

OCULUS

on current new york architecture

The New York Chapter of the American Institute of Architects

Volume 43, Number 7, April 1982



The South Street Seaport Area.

Volume 43, Number 7, April 1982

Oculus

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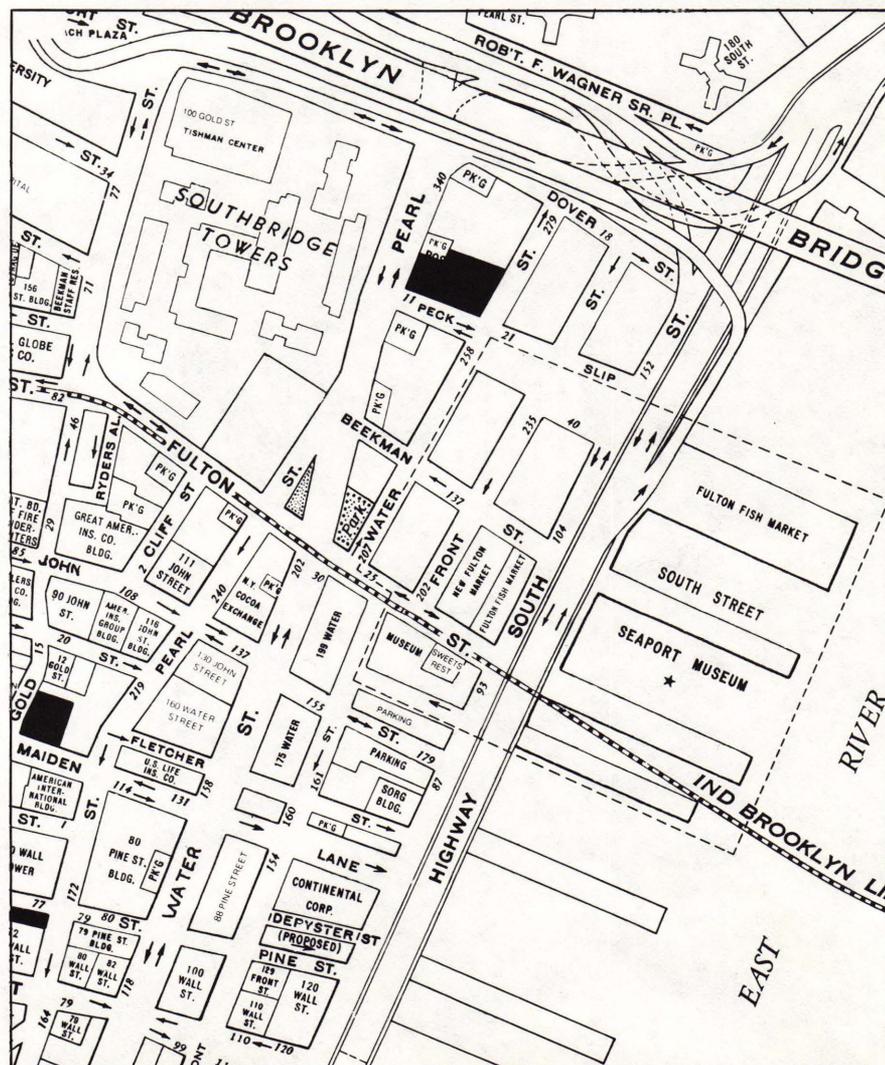
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 South Street Seaport Museum*

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 City's Public Development Corporation.*

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 President and Director of Design for The
 Rouse Company.*

In early December 1981, several kilos of lease documents were signed by officials of the South Street Seaport Museum, the City of New York, The Rouse Company of Maryland, and the State's Urban Development Corporation. The ceremony was a rite of passage that was not unlike a birth at the end of a long, difficult, and exhausting labor. The tangible result will be an active, ongoing revitalization of the Seaport district located along downtown Manhattan's waterfront just below the Brooklyn Bridge. The December agreements took four years to complete. They comprise, what some have called, "the most complex real estate development in the United States." The agreements, nevertheless, still present questions about Preservation, Community, Parking, Developing, and Profit, as representatives of the various interested parties discuss in the Seaport Update that follows.



Map of the South Street Seaport Area.

The Cost of Commerce and Culture at South Street

by John B. Hightower

It all began in the spring of 1977. At the invitation of the South Street Seaport Museum, the legendary Jim Rouse visited the Seaport district to see if it were possible to establish a marketplace in the area that would spin off enough income for the Museum to pay the staggering costs of restoring and maintaining its historic ships and buildings. The question was not casually answered. For \$250,000 cash from the Museum (provided by the Astor Foundation), the Rouse Company agreed to spend an equal amount to answer that \$500,000 question. Eighteen months later, the answer was, in military parlance, affirmative. At that point, the complexities began.

The result will become evident next year. The Marketplace and the Museum on opening day in the summer of 1983 will be a bonanza for the City of New York on several different levels—financial, architectural, cultural, and political. And yet, the City of New York came perilously close to losing it all.

Every time a city official left his or her post, all bets were off and agreements had to be renegotiated. The Museum's basic agreement with the City had to be renegotiated five times. The resulting delays grossly exaggerated the costs of realizing the project and put the precarious finances of the Museum in distress. The legal bills alone are more than \$400,000—over 20 percent of the entire annual budget of the museum.

The City came close to losing an extraordinary area, a special institution, and an exciting project for a series of apparently rightminded reasons that all together were profoundly wrong. The reasons are part and parcel of why New York City is simultaneously magnificent and mad. Its public and bureaucratic procedures may be democratic, but ultimately they are self destructive, inconsistent, and arbitrary.

In the name of preservation, the defenders of the cause created an unwitting alliance in New York City

with a well intentioned bureaucratic curse. It is New York's Uniform Land Use Review Process, more commonly known as ULURP—and always pronounced as a single word. The process is just as dispeptic as it sounds, involving thousands of tedious technical steps before the Community Planning Board, the City Planning Commission, the Landmarks Preservation Commission, and finally the Board of Estimate. Sign-offs from a myriad of other departments—Fire, Sanitation, Borough President, Ports and Terminals, Transportation, Housing, Environmental Protection—guarantee costly delays. The only virtue of ULURP is that it contains the process to a finite period of time.

In the Koch administration, self-styled bureaucratic heroes lurk who want "to cut the best deal for the City" often at the expense of what is in the City's best interest. The delays these bureaucratic wunderkind created at the Seaport nearly cost the City the project; they have also virtually caused bankruptcy at the Seaport Museum. The public approvals process is bad enough. The compromises that public and bureaucratic review produce rarely create a product of distinction. There are too many voices with varied versions of excellence predicated on the interest the agency must defend to justify its existence. Too often, mediocrity results, which is usually seen in solutions that conform to architectural formulae designed to allow building projects to crawl through the City's legal and bureaucratic hurdles, certainly not leap over them with any degree of grace.

The plans for the South Street Seaport Museum are not without inventive distinction. The spirit of the City will be improved in much the same way that Boston's revival of its waterfront has uplifted that city. The Seaport's contribution to lower Manhattan will provide the kind of public gathering place that downtown has lacked during this entire century. New York needs to be able to convince its cynical critics throughout the country that it can both replenish

REMINDER

The Spring Celebration Dinner/Dance on April 22nd to celebrate Romaldo Giurgola's Gold Medal and the Plaza's 75th Anniversary will also toast the 125th Anniversary of the founding of the National AIA here in New York

itself as well as provide positive models for other American cities to follow.

If the Seaport development does go through with the plans to reestablish a marketplace and fit it into the glove of the Museum's neighborhood, it will truly be one of the City's most exciting projects despite the City government's interest in it only as an economic development project at the expense of the Museum.

Nevertheless, the South Street Seaport Museum may also be the model for a new museum—one that exists within its original skin—not one that can only be cloned from another culture.

The prospects for success at South Street are excellent. They are also challenging to a fault. Occasionally, one wonders if New York City has to be quite so devoid of boredom. Still at the Seaport the advantages are compounded. The past will be preserved. Buildings will be restored to full and active use not unlike the times of their busiest days a century ago when a market was the district's central focus. And the South Street Seaport Museum will receive a predictable stream of income to support its activities and to cover the expensive requirements of maintaining its buildings and ships.

The Role of New York City

by Philip E. Aarons

The concerns and objectives of New York City with respect to the development of the South Street Seaport historic district have changed many times during the project's fifteen-year history. Unlike the South Street Museum, which wanted to provide financial security and an area context for its museum activities, or The Rouse Company, which, once involved, wished to generate both profits and a flagship development for the company in the country's largest retail market, the City has not maintained a consistent rationale for its involvement in the project.

During the late 1960s, the reason for the City's initial involvement was the desire to preserve a significant cluster of 19th-century commercial buildings that had survived along the waterfront south of the Brooklyn Bridge. As the downtown office boom of the late 1960s matured, substantial pressure for new office development was generated at sites comprising the historic area. Since the South Street Seaport Museum was organized under the motto "To recreate in the heart of our City the old seaport of New York," the original request of the City was to designate the area a historic district with landmark preservation status. The City's role was one of passive protector/facilitator of a privately funded museum district.

By 1972, the role of the South Street Seaport Museum and the City of New York had changed. The concept of a private preservation/cultural project had disappeared, and the City was heavily involved in reviewing financing alternatives that would allow for the preservation of certain properties and the redevelopment of other properties. The City, through use of its urban renewal powers and its capital budget, undertook a complex financial transaction that resulted in the acquisition by the City of a number of blocks in the area, a lease-back to the South Street Museum of most of the property, and the creation of a substantial bank of development rights, which could be sold to neighboring developers. The

cont'd. p. 8, col. 1

The Community View

by Iris Alex

The South Street Seaport Museum has lived fairly peacefully with its neighbors for many years in the quiet enclave where gulls feast on leftover fish in the morning, where Wall Street workers bask on the peaceful piers at noon, where local artists and old seamen drink together in the neighborhood bars while uptowners dine at Sweet's and Sloppy Louie's in the evening, where visitors come on weekends to see the Museum ships and listen to concerts on the piers. The pattern of night-time fish market, daytime office worker recreation and weekend tourists has "worked." There have never been too many people or too much activity going on to destroy the fragile, shabby remnant of the old seaport.

The community — which includes loft and apartment dwellers, studio artists, the Fulton Fish Market, local shops and restaurant owners, and the financial and insurance districts — wants the Museum to survive and expand, wants the fish market to remain, and wants the district to be preserved.

We worry that the huge scale of the proposed retail marketplace may overwhelm the Museum, disrupt the fish market, and destroy the authentic character of this special place. We wish that preservation could have been achieved with smaller scale development.

We're concerned about the artists, businesses, and residences already occupying the old buildings. They've been there a long time and have fought several attempts to evict them.

We wonder where the millions of anticipated visitors to the new marketplace will park their cars — or, where they will walk, since the streets are narrow.

We hope that easy access to the public piers won't be cut off, and that people can continue to relax and watch the river traffic go by.

We worry that the Fulton Fish Market

cont'd. p. 8, col. 2

Rouse Company Statement on the Seaport

by Laurin B. Askew, Jr., AIA

The South Street Seaport project will reflect some of the principles that guided the creation of The Rouse Company's Faneuil Hall Marketplace in Boston and Harborplace in Baltimore. One essential principle is that these projects serve as festive public places, rather than places merely to shop or eat.

The Seaport project will not be a repetition of the Baltimore or Boston experience, because it is by its very nature and location different from both. Nor will the Seaport project be self-consciously a pretense at that which is exclusively New York architecture, because the City does not have and never had a limited or defined scheme. The market building and the architectural preservation surrounding it, comprising the Seaport project, will speak and relate to its particular place at this particular time with a clear understanding of the past and accommodation for the future. Just as developer Peter Schermerhorn did not intentionally mock grand buildings, but built with integrity that which would serve the purpose of his project in 1811, so will The Rouse Company.

As an urban project, set amidst existing buildings, the Seaport project must relate to its environment and therefore must belong to the present urban fabric. The project's environmental edges have to be understood and appreciated. For the architects, these edges provide a point of reference.

In the case of the Seaport, the 1811 commercial development called Schermerhorn Row provides such an edge that answers questions of scale and texture. Schermerhorn Row architecture is comprised of detailed, delicate buildings massed together in a very human, unimposing scale.

Phase I of building program
Where previous market buildings have stood across Fulton Street from the Row, a new market building will be of a similar height and constructed with materials that can be seen in

cont'd. p. 8, col. 3

Phase I



Front Street looking south along Market Building on left to Schermerhorn Row.

A central market will be rebuilt on the site of the lost 1822, 1882, and 1954 Fulton Market buildings. The Fulton Marketplace of 1983—Phase I of the Rouse Company's building program—will be, as the previous 1882 market building was, a three-story rectangle that opens to the street on four sides. It will be faced with brick and granite. Porchlike pediments or dormers will interrupt the hipped metal roof to identify major entrances. Flags will fly from the gabled peaks.

Fulton Street will become a pedestrian street leading visitors to a waterfront pavilion of shops, restaurants, and promenades along the East River. This will be Phase II of the building program. The Museum's gallery, study, and storage space will quadruple.

The State owns a critical block of structures known as the Schermerhorn Row. The buildings, which date back to the early 1800s, are among the area's most architecturally distinctive and historically important. The City owns everything else in the Seaport area. The South Street Seaport Museum holds the lease not only for properties it gave to the City in the 60s but for several piers along South Street as well. In effect, the Museum is subleasing spaces to The Rouse Company for a percentage of the economic performance of the marketplace.

The financial result for the Museum, says John Hightower, will mean that 75 percent of its income will be earned and only 25 percent will have to be contributed. At present, 40 percent of the Museum's income is earned and 60 percent has to be raised in contributions.



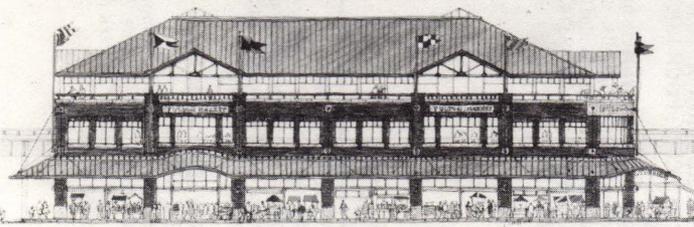
Fulton Street looking east: Market Building on left; Schermerhorn Row on right.



Fulton Street looking east 1882-1952.



Fulton Street looking east 1954-82.



☆ MARKET BUILDING - FRONT STREET ELEVATION ☆

Market Building: Front Street Elevation.



Typical awnings over NYC market buildings.

OCULUS NYC / AIA APR 82

CONTINUING EVENTS

Oculus welcomes information for the calendar pertaining to public events about architecture and the other design professions. It is due by the 7th of the month for the following month's issue. Because of the time lag between information received and printed, final details of events are likely to change. It is recommended, therefore, that events be checked with the institutions before attending.

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

ROBERT ADAM AND HIS STYLE
Exhibition of original drawings, furniture, silver by Adam and his circle. Cooper-Hewitt Museum, 2 E. 91 St. 860-6868. Closes Apr. 11.

ST. BARTHOLOMEW'S: AN UPDATE
Exhibition. Sponsored by The Municipal Art Society at The Urban Center, 457 Madison Ave. 935-3960. Closes Apr. 15.

**ROBERT GEDDES:
THE FOREST EDGE**
Exhibition. AIA Gallery, 117 South 17th St., Philadelphia. Closes Apr. 16.

NEW DRAWING IN AMERICA
Part II of exhibition celebrating the Drawing Center's 5th anniversary includes architectural drawings. 137 Greene St. 982-5266. Closes May 1.

ARCHITECTURAL FANTASY AND REALITY
Exhibition of 17th and 18th century drawings—entries to competitions at National Academy of St. Luke in Rome. Cooper-Hewitt Museum, 2 E. 91 St. 860-6868. Closes May 2.

**PARIS/MAGNUM:
PHOTOGRAPHS 1935-1981**
A portrait of Paris by the renowned photographic collective. International Center of Photography, 1130 Fifth Ave. (94th St.). 860-1783. Closes May 9.

SHELTER: MODELS OF NATIVE INGENUITY
Exhibition of models, drawings, and photographs focusing on house forms of indigenous builders, early American settlers, the energy-conscious architect. The Katonah Gallery, 28 Bedford Rd., Katonah. 914-232-4988. Closes May 23.

TOWARD A MODERN (RE)CONSTRUCTION OF THE EUROPEAN CITY: FOUR HOUSING PROJECTS

Exhibition of recent projects by Rem Koolhaas and Elia Zenghelis. Institute for Architecture and Urban Studies, 8 W. 40th St. 398-9474. Closes May 28.

ART OF THE BAUHAUS
Exhibition of works by the masters of the Bauhaus. La Boetie, 9 E. 82 St. 535-4865. Closes June 30.

RADIANCE AND REFLECTION
Exhibition of masterpieces of stained glass and sculpture from the Raymond Pitcairn collection, which focuses on architectural arts of the 12th and 13th centuries. The Cloisters, Fort Tryon Park. 879-5500. Closes Sept. 15.



MONDAY 5

WOMEN ARCHITECTS
Exhibition Gallery, 100 Level, Avery Hall, Columbia Graduate School of Architecture and Urban Planning. 280-3414. Closes April 16.

**FREE-STYLE CLASSICISM:
THE NEW RULES**
Lecture by Charles Jencks sponsored by The Architectural League. Asia Society Auditorium, 725 Park Ave. 6:30 pm. 753-1722.

TUESDAY 6

THE CITY TRANSFORMED II
Lecture by Barry Lewis on "California Alternatives to the Fifth Avenue Mansion." The Municipal Art Society, 457 Madison Ave. 6-7:30 pm.

**EMERGING VOICES IN
ARCHITECTURE**
Roger Ferri and Giuseppe Zambonini in Architectural League series, 457 Madison Ave. 6:30. 753-1722. Nonmembers \$5.

STANLEY TIGERMAN
Exhibition of architectural drawings. Rosa Esman Gallery, 29 W. 57 St. 421-9490.

WEDNESDAY 7

CENTENNIAL LECTURES
James Freed. Wood Auditorium, Avery Hall, Columbia Graduate School of Architecture & Planning. 6 pm. 280-3414.

**THE IMPACT OF FEMINISM ON
ARCHITECTURE**
Panel discussion. Barnard Women's Center. The James Room, Barnard Hall, 7:30 pm. 280-3414.

FORUMS ON FORM
Lecture by Peter Wolf on his book *Land in America: Its Value, Use, and Control*. 12:30 pm. Urban Center Books, 457 Madison Ave. 295-3595.

THURSDAY 1

JERZY SOLTAN
Lecture by Harvard School of Architecture's former chairman in Pratt's spring series. Higgins Hall, St. James & Lafayette, Brooklyn. 6 pm.

THE LESSONS OF ROME
Lecture by Jon Michael Schwarting. The Open Atelier of Design, 12 W. 29 St. 689-8698. \$11.

THURSDAY 8

FRIDAY 2

**PRESERVATION IN PROGRESS:
THE SEAPORT DISTRICT**
Exhibition and program highlighting the Seaport as a working preservation site. Organized by the South Street Seaport Museum, 203 Front St., 766-9020. Closes Dec. 26.

EAST COAST GLASS
Exhibition of stained glass. Glassmaker's Guild, 621 Avenue of the Americas at 19th St. 924-2868.

FRIDAY 9

REMINDER
On Easter Sunday, April 11, St. Marks-in-the-Bowery, at 10th St. and Second Avenue, will unveil its restoration (by The Edelman Partnership) after the fire of August 1978. The resplendent new Georgian church will be open from the 10:30 am service to 8 pm. Phone: 674-6377. Happy Resurrection Sunday.

MONDAY 12**NYC/AIA ARCHITECTURE AWARDS**

Deadline (5 pm) for submission of entries. NYC/AIA, 457 Madison Ave.

REVIEW OF REVIEWS

Panel discussion moderated by Gerald Allen on "the parameters of the journalist's role" — with Pilar Viladas and Douglas Brenner. The Architectural League, 457 Madison Ave. 6:30 pm. 753-1722. Nonmembers \$5.

MONDAY 19**CONSTRUCTION COST ESTIMATION & BIDDING**

Two-day seminar. The Mansion, Fairleigh Dickinson University, Madison, N.J. Information: Nishan Najarian 201-377-4700, ext. 302.

MONDAY 26**TUESDAY 13****THE CITY TRANSFORMED II**

Lecture by Barry Lewis on "Art Deco: The European Roots 1900-1910." The Municipal Art Society, 457 Madison Ave. 6-7:30 pm.

EMERGING VOICES

Arquitectonica, Miami; Jon Michael Schwarting, New York, in Architectural League series. 457 Madison Ave., 6:30 pm. 753-1722. Nonmembers \$5.

GOTHIC REVIVAL IN FRANCE

Matthews lectures by Neil Levine. 6 pm. Wood Auditorium, Avery Hall, Columbia Graduate School of Architecture & Planning, 280-3414.

TUESDAY 20**EMERGING VOICES**

Paul Segal (New York) and Stuart Cohen (Chicago) in Architectural League series, 457 Madison Ave. 6:30 pm. 753-1722. Nonmembers \$5.

GOTHIC REVIVAL IN FRANCE

Matthews Lectures by Neil Levine. 6 pm. Wood Auditorium, Avery Hall, Columbia Graduate School of Architecture and Planning. 280-3414.

THE CITY TRANSFORMED II

Lecture by Barry Lewis on "Art Deco: The European Roots 1910-1925." The Municipal Art Society, 457 Madison Ave. 6-7:30 pm. 935-3960.

TUESDAY 27**THE CITY TRANSFORMED II**

Lecture by Barry Lewis on "American Art Deco: 1925-1940: The Buildings." The Municipal Art Society, 457 Madison Ave. 6-7:30 pm. 935-3960.

WEDNESDAY 14**FORUMS ON FORM**

Lecture by James Marston Fitch on his book, *Historical Preservation: Curatorial Management of the Built World* (McGraw Hill). Introduction by Kent Barwick. 12:30 pm. Urban Center Books, 457 Madison Ave. 935-3595.

NEW BLOOD NEW YORK

Lecture by Dakota Jackson on "Chairs and Tables and Light." Sponsored by *Express* Newspaper and the International Network for Art and Architecture, 59 Greene Street. 7-9 pm. 431-6560. \$5.

WEDNESDAY 21**FORUMS ON FORM**

Lecture by Michael Graves on *Michael Graves: 1966-1980* (Rizzoli). Introduction by Max Protetch. 12:30 pm. Urban Center Books, 457 Madison Ave. 935-3595.

SAH ANNUAL MEETING

The Society of Architectural Historians 1982 Annual Meeting. The Park Plaza, New Haven (Apr. 21-25). Information: SAH, Suite 716, 1700 Walnut St., Philadelphia 19103. 215-735-0224.

WEDNESDAY 28**FORUMS ON FORM**

Lecture by Jonathan Barnett on his book *An Introduction to Urban Design* (Harper & Row). 12:30 pm. Urban Center Books, 457 Madison Ave. 935-3595.

THURSDAY 15**ARCHITECTURAL SALARIES/COMPENSATION**

Panel discussion on the Chapter's Compensation Survey and on architects' marketing and fee negotiation. Frank Munzer, Richard Hayden, Carmi Bee, Eason Leonard, Barry LePatner; Joseph Wasserman, moderator. 6:00 pm. Wine. 457 Madison Ave. 838-9670.

ARNOLD W. BRUNNER GRANT

Deadline (5 pm) for submission of entries, NYC/AIA, 457 Madison Ave.

THURSDAY 22**CHAPTER PARTY**

NYC/AIA dress ball to honor AIA Gold Medalist Giurgola and the Plaza's 75th anniversary. 6 pm. Terrace Room, Plaza Hotel. 838-9670.

THE DESIGN OF CENTRAL PARK

Lecture by Gerald Allen. The Open Atelier of Design, 12 W. 29 St. 6:45 pm. 686-8698. \$11.

NY URBAN COALITION

Panel on "What housing vouchers would do for NY," moderated by Bill Woods. 6 pm. Ruth Plawner 398-1140.

THURSDAY 29**MEXICAN ARCHITECTURE—THE WORK OF RICARDO LEGORRETA**

Lecture by Legorreta in Pratt's spring series. Higgins Hall, St James & Lafayette, Brooklyn. 6 pm,

ADVANCEMENT ISSUES FOR WOMEN IN ARCHITECTURAL PRACTICE

Panel discussion sponsored by Women's Caucus, NYC/AIA. 5:30 pm, wine. 457 Madison Ave. 838-9670.

FRIDAY 16**WALKING TOUR ON SUNDAY APRIL 18**

"An Architect's Guide—Architectural Preservation at the Seaport," led by Jan Hird Pokorny. Depart from Seaport Museum Gallery, 215 Water Street at 1:30. Information and reservations: 766-9020.

WALKING TOUR ON SUNDAY APRIL 18

The Museum of the City of New York opens its 23rd season of Sunday Walking Tours at 1:30 pm with "Upper Fifth Avenue" Info: 534-1672.

FRIDAY 23**WALKING TOUR ON SUNDAY APRIL 25**

An Architect's Guide—Architectural Preservation at the Seaport," led by John Stubbs of Beyer, Blinder, Belle. Depart from Seaport Museum Gallery, 215 Water Street at 1:30. Information and reservations. 766-9020.

FRIDAY 30

The Role of New York City

cont'd. from p. 4

City's increased role in the project came about for several reasons:

First, the Museum was unsuccessful in its attempt to manage and develop the property on its own.

And, second, the development of a 24-hour relatively low-density area featuring a mix of retail, residential, and cultural activities was responsive to public policy concerns. These were generated by the completion of a number of major office buildings near Wall Street, which threatened to turn the entire downtown into a 9 to 5 community.

With this approach, the City became the financing vehicle for the acquisition of the buildings in the historic area and the Museum took on the responsibility for its own development and for the development of the commercial areas surrounding the Museum.

By 1977, it appeared that this strategy was also failing. The City, once again, determined that it must take a more active role in the development of the South Street Seaport district. By this time, the concept of economic development — with its potential for adding new jobs and new tax revenues for a City strapped for income — suggested the possibility of a major commercial development at the South Street Seaport district. The Rouse Company, the preeminent inner-city mall operator, was selected by the Seaport Museum as developer and negotiations were begun on a \$230 million construction project involving a new pier in the East River and 240,000 square feet of retail space spread among the historic buildings. This focus on large-scale development also reflected the City's desire to put those cultural institutions that remained dependent on City funds on a self-sufficient basis through the dedication of income from new commercial development.

The present City-Seaport Museum-Rouse Company agreement was concluded last December on the basis of these principles. The importance of City control over the new development, and the need for guarantees that the commercial project would be a compatible — and not overwhelming — part of the district's historical nature became critical issues in the final stages of the negotiations. Fortunately, these protections were provided in the final documents.

What started as an attempt by a few individuals to save a group of historic and architecturally distinguished buildings, turned into a massive commercial development project seeking to satisfy the City's plans for the lower Manhattan area and the generation of much needed revenues.

The Community View

cont'd. from p. 4

may not survive. The ages-old, intricate system of night-time truck parking is in jeopardy because of proposed street closings. New parking space is to be provided. We hope it works. Some fish dealers have to be relocated. If new quarters aren't suitable, they may go out of business.

We're nervous about the complex lease and management arrangements, involving State, City, Museum, and The Rouse Company. We hope the Museum will be able to hold up its end and manage the huge enterprise.

We wonder what the impact of the new marketplace will be on nearby shopping districts — the Nassau Street Mall and the World Trade Center Concourse.

We are looking forward to new restaurants overlooking the river, and more evening activity and liveliness downtown.

Maybe some of the wonderful projects that have had to be abandoned will come to life again — a ferry boat plying the river between Fulton Ferry in

Brooklyn and the Seaport, a hydrofoil traveling up and down the East River, a swimming pool in a barge, an expanded cultural center to bring together the downtown arts community.

Rouse Company Statement

cont'd. from p. 4

surrounding historic buildings. Forms, materials, and techniques that have been comfortably and successfully used in this environment before — such as brick, granite-trimmed windows, metal roofing, and canopies suspended by cables — will be incorporated into the new market building.

Flagpoles will be affixed via metal fastenings to granite blocks inset into the brick skin of the building, a technique similar to that used in the late 1800s. It is in such ornamentation and detailing that the structure's antecedents are revealed and acknowledged. However, "ye olde" and "post-modern" architecture will not be the limit, definition, or content of the building's form. It will respond in direct, honest fashion to the intended contemporary uses.

In order to achieve authenticity, our design considerations have been activity integration, honesty, and directness. Barriers between shops and people will be minimized. With restraints placed on counters dividing and defining vendors and customers, the social roles will become fluid and interaction will become primary. In the Seaport context, people as well as goods and offerings of the shops will flow and connect.

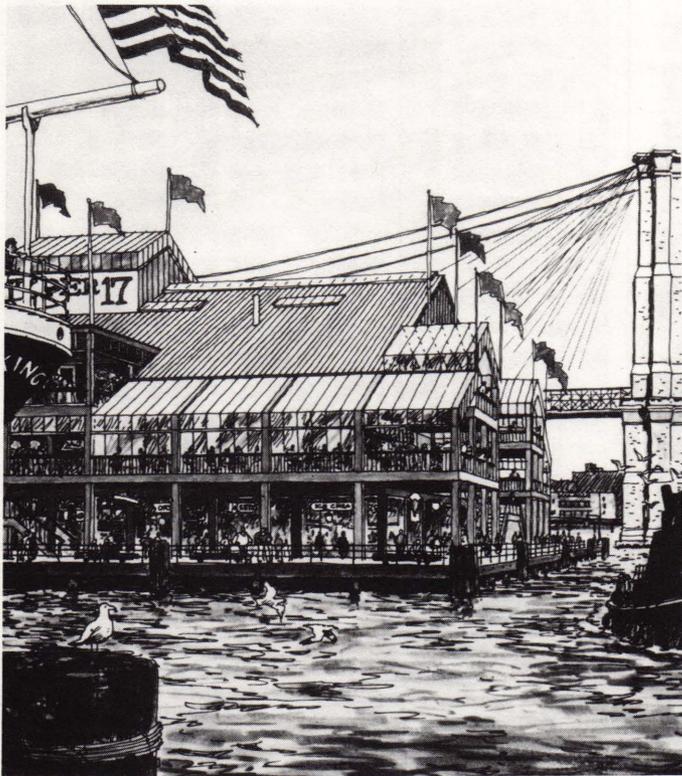
Merchant goods will speak clearly and simply for themselves in a setting that accommodates and welcomes the distinctive ethnic cultures by which the goods were created. Perhaps this will provide what is characteristic of New York most of all — people honestly and frankly showing who and what they have been and are.

Human activity based on the exchange
cont'd. p. 11, col. 1

The Pier Pavilion—Phase II of the Rouse Company building program—will be a three-story shed, modified by arcades, crossings, and open porches to facilitate the placement of retail and restaurant areas for maximum waterfront exposure. The architects believe "it will recall the 19th century recreation piers that once provided New Yorkers with large park-like spaces on upper levels of East River docks. "These were," they say, "the public roof gardens of the city."

The Fulton Fish Market adjacent to the Pier Pavilion, will stay in place and receive improvements for the first time in more than 25 years.

In approaching the design of these two new structures, according to the architect, "Benjamin Thompson & Associates was presented with more restraints than freedoms. Givens: exact boundaries of the site, height and FAR limits, detailed historic requirements and review procedures, exacting functional, code and cost requirements. And, in the case of the Market Block, the need to plan and build around existing fish stalls now occupying half the block so the purveyors could stay in their original locations during and after construction."



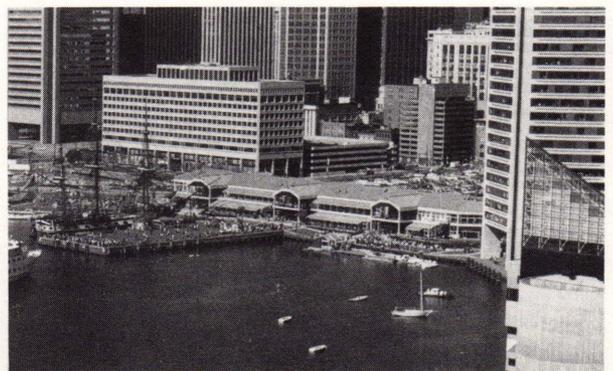
Pier Pavilion seen from the south.



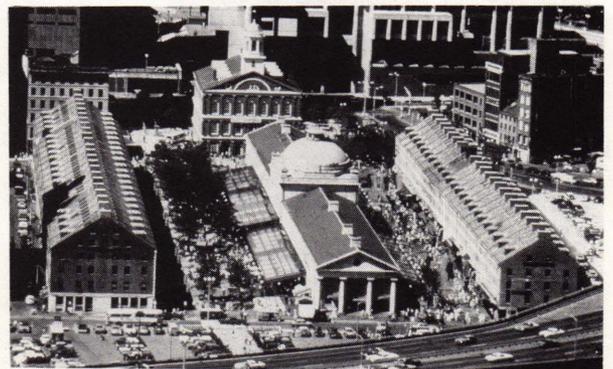
Looking east toward the Pier Pavilion.



View west along Fulton Street with Pier Pavilion right, Schermerhorn Row left.



Aerial view of Baltimore's Harborplace.



Aerial view of Boston's Quincy Market.



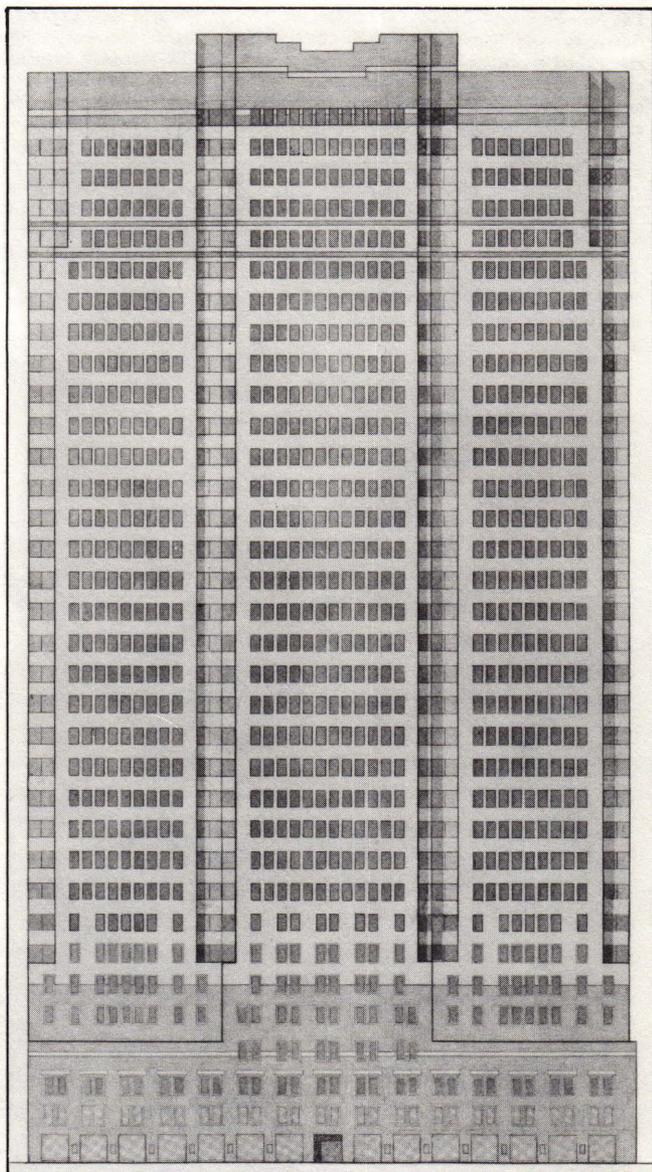
175 Water Street

At 175 Water Street—one block south of 199 Water, and bounded by Water, John, Front, and Fletcher—a 30-story, 400 ft high office building will be developed by HRO International and designed by Fox and Fowle.

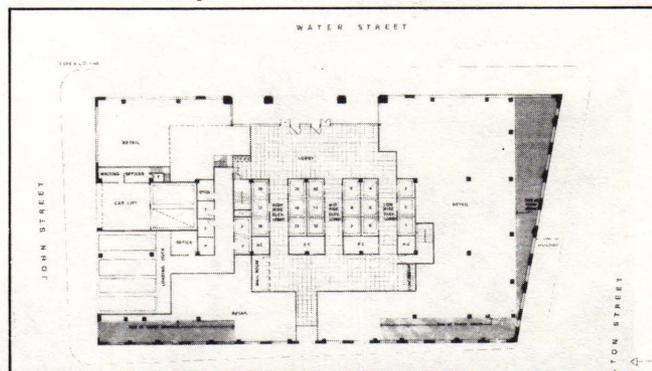
At 199 Water Street—on the next block west of Schermerhorn Row, and bounded by Water, Fulton, Front, and John—the 35-story, 444-ft. high Seaport Plaza Building (formerly Telco) will be developed by owner Jack Resnick & Sons, Inc. Swanke, Hayden, Connell & Partners are the architects. Plans show the preliminary design with proposed “bustle,” which was disapproved (see Oculus Dec 81, page 2), and accepted design. Sidewalk has been tapered out into Fulton Street at the northwest corner to provide what the preliminary design had omitted. Now, the approach to the Seaport’s pedestrian mall is to be encroached on—rather than widened to accommodate the anticipated multitudes.

The Front Street elevation of the Seaport Plaza (note contradictory nomenclature really means Seaport No-Plaza) indicates the wall of skyscrapers that the city has approved as a means of financially supporting the Seaport area. Projecting bustle was to have been on right of elevation.

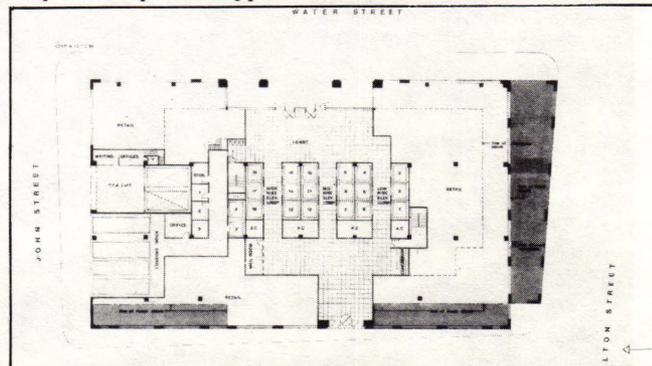
Looking south across the site of the now demolished Fulton Market of 1954-82, the Continental Center tower rises as the eastern turret of the canyon wall surrounding the Seaport Area. Swanke, Hayden, Connell & Partners are the architects of that one also.



199 Water Street, Seaport Plaza, formerly Telco: Front Street Elevation



Seaport Plaza: preliminary plan with “bustle.”



Seaport Plaza: approved plan

Editorial

Names and News

After the experts on the Seaport have been heard from, we must conclude that, when all is said and done, there is, as usual, more said than done.

Still, on the plus side we will have a preserved remnant of the city's 19th century waterfront, shipping, fishing business, and architecture. The city has gained financially through thumbscrew tactics again. The Seaport Museum will gain enough revenue from the Rouse shopping-eating center to feel secure. And preservationists, historians, and educators will feel, to some degree, that the Rouse enterprise will be a sugar-coated pill of sufficient lure to expose more of our citizens to the merits and pleasures of the Seaport area.

On the other side, however, as John Hightower points out, we must lament how much has been lost. Although grateful for Philip Aaron's honest confession of the city's financial expediency, we must lament it is not much comfort: The concrete cavern has closed in on the fragile little remnant in a gross and regrettable way. We must appreciate Laurin Askew's good intentions but still be apprehensive that the Seaport Marketplace will be more of a safe-and-sanitized Disneyland Main Street than anything the Seaport area ever saw before — or needs to see. And we must be cautioned by Iris Alex's gentle — but serious — questions about what more will be lost.

Who can serve as gadfly and monitor to ensure saving the rest? Is it too late? The spirit of the place, the scale, the genial hustle and bustle — can they be preserved for our edification and pleasure? Or must we be content with the preservationists' old reconciliatory proverb: Things aren't what they were — and they never have been.

CRS



Continental Center over demolished Market and preserved Schermerhorn Row.

cont'd. from p. 8
of goods will be the focus, not the building itself. Therefore the building must be a comfortable and forgiving building, not precious or fussy, capable of graciously coping with frailties of human behavior or the occasional speck on the floor.

The treatment of the three-story market building's relationship to the ground plane is important since street activity will integrate the several components of the Seaport project. The streetscape will be inviting and foster a sense of festivity. Because the Seaport district is one of the few remaining enclaves of low-rise buildings in lower Manhattan, it has light, air, and a feeling of expansiveness not seen elsewhere in the Wall Street area. Stores will be entered from the street in both the restored Schermerhorn Row and Water Street blocks, allowing access from both indoors and outdoors and reinforcing streetscape activity.

The Spring Celebration Dinner/Dance on April 22nd to celebrate Romaldo Giurgola's Gold Medal and the Plaza's 75th Anniversary will also toast the 125th Anniversary of the founding of the National AIA here in New York An edited version of the Chapter's Overseas Practice exhibit is being shown at the National AIA headquarters through the end of April Arthur Rosenblatt is planning a fall series of lectures that the Chapter will co-sponsor with the Metropolitan Museum. Watch for flyer Fellowship guidelines for the 1982 Architectural Fellowships administered by Educational Facilities Laboratories are now available. Deadline for applications is June 1. For info: EFL/AED, 680 Fifth Avenue, 10019 The following Chapter members have been elected Fellows of AIA: Jonathan Barnett, William N. Breger, Charles Hughes, Leonard Jacobson, Frank W. Munzer, Arthur Rosenblatt, and Paul Silver Richard Meier & Partners has appointed the following new associates: Philip H. Babb, Susan M. Berman, Steven Forman, Michael J. Palladino, and Gunter R. Standke Martin Bloom is the designer of the Theater Museum, a satellite of the Museum of the City of New York's Theater Collection, which opened last month in the Minskoff Theater Arcade, 1515 Broadway between 44th and 45th Streets Keith Kroeger has joined Ulrich Franzen and Associates as a partner. The firm's new address is Ulrich Franzen/Keith Kroeger and Associates, 228 E. 45th Street An advance planning note: The Richard Neutra Retrospective will open at the Museum of Modern Art on July 17 Weiss Whelan Edelbaum Webster has been commissioned to design an 88-unit condominium, "Chappaqua Mews," in Chappaqua; a 101 housing unit for the elderly, "Maple Terrace," in New Rochelle; and a 100-bed skilled nursing home conversion in the Bronx for the Jewish Home and Hospital for the Aged The theme of the International Design Conference in Aspen (June 13-18) is to be "The Prepared Professional." The National Trust for Historic Preservation has launched a bimonthly publication *cont'd. p. 12, col. 1*

Consultants to New York State Urban Development Corporation for Schermerhorn Row Restoration:
Jan Hird Pokorny.
Consulting architects for storefronts:
Cabrera/Barricklo Architects

Consultants to the Seaport Museum for the Water Street Block renovation:
Beyer, Blinder, Belle

Consultants to The Rouse Company for the Market Block and Pier Pavilion:
Benjamin Thompson & Associates, Inc.;
The Eggers Group

Consultants to the New York City Department of General Services for pier and street construction, and fish market renovation:
The Eggers Group;
for street reconstruction design:
Benjamin Thompson & Associates

Names and News

cont'd. from p. 11

Preservation Law Reporter
Belated congratulations to architectural historian Sir Nikolaus Pevsner, who celebrated his 80th birthday on January 30th Berthold Lubetkin, founder of England's Tecton partnership, which became recognized for the design of zoos, is the winner of this year's Royal Gold Medal for Architecture. The Royal Institute for British Architects cites Lubetkin for pioneering "modern architecture in Britain" and for designing "a sequence of buildings the beauty and brilliance of which has never been surpassed in this country." A dedication ceremony held on the MIT campus last month marked completion of the \$29 million two-building complex — The Whitaker College of Health Science, Technology and Management and The Health Services Building — designed in a joint venture by The Gruzen Partnership and Mitchell/Giurgola Liebman Liebman Associates has been named architects for the master plan of "Unity House," a resort in Pennsylvania; for "Whitewood at North Hills," a residential condominium in Nassau County; and for a 22-story residential highrise at 233 East 86th Street Ezra Ehrenkrantz is the moderator of a symposium — *Designing for Tomorrow: Connecting with the Past* — on Saturday, April 3 (10 am-4 pm) at The Katonah Gallery, 28 Bedford Rd., Katonah. For more information: 914-232-4988 The Long Island Chapter/AIA has published its 1982 Reference/Directory of the Design & Build Professions, which includes the New York State Energy Conservation Construction Code Check Sheet, a listing of zoning board officials in New York State, New York City, Nassau and Suffolk Counties, as well as names and addresses of Long Island chapter members "Space Structures" is the theme of a summer program being offered by the Ecole des Beaux-Arts, Palais de Fontainebleau, France, July 1-August 27. For information: 41 Fifth Avenue, New York, or 228 BD Raspail, 75014 Paris.



Photo: Stan Ries