet of office and retail space and a convention center for 2,000 people. The plan, seven times larger than Rockefeller Center and fifteen times that of Place Ville Marie, was selected by a jury of international architects and sponsored by the city, the province of Quebec, and twenty real estate companies. . . Just opened in New Haven is **Hardy Holzman Pfeiffer's** renovation and expansion to the **Cass Gilbert-designed New Haven Free Public Library's** main building. New construction, including a four-story addition and a two-story addition, totals 65,000 square feet, almost tripling the size of the original neo-Georgian building. HHPA worked in association with the **Office of Felix Drury** in New Haven. The firm has a strong reputation among bibliophiles. It has just finished the **Rundel Memorial Library Building** in **Rochester**, which involved a 100,000-square-foot addition and renovation to the original building designed by Gordon & Kaelber and built in 1936. In Seattle the HHPA Los Angeles office (headed by



Pegasus Suite, Rainbow Room complex, 30 Rockefeller Center, HHPA



The "Studio," Peter Gisolfi Assoc.

Norman Pfeiffer) is designing the expansion and renovation for the **Seattle Public Library**, which was built in 1960 by Bindon & Wright. In **Roslyn, New York**, the office is renovating and expanding the 22,000-square-foot **Bryant Library**, most of which dates back to 1920. Meanwhile the LA office has been supervising the construction of the east wing expansion and the rehabilitation of the **Bertram Goodhue-designed Central Library Building**. The firm is up to other things of course, including the just-completed interiors of the **Pegasus Suite** on the 64th floor of **30 Rockefeller Center**. ... **Peter Gisolfi Associates** has completed an exhibition and teaching space called "The Studio," for artists in residence at the **Newington Cropsey Foundation arts center** in **Hastings-on-Hudson, New York**. The art center will have four buildings which are being built near the house and studio of the nineteenth-century painter **Jasper Cropsey**. Currently the house displays Cropsey's work as well as that of other Hudson River School painters. In designing the new buildings of wood, stone, and stucco, Gisolfi looked closely at the nineteenth-century architecture of the

OCULUS CONTEST: What is this man saying?



Send your answer today and win prizes

Courtesy: Faruk Yorgancıoğlu

Cropsey buildings as well as Cropsey's own architectural designs. (Cropsey was, evidently, also an architect.) A second building, the caretaker's cottage, is nearing completion while two larger structures, an exhibition building and a research and administration building, will go into construction this spring. In the meantime Gisolfi is also working on the restoration of the **University Club**, McKim, Mead & White's 1899 landmark building at 54th Street and Fifth Avenue.

1991 Diary for Architects

This year's **A4 Architects & Designers Diary** comes with the expected weights-and-measures tables and Le Corbusier's Modulor. It also has an essay by Fulvio Irace, "An Eclectic Generation, Young Italian Architects," which is reprinted from *Ottogono* and illustrated with color photos. The article is an historical survey of the early and mid-1980s work of the generation influenced by Louis Kahn, Aldo Rossi, Mario Botta, including **Massimiliano Fuksas, Francesco Venezia, Marco Mattei**, and a number of other architects in their thirties and forties. (Here eclecticism is pronounced with a modernist-rationalist accent.) The diaries may be purchased at Sam Flax and other art stores or for \$19.99 from Para/graf, P.O. Box 1532, FDR Station, New York City 10022. Information: Gary Solin at 877-6239.

New Guide on Development Review

New York City's Development Review Process: A Guide to Participation by The Municipal Art Society's Planning Center and The Urban Law Center of the Natural Resources Defense Council has just been released. This deceptively simple handbook is packed with basic information describing the lengthy review process for development projects in New York.

Starting out by summarizing the high points of the Zoning Resolution and the Landmarks Preservation Commission review process, the report moves into high gear with the intricacies of Uniform Land Use Review Procedure, Environmental Review under the City Environmental Quality Review Act, and additional requirements for the planning of city facilities. The clear and simple graphics enhance the presentation and the report should serve as a handy desk reference for the New York architect.

— **Jean C. Parker, Chairman, NYC/AIA Historic Buildings Committee**

Best-sellers: Michael Graves and Swid Powell

URBAN CENTER BOOKS' TOP 10

As of January 3, 1991

1. **Michael Graves: Buildings and Projects, 1982-1989**, eds. Karen Vogel Nichols, Patrick Burke, and Caroline Hancock (Princeton Architectural Press, cloth \$49.95, paper \$34.95).
2. **I.M. Pei: A Profile in American Architecture**, Carter Wiseman (Abrams, cloth, \$49.50).
3. **New York Architects 3**, Livio Dimitriu (USA Books, paper, \$45.00).
4. **Manhattan Lightscape**, Nathaniel Lieberman (Abbeville Press, cloth, \$55.00).
5. **Eliel Saarinen: Projects 1896-1923**, Marika Hausen (MIT Press, cloth, \$125.00).
6. **In the Manor of Nietzsche**, Jeffrey Kipnis (Calluna Farm Press, cloth, \$100.00).
7. **Architecture of Ricardo Legorreta**, Wayne Attoe (University of Texas Press, cloth, \$60.00).
8. **Richard Meier** (Academy Editions/St. Martin's Press, cloth, \$49.50).
9. **Flatiron**, Peter Gwillim Kreidler (AIA Press, cloth, \$29.95).
10. **Silver Connections, vol. II**, Phillip Ashworth Coppola (Four Oceans Press, paper, \$25.00).

RIZZOLI BOOKSTORES' TOP 10

As of January 3, 1991

1. **Swid Powell: Objects by Architects**, Annette Tapert (Rizzoli, cloth, \$35.00).
2. **Italian Splendor**, Basehart (Rizzoli, cloth, \$95.00).
3. **Violated Perfection: The Architectural Fragmentation of Modernism**, Aaron Betsky (Rizzoli, cloth \$50.00, paper, \$35.00).
4. **Michael Graves: Buildings and Projects, 1982-1989**, eds. Karen Vogel Nichols, Patrick Burke, and Caroline Hancock (Princeton Architectural Press, cloth \$49.95, paper \$34.95).
5. **Neoclassicism in the North**, Groth (Rizzoli, cloth, \$50.00).
6. **I.M. Pei: A Profile in American Architecture**, Carter Wiseman (Abrams, cloth, \$49.50).
7. **Morphosis: Buildings and Projects**, Peter Cook and George Rand (Rizzoli, cloth \$50.00, paper \$35.00).
8. **Manhattan Architecture**, Donald Martin Reynolds. (Prentice Hall Press, cloth, \$45.00).
9. **Spanish Style**, Suzanne Slesin (Crown, cloth, \$45.00).
10. **Tadao Ando**, Architectural Monographs 14 (Academy Editions/St. Martin's Press, paper, \$24.95).

PROFILE

Catherine Ingraham

“Practice as it stands now is counter-developmental. It trains architects in things they need to know, but it legislates against the most interesting parts of their sensibility.”



Background: Currently assistant professor at the School of Architecture, University of Illinois, Chicago, where she is head of the theory program; visiting associate professor at Columbia's Graduate School of Architecture, Planning and Preservation in New York. Received Ph.D. in Comparative Literature at Johns Hopkins; studied philosophy as an undergraduate at St. John's College in Santa Fe.

Oculus: You have a reputation for being a deconstructionist critic and theorist. How does this strike you?

CI: I don't like to think of myself as a proselytizer of certain theoretical work. I don't take a unilateral position about having a theory. “Resistance” is the position that seems most purposeful.

Oculus: You have written about the distinction between theory and practice as being “a restricting one; it inhibits certain kinds of inquiries.” (See “Slow Dancing, Architecture in the Embrace of Poststructuralism,” *Inland Architect*, September/October 1987). *Oculus* addressed this topic in the November 1990 issue (pp. 6-10). Do you still find a split between theory and practice?

CI: Practice as it stands now is counterdevelopmental. It does train architects in things they need to know, but it legislates against the most interesting parts of their sensibility. It seems that practice should change, but I'm not sure it should change across the board. Practice need not be one thing. I am hopeful that theoretical work going on now will produce a new kind of practice. It might turn architecture in a slightly different direction.

Oculus: How might this work?

CI: Different questions produce different practices. Similarly, different thinking results in a different kind of production.

Oculus: You discussed the influence of deconstructionism and poststructuralism on architecture in the *Inland Architect* article. You pointed out how architects think deconstructionism means a building looks as if it is falling down, has been pulled apart, or has been destroyed. How should deconstruction — or poststructuralism — relate to architecture?

CI: First, I should say there are many other theories besides poststructuralism, and many questions to ask. But if you approach the examination of architecture from a poststructuralist point of view, you look at the oppositions, say, between theory and practice or between art and structure, in a



Catherine Ingraham with her seminar at Columbia University's GSAPP

different way. You scrutinize the oppositions to see what sets them up, what assumptions drive them. And you also look to see what covers them up. You are not posing the question of what is “true” or “good.” You are asking what the assumptions are that drive the distinctions between “good” and “bad.” The examination automatically raises questions about standards of judgment, language, and ideological divisions.

Oculus: How does one evaluate architectural effort?

CI: Poststructuralism is criticized for its refusal to accept the oppositions of good and bad at face value. The question of course occurs, “How do you judge?” The poststructuralist answer is that judgment in itself is no longer a way of proceeding. There are other questions that are more powerful, such as who is deciding what is good and bad, and how did it get determined that way in the first place.

Oculus: Where does this lead?

CI: There is a fear this investigation creates an inexhaustible analysis that won't lead to a product. But the answer is that one is never without the need to make a decision; and there are always certain stopping points, limits, or deadlines that govern your work. You never have a total amount of free play. If that were true, you would be in a universe with no exchange.

Oculus: Does the poststructuralist method result in certain formal manifestations or an image? Does it need to take a certain direction physically?

CI: It is too early to tell how this is going to work itself into architectural practice and into building. There is no one answer. There are many ways of interrelating ideas, materials, architectural figures, concrete and abstract worlds. There is no linear or

causal relationship between thinking and building. In some ways they are the same.

Oculus: If an established architectural firm wanted to begin this sort of questioning, where would it start?

CI: First it has to relinquish its need for simple and clear answers. That attitude stops everything before you get started. One always hears, “Give it to us in one sentence.” Or, “What style do we adopt?” We need to venture out into uncharted territory. This sort of inquiry starts locally with small moves.

Oculus: You are the great-granddaughter of Frank Lloyd Wright. Why didn't you become an architect, and how did you end up in architectural theory?

CI: My mother, Elizabeth Wright Ingraham, and my father, Gordon Ingraham, are both architects in Colorado. I don't know why I didn't become one. None of my brothers and sisters did either.

Oculus: So what happened?

CI: After teaching in the English department at the University of Washington in Seattle, I moved to Chicago and started working for Bertrand Goldberg, doing some writing, organizing his slide library, etc. Then I started to write on architecture freelance and Stanley Tigerman invited me to teach. Thinking about architecture activated a whole lot of questions that had not come up in my literature studies. I became more fascinated with the literary questions when I turned them onto architecture. The concerns of architecture are more interesting to me now than literature.

Oculus: What would Frank Lloyd Wright think?

CI: He would think I was a traitor and he might be right. He would hate it. I haven't

"This sort of inquiry starts locally with small moves."

applied any of my work to his buildings and writings. I haven't analyzed his texts. I know the buildings, but I'm not a Wright scholar. His architecture is important to me, but it's not part of my work.

Oculus: You teach architectural studios as well as seminars. How does your approach differ?

CI: The issues at stake are different. The studio is a traditional model and the most innovative studios have to break with the expectation that there are only certain ways to proceed. I've tried different approaches, including the one of giving them theoretical materials and having them design. But students must realize that it isn't just using images or metaphors from literature or philosophy. You need to force architecture into a displacement relative to itself, so that in that space created there is a possibility of a critical reckoning. Students must confront the use of material from many places, including that which is *improper* to architecture. I'm not sure what the results should be yet, but I see glimmers from the students in their work.

Oculus: You teach graduate students at Columbia and undergraduate and graduate students at the University of Illinois, Chicago. Is there a big difference in how they deal with the material?

CI: The students at Columbia are avidly interested in new paradigms and new ways of thinking about architecture. For the most part they don't have the philosophical background that enables them to enter into the philosophical texts and understand all the issues. But the cultural baggage is in place. They have the frameworks that enable them to research the material. They understand cultural power, truth, the way certain things can be persuasive, and they have a classical understanding of forms. So questions of poststructuralism can be asked. At the University of Illinois, the students are equally smart, not as sophisticated, and a little more resistant.

Oculus: Are you now interested in practicing yourself?

CI: Yes, but with *major* reservations for obvious reasons. The issue of thinking about real architectural projects is integral to studio teaching. I'm not drawn to the fantastic. I'm interested in theorizing technical knowledge, but not in the application of technical knowledge for its own sake. I would rather work with other people on architectural projects. I do have certain tools (I draw), but a great deal is lacking. Ironically, I'm not totally enamoured with the craft end of architecture.

MEMO :

TO: Richard Schaffer, Chairman, City Planning Commission

FROM: Oculus Special Zoning Committee

RE: Study on Zoning for the Upper East Side

Note: Following additional study of the draft proposals drawn up by the **Oculus Special Feature Committee on Zoning on the Upper East Side (OSFCZUES if you prefer)** published in *Oculus* (September 1990, pp. 6-10), the Oculus committee has further refined its proposals. Presented below is a synopsis from a letter the committee sent to Richard Schaffer on December 12.

On behalf of the Oculus Special Zoning Committee we would like to thank you for the very real contributions and counsel your staff has afforded us during our deliberations over proposed changes to the zoning regulations of the Upper East Side avenues.

Our purpose has been to study ways to improve the cacophony of unrelated shapes, forms, and spaces characteristic of the Upper East Side avenues, by formulating urban design regulations that are responsive to the contexts typical of these avenues.

We have tried to balance the goal of encouraging responsible development with the goal of enriching the texture of our neighborhoods. We have, in particular, tried to distill just what it is that makes many of the skillfully massed, tall New York apartment buildings of the pre-1961 vintage so successful, both as individual works of architecture and as components of the great stage set of our city.

We have reached a point in our work where we would like to meet with you to share our conclusions. To facilitate such a meeting, we have listed below the concerns that have been the focus of our work:

The plaza bonus should be eliminated.

It is no longer a useful instrument of public policy. Instead we should encourage improvements to the existing plazas, many of which are poorly designed and lifeless. Avenue street-wall regulations, including mandatory retail uses, should apply to facades on plazas.

We think the size of the Avenue Zoning District, now 125 feet deep, should be narrowed to its pre-1961 size of 100 feet.

The larger dimension has encouraged the demolition of a substantial number of side street tenements, some of which offer affordable housing. It has also encouraged higher densities than our subways and sewers can support. Most important as an urban design issue, it has blurred the critical distinction between avenues and side streets. A 100-foot-deep district is consistent with the depth of the districts on adjoining avenues, none of which has a plaza bonus.

There should be street walls along the avenues and side streets relating to existing street-wall buildings.

The street wall should be made interesting and lively. Some percentage of the wall surface should be recessed enough to create exterior courts. These

would improve the layouts and quality of the apartments within. On the exterior they would enrich the building's facade by creating a play of sunlight and shadow.

Traditionally, tower portions of buildings in New York have been designed to be seen from all sides. They should therefore have legal windows on all sides. The reduced tower bulk resulting from this requirement would allow the triple advantage of improved apartment layouts, more sunlight on the street, and more elegant building profiles on the skyline.

There should be more flexibility in the tower envelope to encourage architectural creativity. The transition zone between base and tower should also allow a range of architectural solutions.

The zoning lot merger is an unpredictable tool that has produced buildings vastly out of proportion with the intent of this resolution. This tool should be made more sensitive to all the other concerns we've listed above. The Department of City Planning proposal, "Packing the Bulk," is a commendable first step but could lead to the demolition of more existing low-rise buildings in an attempt to increase the percentage of the project's area below an arbitrary height. **The application of height and setback regulations to zoning lot mergers is another logical and increasingly preferable method of controlling overall building size.**

We have appended to this letter a draft of proposed regulations for your review.* They are very much in draft form. They are not an attempt to legislate a single building type, but are instead a kit of parts that require the individual building owner to pay attention to the surrounding context. All dimensions attendant on these suggested changes should be thoroughly tested in models and drawings at a large scale on a variety of sites. We are, of course, open to the discussion of alternative means for achieving the same ends.

James Gauer, Chairman, Oculus committee
Peter DeWitt, Beyer Blinder Belle
Bruce Fowle, Fox & Fowle Architects
James Garrison, James Stewart Polshek & Partners
Michael Kwartler, Michael Kwartler & Associates
Peter Samton, Gruzen, Samton, Steinglass
Marilyn Taylor, Skidmore, Owings & Merrill
Craig Whitaker, Craig Whitaker Architects

*Copy available on request



Richard Schaffer

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

Education: Received B.S. from Wharton School at the University of Pennsylvania, 1969; Ph.D. in economics from New York University, 1972

Experience: Director of research, director of planning, and vice-president, Bedford-Stuyvesant Restoration Corporation, 1972-81; Charles Revson Fellow on the Future of the City of New York, Columbia University, 1982-83; associated professor of Urban Planning and Historic Preservation, Columbia University's Graduate School of Architecture, Planning and Preservation, 1983-86; vice dean of GSAPP, 1986-88; acting dean of GSAPP, 1987-88; dean of the Graduate School of Management and Urban Policy and professor of Urban Policy at the New School for Social Research, 1988-89

[The following section on Richard Schaffer has been excerpted and paraphrased by Kelly Shannon from a talk sponsored by the Women's City Club and the Metro Chapter of the American Planning Association on December 4.]

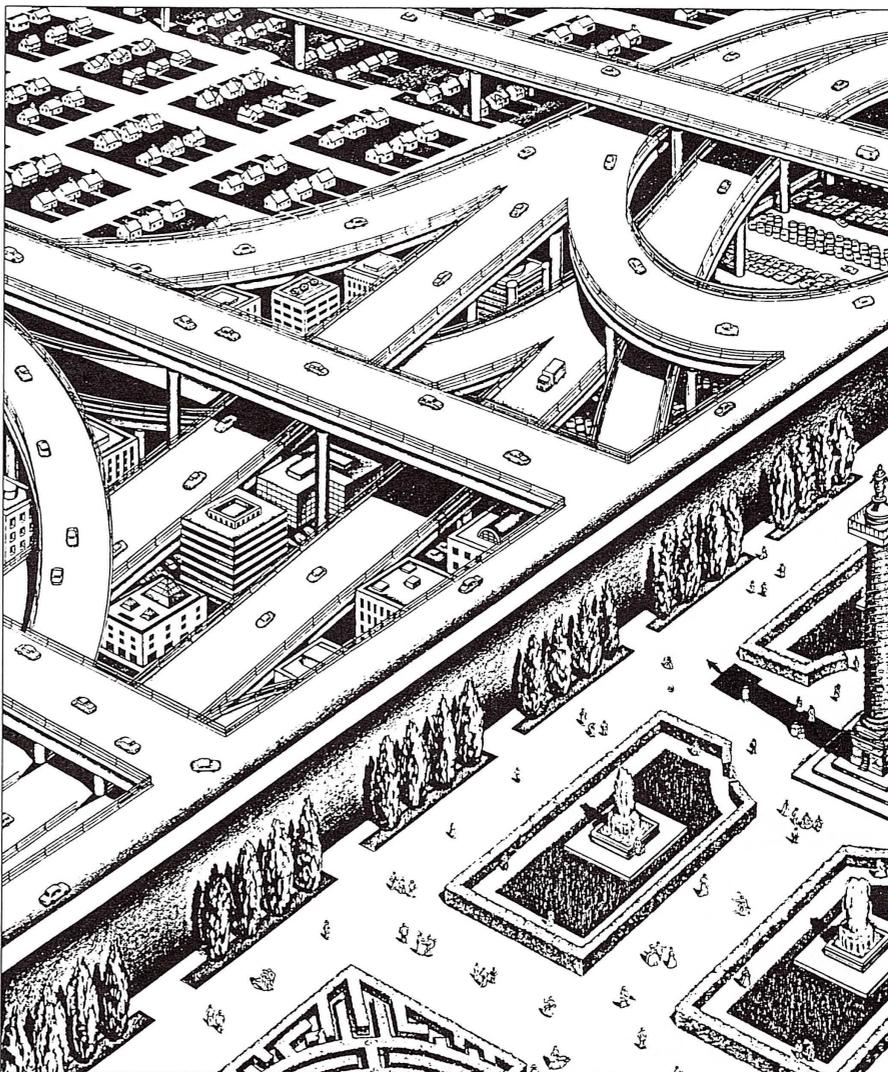
On Fair Share:

"New York City has become the first municipality in the nation to incorporate efficiency and equity in the planning process by the adoption of fair distribution of city facilities among communities," Schaffer said at the meeting. He explained that the fair-share regulations apply to the opening and closing of city facilities as well as to the expansion and reduction of existing ones. The much-anticipated minimum standards for the form and content of 197a plans, which allow for community participation in the planning process, "will be micro-level strategic plans," according to Schaffer.

On the City Environmental Quality Review Act:

In late January 1991, the revisions to the City Environmental Quality Review Act (CEQRA) are expected to be submitted for public review, and a manual of the new process will be presented. According to Schaffer, "One million dollars have been spent in an analysis of the existing environmental review process, which, although laudable in its intent, is far too complicated and has been tied up far too long in litigation."

WHAT ARE CITY PLANNING AND *Oculus* seeks answers



"Perfect Order," drawing by Nancy Wolf, 1986

On Overhauling the Zoning Resolution:

"Reviews and revisions of the existing Zoning Resolution are being studied, including bonus-incentives and environmental issues," Schaffer said. "Planning and zoning must address the needs of the city as an economic engine. Effective use of land and labor are necessary for New York City's global competitiveness."

On Developing a Waterfront Plan:

"Derelict fragments of the city's edge, 578 miles of the city's waterfront are a high priority for the CPC. A comprehensive waterfront plan is due out by the end of 1991. Public access [to the water], including infrastructure and new waterfront developments, are being studied. We are also looking at the possibility of a trans-Hudson rail connection to New Jersey."

Later when Schaffer was called by Shannon to comment more specifically on a few of the issues his responses were brief.

Oculus: Could you elaborate on the new rules of the environmental impact

statement that is due to come out in late January?

RS: No, not at this time.

Oculus: Could you comment on Judge Gammerman's ruling that affects zoning restrictions on a handful of large projects in Manhattan and other boroughs? (*Oculus*, January 1991, p. 10) Since the city is appealing the ruling, what is your position?

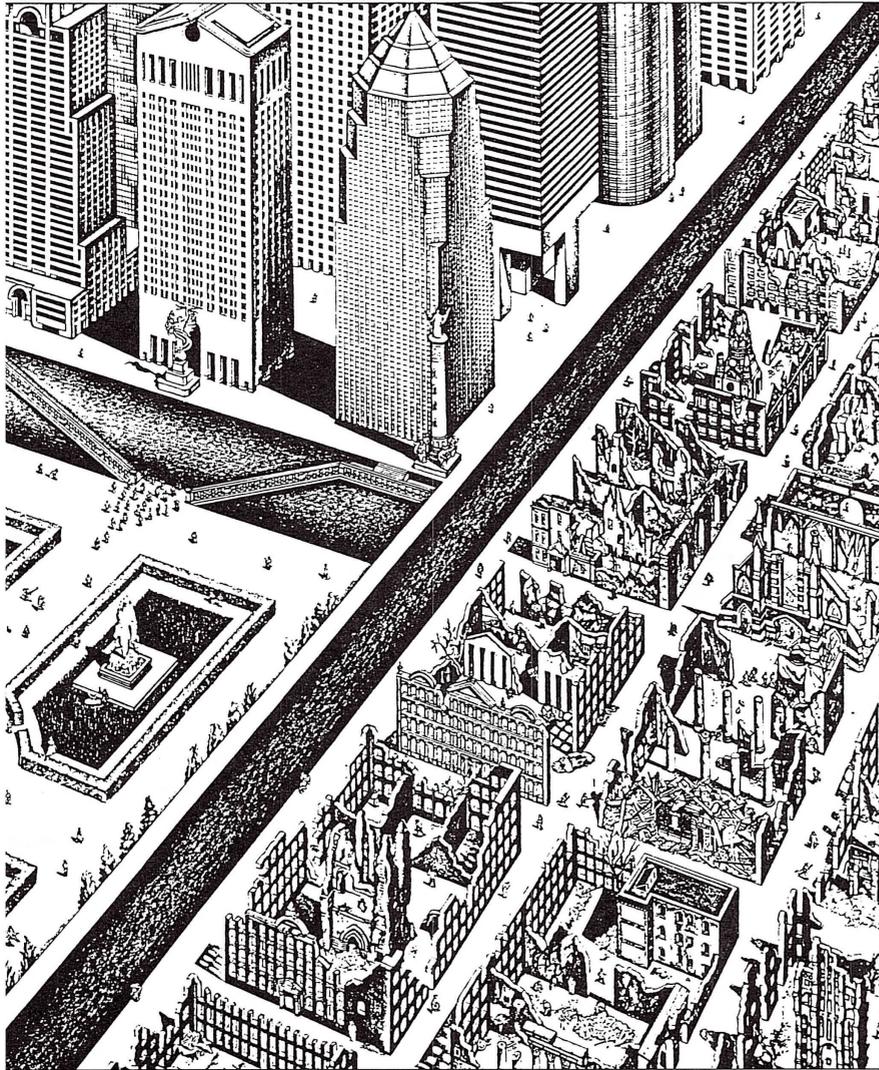
RS: While the case is in litigation, I have no comment to make to the general public.

Oculus: Can you give any more specific information about what you would like to see in the comprehensive waterfront plan due to come out at the end of 1991? What kind of development and parks should be targeted first?

RS: No, not at this time.

THE COUNCIL GOING TO DO NOW?

from several who know



Dorothy Alexander

Amanda Burden

New York City Planning Commissioner

Education: Attended Wellesley College, 1962-64; graduated Sarah Lawrence, 1976; currently a candidate for a Masters in Urban Planning at Columbia University's Graduate School of Architecture, Planning and Preservation

Experience: Project for Public Spaces, 1975-77; Gruzen and Partners, 1977-79; vice president for Architecture and Design, UDC (statewide), 1979-83; vice president for Planning and Design, Battery Park City Authority, 1982-90.

Appointed by: Andrew Stein

Amount of time spent at CPC per week:

Two or three days a week in the offices, plus an extra day or two reading and visiting sites, with an estimated total of four days a week.

Oculus: How much contact do you have with the City Planning Department itself?

AB: I hope the chairman (Richard Schaffer) will take the initiative to channel the

exceptional talents of the present Commission and not limit the Commission's responsibilities to being a board of directors, dissociated and segregated from the Department. Right now there really isn't much interaction. There seems to be a barrier to an exchange of information. The Commission has no staff and a lot of responsibilities.

Oculus: What have you been doing?

AB: We drafted the recent text for the "Fair Share" rules. The Commission worked well together and insisted on revising the criteria a great deal. We want the neighborhoods to have confidence in the planning process. We incorporated 80 to 90 percent of the communities' objections to the original draft's Fair Share regulations. Originally communities were concerned about the lack of mandatory public participation in the process and the borough presidents had an extremely limited role. The new rules also mandate that agencies must also consider land that is not city-owned as potential sites for city facilities. They must also look at the cumulative impacts of other facilities in the area.

Oculus: What about the Environmental Review?

AB: We also will be working on new rules for the Environmental Review process. Draft statements are floating around.

Oculus: What about the idea of communities generating their own plans — known as 197-a in the Charter?

AB: We will be responding to a draft that sets the guidelines for community-initiated plans. We need to encourage the community groups to shape the future of their neighborhoods.

Oculus: Where do you stand on a major zoning overhaul?

AB: There are so many instances of inconsistencies with land uses and trends in all the boroughs that zoning is going to have to be revised. But this is a massive piece of work. With a reduced staff we have to set priorities for the energy and time the Department spends on zoning reform. What is the role of the Commission in this? We have to take bold initiatives.

Oculus: What about a waterfront plan?

AB: I understand right now the Department is developing only an inventory. That is the preparation for a plan. But we must go beyond that. Though it may not be possible to develop an entire waterfront plan for the city, we must target specific areas and develop specific plans demonstrating the various solutions to zoning, land use, social welfare problems, and environmental concerns.

Oculus: What about more of an integration between preservation planning (through the Landmarks Preservation Commission) and zoning (through City Planning)?

AB: It is absolutely critical to integrate the work of the two agencies. And in fact the Commission should be cognizant of the priorities of other city agencies so we can proceed in tandem rather than moving blindly on separate tracks. Many agencies, including the Human Resources Administration and the Department of Real Property, appear to work in isolation.

We need a rational policy for the sale of city-owned land. At present lots are sold individually without consideration for putting them together as assemblages.

Oculus: What else do you think is vital?

AB: We need to make sure zoning and land use changes are not inappropriate and do not result in destabilizing the neighborhoods. This is the time to plan. Now is the time to draw the blueprint for the future. Just doing inventories is not the answer.

CITY PLANNING

Dorothy Alexander



"The present hiatus in development gives us a breather to think through these issues."



Ronald Shiffman

New York City Planning Commissioner

Education: Received B.Arch. from Pratt Institute; Masters in City and Regional Planning from Pratt Institute

Experience: Pratt Institute Center for Community and Environmental Development, 1963-present; director, 1971-present

Appointed by: David Dinkins

Oculus: How does working at the Pratt Institute inform your planning decisions?

RS: The Center handles general poverty-related and community issues, while the Commission focuses on issues of equity. The Commission is more accountable to the needs of low-income groups. We try to build coordinated strategies around isolated issues that come before us to form overall community planning strategies. For example, in renewing day care leases we hope to force agencies to develop strategies that will revitalize early childhood care in low-income areas.

Oculus: What are the issues that the Commission is considering?

RS: One of the major issues is writing rules under the new Charter, like Fair Share rules — how to equitably distribute the burdens and benefits of city site-selection actions. Seven public hearings really informed the members and produced a document that is flexible but makes a very strong statement. Next month we will examine locally initiated planning processes. The present hiatus in development gives us a breather to think through these issues.

Oculus: How is this Commission different from previous ones?

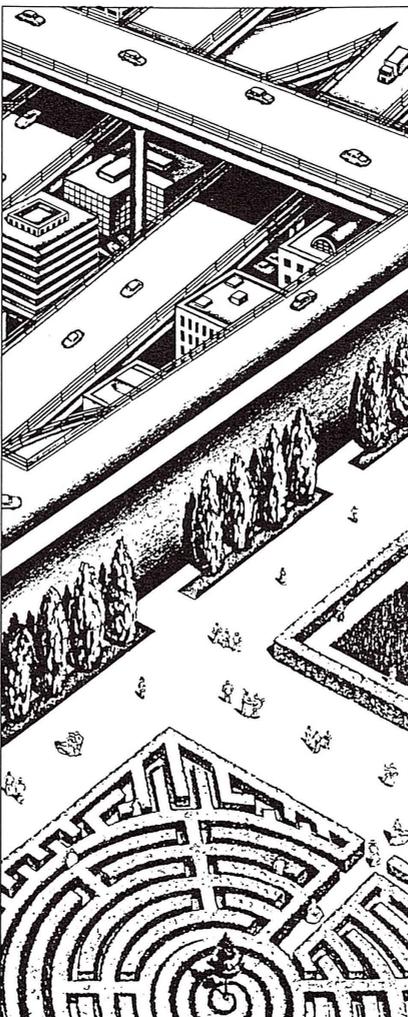
RS: It is much more open — through the efforts of the Chair the process has been opened up dramatically and so public confidence will grow. The Commission is better balanced and made up of very committed people. Previous Commissions were much more concerned with the physical than with the social or the economic issues.

Oculus: What is your relation to the City Council?

RS: A lot of our actions are subject to Council "call-up," and we have a good working relationship with them. In one case they overturned one of the decisions that we had made based on previous law. While we agreed with what they did, we hadn't wanted to set new precedents.

Oculus: What are some of your goals as a Commissioner?

RS: The mayor has committed himself to socially accountable development. We want to develop locally initiated inclusionary zoning rules for community or large-scale development projects with low- and moderate-income housing. We want to learn how to stimulate development activities so benefits bubble up rather than trickle down. The debate on zoning resolutions may become a difficult process and we will have to decide whether to revise it all at once or section by section. For the city's capital budget, we will set priorities relating to maintaining and rebuilding the infrastructure. Overall we want a process that engages people in the planning process prior to the time decisions are made. That will be the true test of the Commission.



James Jao

New York City Planning Commissioner

Education: B.Arch. from Pratt Institute in 1980; candidate for M.B.A. from Pace University

Experience: Has been sole principal in Long Island Design Collaborative, James Jao Architects since 1984.

Appointed by: David Dinkins. Jao is the only licensed architect on the City Planning Commission at this moment.

Oculus: Why did you want to be a commissioner? It requires so much time out of your office, and then you have the conflict-of-interest regulations that affect getting work later.

JJ: It is important to have an architect on the CPC who is a full-time practitioner. The zoning is often too restrictive to architects, for there is no possibility to create an interesting design of a building within the zoning envelopes. The zoning dictates a style. Also it is important that the Asian population has a representative on the Planning Commission.

Oculus: How many days a week do you work at the Commission?

JJ: Two full days plus one for reading and a half-day visiting the sites. I also give lectures to the community groups and developers about our goals. This Commission is more involved and active than I believe former ones were.

Oculus: What do you want to see happen?

JJ: I would like to see responsible development be able to occur to increase the tax base, one that embodies a vision for the twenty-first century and is responsive to communities. We need to get more input from the local level.

Oculus: What about architects?

JJ: It is particularly important to hear from architects. They are too passive in helping us make zoning decisions. Architects should testify about how zoning measures affect the practice. They really need to be aware of the problems. For example, low-density contextual zoning has been debated. Not one architect has testified, but several have complained to me privately. Everything is affected by zoning — even fees.

Oculus: What about community groups?

JJ: I am talking to them, and they want their own needs to be conveyed to the CPC. This open exchange of opinions is necessary.

"Architects should testify about how zoning measures affect the practice."



AND THE COUNCIL

Robert J. Dryfoos

*New York City Council Member,
7th District; chair of Zoning, Planning,
and Landmarks Land Use Subcommittee*

Education: *Received B.A. from Marietta College, Marietta, Ohio; LL.B. from New York University*

Experience: *Practiced law 1968-75, 1980-89; Council member, 1980-present*

Oculus: What is the Council's new role under the new Charter?

RJD: It has undergone an all-encompassing qualitative change. The City Council is substituted for the Board of Estimate in virtually every land use area. There is a different structure and process; there are more players and it is more open. The Council is involved at the inception of any review process rather than the Board of Estimate at the end.

Oculus: What are some of the Council's goals?

RJD: We are responsible for more than just approving, modifying, or rejecting proposals. We play a much broader, holistic role, not only a transactional one. I see a major role for the Council to play in long-term planning, especially since we have standing committees on substantive issues. In the long term, City Council will be able to create a vision of land use. A goal I see at the moment is to seek to stimulate development and economic activity on the one hand and on the other to use the downturn opportunity to see what the city should be about.

Oculus: What do subcommittees do?

RJD: Over time, members can develop a real expertise in subcommittees through things like the open hearings. My subcommittee examines the role of preservation and zoning in the life of the city. We want to initiate actions and stimulate development in order to avoid litigation as the final step in the land use process. We are cognizant of projects from the initial scope for environmental review and can be helpful in limiting areas of dispute.

Oculus: What new directions is the Council taking?

RJD: The Council has both central and local viewpoints; the Council member is closest to the community. My motto is to "represent small and think big." The goal is to have a planning process and product that reflects a public consensus. We should also have a vision that gets a little ahead of the public.

The City Council vs. the CPC

Revisions to New York's Charter have changed the processes by which land use actions are reviewed and acted upon. The City Planning Commission has a new makeup and appointment process: the mayor appoints a chairman, vice chairman, and five other commissioners; each borough president appoints one. The Commission's role in the review process has not changed but its attitude apparently has: current commissioners and others have commented on the level of excellence and commitment in the new Commission.

The next step in the process has changed dramatically with an almost complete substitution of the City Council for the Board of Estimate, which was dismantled in August. The Council's 35 members are elected by district. In addition to its role as the city's legislative body, the Council now has the final say on any city project. Of course, the Council does not "call up," or opt to review, every Commission decision. Three different types of projects have a mandatory review: those that are community-initiated (pursuant to Section 197-a of the Charter), urban renewal plans (per New York State law), and projects that involve zoning, map, or text changes. In addition, the "triple no" rule — in which the Community Board and the borough president both disapprove the item, the Commission approves it, and the borough president again disapproves it — necessitates Council call-up. Finally, any particular action may be reviewed with the endorsement of seven Council members. The Council has 50 days from the filing of the City Planning Commission report to deal with an action; in landmarks cases, 120 days.

After the Council calls up an action, it is referred to one of three subcommittees of the thirteen-member Land Use Committee: zoning, planning, and landmarks; site selection; or franchises, concessions, and revocable consents. After public hearings and the adoption of a recommendation, the action goes to the full Land Use Committee for the same process. Finally the action returns to the full Council for a vote. Generally the recommendation adopted at the subcommittee level will stand in the Committee and the full Council. After the Council makes its decision, the mayor has five days to veto the project, if he chooses, and then the Council has another ten days to override that veto.

While the review process is still intricate and somewhat confusing, the Charter revision has succeeded in expediting it. And especially because of the new openness at every level, the Commission and the Council should be able to make informed decisions that will encourage public confidence in the system. — **A.E.M.**

Oculus: Do you have contact with Schaffer?

JJ: We are in agreement on a number of issues and do have regular contact. He allows the commissioners to speak their minds. It is good to have an academic like Schaffer in this place. Zoning shouldn't be a tool of politicians.

Oculus: What are the issues right now the CPC has been addressing?

JJ: With the Fair Share process, we heard a lot of good arguments in five borough-wide public hearings. Most of the comments have been incorporated into the final text. This is a good example of a public document that reflects public recommendations.

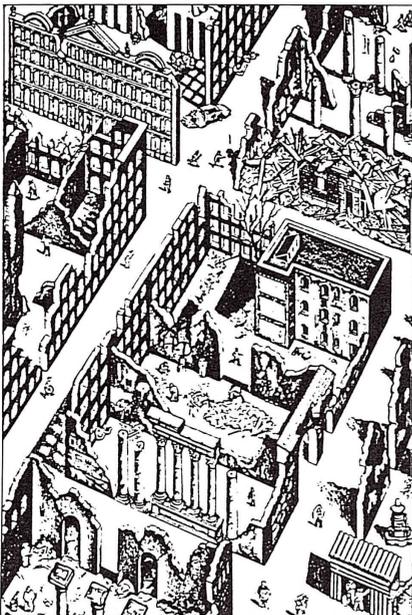
Oculus: What are the drawbacks to being on the Commission?

JJ: None, although my office complains when I'm not around. Also the bureaucratic machinery in the city can't be changed overnight.

The City Council is new. But the city council would like to have influence politically. They need to recognize who we are, and that we represent professional planning thinking. They need not rely only on their land-use staff.

Oculus: What's coming up?

JJ: The mayor will announce three business areas for development soon. Also Trump City will be a major issue when it goes through the hearings.



AROUND THE CHAPTER

Edited by Lenore M. Lucey

*How we
are faring*

Balancing Act

by Lenore M. Lucey

That's precisely what the Chapter's budget process is — a delicate balancing act. Trying to gauge anticipated income based upon dues — as opposed to expenses, which are dominated by fixed overhead costs for administering the Chapter headquarters — becomes an overriding concern from August through October. It's a fine estimating game, not unlike trying to put a project budget together, although in this instance the Chapter staff, committee chairs, the Finance Committee, and the treasurer constitute the project team.

Committees submit their proposals for programs and associated costs and income; *Oculus* expenses and sponsorship are reviewed; document purchases and sales examined; staffing, premises, occupancy, and miscellaneous expenses scrutinized; and everything is finely tuned, usually several times.

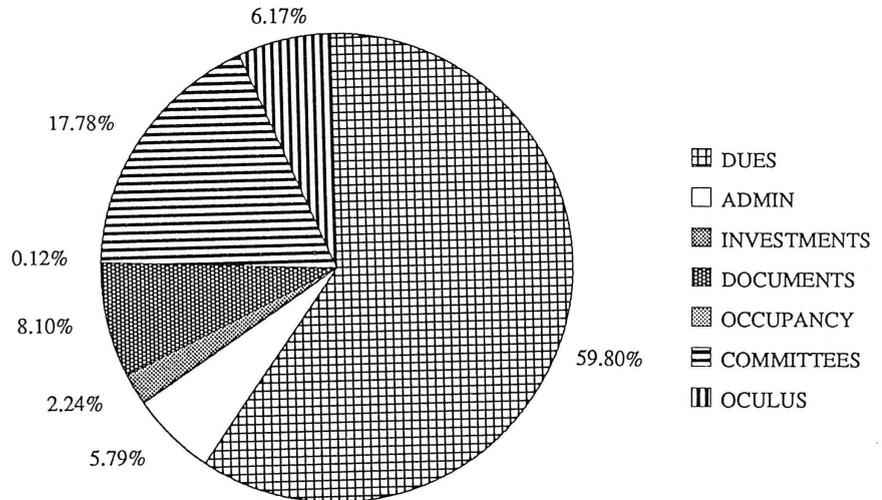
Shown below is the Chapter's 1990/91 budget, which was approved at the December Executive Committee meeting. The Chapter's fiscal year is October 1 through September 30, and while we review preliminary budgets prior to the start of the "new year," we invariably approve the final budget in November or December. The information you see below is summary, that is to say, each line item has at least one page of detailed income and expenses. I will give you some indication of what goes into each segment — Income is discussed this month, and Expenses will be reviewed next month.

Income

- **Dues:** The Chapter's largest revenue source, including individual and sustaining firm dues. We currently have membership categories for: members, associates, professional affiliates, students, emeritus, and the public.

- **Administration:** Includes fees the Chapter receives for administering the Scholarship and New York Foundation for Architecture accounts, and anticipated income from *New York Architects, the NYC/AIA 1991 Directory of Architecture Firms*.

- **Investments:** The Chapter is provided with investment income from two sources: interest-bearing checking, savings, and money market accounts and the Contingent Reserve Fund (CRF). The CRF,



our emergency account mandated in the bylaws, produces consistent income of approximately \$12,000 per year. Income from the CRF goes into general operating funds; the CRF principal may not be used except by vote of the Chapter membership for a specific purpose. Bylaws-mandated contributions to the CRF appear in expenses.

- **Documents:** Represents gross sales of AIA documents, less sales tax collected and paid. Overhead and staffing costs are included in Administration and are not charged to this line. Cost of purchasing documents appears in Expenses.

- **Occupancy:** A minimal amount of money brought in by donations to the Chapter from persons and firms using the Members Gallery and/or the Board Room for events.

- **Committees:** Income derived from admissions, donations, registration fees, catalog sales, grants, and other charges associated with committee programs and activities.

- **Oculus:** Income from sponsorship, advertising, and subscriptions.

Income	
Dues	480,000
Administration	46,500
Investment Income	18,000
Documents	65,000
Occupancy	1,000
Committees	142,705
Oculus	49,500
Income total	802,705

Announcements

Presidential Design Awards

Calls for entries will be mailed in March 1991 for the next round of Presidential Design Awards. The awards are given every

four years, the last being in 1988, for design products produced, commissioned, and/or supported by the federal government. Projects completed in the ten-year period ending January 1, 1991, will be eligible. A copy of *Presidential Design Awards 1988* is available at the Chapter for a review of previous recipients. If you would like to be on the mailing list and receive an entry form, please write to: Thomas B. Grooms, Program Manager; National Endowment for the Arts; Design Arts Program, Room 625; 1100 Pennsylvania Avenue, NW; Washington, D.C. 20506.

Pro Bono Needed

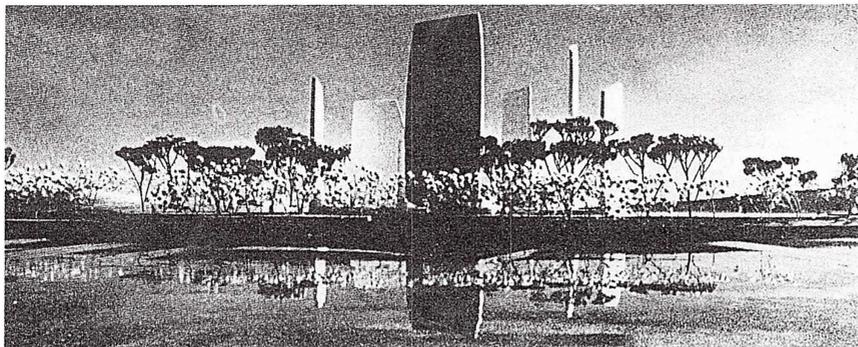
The Council on the Environment of New York City is seeking architects, landscape architects, and/or engineers for *pro bono* help in developing four park/playgrounds adjacent to child care centers. Assistance is needed in drawing up plans, applying to the Department of Buildings for plan/work approval, and filing for a Certificate of Occupancy after the projects are completed. CENYC, the City Volunteer Corps, the Departments of General Services, Sanitation, and Health, child-care staff, and community residents offer as much help as is possible.

Matchmakers' Ball: A Collaborative Workshop for Artists and Architects

Ever had the urge to collaborate but don't know where to find a counterpart? The **NYC/AIA Art & Architecture Committee** is sponsoring an informal evening of sketch problems and mirth. The theme is HOUSE, a well-known topic. Tracing paper and wine will be supplied. Bring your favorite pen, pencil, or marker. See how the other half thinks and works. You could meet the partner of your dreams! See Calendar, March 5, for details.

Lighting Courses

The New York Section of the Illuminating Engineering Society and International Association of Lighting



FDR Memorial, Wm. F. Pedersen, 1960

Designers will be offering two courses, *Introduction to Architectural Lighting* and *Advanced Architectural Lighting*. Starting February 19, each course will have ten 6:00 to 8:00 pm sessions at 1071 Avenue of the Americas. Contact C. J. Mapletto at 727-2245 for more information.

Faculty Positions Available

The University of Michigan College of Architecture and Urban Planning is recruiting qualified women practitioners for several faculty openings. The list of positions is available in the Chapter's job file. In addition, contact Linda N. Groat, Associate Dean and Associate Professor, University of Michigan College of Architecture and Urban Planning, 2000 Bonisteel Boulevard, Ann Arbor, Michigan 48109-2069 for information.

AIA Scholarship

a/e ProNet, a national organization of independent insurance brokers who deliver specialized risk management and insurance services to the architectural and engineering professions, recently announced funding for a permanently endowed national AIA scholarship. The \$2,500 scholarship will be awarded annually to a third or fourth year architectural student whose studies include an emphasis on practice management. Further information and applications can be obtained from the AIA Scholarship Program or from Greg D. Kumm, Prosurance Brokerage Associates, Inc., 116 John Street, New York, N.Y. 10038, 693-1550.

Architecture and Crime

"The prison building business is booming," reported *Fortune* magazine on December 17, 1990. Housing starts may be at an all-time low, but Congress has earmarked \$1.5 billion for 36 new prisons. *Corrections Compendium*, an industry publication, reports that 140 prisons will be going up this year alone. The report goes on to cite new trends in prison design, highlighting "direct supervision podular configuration," which it says replaces the now out-of-fashion "Alcatraz-style cell blocks."

International Architectural Directory

Architecture firms may purchase a two-page color spread in *The Directory of Interior Design: Architecture and Design for Commercial and Public Spaces in Europe and Asia*. The book is distributed free to a client list in Europe and the Far East. A free brochure is available from The Directory of Interior Design, 140 Cabrini Boulevard, Suite 129, New York, N.Y. 10033.

Obituaries

Architect **William F. Pedersen** died on December 26 at age 82. He founded his own firm, William F. Pedersen & Associates, with offices in Manhattan and New Haven, which designed the Hall of Minerals and Gems at the American Museum of Natural History in New York. His firm also won the President Franklin D. Roosevelt Memorial Competition in 1960.

Robert S. Hutchins, a strong advocate of the role of architects in community service and planning, died on December 30 in New York. He was 83 years old. Hutchins was a former president of the NYC/AIA (1954-55), the New York State Board of Examiners for Architects, and the National Academy of Design. He also served as architect on the Municipal Art Commission.

Hutchins received his B.Arch. and M.Arch. from the University of Pennsylvania. He was the founding partner of two firms: Moore & Hutchins (1937-72) and Hutchins, Evans & Lefferts (1972-85), both of New York. Among his many commissions, his work for colleges and universities stands out, including the Graduate School for Business at Columbia University. — **A.E.M.**

Architectural Directory Circulates Abroad

Architecture firms prepared to work in Europe or the Far East can purchase a two-page color spread to show their capabilities in *The Directory of Interior Design: Architecture and Design for Commercial and Public Spaces*. The book is distributed free to a client list in Europe and the Far East. For more information, send for a free brochure from The Directory of Interior Design, 140 Cabrini Blvd., Suite 129, New York, NY 10033.



Robert S. Hutchins

Upcoming Events

The NYC/AIA **Architecture Dialogue Committee** has organized a series of presentations called "Re-Searches in Architecture." The idea is to have an architect/theorist be in charge of one of three evenings.

On January 31, **Raoul Bunschoten**, a Dutch architect, writer, and professor currently at the Architectural Association in London, is conducting a symposium entitled "The Skin of the Earth."

On February 14, **Patricia Phillips**, who was trained in landscape architecture, writes on architecture and art, and is the assistant chair in the Department of Environmental Design at Parsons, will conduct an evening called "Messages from the Outside," with **Vito Acconci**, **Marshall Berman**, **Philip Lopate**, and **Elizabeth Barlow Rogers** as participants.

On February 28, **Neil Denari**, who is an architect and professor at SCI-ARC in Santa Monica and who was a runner-up in the West Gate Highway in LA and the Tokyo International Forum competitions, will present a film, "Intransigences and Paralogisms" in association with **James Ludwig**.

The series will be held at 6:30 p.m. at the auditorium of the New York Society for Ethical Culture, 2 West 64th Street. Tickets, \$7.50 per evening or \$20 for the series, can be purchased by writing the NYC/AIA at 457 Madison, New York, New York 10022. If purchased at the door, they will be \$10 each, or \$5 for students. This series is made possible by generous support from Benjamin Moore & Company, Armstrong World Industries, Soleil, Tobron Office Furniture Corp., Barr & Barr, Inc., Tri-State Brick & Building Materials, Inc., York/Hunter, Inc., and Con-Lux Coatings, Inc.

Small design communications firm is looking to share office space and receptionist/secretary in Manhattan. Would prefer location in 20's (low) or teens, but flexible. Please contact JoAnne at (212) 382-2660.

THE CALENDAR FEBRUARY 1991

Hear Bonnie Brower on housing, Susana Torre on social responsibility, and Michael Schwarting on Renaissance gardens

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

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

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

CONTINUING EXHIBITIONS

Within Bohemia's Borders: Greenwich Village, 1830-1930. Museum of the City of New York, Fifth Ave. at 103rd St. 354-1034. Closes February 3.

Treasures of the Avery Library: A Panorama of Watercolors, Drawings, and Photographs of New York Interiors. New York School of Interior Design, 155 E. 56th St. 753-5365. Closes February 14.

A Better Mousetrap: Patents and the Process of Invention. The Cooper Union, 41 Cooper Square. Closes February 15.

Debra Bermingham: Still Interiors. Midtown Payson Galleries, 745 Fifth Ave. at 57th St. 758-1900. Closes February 16.

New York Architecture: Twentieth Century Classical Painting. Michael Inghar Gallery, 578 Broadway. 334-1100. Closes February 16.

Mondo Materialis. Collage panels by architects, artists, and designers. Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes February 24.

Theaters Under Siege. Photographs by Maggie Hopp. National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes February 28.

Tunnel: An Exhibition Celebrating the 50th Anniversary of the Queens Midtown Tunnel. The Queens Museum, New York City Building, Flushing Meadows-Corona Park. 718-592-2405. Closes March 2.

Adopt-a-Mural. Sponsored by The Municipal Art Society. The Urban Center, 457 Madison Ave. 935-3960. Closes March 6.

The Drawings of Iakov Chernikhov. Arthur Ross Architecture Gallery, Buell Hall, Columbia University. 854-3414. Closes March 9.

SATURDAY 2

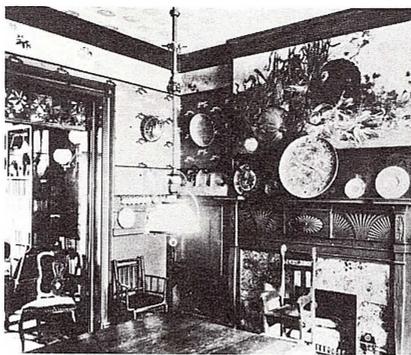
TOUR

On Site and on Canvas: New York Scenes in Murals. With Peggy Hammerle, director, Mural Survey, Art Commission of the City of New York. Sponsored by The Municipal Art Society. 1:00 pm. The Urban Center, 457 Madison Ave. 935-3960.

MONDAY 4

LECTURE

Bonnie Brower, housing policy advocate and executive director of the Association for Neighborhood and Housing



Lewis Comfort Tiffany, opens Feb. 5

Development, on addressing the New York City housing crisis. Sponsored by the NYC/AIA Housing Committee. 6:00 pm. The Urban Center, 457 Madison Ave. \$5 fee. Contact Liz Thomson, 309-9500.

TUESDAY 5

EXHIBITION

The Artistic New York of Lewis Comfort Tiffany. Interiors. Museum of the City of New York, Fifth Ave. at 103rd St. 534-1672. Closes February 16, 1992.

LECTURES

Landscape Architecture Lecture: Sketches — Rome Inspiration. Given by E. Michael Vergason. 6:30 pm. American Academy in Rome, 41 E. 65th St. 517-4200. \$7.50 fee.

Public Art and Architecture: Facts and Fantasy. Given by Harriet Senie. Sponsored by the NYC/AIA Art & Architecture Committee. 6:30 pm. The Urban Center, 457 Madison Ave. 838-9670. \$5 fee.

WEDNESDAY 6

SEMINAR

Strategic Planning for Turbulent Times. Given by Kreon Cyros, director, Office of Facilities Management Systems, MIT. 9:00 am. IDCNY, 30-20 Thomson Ave., Long Island City. Contact Joanne Markowitz, 718-937-7474.

THURSDAY 7

EXHIBITION

Kazimir Malevich. The Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes March 24.

FRIDAY 8

LECTURE

Betsy Gutbaum, commissioner, Department of Parks and Recreation. Sponsored by the City Club of New York. 12 noon. CUNY Graduate Center, 33 W. 42nd St., 17th floor. Reservations 921-9870.

SEMINAR

RFP Marketing Automation. Given by Nancy Watson, president of A/E Management Services. 9:00 am. Omni Park Central, 870 Seventh Ave. For more information, 313-761-9410. \$25 fee.

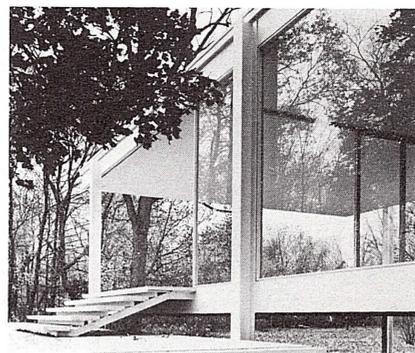
SATURDAY 9

COLLOQUIUM

The Drawings of Iakov Chernikhov. With Milka Bliznakow, Sarah Bodine, Lynne Breslin, Kenneth Frampton, Bernard Tschumi, and Robert Slutzky. 1:00 pm. East Gallery, Buell Hall, Columbia University. 854-3414.

TOUR

Art in the Subways: Next Stop, Station Art. Given by Wendy Feuer, director, MTA Arts in Transit. Sponsored by the NYC/AIA Public Architects and Art & Architecture committees. 10:00 am. Meet at 42nd Street/Grand Central Station compass mosaic. Contact Lawrence Krasnoff at 397-8410 or Robert Goldberg at 505-2212. \$5 fee plus tokens.



Art of the Forties, opens Feb. 24

SUNDAY 10

TOUR

Fine Casegoods Design and Fabrication. At The Pace Collection's manufacturing facility. Sponsored by the NYC/AIA Corporate Architects Committee. 8:30 am. The Pace Collection, 321 E. 62nd St. \$10 fee. Information and reservations, Kelli Knight, 718-721-8201.

TUESDAY 12

PANEL DISCUSSION

Uncertainty & Rapid Change: The Art of Managing Interiors Projects. Sponsored by the NYC/AIA Interiors Committee. 6:00 pm. The Urban Center, 457 Madison Ave. Contact Dennis Belfiore at 924-6699 or James Nash at 788-3671. \$5 fee.

PROGRAM

Collections. Evaluating financial risks and reducing uncollectable fees. With Peter and Roberta Pike of Pike & Pike. Sponsored by the New York Society of Architectural Administrators. 6:00 pm. Shea & Gould, 1251 Avenue of the Americas, 45th floor. Contact Fran Brill, 489-4747. \$15 fee (\$10 AIA members; free NYC/SAA members).

WEDNESDAY 13

SEMINAR

Water Penetration is Preventable. Sponsored by Glen-Gery. 11:30 am. Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49th St. 319-5577.

TOUR

Paterson Silk Mills. Botto House Museum and Lambert's Castle. Given by Dr. Steve Golin. 1:00 pm. Sponsored by The Museum of the City of New York. Reservations and information, 534-1672. \$35 fee (\$30 Museum members).

THURSDAY 14

SYMPOSIUM

Re-Searches in Architecture: Messages from the Outside. With Patricia Phillips, Vito Acconci, Marshall Berman, Philip Lopate, and Elizabeth Barlow Rogers. Sponsored by the NYC/AIA Architectural Dialogue Committee. 6:30 pm. New York Society for Ethical Culture Auditorium, 2 W. 64th St. Information, Mary Jean Eastman, 889-1720. Tickets, 838-9670. \$10 fee (\$7.50 in advance, \$5 students).

SUNDAY 17

LECTURE

Traditional New York Interiors. Given by Bunny Williams, designer. 2:00 pm. Museum of the City of New York, Fifth Ave. at 103rd St. Reservations and information, 534-1672. \$7 fee (\$5 Museum members).

MONDAY 18

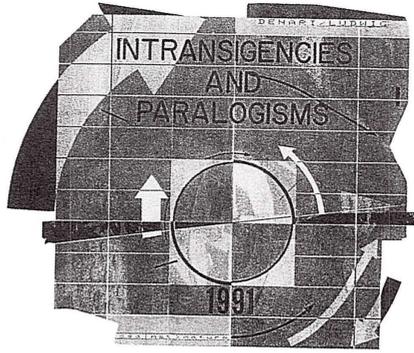
WORKSHOP

1991 Amendments to the New York State Energy Conservation Construction Code. 9:00 am. and 2:00 pm. To register, write the Bureau of Codes and Standards, New York State Energy Office, P.O. Box 2890, Albany, N.Y. 12220.



Theaters Under Siege, closes Feb. 28

Maggie Hopp



"Re-searches," Feb. 14 and 28

Denari Ludmiga



Charles Moore, Feb. 26

Dorothy Alexander

TUESDAY 19

PANEL DISCUSSION

Private Sector Clients: Addressing the Differential of a Client's Needs and the Architect's Perception. Sponsored by the NYC/AIA Professional Practice Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670. \$5 fee.

THURSDAY 21

SYMPOSIUM

Smart Bricks, Useful Trash, and Elastic Chairs: Reinventing the Material World. 9:30 am. Cooper-Hewitt Museum, 2 E. 91st St. 860-6868.

FRIDAY 22

PROGRAM

Design Student Career Day. To address architecture and interior design. Sponsored by the American Society of Interior Designers. 12:30 pm. IDCNY, 30-20 Thomson Ave., Long Island City. Contact Joanne Markowitz, 718-937-7474.

SUNDAY 24-MONDAY 25

SYMPOSIUM

History of American Graphic Design: Modernism and Eclecticism. Sponsored by the School of Visual Arts. Loew's Summit Hotel, Lexington Ave. and 51st St. Reservations and information, Carolyn Hinkson, 679-7350. \$175 fee.

SUNDAY 24

EXHIBITION

Art of the Forties. Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes April 30.

LECTURE

Decorating in Small Spaces. Given by David Harte of Julian Graham-White. 2:00 pm. Museum of the City of New York, Fifth Ave. at 103rd St. Reservations and information, 534-1672. \$7 fee (\$5 Museum members).

TUESDAY 26

LECTURE

Charles W. Moore. With Paul Goldberger. 8:00 pm. 92nd St. Y. 1395 Lexington Ave. 996-1100. \$15 fee.

SEMINAR

Planning for Modern Court Facilities. 6:00 pm. John Jay College of Criminal Justice, 899 Tenth Ave., Theater Lobby. Contact Kenneth Ricci, 563-9154.

THURSDAY 28

SYMPOSIUM

Re-Searches in Architecture: Intransigencies and Paralogisms. With Neil Denari. Sponsored by the NYC/AIA Architectural Dialogue Committee. 6:30 pm. New York Society for Ethical Culture Auditorium, 2 W. 64th St. Information, Mary Jean Eastman, 889-1720. Tickets, 838-9670. \$10 fee (\$7.50 in advance, \$5 students).

MARCH

SATURDAY 2

FORUM

Social Responsibility and the Design Professions. Coordinated by Susana Torre. Sponsored by Architects, Designers, Planners for Social Responsibility. 9:00 am. New School for Social Research, 65 Fifth Ave. Information, Donna Lewis, 334-8104.

SUNDAY 3

LECTURE

Style at its Best. Given by Bradshaw and DePalma, interior designers. 3:00 pm. Museum of the City of New York, Fifth Ave. at 103rd St. Reservations and information, 534-1672. \$7 fee (\$5 Museum members).

TUESDAY 5

EVENT

Matchmakers' Ball: A Collaborative Workshop for Artists and Architects. Sponsored by the NYC/AIA Art & Architecture Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670. See listing in Chapter announcements.

LECTURE

Allan Greenberg. With Paul Goldberger. 8:00 pm. 92nd St. Y. 1395 Lexington Ave. 996-1100. \$15 fee.

WEDNESDAY 6

LECTURE

The Renaissance Garden as Architecture/Architecture as Garden. Given by Michael Schwarting, Karahan/Schwarting. 6:30 pm. American Academy in Rome, 41 E. 65th St. 517-4200. \$7.50 fee.

TOUR

Inside the New York Public Library. 6:30 pm. Sponsored by the 92nd St. Y. 996-1100. \$15 fee.

DEADLINES

FEBRUARY 1

Application deadline for a Research Grant in Honor of Vincent Scully, Jr. administered by the Architectural History Foundation. Contact the AHF at 350 Madison Ave., New York, N.Y. 10017, or at 557-8441, for submission information.

Deadline for the Tucker Ashworth Fellowship in the Municipal Arts for college students, recent graduates, or graduates students for completion of a research project, academic article, exhibition, or event. Write The Municipal Art Society Development Office, 457 Madison Ave, New York, N.Y. 10022 or call 935-3960.

FEBRUARY 22

Submission deadline for an exhibition on environmentally conscious architecture, sponsored by the AIA Committee on the Environment and the AIA/ACSA Council on Architectural Research, to be exhibited at the May AIA Convention. For call for entries and further information, contact Stephanie Urban, Project Manager, AIA/ACSA Council on Architectural Research, 1735 New York Ave., NW, Washington, D.C. 20006, 202-785-2324.

FEBRUARY 23

Deadline for 10th Annual Young Architects Competition: Practice. To receive a call for entries and for further information, contact The Architectural League at 753-1722.

MARCH 1

Entry deadline for the Philip N. Winslow Landscape Design Award for design excellence in public open space. Write The Parks Council at 457 Madison Ave., New York, N.Y. 10022, or call 838-9410, ext. 233 for additional information and entry forms.

Final deadline for first of two stages in the 78th Paris Prize Architectural Design Competition: Arrival to the City. Contact the National Institute of Architectural Education, 30 W. 22nd St., New York, N.Y. 10010, 924-7000.

Applications due for grants from the Architecture, Planning, and Design Program of the New York State Council on the Arts. Call 614-2962 for information.

Deadline for entries in the 1991 National AIA Architectural Photography Competition. Professional photographers are not eligible. For information, contact St. Louis Chapter AIA, 911 Washington Ave., #225, St. Louis, M.O. 63101-1203, 314-621-3484.

MARCH 25

Nomination deadline for the Waterfront Center contest for the ten most influential urban waterfront planning and development milestones. There are no time or geography limits. Contact the Waterfront Center, 1536 44th St., NW, Washington, D.C. 20007, 202-337-0356.

APRIL 26

Entry deadline for the Pittsburgh Corning Glass Block Products 1991 Design Awards Competition for architectural and interior designs incorporating PC Glass Block. Contact 800-245-1717 for details and submission requirements.

MAY 1

Entry deadline for three 1991 Travelling Fellowships in Architectural Design and Technology at the American Academy in Rome. Contact the National Institute of Architectural Education, 30 W. 22nd St., New York, N.Y. 10010, 924-7000.

MAY 10

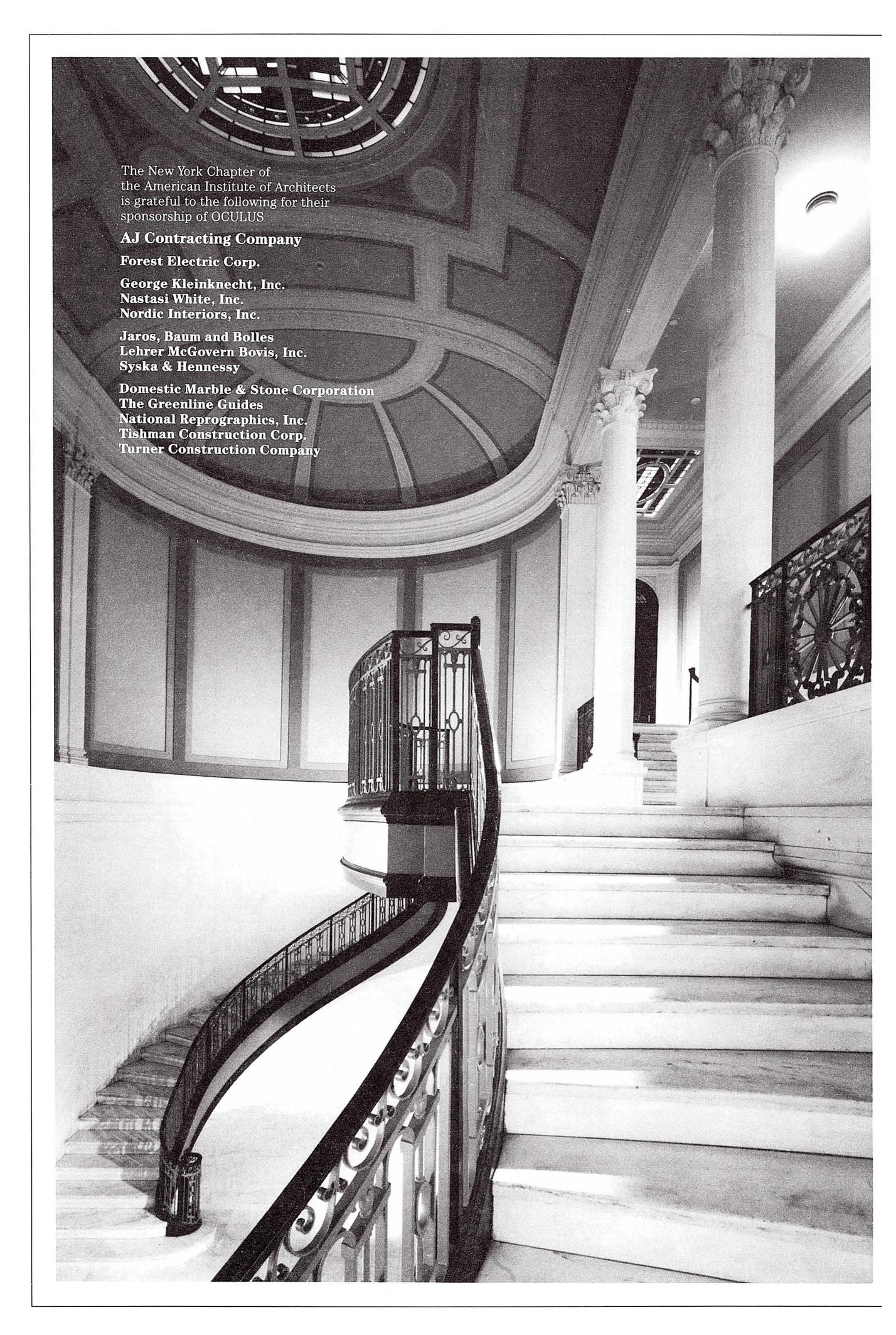
Final competition deadline for the 1991 William Van Alen Architect Memorial Fellowship — East Meets West: An Institute of Anthropology in Istanbul. Contact the National Institute of Architectural Education, 30 W. 22nd St., New York, N.Y. 10010, 924-7000.

MAY 17

First-stage submission deadline for a civic center masterplan and City Hall for Santa Clarita, C.A. For information and competition program, contact William H. Liskamm, Competition Advisor, Santa Clarita City Hall, 23920 Valencia Blvd., Suite 300, Santa Clarita, C.A. 91355, 805-259-2489.

Entry deadline for the Waterfront Center's fifth annual awards program for completed waterfront projects and comprehensive waterfront plans. Contact Susan Kirk or Ginny Murphy at 202-337-0356.

Final deadline for first of two stages in the 78th Paris Prize Architectural Design Competition: Arrival to the City. Contact the National Institute of Architectural Education, 30 W. 22nd St., New York, N.Y. 10010, 924-7000.



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