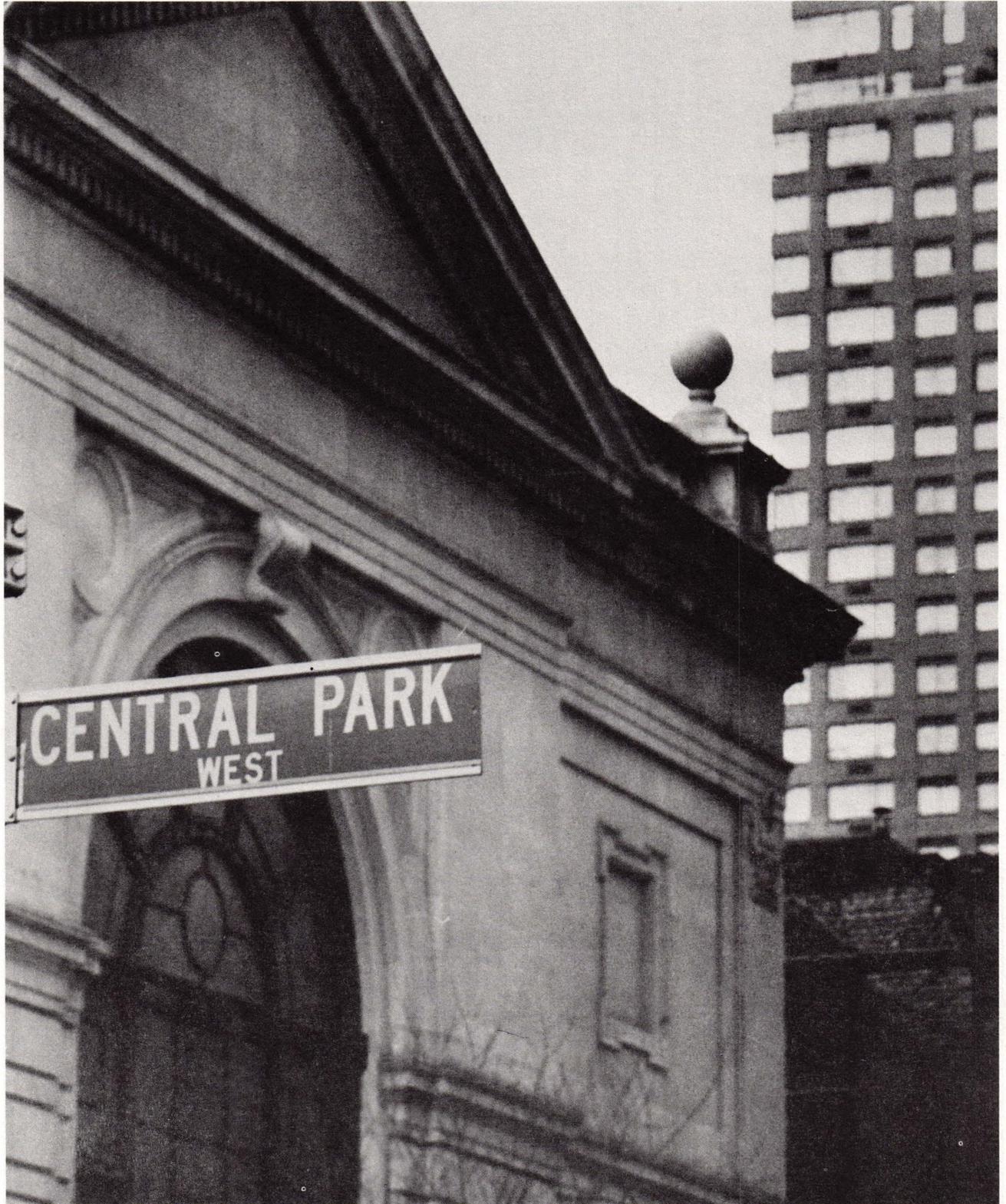


OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 50, Number 5, January 1988



The proposed Central Park West Historic District.

Photo: Stan Ries

OCULUS

CENTRAL PARK

Volume 50, Number 5, January 1988

Oculus

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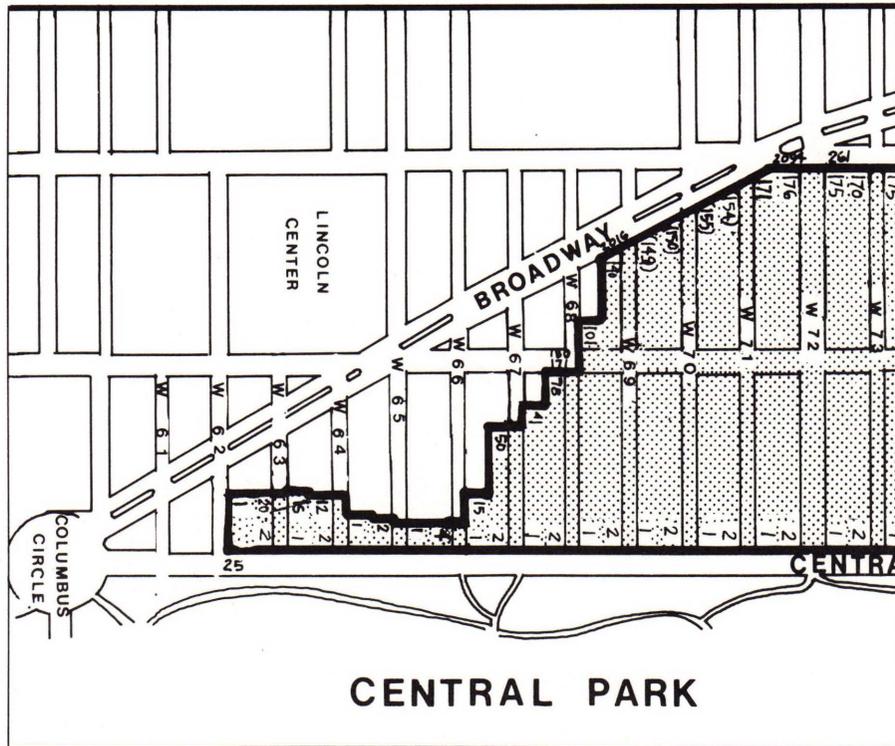
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Proposed CPW District

From a statement by the
 Landmarks Commission.

The Landmarks Preservation Commission will conduct a public designation hearing on Tuesday, January 12, 1988 beginning at 10:30 am, in the Fourth Universalist Society's Church, 4 West 76 Street (entrance on Central Park West), with respect to the proposed designation of the Central Park West Historic District.

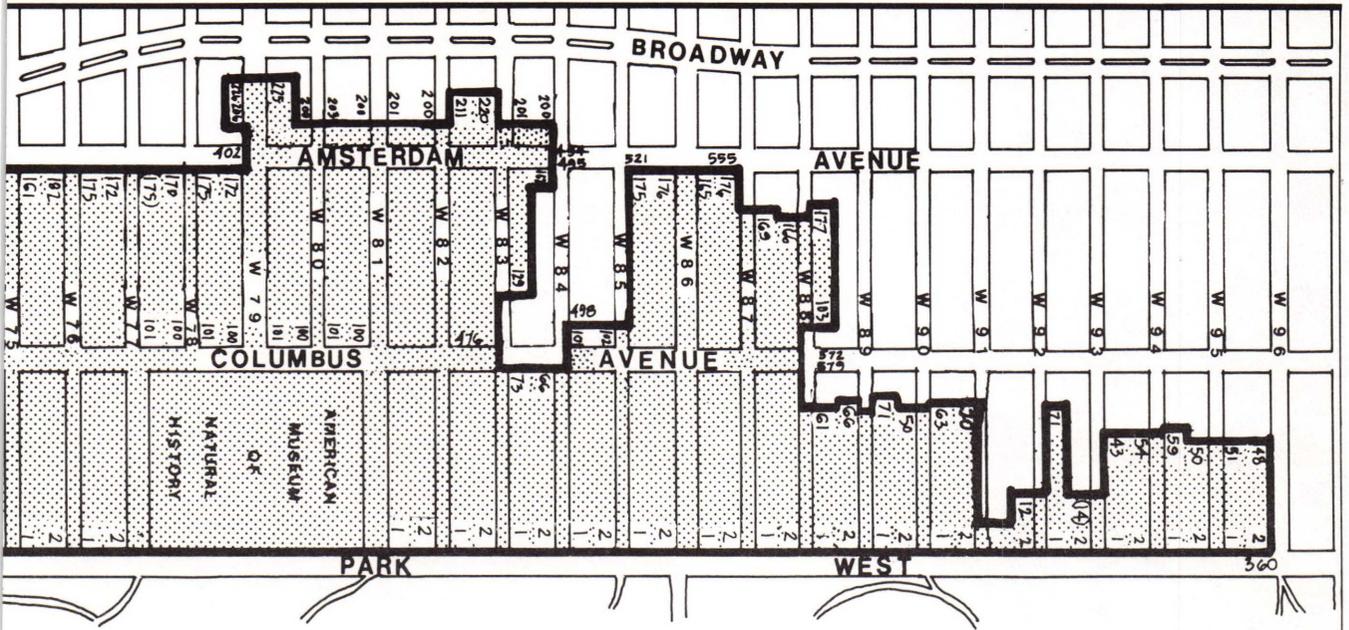
The proposed Central Park West Historic District extends from 62nd Street to 96th Street along Central Park West, from 68th Street to 88th Street along Columbus Avenue, from 69th Street to 72nd Street along Broadway, from 72nd Street to 84th Street, and from 85th Street to 87th Street along Amsterdam Avenue; it includes side street blocks between Central Park West and Columbus, between Columbus and Broadway, and between Columbus and Amsterdam. The district is representative of the

portion of the Upper West Side, east of Broadway, that was developed, for the most part, within a span of fifty years — 1885-1935. Its earlier development with rowhouses and tenements characterizes the side streets and Columbus and Amsterdam Avenues, while Central Park West and the major cross streets are lined with apartment houses.

Plans for Central Park West in the 1860s led to the first wave of land speculation on the Upper West Side, particularly along what is Central Park West (then called Eighth Avenue), but initial development waited for the first phase of the American Museum of Natural History (1847-77). The 1880s were the first major decade of development in the area, signalled by the construction of the Dakota Apartments, the opening of the Ninth Avenue El, and the opening of a cable car route along Tenth Avenue. By the end of the decade, a good part of the character of the district had been established. The side streets were being built up with

cont'd. p. 4

WEST HISTORIC DISTRICT



NUMBERS INDICATE BUILDINGS WITHIN BOUNDARIES OF HISTORIC DISTRICT

Opposition to CPW District

by Patricia Nash

The following statement is an excerpt of a slightly longer piece by Patricia Nash, Vice President of SPONY, the Small Property Owners in New York, which will voice objection to the Landmarks Commission's designation, on January 12, of a Central Park Historic District. In the lines, not even between them, the statement is as much an indictment of procedures of the LPC and its cooperating agencies as of the CPW District.

The Landmarks Preservation Commission, spurred on by a small but energetic group of preservationists, has set its sights on the Upper West Side of Manhattan . . . The Commission's actions seem to be just another layer of regulations superimposed on an already oppressive regulatory system. Little attention is being paid to the problems that landmarking will cause. Even less attention is being paid to the possible solutions.

The concerns of SPONY (Small Property Owners in New York) are:

1. The lack of written guidelines from the LPC.
2. The Lack of LPC's coordination and inconsistency with various regulatory agencies.
3. Totally inadequate programs to financially assist owners in complying with the requirements.
4. Due process
5. Censorship.

Most owners believe in preserving their heritage. That is why they purchased their buildings in the first place. But they object to being told what they have to do with their buildings, particularly by individuals who do not share a similar responsibility. And, most certainly, owners object to other people's hands in their pockets, spending their money.

Owners of landmark buildings have complained about delays in processing the required certificates. LPC Director of Operations Joan Olshansky confirms that delays exist saying, "The landmarks staff has

grown by inches, but its responsibilities have grown by miles." Add to these delays the requirements to submit manufacturers specifications, photos of the building, and architectural plans, and the time it takes to hold meetings, resubmissions, and appeals and a simple repair can easily become a six-month project.

Matters are further complicated because the commission does not have a written code for owners to use as a standard for maintenance, repairs, and alterations. Consequently, owners and the architects must comply with subjective interpretations of what constitutes an appropriate alteration. Often the commission's expensive tastes can double or triple the cost of an alteration. In some cases, improvements to landmarks have been so costly that owners have been forced to defer or drop them entirely. On one side of an owner's balance sheet the Rent Guidelines Board holds down rents, while on the other side the Landmarks Preservation

cont'd. p. 5



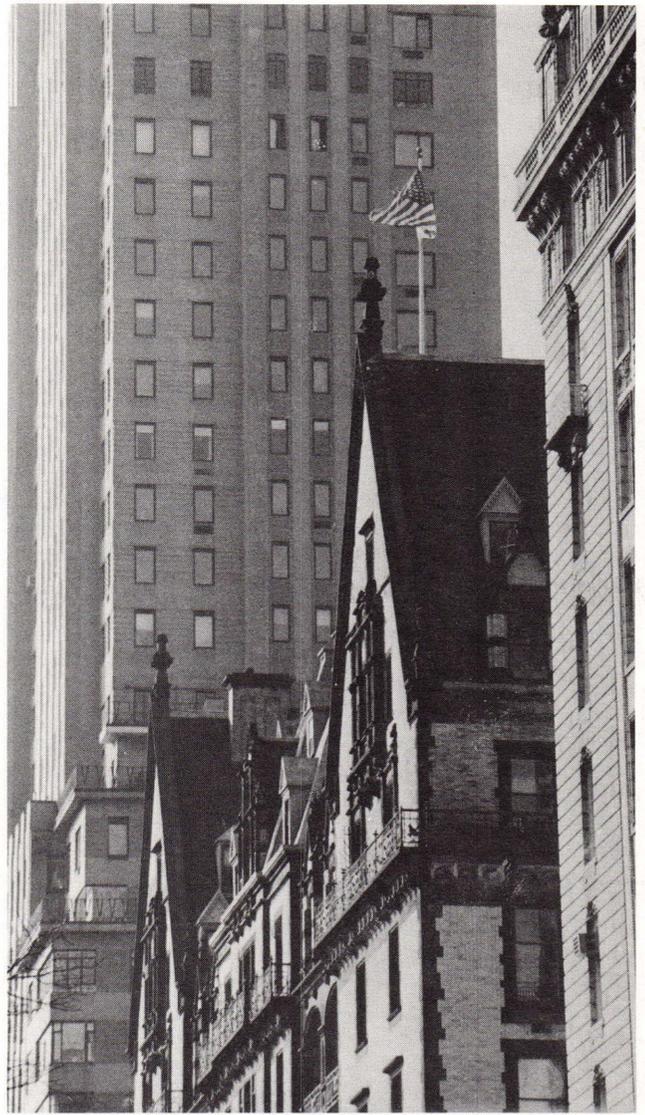
cont'd. from p. 2

the flamboyant and eclectic rowhouses so characteristic of not only the period, but also of the Upper West Side. The residential streetscape was unified by consistent height, setback, and overall form, but the houses displayed an individualistic character. Exotic sources and picturesque medieval precedents were popular with rowhouse builders. Four- and five-story tenements began to fill up Ninth (Columbus) and Tenth (Amsterdam) Avenues. Many of these were built in conjunction with the side street rows and are related to them architecturally. The Brockholst Apartments at Columbus and 85th Street is a particularly elaborate example of this genre. Apartment hotels, such as the Hotel Lucerne and the Hotel Endicott, are another building type characteristic of the last years of the 19th century. By 1900, the rowhouse character of the side streets had been firmly fixed; Columbus and Amsterdam Avenues were fully built up with tenement buildings with ground floor shops; and institutional buildings — such as houses of worship, schools, and libraries — supported this residential neighborhood.

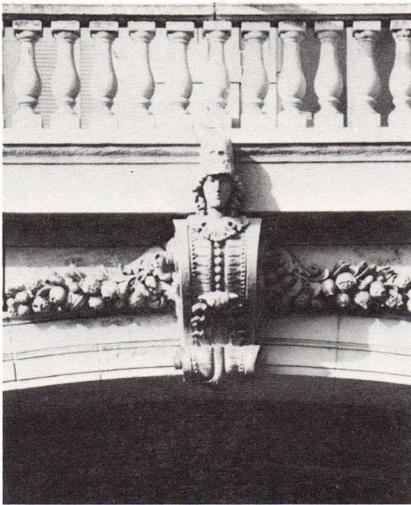
Central Park West developed more slowly and unevenly than the side streets and avenues to the west. A number of small-scale apartment buildings and some isolated rowhouse groups built in the late 1880s and 1890s have survived and are included in the proposed district, as are several late 19th-century religious buildings. The Central Park West that we know today as one of New York's grandest residential streets was largely built in the 20th century, and its high-rise apartment buildings fall roughly into three stylistic categories: Beaux-Arts inspired from the first decade of the century, such as the Prasada, Langham, Kenilworth, and St. Urban; neo-classical and neo-Renaissance from the 1920s, such as the Beresford and San Remo; and Art Deco towers from the late 1920s and early 1930s, such as the Ardsley, Century, Eldorado, and Majestic. Built over a period of some thirty years, the stylistically diverse buildings of Central Park West create a streetscape and a skyline that is unified not only by complementary colors of brick and limestone, but also by a sense of grandeur and exuberance.

Included are part of three major cross streets, 72nd, 79th, and 86th, which were built up with apartment houses following the 1916 zoning law, which allowed buildings "1½ height" (building heights were limited to 1½ times the street width). Thus the survival of rowhouses on the side streets has been linked with the concept of grand apartment houses on the cross streets. Nonetheless, lower-scale apartment houses, also enabled by the zoning law, have interrupted rows of houses on the side streets. Both types of structures represent important phases of the district's development.

Columbus Avenue and Amsterdam Avenue retain a character that reflects the historic nature of these streets as major transportation routes. Both were built up with tenements rather than rowhouses. These structures play two different roles — as a terminus for rowhouses on the side streets; and as a stretch of facades of relatively uniform height and scale with commercial ground floors. That stretch gives its own distinctive character to the avenues.



Photos: Stan Rtes



cont'd. from p. 3

Commission drives up the cost of housing maintenance.

The problem of maintaining a landmark property is particularly severe for owners with rent-regulated apartments in their buildings. According to a study by the Boston-based accounting firm Arthur D. Little, two out of three owners are losing money on their buildings.

Owners of landmark buildings are particularly hard hit, because their real estate tax increases have been higher than tax hikes for similar buildings without landmark status. However, no tax benefits or grants programs are available to assist owners faced with the cost of preserving their landmarks.

The Landmarks Preservation Commission, and the various preservation groups behind it, must be educated to the uniqueness of buildings housing rent-regulated tenants. The concept of landmarking as a way to preserve our heritage is a sound one. However, owners should be encouraged and supported by those who enjoy the fruits of landmarking.

The public should share in the cost of preserving these buildings. The Landmarks Preservation Commission should sponsor or coordinate programs with other city agencies to insure that owners can properly maintain their landmarks. Programs and grants should provide funds for improvements and restoration at low or no interest. There also should be tax relief in the form of reductions,

abatements, or exemptions to owners making improvements to their landmarks. Owners should qualify for these benefits on a piece-meal basis if they are financially unable to improve their entire buildings all at once.

Tenants who are privileged to live in landmarks should also shoulder the expense of maintaining them. All controls on rents in landmark buildings should be lifted gradually, and a free market should prevail.

The most desirable tenants in such structures are the owners, since owner-occupied buildings tend to be better maintained than those in which owners do not live. Owners should have an uncontested right to recover for their own use any or all of the apartments in their buildings.

While the status quo may suit the needs of local politicians and those residents already in place, it does nothing to preserve landmarks for the common good. Legislation must provide these supports to landmark owners if future generations are to have the privilege of seeing where their grandparents lived.

Names and News

The correspondence (right) has been received from Tim Prentice by way of a progress report on his invitation to endorse Thumbless Boots (Oculus, Dec. 87, p. 11).

Coliseum Site

On December 8th, Acting State Supreme Court Justice Edward H. Lehner declared that the city's contract with developer Mortimer B. Zuckerman to purchase the Coliseum site was illegal. Such an arrangement constitutes as "cash sale of a zoning bonus," Judge Lehner wrote in his 10-page decision. "Zoning benefits are not cash items," he said.

The city intends to appeal, and against this appeal the Municipal Art Society will continue the lawsuit it filed against the city in State Supreme Court in June.

Times Square Redevelopment

"We are moving from blueprints to demolition," said UDC spokesman Harold Holzer of the four office towers that are to form the main part of the long delayed redevelopment plan for Times Square. New York Senator Franz Leichter, one of those opposing the project, said that he and others "will definitely file suit" to block the plan. There have been 27 other law suits filed so far to halt it, but all have been dismissed or resulted in court judgments in favor of the project.

Tower over Metropolitan Club

On November 17th, the Landmarks Preservation Commission rejected the proposal to build an office tower designed by James Stewart Polshek & Partners over the Metropolitan Club. The landmarks panel praised the Polshek design as "thoughtful, careful, and in many ways sensitive," but concluded that a 37-story tower over the club's two-story library wing and small courtyard on East 60th Street would change the character of the McKim, Mead & White building.

The Board of Standards and Appeals has approved the variances needed to build the revised plans for the Guggenheim Museum's proposed additions by Gwathmey Siegel & Associates (see *Oculus*, April 1987). Construction is scheduled to begin some time this year . . . On March 24th Paul Segal will be the speaker in a series called "ArchiLECTURE"

presented by the School of Architecture, Lawrence Institute of Technology, in Southfield, Michigan . . . Olympia & York, it is expected, will permit the publication of the Madison Square Garden competition entries in February. The winner was Skidmore Owings & Merrill with Frank Gehry . . . One of this year's National Trust Preservation Honor Awards cited Carnegie Hall and violinist Isaac Stern, whose Citizens Committee for Carnegie Hall successfully persuaded the city in 1960 to acquire the structure and lease it to the newly formed Carnegie Hall Corporation. The recent restoration of the building is by James Stewart Polshek and Partners . . . Bill Lacy, president of the board of the International Design Conference in Aspen announced that the theme of the 1988 conference is to be "The Cutting Edge, and examination of the state of things." The conference, which takes place in Aspen June 12-17, will be chaired by advertising executive Jay Chiat and photographer/graphic designer Henry Wolf. For more information: IDCA, PO Box 664, Aspen, CO 81612 (303-925-2257) . . . The Municipal Engineers of the City of New York awarded a \$1,000 scholarship to Paula J. Rosch, a junior at Pratt's School of Architecture . . . M. Paul Friedberg & Partners have received two Merit Awards from the American Society of Landscape Architects. One was for Pershing Park located on Pennsylvania Avenue in Washington, DC; the other for Transpotomac Canal Center in Alexandria, Virginia . . . Theodore H.M. Prudon has been appointed Preservation Design Director and Associate Principal of Swanke Hayden Connell Architects . . . The Stand-Up New York comedy club is looking for the "funniest person in an architectural firm" to add to its list, which includes funniest persons in advertising, in a stockbrokerage firm, in radio/TV, in a law firm, a funniest taxi driver, and teacher. Contestants must do a 3-minute stand-up routine to prove his or her funniness. Entries should be mailed to: Funniest Person in an Architectural Firm, Stand-Up New York, 236 W. 78th Street, NYC 10024 on a firm letterhead and signed

Dear Tim,

I think product endorsement is fine for athletes and actors, but would Mies or Corbu or Calder have leant their names to sell soap suds? Never! No, I say, though the temptation for monetary gain be great, you must resist. Seek spiritual help if necessary. Perhaps a visit from your pastor would help.

Jeff Dear Tim:
 Check the two goals of our civilization are:
 1. fortune
 2. fame
 Happy the man who can secure both simply by selling shoes. It is your responsibility to your family to accept the offer of Thumbless

Francis Robert



DEAR CAROL
 I SEEM TO BE GETTING
 CONFLICTING ADVICE!

Tim

by two co-workers. (No write-in ballots please.) . . . Carolynn R. Meinhardt has been named the first executive director in the 93-year history of the National Institute for Architectural Education . . . The Louis I. Kahn designed Kimbell Art Museum in Fort Worth has published *In Pursuit of Quality/The Kimbell Art Museum: An Illustrated History of the Art and Architecture*. It will be distributed by Harry N. Abrams, Inc. in the spring . . . Taylor, Clark and Associates, Inc. is the new name of the architectural firm formerly known as Ferrenz, Taylor, Clark, and Associates . . . Dennis Ferris has joined Michael Kwartler and Associates as Senior Urban Designer . . . The Friends of Terra Cotta and the Municipal Art Society are sponsoring an exhibition—Firing the Imagination: Artists & Architects Use Clay—which will explore the past, present and future uses of clay in architecture, February 24-April 6, at the Urban Center . . . Haines Lundberg Waehler has been commissioned by the Facilities Development Corporation on behalf of the Bronx Psychiatric Center of the New York State Office of Mental Health, to provide architectural and engineering design services for major renovation . . . Beyer Blinder Belle have promoted two architects, James Czaka and Arch Currie, and two interior designers, Heather Faulding and Richard Southwick to associates . . . The American Institute of Architects "to offset six years of Reagan Administration budget cuts in federal housing assistance, has called for new legislation addressing the 'broad spectrum of housing problems' to provide adequate and affordable housing for low- and moderate-income individuals." The AIA suggests the new legislation, explained AIA president Donald J. Hackl, to recognize "the continuing importance of a meaningful Federal role," in partnership with states, localities, and

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Battery Park City Notes

Construction is scheduled to begin shortly on South Ferry Plaza, which will include an office tower, open plaza, two restaurants, restoration of the landmark Battery Maritime Building, and renovation of IRT and BMT subway stations. Fox and Fowle are architects of the project, Raquel Ramati Associates are urban designers, and Zion and Breen are landscape architects . . . Gruzen Samton Steinglass are the architects of a 9-story, 180-unit condominium project for which construction has begun on a patch of landfill at the southern border of BPC, where eight other projects are expected to be built over the next decade . . . The Battery Park City Authority has funded a scholarship program at Columbia University to increase minority representation in the real estate development field. Through the Authority's recently created Battery Park Minority Developers Assistance Corporation, full scholarships are offered in Columbia's Graduate School of Architecture, Planning, and Preservation, along with full-living stipends and a chance at a one-year paid internship upon graduation. The first five fellows were enrolled this semester in the school's master's program in real estate development.

Call For Entries

The Architectural League of New York has announced its seventh annual Young Architects Forum. "This year's theme, 'Hypotheses,' recognizes that the early part of an architect's career could be described as time spent in a kind of laboratory, experimenting with existing and new theories of architecture and design. Projects are sought that demonstrate the development and testing of an

Corbu Scholars, Frances Halsband suggests, may recall seeing the endorsement at left.

individual hypotheses for generating architectural form and ideas." The competition is open to architects, designers, and planners nationwide, who have been out of graduate or undergraduate school 10 years or fewer. The deadline to submit work to "Hypotheses" is February 27, 1988. For forms and information: 753-1722.

The Photographs of Josef Albers

An exhibition opening at the Museum of Modern Art on January 30 will feature photographs taken during the 1920s and 30s by the influential Bauhaus teacher Josef Albers. The German-born artist was one of the original teachers in the Bauhaus, where he revolutionized art training by combining the teaching of fine arts with the study of crafts. He also taught furniture design and drawing. In 1933, Albers emigrated to America, where he taught at Black Mountain College in North Carolina from 1933 to 1949, and was chairman of the Department of Design at Yale University from 1950 to 1960. His photographs, taken while he was working and studying at the Bauhaus and while teaching at Black Mountain, include portraits, some of which are of close friends and associates such as Klee, Kandinsky, and Ozenfant, and some are of architecture and nature.

Postponement

The third international exhibition and benefit auction of architects' drawings sponsored by ADPSR/NY announced in last month's *Oculus*, page 10, has been postponed until April.

New Addresses

Hardy Holtzmann & Pfeiffer Associates have opened a Los Angeles office at 811 West 7th Street . . . The Landmarks Preservation Commission has moved to 2 Lafayette Street, 22nd floor, where it will be temporarily headquartered (566-0302) . . . Frank D. Ambrosino has established his firm, Ambrosino Architects at 330 E. 59th Street . . . Paul Segal Associates have signed a lease for the top floor of 119 Fifth Avenue, to which the firm expects to move after completing renovation and restoration of the 7,000 square-foot space.

Letters

Dear Editor:

I read Eugene Kohn's article last month with great interest, both because Gene heads one of the most prestigious and profitable architecture firms in the country, and because Kohn, Pederson, Fox participated in the Brooklyn Museum Competition that I organized and managed.

I think Gene's words of caution are right on target. Practicing as I do at the other end of the professional spectrum from K.P.F., my small firm has even less resources to invest in a crapsheet. For this reason, we have in fact declined most paid invitational competitions, limiting them to a maximum of one per year.

Why are competitions, at best, a drain on our resources, and at their worst, ill-considered or prejudicially managed? While there are many reasons one can give, I think that, primarily, we as a profession have permitted non-professionals to gain far too much control of our livelihood. This, in turn, is the direct result of the majority of us resenting any activity that removes us from our drawing boards. We resent lobbying for legislative assistance; we resent having to manage a business; we resent marketing ourselves and our firms. Most of all, we seem to resent the need to work to protect our own legitimate interests.

It doesn't seem to matter whether the issue is one of poorly run competitions or of interior designers end-running public safety standards, it seems to be impossible to rally the architect to his own self-interest.

Competitions will continue to abound where they are not the appropriate vehicle for architect selection. They will continue to be abusive and draining to the profession only so long as architects permit them to be so.

Terrance R. Williams

OCULUS NYC / AIA JAN 88

CONTINUING EVENTS

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

Oculus welcomes information for the
calendar pertaining to public events
about architecture and the other design
professions. It is due in writing by the 1st
of the month for the following issue.

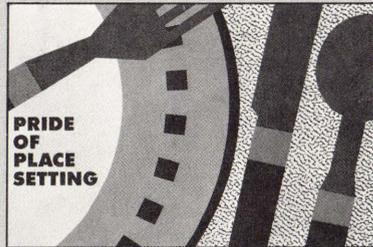
Because of the time lag between
information received and printed, final
details of events are likely to change. It is
recommended that events be checked
with sponsoring institutions before
attending.

EXHIBITION

"Scale." Three design groups use
scale in the gallery installation to
produce "congruent architectural
events." John Nichols Gallery, 83
Grand St. 226-1243. Closes Jan. 12.

PRIDE OF PLACE SETTING

Exhibition of contemporary design
for the table top curated by Steven
Holt. Parsons School of Design, 2 W.
13 St. 741-8900. Closes Jan. 9.



EXHIBITION

The Architecture of Adolf Loos,
including building models,
photographs, furniture, and
drawings. The Houghton Gallery,
The Cooper Union, 7th St. and Third
Ave. 353-4220. Closes Jan. 13.

MIES VAN DER ROHE

Exhibition, Max Protetch Gallery,
560 Broadway at Prince St. 838-7436.
Closes Jan. 16.

WEDNESDAY 6

OTTO WAGNER: DRAWINGS

Exhibition of the turn-of-the-century
Viennese architect's drawings. The
Drawing Center, 35 Wooster St.
219-2166. Closes Jan. 16.

GALVESTON ARCHES

Seven fantasy arches designed by
architects Charles Moore, Cesar
Pelli, Stanley Tigerman, Michael
Graves, Helmut Jahn, Boone Powell,
Eugene Aubry. Cooper-Hewitt
Museum. 860-6868. Closes Jan. 31.

THURSDAY 7

THE CITY TRANSFORMED

New York Art Deco: The Buildings
1925-1940 by Barry S. Lewis in 92nd
Street Y lecture series. 6-7:30 pm. at
the Central Synagogue Community
House, 128 E. 55 St. 966-1100.

EXHIBITION

"Stanford White's New York."
Inaugural exhibition in the new
Gallery of the New York School of
Interior Design, 155 E. 56 St.
753-5365. Closes Feb. 5.

EXHIBITION

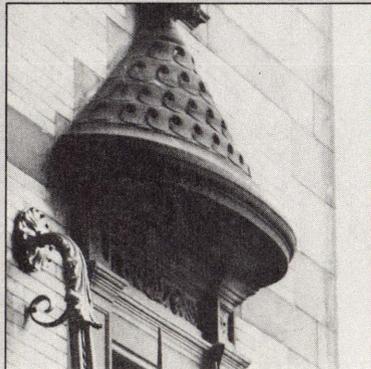
Joseph Urban: Vienna/New York.
Cooper-Hewitt Museum, 860-6868.
Closes March 6.

FRIDAY 8

TUESDAY 12

PUBLIC LANDMARKS HEARING

New York's Landmarks Preservation
Commission open meeting to review
proposal for Central Park West
Historic District designation. 10:30
pm. Fourth Universalist Society's
Church, 4 W. 76 St. (entrance on
CPW). Contact: Lillian Ayalla
553-1113.



WEDNESDAY 13



THURSDAY 14

THE CITY TRANSFORMED

New York Art Deco: The City
1925-1940 by Barry S. Lewis in 92nd
Street Y lecture series. 6-7:30 pm at
the Central Synagogue Community
House, 128 E. 55 St. 996-1100.

FRIDAY 15

1891: Death of John Wellborn Root
(1850-1891).





TUESDAY 19

OPEN FORUM

"Waterfronts and urban access to the earth," presented by Storefront for Art and Architecture in conjunction with the Municipal Art Society's competition. Artist Stephen Korns will moderate. Storefront for Art and Architecture, 97 Kenmare St. 431-5795.

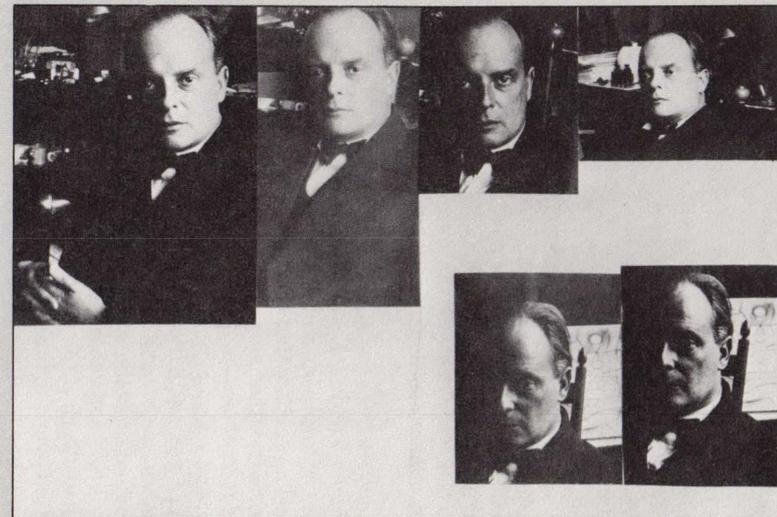
EXHIBITION

"Long Island Modern: The First Generation of Modernist Architecture on Long Island, 1925-1960." The Octagon Museum, Washington, DC. 202-626-7467. Closes Feb. 28.

TUESDAY 26

PRESENTATION

"The Castle and the Town: The Past, Present, and Future of Tokyo" by Professor Takashi Inouye. Co-sponsored by Regional Plan Association, Fund for the City of New York, Institute of Public Administration, and Port Authority of NY & NJ. 8-10:30 am. Chemical Bank, 277 Park Ave. 7th floor. For reservations: Regional Plan Association 398-1140.



Klee in his studio, Dessau, photo by Josef Albers, 1929, in Museum of Modern Art exhibition. (Collection of Ann and the Josef Albers Foundation.)

WEDNESDAY 20

REM KOOLHAAS/OMA

Exhibition. Max Protetch Gallery, 560 Broadway at Prince St. 838-7436. Closes Feb. 26.

WEDNESDAY 27

1756: Birth of Wolfgang Amadeus Mozart (1756-1791).

THURSDAY 21

THE CITY TRANSFORMED

The Modern Movement's Roots: Le Corbusier and the Bauhaus, 1910-1930 by Barry S. Lewis in 92nd Street Y lecture series. 6-7:30 pm. at the Central Synagogue Community House, 128 E. 55 St. 996-1100.

THURSDAY 28

DESIGN AESTHETICS: THEORY AND PRACTICE

First in 15-Thursdays series in which C. Ray Smith will explore the aesthetics of design in theory and practice in architecture, interior design, and products designed for interior use. 8 pm. Cooper-Hewitt Museum, 860-6868.

SEMINAR (JAN. 28-29)

Pricing Interior Design Services and Scheduling and Budgeting Multiple Interior Design Projects, the subjects of two programs sponsored by the American Society of Interior Designers. Washington, DC. Pam Jensen: 617-965-0055.

THURSDAY 4

OPEN MEETING (FEB. 4-6)

AIA Committee on Historic Resources meeting, featuring a workshop on masonry restoration. Washington, DC. Contact: Bruce Kriviskey 202-626-7452.



FRIDAY 29

January 30, 1902: British art historian Sir Nikolaus Pevsner born (1902-1983).

MONDAY 25

NYC/AIA BRUNNER DIALOGUES

Suzanne Stephens, 1987 recipient of the Chapter's Arnold W. Brunner Grant, second in series of former recipients. 6 pm. The UrbanCenter, 457 Madison Ave. 838-9670.

MONDAY 1 FEBRUARY

EXHIBITION

The Photographs of Josef Albers taken during the 20s and 30s while at the Bauhaus and Black Mountain College. The Museum of Modern Art 708-9795. Closes April 5.

SEMINAR

On the building of the Cathedral of St. John the Divine. Dean James Parks Morton will speak on the history of the Cathedral as the first in a series of 8-Monday events. 7-9 pm. Cathedral House conference room. Donation will be requested.

AROUND THE CHAPTER

NYCAIA88!

by Paul Segal

"Art in Architecture" is the very appropriate theme for the 1988 AIA Convention, being held in New York for the first time in 21 years. The program is being developed through the collaborative efforts of the National Convention Committee and the Chapter's '88 Convention Program Committee. I feel honored to serve on both the National and Chapter level Convention Program Committees.

The keynote program will be presented by Louis Harris, who will examine the future of architecture, the arts, and society. Each day of programs will include morning sessions hosted by architects, featuring speakers from outside our profession, many of whom are nationally respected New Yorkers, preeminent in the fields in which New York is the world center—the arts, fashion, communications, and finance.

Personalities from the visual, performing, and literary arts will look toward the future of their respective field and its relationship to architecture. Other morning sessions will focus on topics such as practice, design, and technology. Speakers for these programs will include economists, media leaders, government officials, fashion industry personalities, and computer specialists. Each of the topics presented over the three days will focus first on identifying the issues, second on dealing with the issues, and third in looking to the future.

The afternoon programs, focusing on professional practice, will include such topics as: arts and architecture, management and business, marketing, education, design, urban planning case studies, public/private partnership, building types, and expanded services and technology.

May 15th through 18th promises a most exciting three days of programs with well known and well informed

speakers—many of whom are our own chapter members. The programs will be both wide-ranging and extremely practical, and should be provocative, stimulating, and useful. I would again remind you to contact either myself or Regina Kelly at the Chapter if you are interested in participating.

Information Wanted

Florida facilities planner Franklin Hill would like NYC/AIA members' ideas on designing for new instructional technologies (interactive video, computer information systems, robotics, etc.) to be used in a book commissioned by the National School Boards Association. In a joint venture with PDR Architects and Catalyst Architects, Hill served as facilities planner for Orlando's innovative Dr. Phillips High School, described as the "educational city of the future." He involved Walt Disney World, Sea World, NASA, and other high-tech corporations in identifying advanced technologies and their specific design impact upon high school education. Send information to Franklin Hill & Associates, 509 Dante Street, Venice, FL 34285 (813) 484-3391.

Coming Chapter Events

- Monday, January 25, 6 pm. The Urban Center. Suzanne Stephens, 1987 recipient of the Chapter's Arnold W. Brunner Grant, will be the second speaker in the series of presentations by former recipients of the Grant.
- The Professional Practice Committee, with the help of Francesca Danieli and Frank Hamnerstrom of Hellmuth, Obata, and Kassabaum has developed a series of three seminars for Winter/Spring as follows: February 23, "Architects Communicating with Clients: Opportunity or Dilemma?"; March 29, "Licensing of Interior Designers: The Architect's Perspective;" and April 26, "New Markets: Opportunities or Headaches?" All will be at 5:30 at the Urban Center.

Attention—Address Changes

In the process of "inputting" member records in our new Macintosh computers, we have come across a great many discrepancies in addresses. (See December Chapter Reports.) The Chapter Membership Department maintains information that includes both residence and business address as well as telephone numbers for each.

When you change either address, please phone the chapter office at 212/838-9670 or send a post card giving us your name, the old address, the new address, and the new telephone number. At the same time, let us know if that is in fact your mailing address.

While it is hoped that it will happen automatically through one change in the future, right now it is a tremendous help if you let us know any committees you participate in so that we can adjust those lists as well.

Both the National AIA and NYSAA/AIA request that you inform them separately. There tends to be less confusion when they get information directly from the member concerned.

Please help to make this membership file as foolproof as possible.

The New York Foundation for Architecture

by Lenore M. Lucey

The Board of Directors of the Chapter voted early this year to change the name of the NYC/AIA's Foundation to reflect its purpose more accurately. Originally called "The New York Chapter of the American Institute of Architects Foundation Inc.," the name no longer reflects both the scholarship funds that we administer or the public awareness programs we have planned. The new name is The New York Foundation for Architecture.

Established in 1967 "for charitable, educational, literary, scientific, and philanthropic purposes, including the advancement of the profession of architecture and architectural research service and art . . .", the Chapter's Foundation has the largest endowment among AIA components, second only to the Institute's own American Architectural Foundation. Our funds have consisted of primarily restricted endowments however, and by being so limited, have not been free to assist public awareness programs and the development of general scholarships.

The name change also reflects the differing points of view of the Chapter and the Foundation. NYC/AIA, a professional membership organization, is oriented toward mutually helpful programs for architects: it is the members' forum about the profession. NYFA, a non-profit charitable corporation, is designed to bring architecture to the public: it is the forum for creating a greater public awareness and appreciation of architecture.

New funding, from sources such as the Architectural Heritage Ball; Public Membership and *Oculus* subscriptions; and bequests, gifts, and donations; will allow us to develop an uncommitted endowment to fund the contemplated scholarships and programs.

Many of you are familiar with the

most famous of our scholarships: Brunner, Stewardson, Le Brun, Allwork, and Haskell. These have been awarded with some regularity, especially the Brunner and Allwork scholarships, which are bestowed annually. Many of the other funds are given less regularly for various reasons, including the need to accumulate sufficient interest income to produce a reasonable award. Most of the Funds have restrictions against invading the principal, and a number have severely restrictive recipient eligibility criteria. From time to time during 1988, I will report on the various Funds in depth, providing some history and a current status report.

We are grateful to all those who contribute to NYFA. I would remind you however, that you or your firm do not have to wait for the Heritage Ball, you may make a contribution at any time. Unrestricted gifts can be made to the Heritage Ball Fund; to another specific fund; or, if of sufficient size, to establish your own named fund. You can use the form below to make a donation. Should you or your firm wish to establish a Fund, please call me at the Chapter to discuss specifics.

**New York Foundation for Architecture
NYC/AIA**
457 Madison Avenue
New York, New York 10022

Enclosed is my donation to NYFA:

\$1000 \$500 \$250

\$ 100 \$ 50 \$ 25

Other (please specify)

Name

Firm

Address

City

State

Zip

Telephone

I would like my donation credited to:

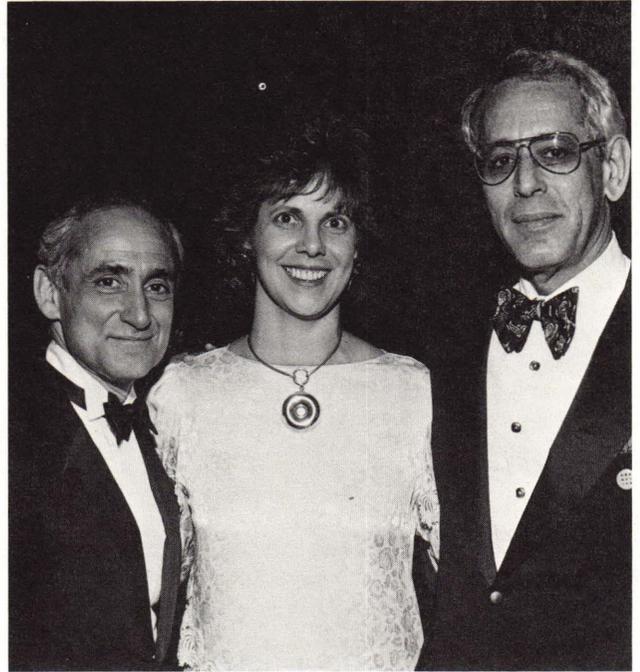
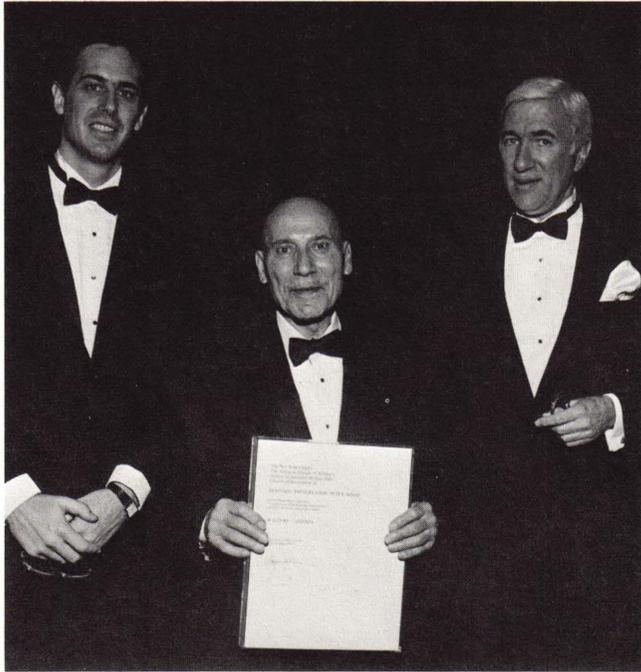
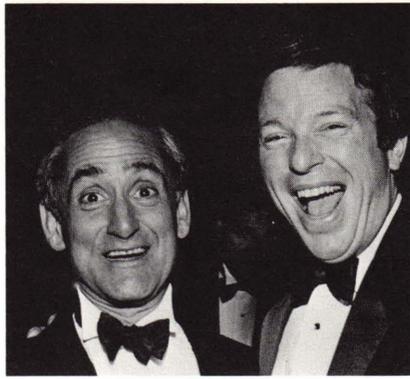
Heritage Ball Fund
(unrestricted).

Another fund, please call me to
discuss which one.

A new fund, please call me.

1987 Architectural Heritage Ball

by Lenore M. Lucey





Bitter cold greeted the hearty guests who ventured out this year for the Architectural Heritage Ball, but the evening provided much to warm the spirits. This second year found us honoring the Hilton Hotel Corporation "in appreciation of the meticulously researched, delicately preserved, and artfully restored Waldorf-Astoria." A fitting bestowal of the *Citation of Recognition* created in support of HERITAGE • PRESERVATION • SCHOLARSHIP, which is the purpose of the Ball.

The glittering Waldorf-Astoria was the perfect backdrop for an evening of fellowship, scholarship, fundraising, and dancing into the wee hours. Cocktails in the East Foyer gave ballgoers time to meet friends and to view the donated artwork. This year a wide selection from the archives and current work of member firms was auctioned — from a Carnegie Hall baluster to pop-art serigraphs.

Dinner in the Grand Ballroom was followed by Ball Chair Martin D. Raab's welcome and the introduction of honored guests. Among those able to be with us that night was Emeritus Member Joseph Caponetto, who was

one of the original architects working for Schultze & Weaver on the Waldorf Astoria. Also joining us was Robert Sherwood, Resident Manager of the Waldorf-Astoria, who accepted the *Citation of Recognition* on behalf of the Hilton Hotel Corporation.

Chapter President A. Eugene Kohn then spoke on the importance of the Ball and the support of our younger associates, noting: "This evening of fellowship represents the profession at its best — enjoying the camaraderie of our friends and colleagues, and giving generously of ourselves for the scholarships that will create the next generation of architects." Gene then proceeded with a mock auction of alleged Waldorf-Astoria memorabilia.

A highlight of the evening was Robert A.M. Stern as master of ceremonies for the auction. Stirring up a frenzy of bidding activity, Bob alternately accepted, solicited, and volunteered bids for the eclectic collection. An exciting and also worthwhile event, this year's auction raised over \$20,000 for the Heritage Ball Fund.

Our appreciation to those who generously donated the artwork:

James Biber Architect; DDA/Architecture Planning; Haines Lundberg Waehler; Margaret Helfand Architects; Kohn Pedersen Fox; McDonough Nouri & Associates; Mitchell/Giurgola; Pasanella & Klein; Carl J. Petrilli, AIA, Architect; James Stewart Polshek & Partners; The Schnadelbach Partnership; and Walker Group/CNI. A generous thank you to Max Protetch for his invaluable assistance, and our congratulations to those who were successful in the spirited bidding!

For their generous contributions, we gratefully acknowledge those who were Benefactors, Sponsors, and Donors. An additional note of sincere appreciation and thanks to Maureen Campbell Korves, for her two years of dedicated concern and assistance in preparing the individual place cards; and this year to Eleanor Campbell, whose Palmer-method script added that perfect touch.

The auctioned artwork will be on display in the Members Gallery from late December 1987 through January 1988. Watch for the announcement.

Altman's Midtown Center

As this issue goes to press, the Landmarks Preservation Commission has announced a Certificate of Appropriateness public hearing on 22 December 1987 to consider, among other projects, the proposed renovation and expansion of B. Altman & Co.'s department store at Fifth Avenue & 34th Street. The design is by Hardy Holzman Pfeiffer Associates.

by Hugh Hardy



Altman's 768,661 square foot monument to retail business was the first department store on Fifth Avenue, and is still a major anchor of this world famous corridor. Built in three phases over eight years (1905, 1911, 1913) the first section was erected on Fifth Avenue. The principal facade of the second section was completed 420 feet away on Madison Avenue, and the final section filled in the south corner on Fifth Avenue.

The original building of thirteen stories once included manufacturing, warehousing, and every form of employee amenity possible, from recreation to medical care. It was almost a self-contained city. In the lower levels electricity (both A.C. and D.C.) and steam were generated. The building has its own wells for water supply. Originally only the first five floors were used for retail. The upper floors were used for manufacturing and support functions.

Radical alterations in the facade of Altman's were undertaken in 1936. This was necessitated by severe

deterioration of the French limestone used by the building's architects, Trowbridge and Livingston. At the time sections of the cornice were removed on 34th and 35th Streets as well as on Madison Avenue. Capitals were simplified, window enforcements removed, and decorative detail coarsened.

Despite these changes in appearance, Altman's was first considered for designation before the New York City Landmarks Commission in 1982. The building received landmark designation in 1985 with a report that noted, "The B. Altman & Co. Department Store Building has a special character, special historical and aesthetic interest, and value as part of the development, heritage, and cultural characteristics of New York City."

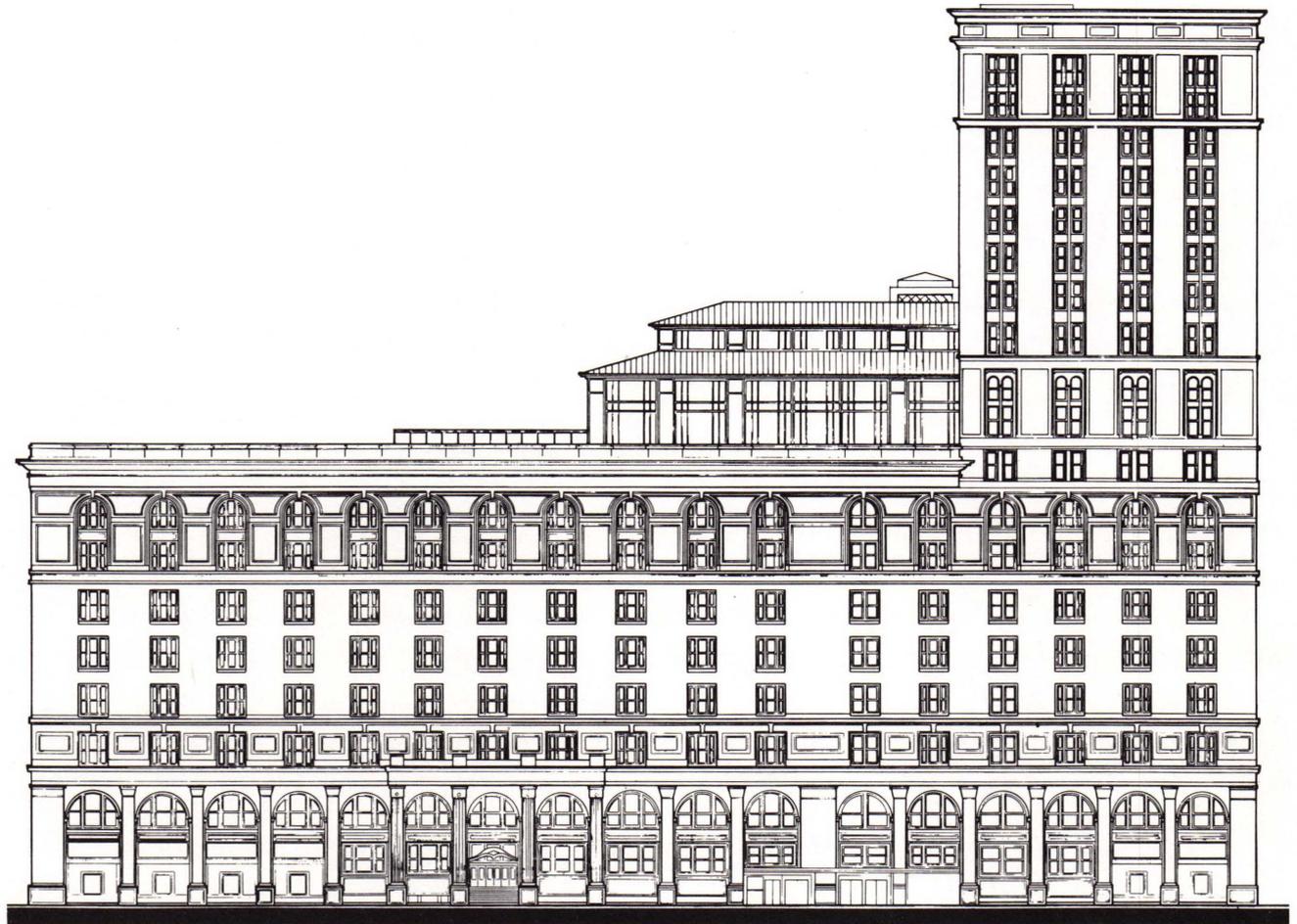
Program

The current project marks both a restoration of Benjamin Altman's original building and completion of its architectural design. An addition of six floors on Madison Avenue, three

floors contained in a pavilion on the main roof, and a four story atrium, located near the original, complete the project.'

Nine floors of existing retail operations are reorganized into 450,000 sq. ft. on five floors. The great ground floor expanse, with its block-long columned vistas, is retained. The four facades are cleaned, repaired, and repointed. Windows are repaired or replaced to match original details. The ornate glass and cast iron entrance canopies on Fifth Avenue are restored.

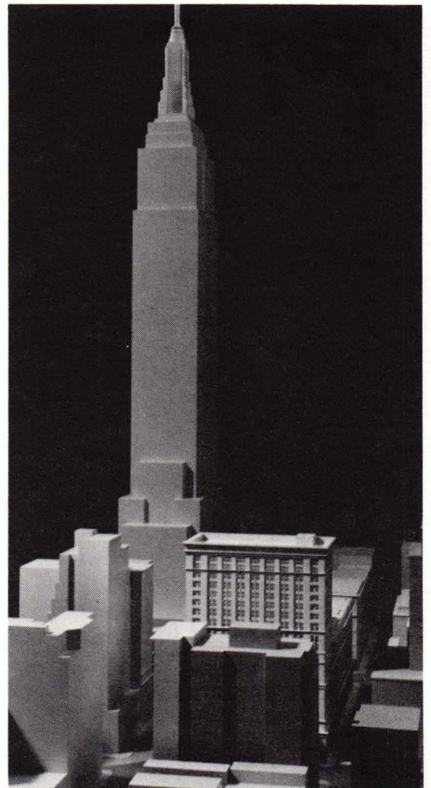
Design of the Madison Avenue floors is directly based upon the Trowbridge and Livingston original, using the same glazed brick and limestone. Window details, fenestration patterns, and proportions echo those of this familiar landmark. Every effort is made to permit the existing building and the addition to appear as one. This approach is justified by the many changes in the original building, the incomplete nature of existing elevations, and the importance of this Madison Avenue facade.



A new Madison Avenue elevator lobby for office tenants is identified by an entrance canopy designed in the same vocabulary as the original ones found on Fifth Avenue. This new entrance is balanced to the south by a similar fenestration pattern and canopy so that the facade appears symmetrical. The architectural vocabulary of the addition continues the proportions, scale, and materials of Trowbridge and Livingston's original, thus complementing and completing a great New York architectural legacy.

The new pavilion is a three-story structure of iron and glass that replaces a hodgepodge of abandoned mechanical equipment, weed strewn surfaces, and a generally unsightly roof landscape. Together with a roof garden and a running track for the building's employees, this currently forgotten 33,000 sq. ft. area will give neighboring buildings a significant visual amenity.

Architect: Hardy Holzman Pfeiffer Associates, Hugh Hardy, FAIA, Partner-in-Charge
Client: KMO-361 Realty Associates
Area: 792,438 Gross SF existing
 189,299 Gross SF proposed addition
Consultants: Structural Engineers: Thornton Tomasetti
 Mechanical Engineers: Cosentini Associates
 Zoning and Legal Affairs: Brown & Wood
 Construction Manager: Lehrer-McGovern
Architect of Record: Emery Roth
Total Lot Area: 82,950
Existing FAR: 10
Proposed FAR: C5-3 District to 150 feet east of Fifth Avenue: 15
 C5-2 District for remainder of lot: 10
 Adjusted maximum FAR: 11.79
Allowable Floor Area: 977,980 SF
 Plus Mechanical Allowance: 28,339 SF
Total Gross Floor Area Allowable: 1,007,319 SF
Total Proposed Floor Area:
 Retail: 406,153 SF
 Office: 575,584 SF
Building Height (to roof): Existing: 210 ft., 3 in.; Proposed: 286 ft., 6 in.



Photos: Stephen Barker

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