

OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

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Interior of the Octagon on Roosevelt Island as it is today. Photo: Andrew Morgan.

OCULUS

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COMING CHAPTER EVENTS

Monday, May 1. The exhibit **Ignazio Gardella's renovation of the Plaza del Duomo in Milan** has been postponed. Watch for new date in upcoming *Oculus*.

Tuesday, May 9. The Architects for Education Committee is sponsoring a tour of **recently completed work at John Jay College of Criminal Justice**. 3 pm. 893 Tenth Avenue (between 58 and 59 Streets.) 838-9670. \$5 charge.

Tuesday, May 9. "**Corporate Architectural Graphics: A Dialogue on Design**," a panel discussion jointly sponsored by the Corporate Architects and the Communication in the Built Environment Committees. Speakers will include Bruce Blackburn, Blackburn Associates; Judith Rae Solomon AIA, Marine Midland Bank; Ron Cobb, APCO Graphics; Mary Joan Glynn, Senior Vice President of BBDF, and a corporate maintenance manager. Albert Pfeiffer AIA, Knoll International Holdings, Inc. will moderate. 5:30-7:30 pm. Knoll International Showroom, 105 Wooster Street. Light refreshments. 838-9670. \$5 charge.

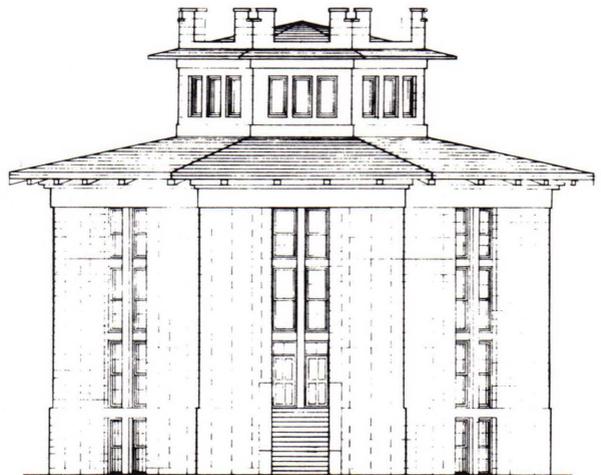
Tuesday, May 16. The Housing Committee presents NY's Mayoral Candidates discussing "**Affordable Housing, What We Can Expect.**" 6 pm. The Urban Center. \$5 charge.

Tuesday, May 23. The Religious Architecture Committee is presenting the last lecture in the series "**Sacred Architecture: Places for Worship**" (see February *Oculus*, pg. 13). Frederick R. Bentel FAIA and Maria A. Bentel FAIA will show slides of their work and describe the specific attributes that help create a "sacred quality" in their designs of places of worship. Following the presentation there will be a summation of the series with discussion. 6 pm. The Urban Center. \$5 charge.

Tuesday, May 23. The Interiors Committee will sponsor a seminar in which Gray Robertson, President, ACVA Atlantic, and Kenneth M. Block, Partner in LePatner Gainen Block will discuss "**Pro-active Approach to Indoor Pollution: The Sick Building Syndrome.**" Committee Chair, Ted Hammer will be moderator, 5:30 p.m. The Urban Center. \$5 charge.

Columbia University Preservation Students Take on a New York Landmark in Ruins

by Cynthia Conigliaro



Elevations of The Octagon. A.J. Davis' original design for The Octagon, left, was never built. Records indicate that the carpenter Joseph Dunn redesigned the asylum complex, right, after Davis fell out of favor with City officials.

The Octagon on Roosevelt Island was recently the subject of a Columbia University Historic Preservation design studio, presenting an unusually complex set of issues for an adaptive reuse scheme. The Octagon, designed by A.J. Davis in 1839, is currently one of Roosevelt Island's most famous ruins, with an infamous and illustrious past. Dickens called it one of the grandest interior spaces in mid-nineteenth-century New York, shortly before reporter Nelly Bly checked in as an undercover mental patient. Declared a landmark in 1975 for its brooding Tuscan/Victorian exterior and delicate skylit spiral staircase, the Octagon is now in danger of being lost, the unfortunate victim of deterioration through neglect and vandalism. Relatively intact (though abandoned since 1950), it was devastated by a major fire five years ago, causing the roof to collapse atop the four-story cast-iron staircase into the majestic central atrium. Despite landmark status and the desire of Roosevelt Island residents to save the massive granite structure, the Octagon is dying a slow death from exposure to the elements.

Last fall Professor Mark A. Hewitt of the Graduate Preservation Program at Columbia chose the former main building of the New York Lunatic Asylum as the subject for his design students,

both for the poetic aspects in confronting a ruin and the challenging design problem it presents. The powerful geometry of Davis's octagonal plan brooks little interference, and the Octagon's landmark status limits the choices for adaptive reuse. To complicate matters further, Roosevelt Island is undergoing radical changes as the new Starrett housing at Northtown (Manhattan Park) nears completion. This will add an additional 5,000 residents to a community that considers itself an oasis of small-town tranquility. Construction of the 59th Street subway extension has resumed, and the much needed link to Manhattan now seems to be a reality for 1989, thereby broadening the horizons for Roosevelt Island as a vital residential neighborhood in the City. The subway may also make the Octagon more accessible and may elevate it to a more prominent position in New York's cultural patrimony of architectural masterpieces. As the interests of the historic preservation community, island residents, and real estate developers converge on Roosevelt Island, the possibilities for the Octagon's restoration and meaningful reuse multiply. As yet, however, no one seems to have found the answer that will satisfy everyone.

In December of 1987, the Roosevelt Island Operating Corporation (RIOC)

received a \$200,000 award from the NYS Environmental Quality Bond Act to begin the much needed restoration. This grant opened up a host of possibilities for the Octagon. But RIOC knew, given the condition of the building, that this money could at best stabilize the ruin to prevent further deterioration. Martha Sickles, Director of Development for RIOC, decided to contact Columbia's Preservation program for ideas, to help frame the choices in a concrete and visual manner. Sickles and Hewitt foresaw a studio project for the design students in the Graduate Preservation Program both as an actual and pressing problem in the Historic Preservation field, and as an opportunity for RIOC to visualize potential uses for the Octagon through models and drawings prepared by the students. Serendipitously, the Fall semester design group numbered eight, and this octet set to work under the guidance of Professor Hewitt.

The students' first task was to measure and document the structure, both in its current near ruined condition and in its various manifestations—built and drawn—over time. A set of measured drawings and details was presented to RIOC as a historical record of the building, including plans and elevations of the Octagon as A.J. Davis originally designed it, as well as the built and renovated versions from 1848 through

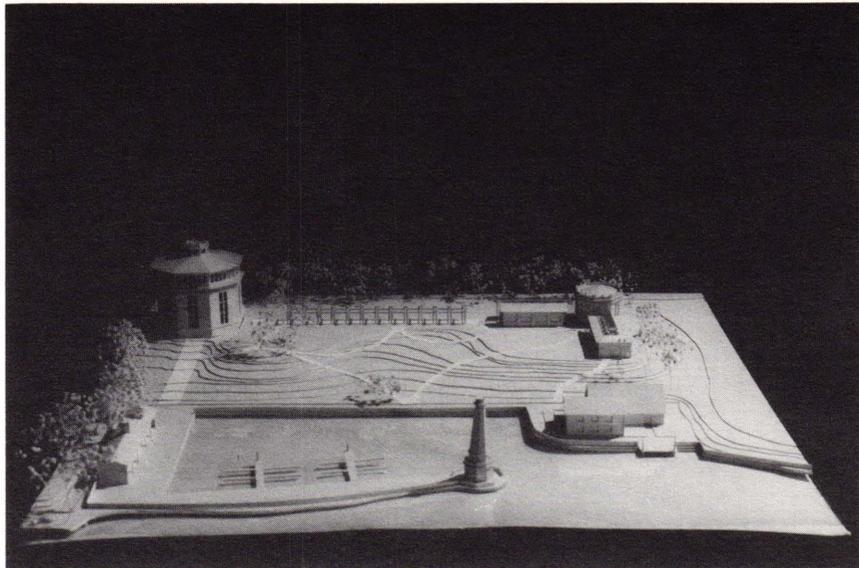
After six years as the head book buyer for Rizzoli International Bookstores, Cynthia Conigliaro returned to Columbia for her Masters and will graduate from the Historic Preservation program this year.

1879 documenting the alterations and additions over the course of the Octagon's life. Details of the Greek Revival doorways and archways, of the lovely cast-iron rosettes spiralling up the staircase, and of the signature Ionic columns of the atrium were also documented. The students prepared a bibliography and historical synopsis of the building's past as well as a conditions survey and photographic recording, all donated to the Roosevelt Island Historical Society.

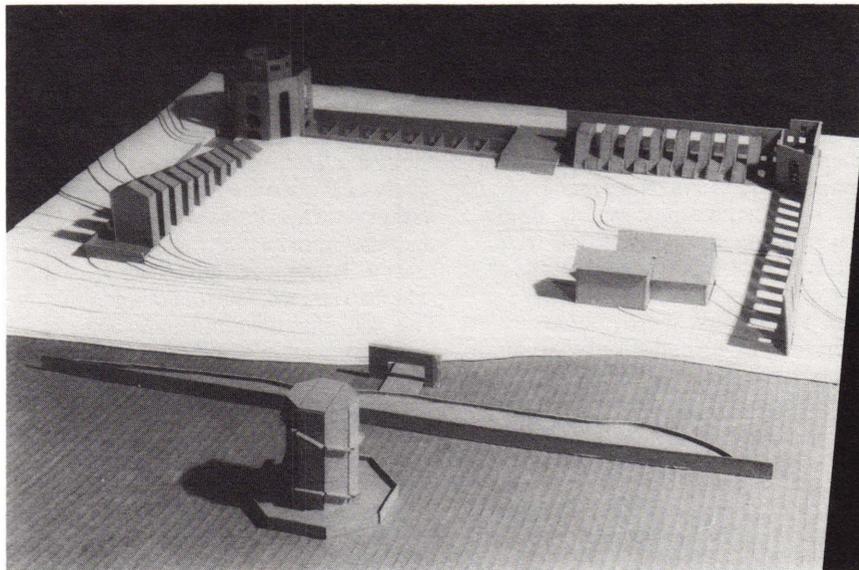
The next phase of the project was a charette to develop an adaptive reuse scheme with the preliminary design sketches for the Octagon and surrounding 4-acre site. This first pass yielded two philosophical camps among the students: those who restored the Octagon, featuring the building in a parklike setting with a variety of programs, and those who stabilized the Octagon as a ruin, without a specific function other than as a powerful monument to the past within a contemplative garden setting. One student proposed demolition but then recreated the Octagon in the ground plane as an outline of the shadow cast by the structure, using the stone from the building itself.

The "pragmatic" group proposed a wide range of adaptive reuse schemes including a museum, a marina, a library, a cultural center with dance and artist studios, a restaurant, a festival market, even a cemetery. The "poetic" group envisioned lyrical configurations of stone, water, and greenery surrounding the Octagon as an object of memory. This site was also subject to a variety of interventions including a deep carving out of the land to create a basin, including marine access to the island for recreational and educational purposes in a link with New York City's Harbor Park Museum project. One of the schemes instead used water to evoke the footprint of the previously demolished wings to the Octagon, creating pools of reflection and remembrance to bound the site.

By actually engaging the structure of the Octagon, the students explored the full range of choices in preservation theory. Whereas some opted to replace



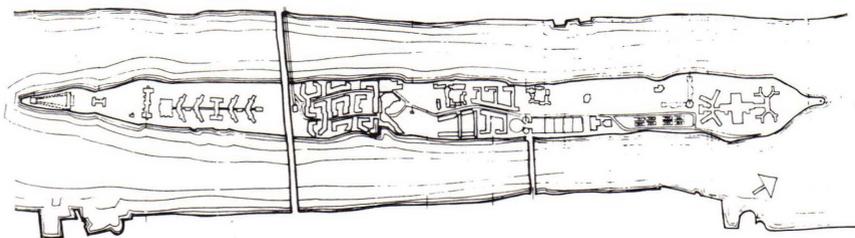
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1. Harbor Park Museum, Marina and Market by Cynthia Conigliaro. This scheme adds a Roosevelt Island stop to the harbor tours tracing the history of New York City. The basin is carved from the existing shoreline, restoring marine access for residents and visitors. The complex of restaurants, shops and museum bounds the site creating an open landscaped area with spectacular views of Manhattan.

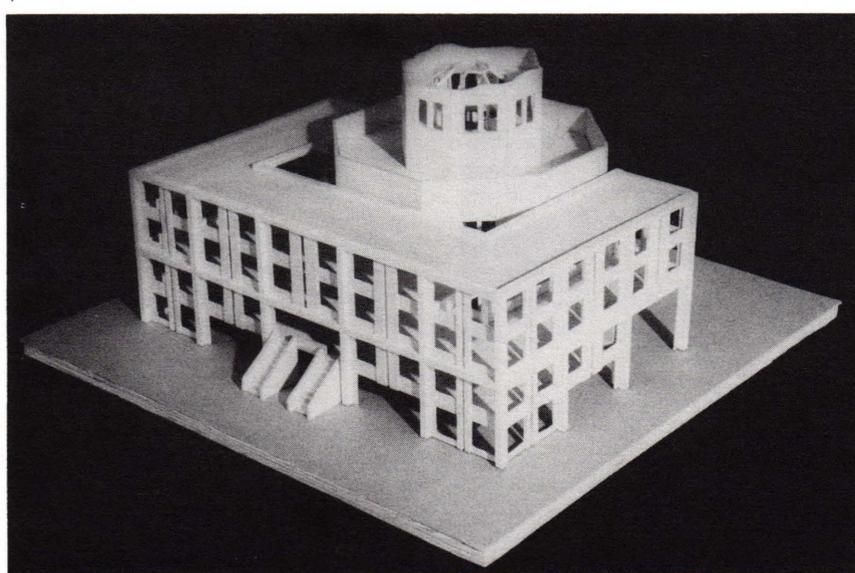
2. Island Cemetery and Chapel by William Pospishil. Monolithic forms, housing funerary urns, bound the journey through light and shadow along the descending paths to the meditative space of The Octagon Chapel. In the East River, the crematorium tower is set on an island, with a spiralling exterior staircase leading to a terrace from which the cemetery complex can be contemplated.



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3. Site Plan of Roosevelt Island. Roosevelt Island was home to the infirm and insane of 19th century New York. Many institutions surrounded The Octagon which was sited at the level of 79th Street in Manhattan.

4. Art Museum and Sculpture Gallery by Whitney Weller. Three sides of The Octagon have been removed, extended and wrapped in glass to create a light-filled gallery space. The planarity of the long basin culminates in the simple and powerful geometry of a recessed octagonal pool, serving as a counterpoint to the rising mass of The Octagon.

5. Roosevelt Island Branch of The New York Public Library by Holly Northrop. The lower floors of The Octagon are restored as a reception area and reading rooms, while the remains of the cupola are stabilized as a ruin for memory. The whole is then wrapped in a modernistic envelope housing the stacks.

deteriorated members with historically correct fabric, others introduced internal steel framing and modern structural technology to shore up the building while restoring visually prominent areas with historical accuracy. And in the most radical intervention, three faces of the eight-sided building were removed, with the plan exploding out towards the waterfront in a glass addition of gallery space. Some schemes invaded the structure while others maintained a respectful distance. As testimony to the power of the spiral cast-iron staircase and Ionic rotunda, this element was restored in each and every scheme.

At the final review for the semester-long project, the jury consisted of representatives from the Landmarks Preservation Commission, architects with both preservation and modernist sensibilities, Columbia and visiting faculty, staff from RIOC and the Roosevelt Island Historical Society, and island residents. The diversity of schemes was applauded by all present, but perhaps the most provocative discussions centered on the dilemma of balancing the island residents' needs with aesthetic and preservation issues.

Among the questions raised were the following: In confronting a project such as the Octagon, should the architect design with a researched and well-considered program as the primary focus, or does the object itself dictate the design resolutions? How can the architect reconcile the economic reality of a dilapidated ruin of great historical and architectural import with the cultural, social, and recreational needs of Roosevelt Island residents and the larger New York community? The final consensus seemed to admit both a financial and an aesthetic rationale to guide the restoration efforts. More importantly, the exercise confirmed the need to act quickly, as the students' proposals brought to light the richness of possibilities for the Octagon. But none will be realized unless the first steps to save the Octagon are taken soon. This important 19th-century structure on Roosevelt Island cannot survive another season of neglect.

Todd Welcomed at NYC/AIA & Knoll Reception

1. Marshall Cogan, Diane Mulcahy Coffey, David F.M. Todd FAIA, and Martin D. Raab FAIA.

2. Charles M. Smith AIA.

3. George S. Lewis FAIA, Paul Segal FAIA.

NYC/AIA Historic Buildings Committee meets with David Todd

David Todd AIA, the new Chairman of the Landmarks Preservation Commission, met with the AIA's Historic Buildings Committee on March 6, 1989 to discuss ways in which our profession can support the work of the preservation movement consistent with our own point of view. A focus of the discussion was the recently released report, "New York: The Historic City", which was produced under the auspices of the Municipal Art Society and chaired by William J. Conklin, AIA. David Todd was an active member of the committee preparing the report. The report evaluates the goals and operations of the Landmarks Commission, and makes specific recommendations for the future. The following questions and answers summarize our dialogue.

Q: There were many specific recommendations in the report relating to staffing, administration, restructuring, and annual calendar. Was there unanimous support for these recommendations?

David Todd: There were many disagreements over specific points, and much rewriting to respond to specific comments, but, in the end, there was strong support from almost all Committee members for the general direction of and the recommendations in the report.

Q: What do you see as the schedule for implementation on the report?

DT: The impression given in the report is that there are changes that can be achieved in the immediate future. It will actually take many years to implement all or most of them. The important thing is that we have begun.

Q: As an architect who has had an active practice, what do you think is the most valuable message that comes out of the Historic City report?

DT: I recommend that you read the Chairman's preface, which represents a consensus of our group, and which also seems to be consistent with the point of view of a practicing architect. We must work hard to preserve what is valuable in our past, without the exclusion of the

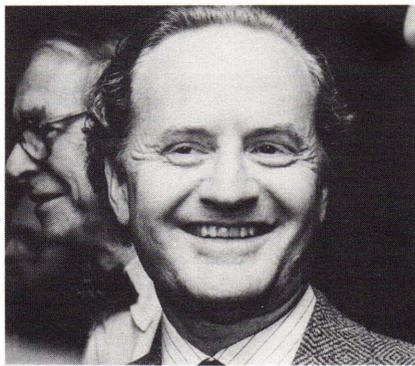
Photos: Dorothy Alexander



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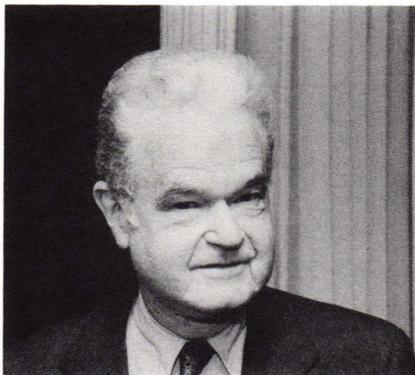
Knoll International and the Chapter joined Mayor Koch's Chief of Staff Diane M. Coffey in welcoming David F. M. Todd FAIA as the City's new Landmarks Preservation Commission Chair. Marshall S. Cogan, chairman of Knoll International, welcomed Martin D. Raab FAIA, co-host, Ms. Coffey, Deputy Mayor Robert Esnard AIA, David Todd, and guests to The '21' Club.

In addition to Deputy Mayor Esnard, distinguished architects from the City included Buildings Commissioner Charles M. Smith, Jr. AIA, Board of Estimate Member Ray J. Irrera AIA, City Planning Commissioner Stuart K. Pertz AIA, and Deputy Borough Superintendent Valery Baker AIA. Landmarks Preservation Commissioners George S. Lewis FAIA, Mildred Schmertz FAIA, and Gene A. Norman RA were also

in attendance along with LPC Executive Director Joseph Bresnan AIA. City Planning Commission Chair Sylvia Deutsch, was also there to welcome David to his new post.

Chapter members included the Executive Committee, the Presidential Decade, and the Convention Steering Committee. In addition to architect members of the LPC, the non-architect commissioners, and Counsel also attended.

Our appreciation to Marshall S. Cogan and Knoll for their generous support of Chapter activities. Our thanks also, to Albert Pfeiffer Jr. AIA, of Knoll International Holdings, Inc., who was responsible for arrangements for the evening.



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new. As Bill Conklin says, "the goal for New York...surely is to reach a new kind of equilibrium...find a way to keep on growing, but to keep on changing, to be the home of the ever new, but to do so within the rich context of the incredible architectural and cultural heritage of the city?"

Q: What sorts of diverse pressures does the LPC experience with regard to attitudes toward preservation?

DT: On the one hand, there are those who are against all preservation, particularly when it affects their own perceived interests. On the other, there are historians or preservationists who are very resistant to change, even in connection with buildings of questionable quality in Landmark districts. Sometimes community groups look to the LPC as a stabilizing force, because they fear any change. The trick is to steer the right course between these differing points of view.

Q: The LPC has been criticized for a reduced pace of landmark designation in recent years. Is this valid, and what do you think should be done?

DT: First, there is truth in the fact that the burdens of regulation have exploded in recent years, taking a great deal of staff time. However, actual designation of individual landmarks has been quite good over the past five years. If we get Ladies' Mile and the Upper West Side districts approved, the numbers will dramatically increase. Every building in a proposed district must be researched, and the appropriate boundaries of a district are often difficult to establish. All of this takes a great deal of time.

Q: What do you see as the challenge ahead to designation, and how can our profession contribute?

DT: Since the LPC was founded in 1965, many of the most prominent monumental landmarks have been designated—the Grand Central Stations and Brooklyn Bridges. But that does not mean that all important landmarks have either been designated or identified. The profession can help, not just by coming out in support of

1. David Todd FAIA.

2. Raymond Irrera AIA, Sylvia Deutsch.

3. Lewis Davis FAIA, Gene Norman.

specific designation, but by saying why certain designations are important and by helping to establish a point of view about, or consistent approach to, what should be designated in the future. Part of this relates to changing fashion; for example, in recent years, there has been an interest, which was not apparent in the early days of landmarking, in Art Deco and Moderne design. The profession should address and comment on other prevalent philosophies in designation; for instance, the idea that landmark designation is a tool, the purpose of which is to promote tourism, or that one purpose of district designation is to preserve a sense of place. Should the same standards of quality used for midtown Manhattan apply to a less populated neighborhood in the Bronx? We need you to address the question, "What is a landmark?"

Q: How should light, air, and density be addressed?

DT: These are clearly zoning issues, and policies regarding them should be created and implemented by the Planning Commission. We need much closer coordination between the Planning Commission and LPC, since in many ways they are interrelated, and I hope very much that I'll be able to have closer ties with the Chairman of the Planning Commission as part of my agenda. But I don't believe in landmark designation when the quality of the landmark is questionable and when the real issue is to control light, air and density.

Q: Are there specific tasks you would hope to see architects help out on?

D.T.: Yes, there are two. The first is to help respond to the unending problem of installation of unit air conditioners in the landmark buildings. It would be wonderful if a group of architects could get engineers and/or manufacturers to design window or wall type AC units with much smaller grills or heat exchange apertures that would have minimum impact on landmark structures.

The second task, for architects who want to do something for society, is to provide a service for applicants who don't know

where to start—who may not have known they are in a landmark district, who don't have the money to hire an architect, and who know nothing about preparation of drawings that would be sufficient to explain their plans to the Commission.

Q: Do you see the need to hire more architects at the LPC?

DT: Yes, particularly in the area of regulation. Most of the staff are trained in preservation and have the highest professional approach to designation issues. But someone—an architect—is needed to help the storekeeper figure out how to design an appropriate storefront or deal with other building-specific issues that require LPC compliance.



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Chairman's Preface to New York, the Historic City

by William J. Conklin FAIA

This study comes at a time when New York's self image is without doubt undergoing a profound change. A generation ago every believer in the city's ego bragged that he or she lived in the city whose skyline changed every morning. Now their sons and daughters want most to inhabit the ever-old, never-changing, constant-profile portions of the city. The promise of Urban Renewal with its sparkling and spacious image of a new city has beaten a full retreat. The works of Robert Moses now appeal to us not really because of their derring-do, but because of their deco architecture and the antique cars on the old parkway photographs.

Preservation has scored an astonishing acceptance fueled to a remarkable degree by a populist base. Everyone, it seems, has become a preservationist.

But every student of urban history knows that enthusiasms can wane, that reformers can overstep as in urban renewal days, or lose their way before the reform is actually accomplished. The goal for New York, as it swings wildly through these phases in its changing self imagery, surely is to reach a kind of equilibrium—to find a way to keep on growing, to keep on changing, to be the home of the ever new, but to do so within the rich context of the incredible architectural and cultural heritage of the city.

And incredible it is indeed. The Landmarks Preservation Commission has been in the process of identifying this heritage of our city now for nearly 25 years, and the good news is that the end is not yet in sight. In fact there is no real end, for the identification of both the facts and the artifacts of New York's heritage will be a continuing process. Continuing not only because technically every year brings onto the market a new crop of eligible products but also because every generation sees our urban history in a slightly different way, finding values in the overlooked buildings of a previous generation, and possibly in the process of refining the collection, changing the lesser old for the greater new.

As the city's historic heritage continues

to be identified and to mature, thought should be given to the provision of rewards to certain extraordinary landmarks which promote neighborhood stability and have attained special significance in the life of the city. Such structures might be those which are more than a century old, are privately owned, and have their original non-residential functions either still intact or in a restored state. More detailed formal requirements and exclusions should be developed by the Commission.

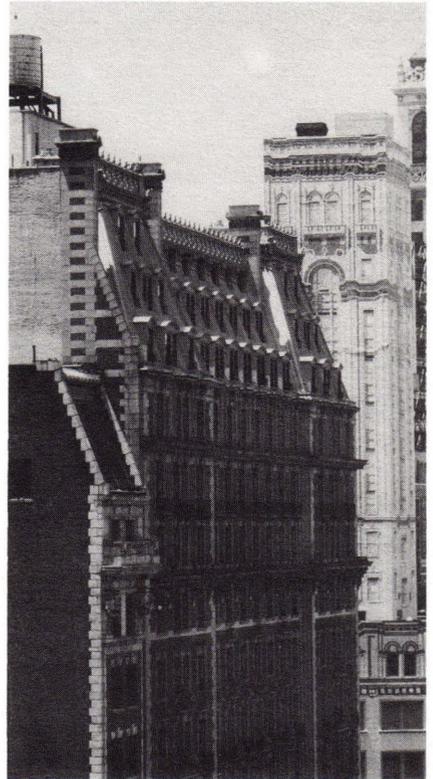
Such landmarks, for example a neighborhood hardware store or drug store, which not only appears as it did but also functions as it did, deserve special notice. These might be called new York City Living Landmarks—a designation to be conferred jointly by the Landmarks Preservation Commission and by the city Planning Commission and to be accompanied by a reduction in city real estate taxes.

Our appreciation for this heritage is only beginning. New York in the late 19th and 20th century was the premier city of the country, leading the nation over the decades by its urbanity in city construction as well as in style and culture—Soho with its cast iron spell, Ladies Mile with its first department stores and luxury shopping strip, Midtown with the world's first penthouses and those rich and classy deco office buildings. The profile of Manhattan formed the very image of the 20th century city. In the less dense areas of the city, critical 20th-century housing experiments like the Amalgamated development and Sunnyside Gardens were also pacesetters. It seems quite possible that eventually many artifacts of that history will be of interest to someone. And our obligation, as participants in preservation, is to make that process an orderly one, an accessible one and a fair one.

The success of preservation is usually measured in terms of the number of buildings saved, and this report, in part, also uses that quantitative system. But the values of the movement actually go far beyond the quantitative. Astonishingly, through some associative magic, old American governing methods

1. *Redevelopment of 42nd Street, facing west by Richard Haas.*

2. *The New York Historical Society building.*



1 seem to come back to life when the old American landmarks are restored. In the last decade the Landmarks Preservation Commission has come to occupy a unique place in the spirit of the city; in an urban atmosphere which frequently seems to be competitive and unresponsive, the Commission is known to be a governmental agency which takes constituents' interest seriously and the result is an extraordinary degree of participatory engagement from the citizenry. In communities around the city, when buildings and their histories begin to be respected and understood, then other neighborhood values seem to fall into step.

And in a city of manifold public and private problems, the Landmarks Preservation Commission has emerged as a center of respected justice, preserving and restoring not only respected objects but also the respected values of the past.

So the charge which this committee has undertaken, to improve the operations of the Landmarks Preservation



A report prepared for the New York City Landmarks Preservation Commission by the Historic City Committee February 6, 1989

operations. The goal for our historic city should not be restricted to historic districts, but rather should include the whole city and be concerned with the relation between the individual districts and the city. In the days of Urban Renewal, the artists' renderings always had the sun shining only on the new building through a miraculous hole in the clouds, an image which was unfortunately predictive of the purposeful disruption between new and old. The historic city of New York must have a vision where history continues but also continues to evolve.

New York needs its own image. Its past has been a unique act on the world's stage, and its future as the world's leading 20th-century historic city should also be its own. Its 250 year urban history must become the unifying theme of the city with every building new or old, seen as an element in that history. The city must be seen as being its own library of its urban history, where every building is one book, and every street is one aisle. There are big books, and little books, there are paperbacks, and there are some leather bindings. Some sections of the library are amazingly intact from the old days, with that portion of the story of New York there for the reading. Like a library, if there were not a section for new books, this Ville Bibliotheque would fall into disuse and become irrelevant.

But in contrast to a library of books, this library of buildings, is seen, used, and read every day by every citizen of the city.

Such is something of the nature of the holistic image which is needed and also something of the nature of our future responsibility. The Committee sees the first stage in the accomplishment of a more complete vision for our Historic City as the creation of a more effective and efficient, legally tighter, New York City Landmarks Preservation Commission. But the Commission and all its procedures and valued laws must be seen ultimately as only tools to be used in the creation of a city which makes full use of its rich historic resources as critical parts of the powerful, culturally-mature urban environment which New York must become in the 21st century.

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Commission, is a very serious one indeed. The goals of the committee are largely short term in their nature, the committee believing that to get beyond the year 2000, one must first actually get to that new turn-of-the-century. Our recommendations must therefore be seen largely as ones which can be accomplished now, as ones which do not fundamentally reorient the preservation effort, but as ones which will, we hope, make for a more efficient and orderly processing of the landmark decisions yet to be made in New York in this century. In spite, though, of this disclaimer of long term goals, it would be fair to ask whether or not the committee has a vision of the role of landmarks in the future New York. Our self-adopted title provides a clue. Our beginnings were as "The Committee on New York — the Historic City — a Study of Landmarks for the Year 2000," which quickly became shortened to our current sobriquet as "The Historic City Committee". Obviously everyone has already begun to sense what city that refers to, and although we meant this title to be a shock, its ready acceptance is proof of

preservation's at-homeness in our city.

Though it is not an issue which the committee has chosen to vote on, it would be fair to say that the Committee does indeed have an image for the historic city which New York is rapidly becoming. Preservation in New York is not concerned just with individual buildings or even individual districts, as in most American cities. Here, like it or not, a significant portion of the city's fabric is of great historic value. Though only two percent of the property in New York currently falls under landmarks protection, a much larger percentage of the buildings in Manhattan are under some form of landmark protection, and significant new areas are under study. Within such areas, it could easily be argued that the Commission is one of the City's most influential instruments of government, and currently the processes utilized are not adequate for that responsibility.

So having an image of that future historic city is critically important — an image of artifacts, but also an image of

NAMES AND NEWS

The Museum of Modern Art's first permanent building designed by **Philip L. Goodwin** FAIA and **Edward Durell Stone** FAIA in 1939 opened 50 years ago this month....**Beyer Blinder Belle** reported that **James Marston Fitch** was awarded a Distinguished Designer Fellowship from the National Endowment for the Arts. The \$20,000 award will be used by Dr. Fitch to finish his book, *The Architecture of the American People: 1565-1969*....Also at **Beyer Blinder Belle**, **Peter Dewitt** has been named a partner....**Carmi Bee** AIA has received a Distinguished Alumni Citation from The Cooper Union for "outstanding attainments and contributions to architecture."

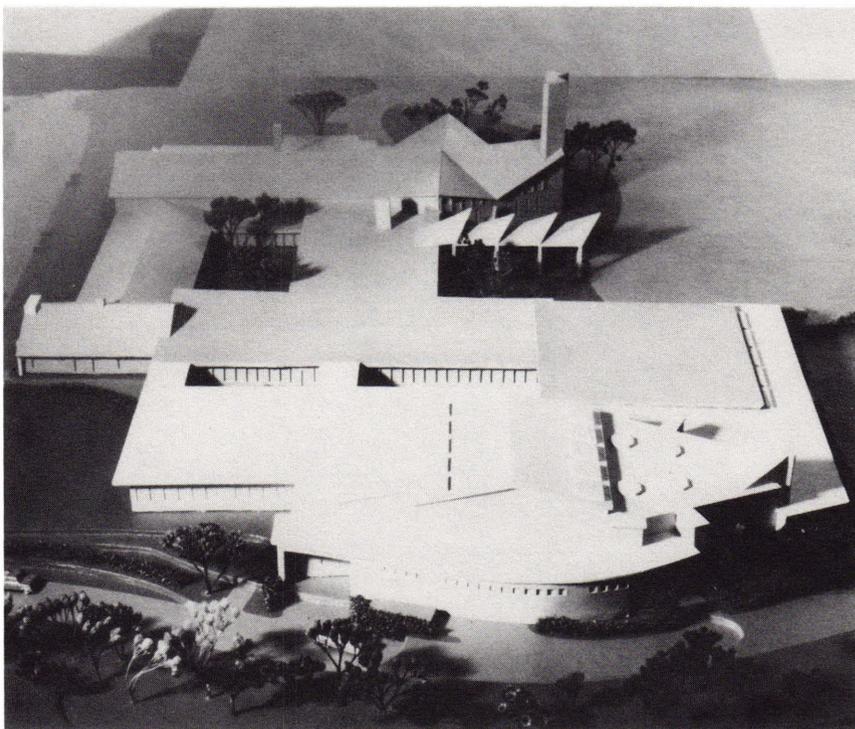
....**Frances Halsband** FAIA was a lecturer in March in the Municipal Art Society's series on Women Who Shape New York. Her firm, **R.M. Kliment & Frances Halsband Architects** have announced two commissions: to design the new 80,000 square foot Chemistry Facilities at Dartmouth College in association with Ellenzweig Associates Architects of Cambridge, Massachusetts; and to design the new 600,000 square foot headquarters and New York offices of the Marsh & McLennan Companies in association with Mancini-Duffy Space Planners and interior designers....**Canterbury Green**, a mixed use development in Stamford, Connecticut, designed by **Perkins Geddis Eastman**, was the recipient of the First Award in the annual Downtown Development Awards Competition—an award that honors "projects that make outstanding contribution to the vitality of their downtown."....**David Paul Helpern** AIA has announced a new name and new address for his firm: **Helpern Architects** at 25 E. 4th Street....**Conklin Rossant Architects** received two awards for a new residential development called Princeton Gate in Princeton, New Jersey. 1) The New Jersey Association of Home Builders awarded the entire project their "Grand Award: Community of the Year;" and 2) the model known as the "Nobel" received the "Best Single Family Design" award for its price range....**Ralf Torke** AIA has been named an associate at **Peter Gisolfi Associates**....**Justin PC** will serve as architect-of-record for a 20,000 square foot addition to Temple

1. Model of addition to Temple Beth Sholom by Justin PC.

2. Voorsanger & Mills' interior garden court, which links the extant Morgan Library building with the newly acquired building at 231 Madison.

3. Aerial view of Voorsanger & Mills' model for proposed expansion of Morgan Library.

4. Rendering of indoor garden court.



1

Beth Sholom in Roslyn Heights.

Bertram L. Bassuk FAIA will be the design architect....**Ellen Mandelbaum**, Professional Affiliate member of AIA and member of The Art and Architecture Committee, has been selected to participate in the Second International Exhibition of Stained Glass by the Centre International du Vitrail, Chartres, France, which opens in June. She will also be one of the presenters at the first International Conference on Environmental Glass in Oklahoma City, May 17-20....**Herb Bienstock** AIA of Rosenfeld Partnership, was the principal architect in charge of the Link Pavilion at Hackensack Medical Center, which was visited in March by officials of the Singapore Ministry of Health....**Michael J. Macaluso** AIA announced that Christine A. Wenz has been named Director of Marketing/Public Relations at **M.J. Macaluso and Associates**....**Domino's 30 Architects** Awards are being presented to the following architects: **Tadao Ando**, Japan; **Gae Aulenti**, Italy; **Edward Larrabee Barnes** FAIA; **Gunnar Birkerts** FAIA; **Arthur Erikson**, Canada; **Aurelio Galfaetti**,

Switzerland; **Frank Gehry** FAIA; **Michael Graves** FAIA; **Charles Gwathmey** FAIA; **Hugh Hardy** FAIA; **Hans Hollein**, Austria; **Arata Isozaki**, Japan; **Philip Johnson** FAIA; **Evine Fay Jones** FAIA; **Henning Larsen**, Denmark; **Fumihiko Maki**, Japan; **Richard Meier** FAIA; **Charles Moore** FAIA; **Jean Nouvel**, France; **I.M. Pei** FAIA; **Reima Pietila**, Finland; **Cesar Pelli** FAIA; **Renzo Piano**, Italy; **Kevin Roche** FAIA; **Richard Rogers**, UK; **Paul Rudolph** FAIA; **James Stirling**, UK; **Benjamin Thompson**, US; **Aldo Van Eyck**, Netherlands; and **Robert Venturi** FAIA. The awards ceremony will be held at the Rainbow Room on May 2....**Lester E. Rivelis** has joined the law firm of **LePatner, Gainen & Block**....**Alan Gaynor & Company** has been retained by Smith New Court, Carl Marks, Inc. to assist in the selection and design of their office relocation project. The firm has also been retained to design the renovation and expansion of BBC/Lionheart Television's New York headquarters....**The Westchester/Mid-Hudson Chapter/AIA** is sponsoring a "Dry Run" for the design portion of the upcoming architect registration exam on

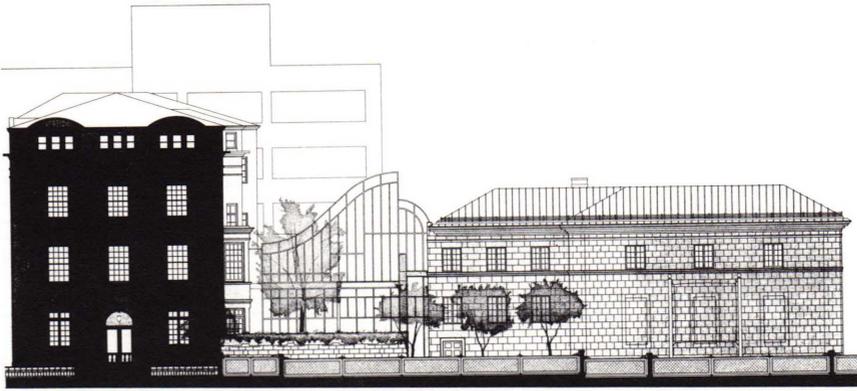
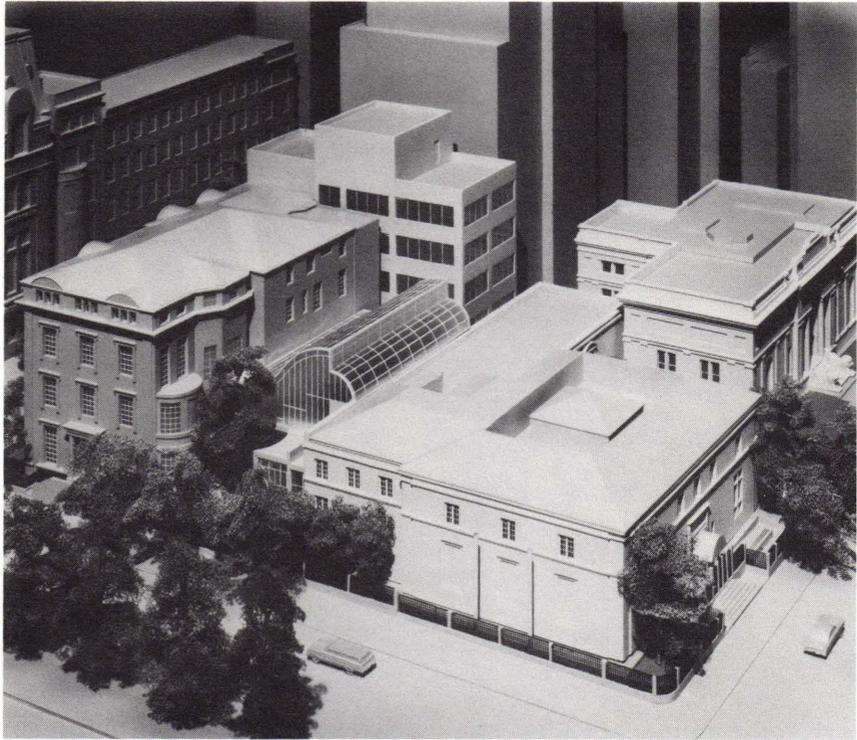


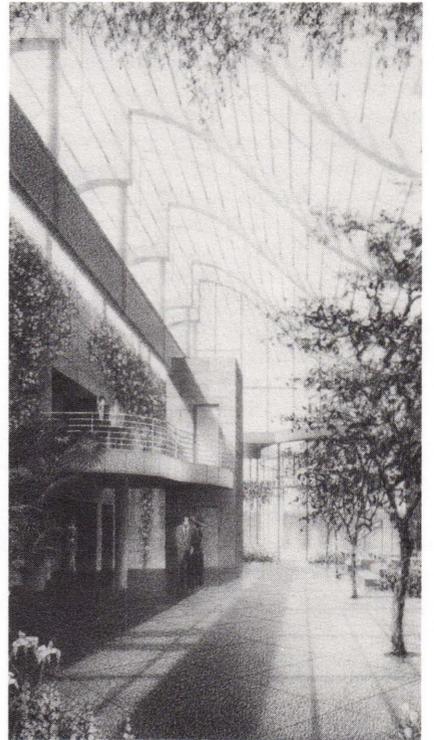
Photo: Wolfgang Hoyt



June 3. For more information: Evelyn Schrag, Westchester/Mid-Hudson/AIA, RR 2, Box 119C, South Salem, NY 10590....**Harry B. Mahler** FAIA, Senior Managing Partner of **The Grad Partnership** announced the promotion of **Gerald Rosenfeld** AIA to Senior Associate, and **Peter R. Krause** AIA to Associate....The work of **Gordon Bunshaft**, a major force in the postwar development of the International Style, was the subject of an exhibition at Columbia and a lecture by Carol Herselle Krinsky in March....**Voorsanger & Mills** have developed a master plan for the renovation and expansion of the Pierpont Morgan Library, which was begun last May following the Library's purchase of the brownstone at 231 Madison Avenue (see *Oculus*, September 1988, pg. 6). Construction is expected to begin this summer....**Udo Kultermann**, Professor of Architecture and Urbanism at Washington University in St. Louis, has announced a traveling seminar for American architects to China in July. For more information: 1-800-365-5357....**Michael Graves** FAIA has been named the master plan architect for the Detroit Institute of Arts' renovation and proposed building expansion....**Richard Meier** FAIA is the architect of a major new gallery addition of the newly expanded and refurbished Barnum Museum in Bridgeport. It opens on June 10....**Pasanella + Klein's** consolidation of the English Department in the McKim-designed Philosophy Hall at Columbia University is being dedicated on May 2, at 4 pm....**The City of New York and the Department of Housing Preservation and Development** is inviting proposals for its Rehabilitation and Sale of Small Buildings in Brooklyn Program, which will create housing units to be sold as condos to moderate-income households. June 9 is the deadline. For more information: Joan Hocky at 566-5550.

Competitions

The American Institute of Architects is inviting organizations and individual architects to submit nominations for the **1990 Citation for Excellence in Urban Design** honoring projects or programs that enhance the quality of the urban environment. Entries are due May



31, 1989. Recipients will be invited to exhibit their work at the Association of Collegiate Schools of Architecture 1990 annual meeting in San Francisco and the 1990 AIA National Convention in Houston. For more information: Bruce Kriviskey, AIA/AICP, 202-626-7452....The Waterfront Center's third annual **Excellence on the Waterfront** design awards have a deadline of June 1, 1989. They are open to all substantially completed projects on any water body, river, lake, or bay. The entry categories include historic preservation, mixed-used commercial, environmental enhancement, boating facilities, parks, industrial, residential, among others. For entry forms and more information: Susan Kirk, the Waterfront Center, 1536 44th St., NW, Washington, DC, 202-337-0356....The Masonry Institute of New York City and Long Island has announced its second annual **Excellence in Masonry** award program. A \$5,000 check will be awarded to the architectural firm submitting the winning entry in each of two categories: Class I, Institutional Building, and Class II, Commercial, Industrial, or Residential Building. May 19, 1989 is the entry

deadline. For more information and entry forms: 516-487-5400...The first Annual **Health Care Environment Awards** were announced by the National Symposium on Health Care Interior Design & Contract Magazine. Remodel and New Construction are the two categories eligible for awards including any environment in which the primary purpose is to provide healthcare services. Submittals must be built and in use by September 1, 1989, and not previously published by a national magazine. October 13, 1989 is the deadline for entry. For more information: National Symposium on Health Care Interior Design Inc., 4550 Alhambra Way, Martinez, CA 94553-4406; or Contract Magazine 869-1300.

Top Twenty Sustaining Firms as of 3/31/89

<i>Firm</i>	<i>Sustaining members</i>
Skidmore Owings & Merrill	232
I.M. Pei & Partners	164
Kohn Pedersen Fox Associates	141
HLW	106
Swanke Hayden Connell Architects	105
Beyer Blinder Belle	77
Hellmuth Obata Kassabaum	75
Hardy Holzman Pfeiffer	70
Davis Brody & Associates	68
William Nicholas Bodouva & Associates	63
Robert A.M. Stern Architects	62
Emery Roth & Sons	61
John Burgee Architects	58
Taylor Clark Architects, Inc.	56
James Stewart Polshek and Partners	54
The Ehrenkrantz Group & Eckstut	52
Gwathmey Siegel & Associates Architects	51
Gruzen Samton Steinglass	48
Edward Larrabee Barnes/John M.Y. Lee P.C.	47
Cooper Robertson & Partners	47



Designing architecture for teaching architecture

Gwathmey Siegel & Associates have been chosen as the architect for the renovation of Higgins Hall, Pratt Institute's 100-year-old School of Architecture. The selection process lasted more than nine months and involved reviewing credentials of more than 65 architects and several design forms. From these, 10 finalists were selected by a jury chaired by Pratt Dean Paul Heyer and including John Burgee FAIA, Henry Cobb FAIA, Malcolm Holzman FAIA, and Raleigh Perkins, Architect and Visiting Critic, Pratt Institute. Three final candidates—Gwathmey Siegel & Associates, Peter Eisenman, and Ralph Vinoly Architects—were interviewed by an advisory committee of Pratt trustees and faculty, with the jury's final recommendations.

The project involves the renovation and addition to the 20,000 square-foot Higgins Hall on the Pratt campus. As the

project architect Gwathmey Siegel's goal and that of the Institute is one of "designing architecture for teaching architecture."

Originally built as a prep school, the renovation of the School of Architecture building is being approached by Gwathmey Siegel as an overall design project, and will complete a plan that can be implemented and still keep the school functioning according to Robert Siegel, who is also a Pratt alumnus. Tishman & Company is construction manager for the project.

AROUND THE CHAPTER

Vision, Values, Process

by Lenore M. Lucey AIA

First articulated by the NYC/AIA Presidential Decade, "Vision, Values, Process" will be the Chapter's format for coverage of this year's Mayoral campaign. We expect to bring you interviews with the leading candidates focused on the subjects most concerning New York's Architects through the framework of "Vision, Values, Process."

Vision: This City desperately needs a powerful, cohesive vision of its 'preferred future,' to borrow a term from the AIA's Vision 2000 program. Who has it? What is it? When will it be implemented? How will it be implemented? What does it mean for architects?

Values: Even a powerful vision can only be accomplished with the establishment of meaningful and consistent values respecting the needs of all of the City's diverse communities and peoples. What are the values that shape the vision? How are they established? How are they implemented and monitored?

Process: Rational planned development that starts with a vision, includes carefully developed values, and requires a timely, fairly applied, and decisive process. The City's current building/development process does not meet this criteria. What needs to be changed? How can we design the process to reflect the Vision and the Values? How do we implement a system that is fair to all concerned?

The framework of Vision, Values, Process will be used to investigate the candidates' views on: Housing, Education, Planning & Zoning, Infrastructure, and City resources.

Architects Honored by NOWNYC

Chapter Members Adrienne Green Bresnan AIA, Judith H. Edelman FAIA, and Laurie Mutchnik Maurer FAIA were named "Women of Vision" by NOW New

York City. NOWNYC was the Founding Chapter, in 1967, of the National Organization for Women. The award is given each year to women who are outstanding in their profession and who have also contributed to the success of other women in the field. In addition to the three architects, urban planner Karen Alschuler of SOM, is also being honored. The award statue is presented at an annual dinner, to be held this year during the third week of June. Each year the designated profession changes, this is the first year architects have been honored.

Our congratulations to Adrienne, Judith, Laurie and Karen on this singular honor, and our thanks, for their very special contribution to women and the profession.

Committee on Nominations

The ballots electing the Committee on Nominations have been counted. The following individuals will form the five member committee to prepare the Chapter's 1989-90 slate of officers for your vote at the annual meeting:

Adrienne G. Bresnan AIA
Francoise Bollack AIA
A. Eugene Kohn FAIA
Laurie Maurer FAIA
James McCullar AIA

Paul Segal, who was on the ballot and elected, is ineligible according to our bylaws by virtue of having served within the last two years as a member of the committee.

AIAS/Habitat Summer Program

The AIAS/Habitat For Humanity 1989 Summer Volunteer Program is providing nine interested students an opportunity to actively participate in the building of homes. Students will solicit the sponsorship of local architects, architectural firms, and other industry professionals and businesses to sponsor their ten-week effort as an ambassador

for their sponsors and the profession of architecture.

Each Habitat affiliate will provide its student outstanding learning experiences in building construction, partnership, teamwork, and leadership as well as a greater appreciation and awareness of the plight of the ill-housed and homeless. For more information contact your local AIAS Chapter President at your college, or Matt Gilbertson, AIAS President, 1735 New York Ave. NW, Washington, DC 20006, 202-626-7363.

NYC/AIA Public Sector Contracts Committee Hosts Koch Aides

Recognizing the necessity for city personnel to understand the concern of Chapter members regarding issues that architects face when waiting for contract awards, payments, decision delays by the office of Management and Budget, among other things, the Public Sector Contracts Committee met with members of the Mayor's offices of Construction, and Management and Budget in December.

Questions were raised about the new CS 29 D, which precludes fee increases based on construction cost escalation. It goes into effect on June 30. Other discussed topics included the importance of selecting the best qualified design firm instead of basing it on the lowest fee, the promptness of agency reviews, monthly payments to consultants, and evaluation procedures. Interested firms with questions relating to public service contracts may send them to Michael Ressler, Committee Chairman, in care of the Chapter.

Quality Design in Public Architecture

by Jerry Maltz

If asked to enumerate public buildings of architectural quality in New York City, one is more likely to cite older buildings than new ones. It does seem that more of our aged public structures can qualify for such designation than can those built in recent years. A possible reason for this, as suggested by Kenneth Knuckles, is that people are more critical and less respectful of government nowadays, their views being reflected in the nature of the public buildings they "allow" to be built. To the extent that this is true, and that government must become more vital in the lives of the people it governs, the problem is much broader than one that the design professions can solve—but there are things professionals can do.

The subject was explored recently at an Urban Center Forum on "Quality Design in Public Architecture" by a panel consisting of two architects in private practice (Richard Dattner and Stanton Eckstut) and four professionals from the public sector (Kenneth Knuckles, Deputy Borough President of the Bronx; Peter Magnani, Deputy Borough President of Queens; Marilyn Mammano of the City Planning Commission; and Gene Norman of the Landmarks Preservation Commission). Sally Goodgold of the City Club of NY moderated the discussion. The event was sponsored by the NYC/AIA Public Architects Committee.

Richard Dattner reviewed his "Ten Commandments" for working with Public Agencies to produce good public architecture. Prominent among them is the exhortation to make design a highly conscious priority in the minds of all participants, to the extent of incorporating a clause into consultants' contracts and evaluating them on this aspect of their work as well as on scheduling and budget considerations. Another of the Commandments advises us to allocate the use of available project funds to focus on developing one major design gesture within each project.

Marilyn Mammano noted that in her position on the City Planning Commission she is able to wield an influence regarding the appropriateness of land use, and to consider

environmental amenities and neighboring conditions beyond those strictly required by the zoning laws, but that it cannot be the province of the Planning Commission to focus on the details of architectural design. The Department of City Planning, which is often deeply involved with projects as they develop, can be more effective at this. Stan Eckstut proposed that extensive and specific "up-front" design guidelines, such as those for Battery Park City, could indeed become part of a "zoning" law, subject to enforcement by a body like the City Planning Commission. Such guidelines, when well conceived, have numerous advantages: they "solve" the broader range of design issues with which a community is likely to be concerned, and so lessen the need for community participation; they immediately establish a design vocabulary, and so promote easier consensus, quicker approvals, and faster project completion with the likelihood of minimal change. A good set of design guidelines insures a better end product.

Kenneth Knuckles suggested that a public design commission might be established to develop guidelines regarding such elements as scale and materials, with particular concern for the symbolic nature of public architecture. But he emphasized that the result should not be prohibitive in its orientation; it must allow for variation of expression. Gene Norman felt that the existing Art Commission could play this role, but in order to do so it would have to clearly establish explicit criteria, and become involved with projects early in their developmental stages. Peter Magnani stated that the head of a political entity must initially set the tone for proper planning and design, using not only technical expertise but the powers of purse and press. The political unit must then follow through to oversee the coordination of urban design for entire neighborhoods, to better satisfy public needs. Several panelists agreed that the public is considerably more aware of urban design and architecture today than it has ever been before, and that a wealth of evaluative opinion abounds. But despite this fairly widespread concern for environmental issues, the public is often not well informed about the broader

long-term ramifications of design. Gene Norman cautioned that we must continually stimulate educational discussion and publicity about these topics, with special emphasis on the positive values, which arise from conscious and knowledgeable efforts toward achieving quality design. Intelligent dialogue between the architectural profession and the public can be facilitated by architecturally-trained individuals in public policy-making positions, as exemplified by panelists Ken Knuckles and Peter Magnani.

From the audience Peter Samton commented that consistent and stronger design leadership is desirable from the public agencies. This seemed to be more easily achieved in the past because there was greater continuity and focus on long-term values within the upper echelons of these agencies than there is today, and, Paul Willen added, greater consensus about what public architecture ought to be. Richard Dattner expressed a similar concern for continuity and permanence in one of his Commandments: design for the ages, not for the fleeting fashion.

Albert Bauer, a former Chief Architect of the Department of Public Works (and greatest example of longevity that the Forum produced—he is currently a nonagenarian!) stated his three principles of good public architecture: the product must 1) do justice to the promoter, 2) make the occupants comfortable, and 3) give the public spiritual uplift. He felt that the prime contribution of a public agency should be its experience, which, when properly married to the creative ideas of a carefully selected design consultant, could not fail to produce quality architecture.

There was a general feeling that agencies should be more aggressive about seeking design quality, with a strong focus on public-purpose issues.

Sally Goodgold concluded the lively evening by explaining why the City Club gave a Bard Award to Mayor Koch for sponsoring the pooper-scooper law: it allowed people to look up at New York City's grand architecture!

OCULUS NYC/AIA

MAY 89

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.

CONTINUING EVENTS

EXHIBITION

New Projects by Architects. Drawings by
Bofill, Eisenman, Hadid, Isozaki, Koolhaas,
Tschumi. Max Protetch Gallery. 966-5454.
Closes May 13.

EXHIBITION

Frank Lloyd Wright furniture designs.
Steelcase Design Partnership, 305 E. 63 St.
755-6300. Closes May 11.

EXHIBITION

Retrospective of the work of the Russian
Constructivist Liubov Popova (1889-1924).
Museum of Modern Art. 708-9400. Closes
May 30.

EXHIBITION

L'Art de Vivre: Decorative Arts and Design
in France 1789-1989. The Cooper-Hewitt
Museum. 860-6868. Closes July 16.

EXHIBITION

The Drawings of Inigo Jones 1573-1652. The
Drawing Center, 35 Wooster St. 219-2166.
Closes July 22.

EXHIBITION

Calvert Vaux, Architect and Planner.
Museum of the City of New York. 534-1672.
Closes Aug. 13.

EXHIBITION

Revisiting the New York World's Fair of 1939.
New York Historical Society. 873-3400.
Closes Aug. 20.

TUESDAY 2

EXHIBITION

American Fictions — an installation
exploring the act of viewing urban and rural
settings by architects. John Nichols Gallery,
83 Grand St. 226-1243.

WEDNESDAY 3

EXHIBITION

Work of Imre Makovecz, "central figure in a
powerful architectural movement rising in
Hungary." Storefront for Art & Architecture,
97 Kenmare. 431-5795

THURSDAY 4

EMERGING VOICES

Steven Harris, NY: Calvin Tsao and Zack
McKown, NY. Sponsored by the Architectural
League. 6:30 pm. Urban Center. 980-3767.

EXHIBITION

"Public Work" by winners of the
Architectural League's 1989 Young
Architects Competition. The Urban Center.
753-1722. Closes June 4.

FRIDAY 5

AIA CONVENTION

The 121st annual convention (May 5-8)
to focus on the changing profession of
architecture in the year 2000 and
beyond. St. Louis. 202-626-7467.

SATURDAY 6

A.R.E. WORKSHOP

Preparation of graphic section of Site
Design for Architects Registration Exam.
Institute of Design & Construction,
718-855-3662.

SUNDAY 7

LECTURE

Elliot Willensky on the City as Palimpsest:
Deciphering New York's Visible Past. 2 pm.
Museum of the City of New York Auditorium.
534-1034.

TUESDAY 9

NYC/AIA PANEL

**Corporate Architectural Graphics: A
Dialogue on Design, jointly sponsored
by the Corporate Architects and the
Communication in the Built
Environment Committees (see Coming
Chapter Events) 5:30-7:30 pm. Knoll
International, 105 Wooster St. \$5.
838-9670.**

NYC/AIA TOUR

The Architecture for Education
Committee is sponsoring a tour of
recently completed work at John Jay
College of Criminal Justice. 3 pm. 899
Tenth Ave. (between 58 and 59 Streets).
\$5. 838-9670.

WEDNESDAY 10

CONFERENCE, MAY 10-12

Lighting World International with keynote
address by Charles Gwathmey FAIA. Jacob
Javits Center.

COMMUNITY FORUM

Environmental Factors Affecting
Development. Sponsored by the Planning
Center of the Municipal Art Society. 5:30 pm.
The Urban Center. 935-3960.

FRIDAY 12

A.R.E. SEMINAR, MAY 12-JUNE 11

Architects Examination Preparation & Dry
Runs for Building Design Section of
Architects Registration Exam. Limited
enrollment. Institute of Design &
Construction. 718-855-3662.

TUESDAY 16

NYC/AIA PANEL

**Affordable Housing: What We Can
Expect. Sponsored by the Housing
Committee. 6PM. The Urban Center. \$5.
838-9670.**

WEDNESDAY 17

LECTURE

Civic Temples of the 80s: Art Museum
Architecture in Europe and the USA by
architectural historian Bannion McHenry. 8
pm. Cooper-Hewitt. 860-6868.

THURSDAY 18

YOUNG ARCHITECTS FORUM

Public Work. Sheila Kennedy & J. Frano
Violich (Kennedy Violich Architects), John
Randolph & Bruce Tomb (The Interim Office
of Architecture). 6:30 pm. The Architectural
League at the Urban Center. 753-1722.

EXHIBITION

First showing of results of Competition
Diomede (*Oculus*, Oct 1988, pg. 6). The
Clocktower Gallery, 108 Leonard St. Closes
June 2. 233-1096.

TUESDAY 23

NYC/AIA LECTURE

**Sacred Architecture: Places for
Worship. Sponsored by the Religious
Architecture Committee. 6 pm. The
Urban Center. \$5. 838-9670.**

THURSDAY 25

YOUNG ARCHITECTS FORUM

Public Work. Tim Swischuk, Glenn Weiss.
6:30 pm. The Architectural League at the
Urban Center. 753-1722.

SUNDAY 28

WALK IN THE RAMBLE

Led by Henry Hope Reed in memory of
Estelle Wolf, 1886-1988. 11 am. at Central
Park West & 77 Street.

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