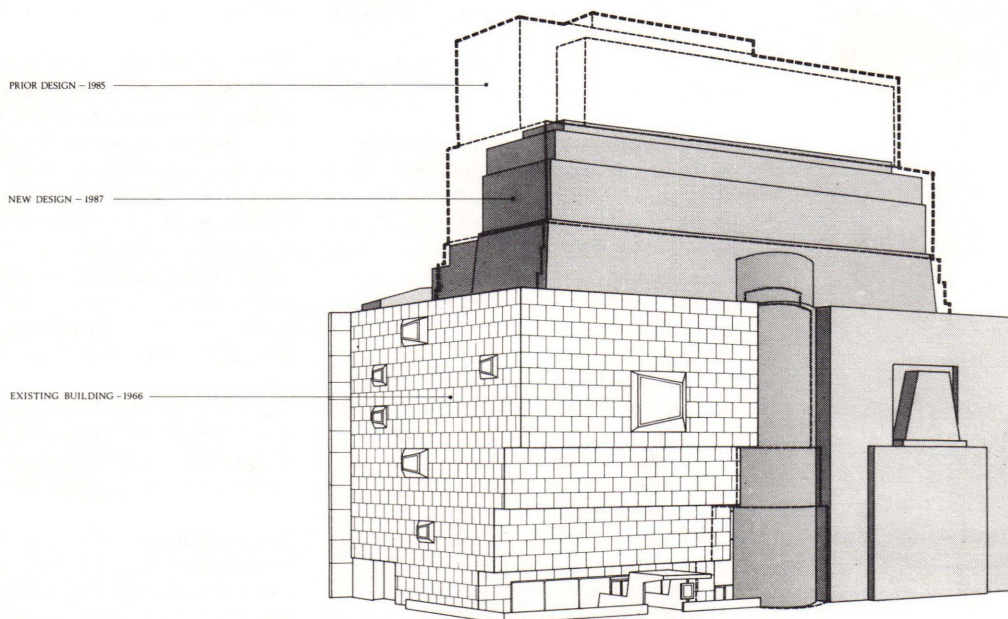
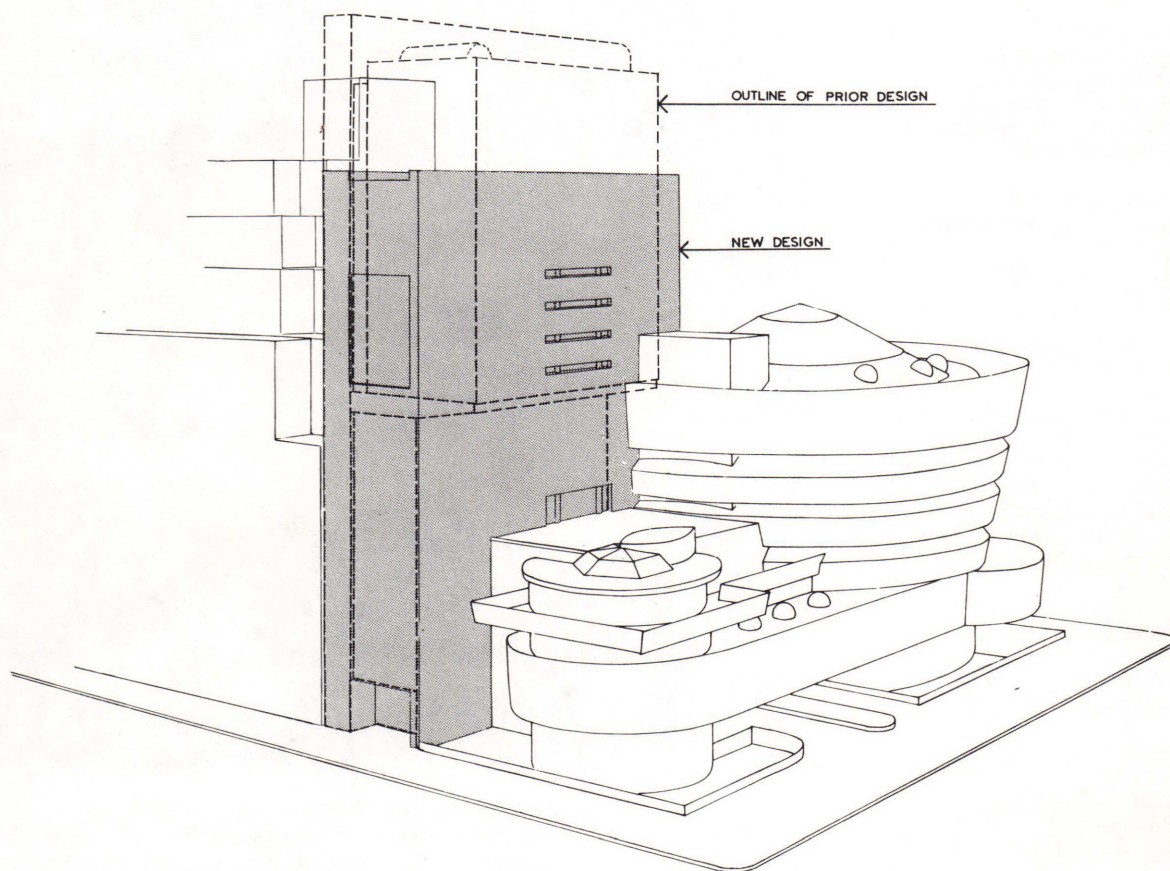


# OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 48, Number 8, April 1987



Comparisons of proposed Guggenheim and Whitney expansions.

# OCULUS

## The Guggenheim Museum Announces Revised Expansion Plans

Volume 48, Number 8, April 1987

### Oculus

Editor: C. Ray Smith  
Managing Editor: Marian Page  
Art Director: Abigail Sturges  
Typesetting: Susan Schechter  
Printer: The Nugent Organization  
Photographer: Stan Ries

The New York Chapter of  
the American Institute of Architects  
457 Madison Avenue  
New York, New York 10022  
212-838-9670

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Cathanne Piesla, *Executive Secretary*

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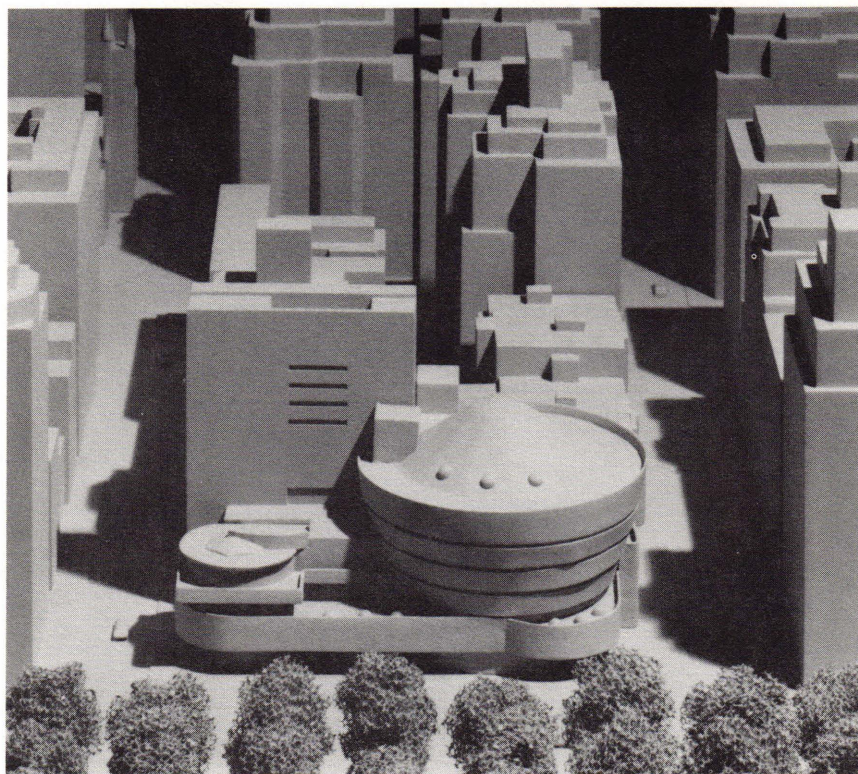
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by The Guggenheim Museum



The Guggenheim Museum has revised the design for its proposed addition to eliminate a previously planned cantilever, to reduce the height by 29 feet, and to change the material of the new facade from a colored tile to limestone — the material used on many neighborhood buildings.

The gross floor area of the addition has been reduced by 20 percent — from 28,935 square feet to 23,240 square feet. The elimination of the cantilever reduces the width by 14 ft. 7 in. — from 49 ft. 7 in. to 35 ft. The height is now 133 ft. — compared to the 162 ft. of the prior design.

The addition is 99 feet long (9 feet longer than before) 1 foot less than the length of the addition that Frank Lloyd Wright himself conceived of as part of his original design. The present design by Gwathmey Siegel & Associates is also the same height as the Wright proposal, and the same height as the annex proposed by William Wesley Peters (which is only 4 floors high as built, but has

foundations for a structure approximately 10 stories high). The revised design calls for the addition to be built on the base of the existing annex.

“Our revised plans have been drawn to fulfill our commitment to the Board of Standards and Appeals, to respond to concerns voiced by the community and to meet the Museum’s most crucial needs,” said Peter Lawson-Johnston, President of The Solomon R. Guggenheim Foundation. “This is a background building — similar in shape, mass, volume, and placement to the structure that Frank Lloyd Wright contemplated for the site . . .”

The addition requires approval by the City’s Board of Standards and Appeals, which held public hearings on the prior design last year.

The new design will be reviewed by Community Board #8 (within 60 days) and subsequently considered by the Board of Standards and Appeals in the spring of this year.

## The Guggenheim Museum Addition: Scheme II

by Gwathmey Siegel & Associates,  
Architects



Our first scheme was an attempt to establish an architectural dialogue through juxtaposition and a reinterpretation of the precedents. The cantilever "object" was consciously establishing a new "tri-partite" composition. It appeared to a number of people to be an aggressive and unsympathetic resolution to the original Frank Lloyd Wright structure.

In our reevaluation, partially as a result of criticism from architects, historians, and preservationists, and partially as a result of the absolute necessity for the Museum's expansion, we have dealt with two strategic issues — program and redesign — they are integral and interrelated.

The revised design refers directly to both the original Frank Lloyd Wright proposed Annex of 1949-1952 and the William Wesley Peters' existing annex, which was originally designed as a ten-story structure. History and precedence were regarded as primary.

The Wright design for the Annex was intended to present a background facade, thus integrating the objectness of the original structure into the context of the Manhattan grid in general and into the neighborhood specifically. The abstract, orthogonally gridded concrete-and-glass curtain wall was rendered as a referential plane in counterpoint to the organic, curvilinear forms of the original Museum.

It is critical to note that: 1. the dimensions of the Frank Lloyd Wright proposed facade were derived from the four and eight foot grid of the original structure: 2. the site was the same as that occupied by the present annex: 3. the proposed building intersected the large rotunda and was integrated into the existing southeast fire stair: 4. the Peters' annex is wider (East-West) than the Wright design by 10 feet (35 feet vs. 25 feet) but equal in length (100 feet) and proposed height (133 feet): 5. the existing Annex facade is rendered in precast concrete, eight foot, recessed faceted octagonal panels,

a reinterpretation of the Wright eight-foot-square grid, yet interpretively abstract and planar: 6. the foundations and the columns of the existing Annex were designed and constructed to accommodate a vertical, six-story expansion.

The entire original structure, through the fourth floor of the small rotunda, as well as the existing Annex, will be devoted to permanent exhibition space, with the exception of the restaurant, which will be relocated at the upper level of the small rotunda and will afford overviews of the vertical volume while accessing the existing terrace with views of the park.

New construction begins at the fifth floor, adjacent to the roof of the small rotunda structure. At this point, the existing annex columns will be extended vertically to accommodate the addition. The new fifth floor will house permanent exhibition space, which accesses a new roof sculpture terrace. It is from this terrace that one

## The Guggenheim Museum

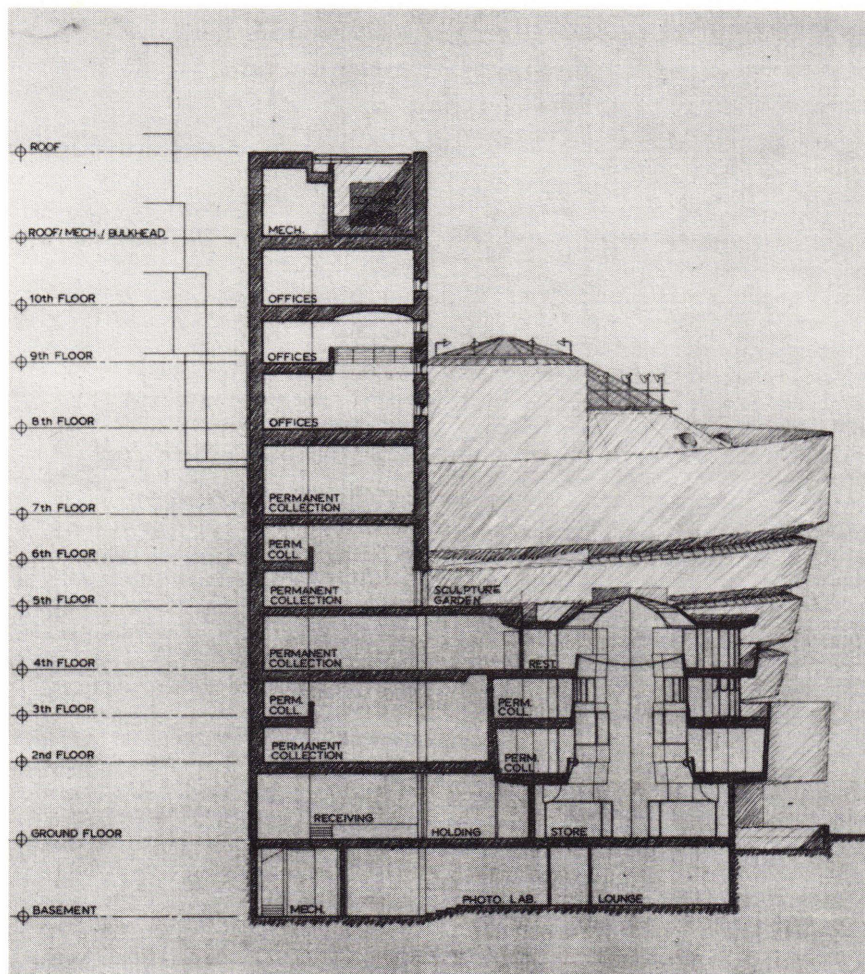
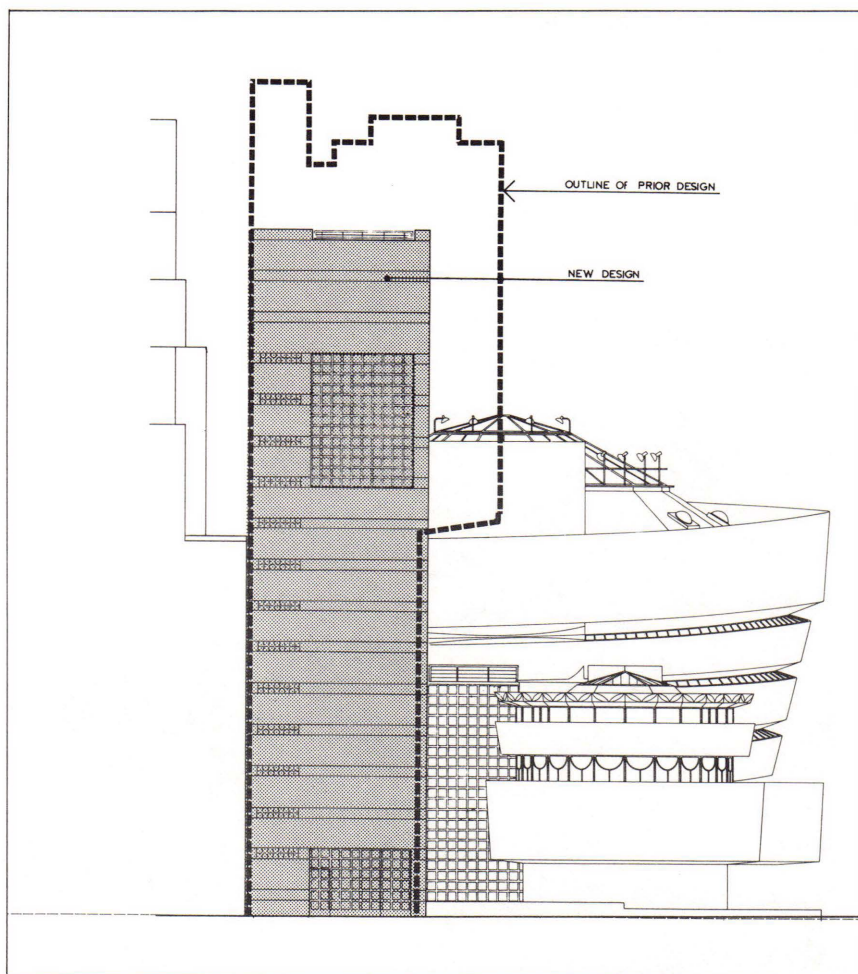
will perceive the forms of the dynamic Wright structure in a unique manner, being directly and simultaneously engaged with sculpture by sculptors and sculpture by the architect.

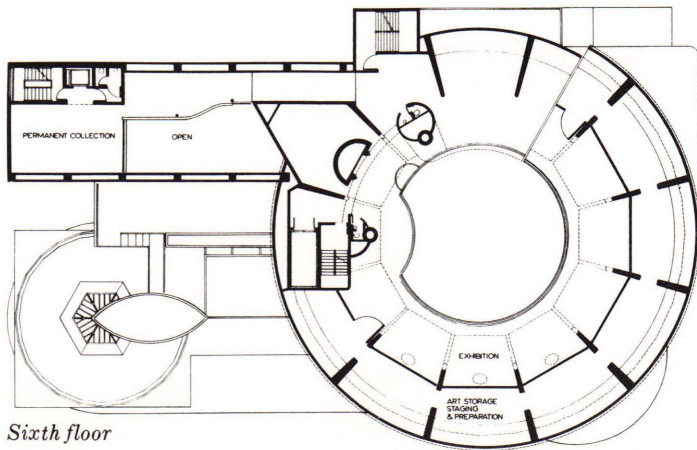
By reducing the total mass, both in area and in height, art storage was, in the end, the most logical function for off-site consideration as well as leaving the archives and library in their present off-site location. However, in the new design, the permanent exhibition space being the primary programmatic need, was actually increased by another 1,450 square feet, making a total area for permanent exhibition space of 15,900 square feet compared to the existing 7,000 square feet.

The proposed addition is primarily solid with the major material being limestone, chosen for its immediate and historical contextual references to Fifth Avenue and adjacent neighborhood buildings as well as its sympathetic neutrality and color. The West (Fifth Avenue) facade is rendered as an eight-foot tartan grid of cut limestone, forming two-foot and six-foot square modules. The grid reinforces the sense of plane and background while reinforcing the objectness of the original structure in relation to this abstract, integral, and precedent-generative facade.

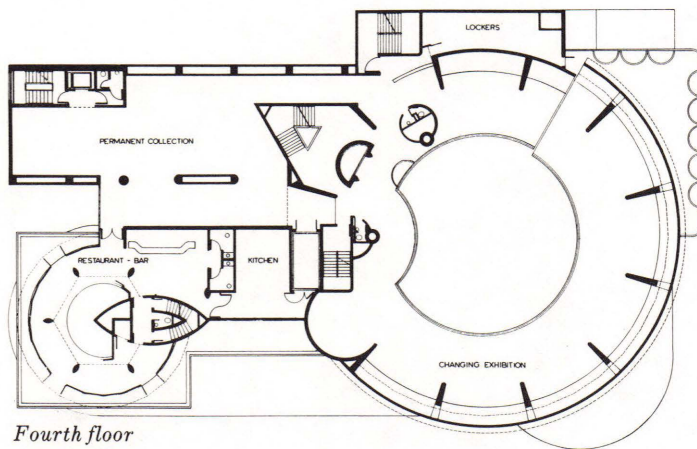
The four recessed, two-foot-high horizontal windows exist at the office levels only, and reveal the existing Annex columns on their sixteen foot spacing, while referencing the deep cuts of the large rotunda's spiraling skylights. The overall window composition is also a square, thus reiterating the facade geometry and its matrix.

The 89th Street (North) facade, as well as the East and South facades are horizontally inscribed limestone panels, with the vertical cut joints proposed on the West facade eliminated, to respond both to the street scale and the formal organization of the proposed scheme. The major window areas at the staff

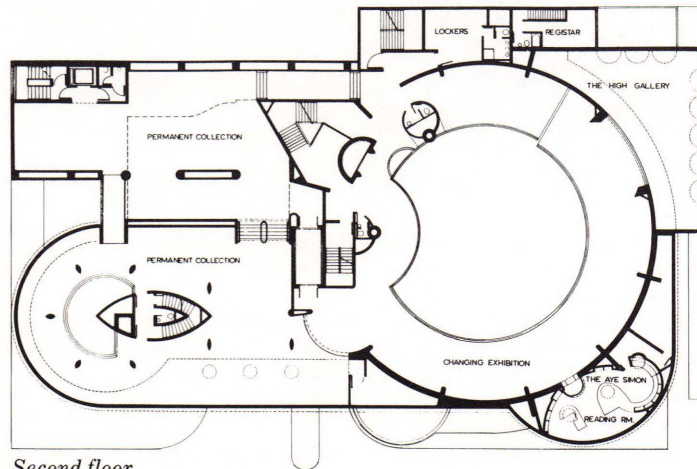




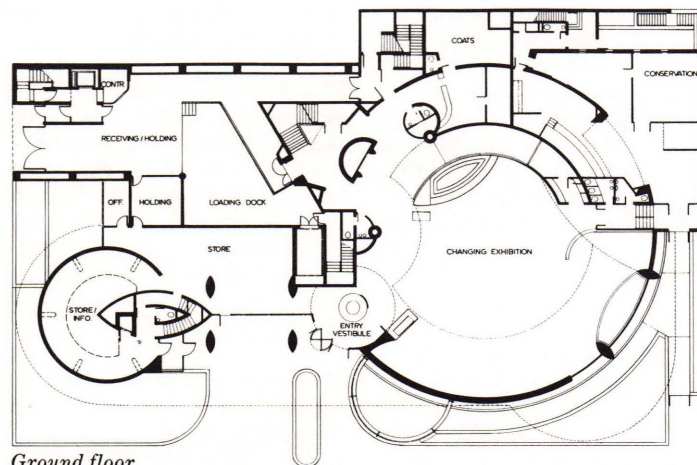
Sixth floor



Fourth floor



Second floor



Ground floor

floors (eighth, ninth and tenth) are rendered in a two-foot grid, and the stair fenestration is rendered in one-foot square glass blocks. Under the center zone on 89th Street are the service alley and the staff entrance.

In summary, the expanded permanent exhibition space, which would include the heretofore inaccessible seventh level ramp of the large rotunda, would make it possible, for the first time, to offer a sequential and chronologically comprehensive view of the collection, in a continuously integrated and accessible series of exhibition spaces within the original structure, the existing annex, and the new addition. The public, for the first time, would experience the entire interior of the Frank Lloyd Wright monument and also experience new and revealing views of the building and the park from the proposed new sculpture roof terrace at the fifth floor. This important new space is pertinently referential and adds a new "sense of place" to the original structure.

Finally, the new proposed addition addresses the context of 89th Street and the general neighborhood fabric, in both scale and materials, while allowing a positive yet subtle mediation and transition to the original structure. The West facade, articulated as an edge on 89th Street becomes the neutral gridded plane on Fifth Avenue, presenting the original building as both an object in space, with its primary and overall image intact, while also for the first time giving it a background of intentional and contextual response.

#### Design Credits:

Gwathmey Siegel & Associates  
Architects

Charles Gwathmey and Robert Siegel,  
Partners

Jacob Alspector: Associate in Charge

Pierre Cantacuzene: Project Architect

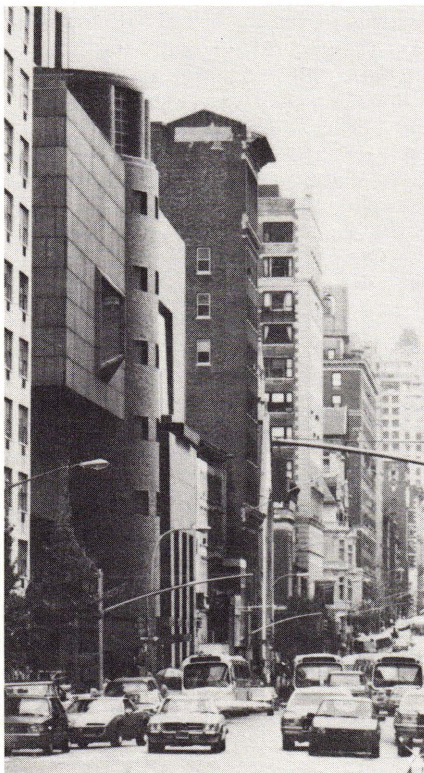
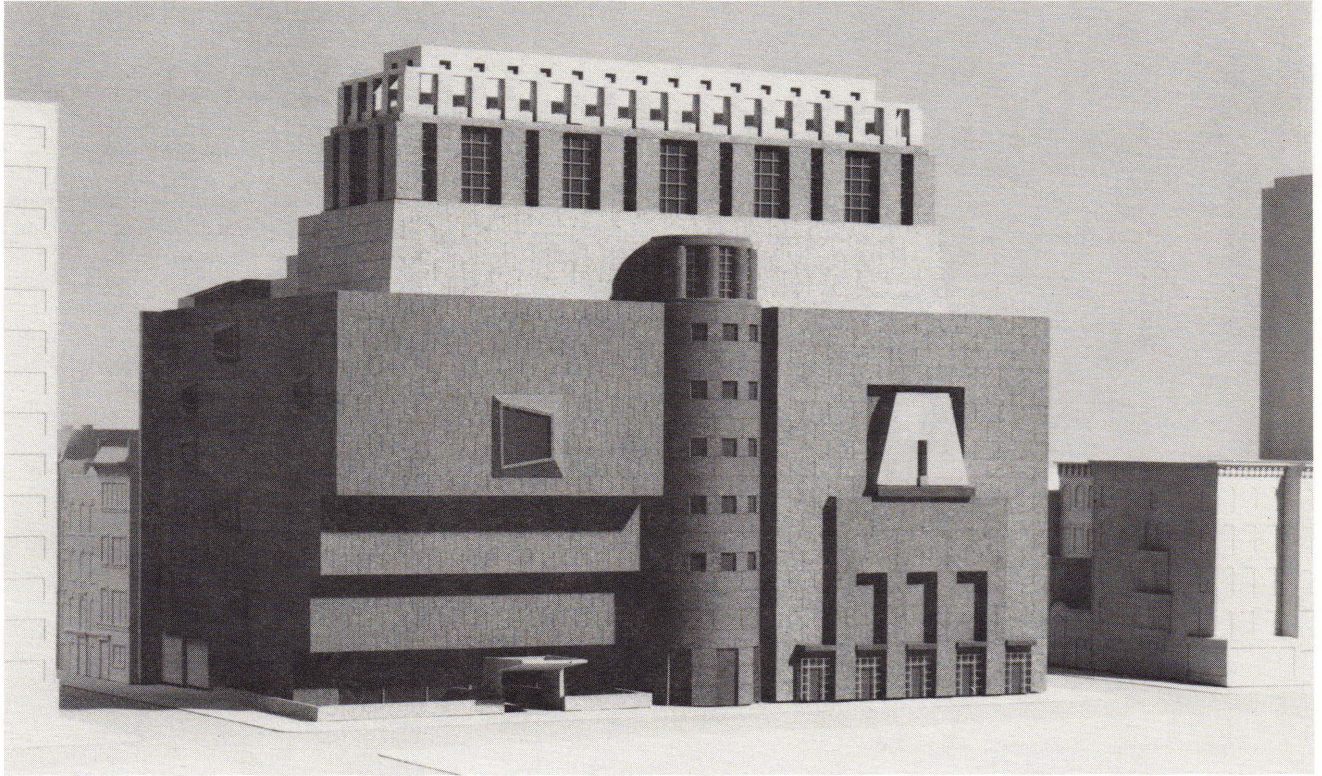
Scale Images, Inc.: Model Makers

Dan Cornish, ESTO: Model

Photographer

## The Whitney Museum Announces Revised Expansion Plans

by The Whitney Museum



On March 10th the Whitney Museum of American Art made public revised plans for its proposed expansion by architect Michael Graves. The addition has been reduced by 47 feet in height and more than 30,000 square feet in gross area — a decrease of 24 percent from the prior design.

The cylindrical hinge between the existing building and the proposed addition has been scaled down so that it no longer overlaps the existing granite facade. The new design also eliminates the previously planned 74th Street entrance, adds setbacks on the East facade, encloses more of the loading dock to shield it from view, and relocates the restaurant from the top floor.

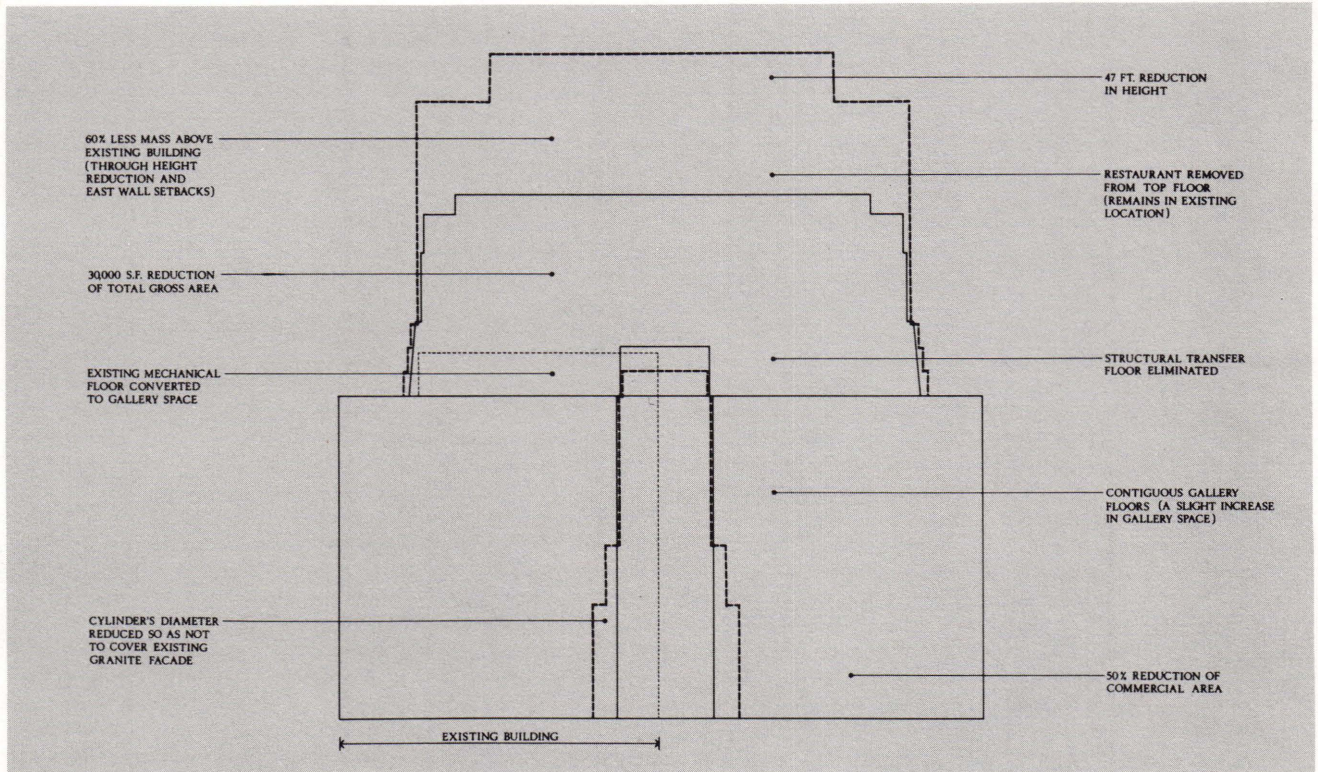
- The height has been reduced by 47 feet, from 204 feet to 157 feet. The new structure is approximately the same height as nearby apartment houses.
- The gross area of the addition has

been reduced from 128,270 to 97,920 square feet (a 24 percent reduction).

- The addition is not only reduced but also set back 20 feet at the seventh floor on the East facade to allow more light and air into the block.
- A 60 percent reduction in the area spanning the addition and the Breuer structure is achieved by the lower height and setbacks on all sides.

While the overall size of the proposed addition has been substantially reduced, the total amount of exhibition area for works of art has been slightly increased. This will provide space for approximately 350 masterworks . . . At present the Whitney Museum can display only 72 works from its unrivaled Permanent Collection.

Mechanical space on the roof of the existing building has been converted to galleries so that exhibition space will now be vertically contiguous on five floors.



"We are particularly pleased with the new design, which both responds to many community concerns and admirably fulfills the Museum's most pressing need for more exhibition space to show additional masterpieces from our Permanent Collection," said William S. Woodside, President of the Museum. "... We are delighted that Mr. Graves' sensitive, intelligent, and creative new design meets these requirements in a structure that complements the powerful Marcel Breuer building and is appropriate to the neighborhood," he said.

Museum Director Tom Armstrong said, "... Although we have sacrificed space for some aspects of the program, we have not lost any exhibition space from the preliminary design and have maintained sufficient space for education and research programs ..."

"The new addition places greater emphasis on its street-level elements and reduces and simplifies the design of the upper portion of the building," Michael Graves said. "Its composition

relates sympathetically to the existing museum, and the articulation of the lower facade reflects the scale and coloration of the nearby brownstones. . ."

The major components of the expanded museum include 37,700 square feet of exhibition space for the Permanent Collection, an orientation gallery, a 250-seat theater to accommodate the Museum's active public education programs, and an expanded library — the latter two occupy less space than in the previous design. Commercial space along Madison Avenue, also reduced from the prior design by 4,000 square feet, maintains the retail character of the district consistent with zoning requirements. Office space will be slightly reduced, and the restaurant, which will remain in its present location in the Lower Gallery, will occupy slightly less space than in the preliminary plans. Twenty-one thousand square feet for art storage for the Permanent Collection will remain off site.

The expansion will allow the Museum to present the most comprehensive view of 20th-century American art in the world adjacent to the existing temporary exhibition galleries, thus providing a historical context in which to view the changing exhibitions. The new galleries will be devoted to a chronological installation of the development of American art since 1900, as well as surveys of the work of major figures who are represented in depth in the Permanent Collection.

The Museum is located in the Upper East Side Historic District, and the proposed expansion will require approval of the Landmarks Preservation Commission. Certain zoning modifications will also be needed which require Community Board review and City Planning Commission and Board of Estimate approval.

# OCULUS NYC / AIA APR 87

## 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.*

### MONUMENTAL WOES

Exhibition highlighting the Municipal Art Society's Adopt-A-Monument project to rescue 20 of the city's most endangered sculptures and monuments. The Urban Center, 935-3960. Closes April 24.

### EXHIBITION

The Architecture of Hiromi Fujii. Columbia Graduate School of Architecture Planning and Preservation. Wood Auditorium, Avery Hall. 280-3414. Closes April 24.

### EXHIBITION

Louis Sullivan: The Function of Ornament. Cooper-Hewitt Museum. 860-6868. Closes June 28.

### BUILDING BUILDINGS

A participatory exhibition for children about architecture and the built environment. Staten Island Children's Museum at Snug Harbor, 940 Richmond Terrace. 718-273-2060. Closes in June.

### EXHIBITION

Harlem Renaissance: Art of Black America. The Studio Museum in Harlem, 144 W. 225 St. 864-4500. Closes Aug. 30.

## MONDAY 6

### PRESERVATION IN A CHANGING WORLD

Charles D. Breitell, former Chief Justice, NYS Court of Appeals, who upheld the NYC Landmarks Preservation Law in writing the majority opinion in Penn Central Co. vs the City of New York. In series at Columbia's Graduate School of Architecture Planning and Preservation. 6 pm. Wood Audit., Avery Hall. 280-3414.

## TUESDAY 7

NYC/AIA INTERIOR COMMITTEE  
Panel discussion on "Textile  
Applications and Specifications." 6  
pm. The Urban Center.

### LECTURE

Zaha Hadid on "Recent Work" in Columbia's Graduate School of Architecture Planning and Preservation series. 6:30 pm. Wood Audit., Avery Hall. 280-3414.

### CRYSTAL PALACES

Views of Crystal Palaces in London and New York. Cooper-Hewitt Museum, 2 E. 91 St. 860-6868. Closes April 28.

### PAUL KLEE

Museum of Modern Art, 11 W. 53 St. 708-9400. Closes May 5.

## WEDNESDAY 1

### ADPSR EVENT

"The Women of Greenham Common," video and talk by Susan Kleckner sponsored by Architects/Designers/Planners for Social Responsibility. 6:30 pm. Magda Salvesson 334-8104.

### LECTURE

Jean-Louis Cohen, Ecole d'Architecture, Paris-Villemin on "The American Sources of Architecture and Urban Form in Stalinist Russia." Columbia Graduate School of Architecture Planning and Preservation. 6:30 pm. 280-3414.

## WEDNESDAY 8

### EXHIBITION

Edward Larrabee Barnes: Museum Designs. The Katonah Gallery, 28 Bedford Rd., Katonah, NY 914-232-9555. Closes May 24.

### EXHIBITION

The Golden Age of Ottoman Architecture: Sinan, Sultan Suleyman's Court Architect. The Octagon Museum, Washington, D.C. 626-7467. Closes May 24.

## THURSDAY 2

### LECTURE

Christopher Chippendale of Girton College, Cambridge, England, on "Stonehenge Observed," in Pratt Visiting Lecture series. 6:30 pm. Higgins Hall, St. James Place & Lafayette Ave., Brooklyn. 718-636-2405.

## THURSDAY 9

### EXHIBITION

A celebration of Architectural Heritage Year sponsored by the Metropolitan Transportation Authority's Art for Transit office and the Preservation League of NYS. 42nd Street in the subway station at Avenue of the Americas. 878-7178. Closes May 30.

### EXHIBITION

The Catalan Spirit: Gaudi and his Contemporaries. Cooper-Hewitt Museum. 860-6868. Closes June 9.

## FRIDAY 3

### "B" IS FOR BUILDING

Young peoples program, 7 & up. Participants will create their own structures under the direction of George Yanckik, author of *Architecture in Education*. 10 am-noon. Katonah Gallery, 23 Bedford Rd., Katonah. 914-232-9555.

### EXHIBITION

"Hanamatsuri: The Flowering of Japanese Creativity/Five Japanese Design Giants." AIA headquarters, Washington, DC. Judy Schultz 202-638-3211. Closes April 17.

## FRIDAY 10

### NYC/AIA WORKSHOP ON SAT.

APRIL 11  
CADD System Management sponsored by the Computer Committee. 9 am-noon. The Urban Center. (see Coming Chapter Events).

### CONFERENCE

The Architect as Developer will be examined by the AIA Housing Committee. AIA Headquarters, Washington, DC. Information: Ravi Waldon 202-626-7429.



## MONDAY 13

1743: Birth of Thomas Jefferson (1743-1826).

## TUESDAY 14

## WEDNESDAY 15

**NYC/AIA COURSE**  
Start of "Managing by Design, Career, Project, Office," interim training programs. Call Chapter for details. 838-9670.

### LECTURE

Herman Hertzberger on "Recent Projects: An Attempt to Make Architecture as Clothes . . . Not Just for the Emperor." Columbia University Graduate School of Architecture Planning and Preservation. 6:30 pm. Wood Auditorium, Avery Hall. 280-3414.

## THURSDAY 16

## FRIDAY 17

## MONDAY 20

### EXHIBITION

American Association of School Administrators citation-winning designs of educational facilities. AIA headquarters, Washington, DC. Charlotte Franklin: 202-626-7410. Closes April 30.

### PRESERVATION IN A CHANGING WORLD

John Brinckerhoff Jackson, landscape historian at Harvard University in series at Columbia University's Graduate School of Architecture Planning and Preservation. 6 pm. Wood Auditorium, Avery Hall. 280-3414.

## MONDAY 27

### NYC/AIA PANEL

"What Makes a Landmark?" Landmarks from a philosophical and designer's perspective with Gene Norman. Sponsored by the Historic Buildings Committee. 6-7:30 pm. The Urban Center. Reservations: Mary Hrniciar 686-0677.

### CONFERENCE & EXHIBIT

Fire Protection and Life Safety (April 27-28), sponsored by NYU School of Continuing Education, The Real Estate Institute. The Halloran House, NYC. For further information: 790-1300.

## TUESDAY 21

### NYC/AIA LECTURE

"Freedom of Information," an evening with NYC Building Commissioner Charles M. Smith. Sponsored by the Professional Practice Committee. 6 pm. The Urban Center.

### ROOM IN THE CITY

Exhibition of the conversion of 8 tenement apartments by 13 young architects, organized by Susana Torre. The City Gallery, Dept. of Cultural Affairs, City of New York, 2 Columbus Circle. Mark Robbins 582-2468. Closes May 23.

## TUESDAY 28

### ADPSR PANEL

Sponsored by Architects/Designers/Planners for Social Responsibility. 9 am-10:30 am during the American Planning Association Convention in New York. For more information: Magda Salvesen 334-8104.

### PRINCIPLES OF STYLE

6-week course sponsored by Classical America (April 28-June 2). 6:30 - 9:30 pm. National Academy School of Fine Arts, 5 E. 89 St. For more information: PL3-4376.

## WEDNESDAY 22

### SAH ANNUAL MEETING

San Francisco (April 22-26). 215-735-0224.

### LECTURE

Hiromi Fujii, Shibaura Institute of Technology, on "Works," in Columbia University Graduate School of Architecture Planning and Preservation. 6:30 pm. Wood Auditorium, Avery Hall. 280-3414.

## WEDNESDAY 29

### WORKSHOP ON THE WATER

The Host Committee for the 1987 APA National Planning Conference is sponsoring a Circle Line tour of the New York and New Jersey waterfronts. The 3-hr. cruise leaves Circle Line pier at W. 42 St. & the Hudson at 2 pm. For reservations: Holly Haff, Dept. of City Planning 566-8554.

## THURSDAY 23

### CONFERENCE

Waterfront Development, A Market and Financial Analysis Forum (April 23-24), sponsored by NYU School of Continuing Education, The Real Estate Institute. The Halloran House, NYC. Further information: 790-1300.

### LECTURE

Steven Izenour on "Recent Projects - Old Theories" in Pratt Visiting Lecture series. 6:30 pm. Higgins Hall, St. James Place & Lafayette Ave., Brooklyn. 718-636-2405.

## THURSDAY 30

### LECTURE

Phyllis Lambert on "Architecture: A Public Concern" in Pratt Visiting Lecture series. 6:30 pm. Higgins Hall, St. James Place & Lafayette Ave., Brooklyn. 718-636-2405.

## FRIDAY 24

### CONFERENCE

A spring weekend at The Sagamore on Lake George (April 24-26) with lectures, workshops, tours. The Preservation League, 307 Hamilton St., Albany, NY 12210 518-462-5658.

### SYMPOSIUM ON SUNDAY, APRIL 26

Art in Public Places. Participants will include Edward Larrabee Barnes, Adele Chatfield-Taylor, Susan K. Freedman. 1-4 pm. Katonah Gallery, 28 Beford Rd., Katonah. 914-232-9555.

### MEETING, APRIL 26-28

"Chicago in Detail/Detail in Chicago," AIA Committee on Design meeting. Ravi Waldon 202-626-7429.

## FRIDAY 1 MAY

### TOUR ON SUN. MAY 3

The Municipal Art Society is sponsoring a day-long bus tour, Robert Moses Reappraised, with Arnold Wollmer, landscape architect and engineer. For more information: Municipal Art Society, 935-3960.

## Coming Chapter Events

• Tuesday, April 7, 6 pm. The Urban Center. The Interiors Committee is sponsoring a panel discussion on "Textile Applications and Specifications." Representatives of the textile industry will address the recommended uses of their products, current trends, and proper specification technique. There will also be a special look at liability.

• Saturday, April 11, 9 am-noon. The Urban Center. The Computer Committee is sponsoring a workshop on CADD System Management covering such topics as Office CAD Standards, Drawing Management, Disk Management, Performance, and Editing. The panel of speakers will include William Work and James M. Lehner. For reservations (\$20 tax deductible, \$10 students): Cathanne Piesla 838-9670.

• Tuesday, April 21, 6 pm. The Urban Center. The Professional Practice Committee is sponsoring "Freedom of Information," an evening with NYC Building Commissioner Charles M. Smith, Jr.

• Monday, April 27, 6-7:30 pm. The Urban Center. The Historic Buildings Committee is sponsoring a panel discussion, "What Makes a Landmark?" Landmarks will be discussed from a philosophical and designer's perspective by Gene Norman, James Marston Fitch, and James Stewart Polshek. For reservations: Mary Hrcnciar 686-9677.

## Letters

Dear Editor:

It is ironic, in light of all the recent discussion on design credits in *Oculus*, that the January issue presents a blatant example of omission of design credits. I refer to the item about St. Mark's-in-the-Bowery. Henry Hope Reed and Bishop Paul Moore indeed "paid tribute" and "dedicated." However, you failed to note that the new altar furnishings and stained glass windows were designed by Harold Edelman. The Edelman Partnership was architect for the reconstruction of the church both pre- and post-fire.

Judith Edelman

*Ed Note: It is ironic that the press release from St. Mark's, on which Oculus based its note, made no mention of the Edelman Partnership. It is a case in point that architects must check up on their clients.*

## New Chapter Committees

by Lenore M. Lucey

I have in the past urged the more active participation of the membership, and am therefore very pleased to announce the formation of four new committees. The new committees are a direct outgrowth of your expressions of interest.

### Associates Committee

Membership in this committee will be open to the Chapter's associate members, and will address matters of interest to this group: licensing, aspects of practice, design, and professional development.

### Affiliates Committee

Open to professional affiliates of the Chapter, this committee will provide a forum to address the growing body of mutual concerns of all fellow professionals. Affiliates will be urged to sponsor their own series of evening programs, open to the Chapter membership, to discuss topics of interest.

### Public Relations Committee

This committee, open to all interested Chapter members, will be charged with developing the Chapter's publicity program. Among the topics the committee will be expected to address are: public awareness and education, the value of architectural services, NYC/AIA legislative concerns, and the enhancement of architects' public image.

### Architecture Dialogue Committee

Also open to all Chapter members, this committee will be concerned with addressing the state of architecture. It is our intent to have this committee formulate an on-going series of Tuesday evening programs addressing a broad range of architectural design issues.

These committees can only be successful with your interest. Be sure to call the Chapter and sign up.

## Names and News

Jordan L. Gruzen will be chairman of a session on "Design Solutions to Mixed-Use Waterfront Projects" on the opening day of the NYU Conference on Waterfront Development, April 23-24. Cesar Pelli will be the luncheon speaker on April 24 (see calendar) . . . . Tod Williams of Tod Williams, Billie Tsien and Associates has been selected as the architect for the remodelling of The Cooper Union's Hewitt Building, circa 1911 . . . James Marston Fitch, Charles W. Moore, Raphael Moneo, Susana Torre, and James Rossant are members of the jury for the final schematic design phase of the national competition to design an addition for and renovation of the 1892 Museum Hall sponsored by Snug Harbor Cultural Center . . . Israel Peles has formed a new office, Israel Peles Architects at 211 E. 46 Street . . . The National Institute for Architectural Education has named Robert Kupiec chairman of its board of trustees to succeed Howard H. Juster. Richard E. McCommons of the Association of Collegiate Schools of Architecture is the new NIAE secretary, and three re-elected members are Byron Bell of Cain, Farrell & Bell, vice chairman; Alan Schwartzman of Davis, Brody & Associates, vice chairman; and Susan Swan of J.P. Morgan Investment Management, Inc., treasurer. Newly elected to the board are Robert F. Fox Jr. of Fox and Fowle; John Maudlin-Jeronimo of the National Architectural Accrediting Board; and Giorgio Cavaglieri . . . John Belle will be a panel speaker at the June 4th symposium on "Water for Millions: At What Cost?" Sponsored by Scenic Hudson, Inc. the symposium will be at the American Museum of Natural History. For more information, Scenic Hudson, Inc. 914-473-4440 . . . Susan B. Gardner has been named a partner of Howie, Freireich & Gardner Architects . . . The Hotel Belleclaire at Broadway and 77 Street, a 1902 project by Emery Roth & Sons, has been designated a New York City Landmark by the Landmarks Preservation Commission . . . Architect and industrial designer Victor Papenek received the Augustus St. Gaudens Award at the Cooper

*Henry-Russell Hitchcock and Frank Lloyd Wright during preparation of Hitchcock's book, In the Nature of Materials, at Taliesin, Spring Green, Wisconsin, 1940. Photo courtesy of Edgar Tafel*



Union Alumni Association's annual Founder's Day Dinner on March 28 . . . The XVI Congress of the International Union of Architects in Brighton, England, will be held July 13-17. The American Institute of Architects Committee on Architecture for Health is holding a pre-Congress meeting in London, July 8-12; on July 13, the AIA Housing Committee will conduct an open business session in addition to a session on "Housing the Homeless." For further information: James A. Scheeler 202-626-7317 . . . Swanke Hayden Connell is establishing a new office in London. Joseph L. Colt, Associate Principal of the firm, will be Director of the London office . . . The Eggers Group is designing a new \$1.5 million aquatic center at the County College of Morris in Randolph, New Jersey . . . George Anselvicius, Dean of Architecture and Planning, University of New Mexico, will lead a Japanese-American Comparative Study on Contemporary and Traditional Architecture, May 19-June 3. Tokyo, Bangkok, Hong Kong, Singapore are on the itinerary. For more information: Professional Seminar Consultants, Inc., 3194 Lawson Boulevard, Oceanside, NY 11572, 516-536-7292; or Office of Continuing Professional Education, 3500-E Commanche Road NE, Albuquerque, New Mexico 87107, 505-881-4229 . . . Giovanni Pasanella and J. Arvid Klein have announced the expansion of their practice to include Wayne Berg, who was made a full partner in January. The firm will continue to be known as Pasanella + Klein . . . *Oculus* deeply regrets the death of Henry-Russell Hitchcock at the age of 83, one of the country's most distinguished architectural historians and teachers. In the words of Philip Johnson: "Of our generation, he was the leader of us all. He set a new standard of architectural scholarship and accuracy of judgment. In my opinion, the standard has yet to be equaled."

#### Competitions

The New York City Department of City Planning and the New York State Department of State have announced

a design competition with \$12,000 in prize money for a waterfront symbol. "We need an instantly recognizable symbol. A symbol that proudly announces the presence and location of a waterfront site." April 20 is the deadline for entries. For more information and entry forms: NYC Department of Planning 566-3421, of NYS Department of State 474-3543 . . . The Fifth Annual DuPont Antron Design Award competition, "Great Spaces can take you Places" has a deadline of April 15. It calls for entries in the following categories: offices, hospitality, health care, public spaces. The grand prize is a two-week, all-expense-paid trip for two to the Milan Furniture Fair. Stanley Abercrombie is the head juror. For more information: Lisa Walborsky, Hill and Knowlton, Inc. 210-8879 . . . Students of architecture, landscape architecture, and regional and urban planning are eligible to compete in the 1987 national competition, "American Life," sponsored by AIAS and the American Life Insurance Company of Louisville, Kentucky. The competition challenges students to develop a set of high quality design standards in the creation and planning of a model community environment. April 28 is the deadline. For more information: The American Institute of Architecture Students, 1735 New York Ave. NW, Washington, DC 20006, 202-626-7472 . . . Applications for the 1987 Brunner Grant are available at Chapter headquarters. The amount of this year's grant is \$12,000. Architects, or those in related fields are invited to submit proposals for advanced study in any special field of architectural investigation in the form of written work, design, research, or other, which will effectively contribute to the practice, teaching, or knowledge of the art and science of architecture . . . Thomas S. Monaghan, president of Domino's Pizza has announced the establishment of a \$20,000 challenge

grant to be awarded annually for the restoration/preservation of Frank Lloyd Wright-designed structures. The first award to a nonprofit organization involved in the restoration/preservation of the interior or exterior of a Frank Lloyd Wright structure will be awarded at the Domino's Pizza second annual Frank Lloyd Wright Symposium in Ann Arbor, April 9-12. For more information: Sara-Ann Briggs 313-995-4500.

#### Introducing Our Sponsors

**Imperial Kitchens Inc.**, 1 Piermont Avenue, Hewlett, New York, 516-295-9100. Imperial Kitchens is a leader in kitchen cabinets and vanities to the trade in the New York metropolitan area. With more than thirty years of experience, Imperial Kitchens has supplied cabinetry to hundreds of buildings. Their work encompasses jobs from F.H.A. to the ultraluxurious. They are a full service organization capable of handling projects of any size.

**LeRoy Callender, PC.**, 236 West 26 Street, NY. LeRoy Callender/P.C., Consulting Engineers is a structural and civil engineering consulting firm established in January 1969. Since then, it has grown steadily and gained a reputation of providing excellent design while adhering to the tightest of schedules. In the last 17 years, the firm has completed or has under design projects totaling over \$1 billion. These include the \$110 million AT&T Headquarters Building in New York City, and the 970,000 sq. ft. Social Security Building in Jamaica, which was won in a design competition. Areas of expertise include: civil and structural design and analysis, field monitoring for all types of commercial, institutional and industrial buildings, highway and railroad bridges, rehabilitation and historic restoration.

## The Hudson River Center

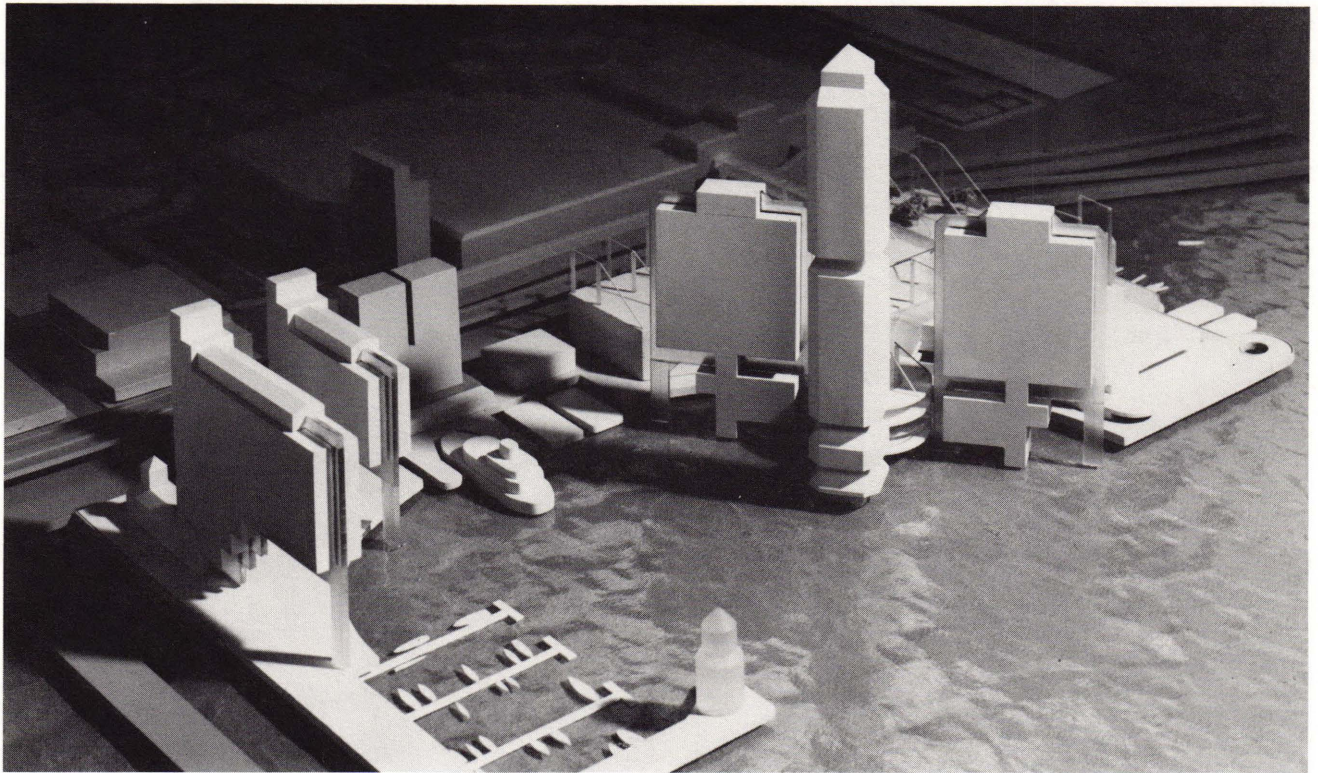
### Report of the Design Review Committee: December 8, 1986

#### The Design Review Committee

Theo David  
George Lewis  
Alan Melting  
Signe Neilson, landscape architect  
Paul Segal  
John Shapiro, planner

*Other contending proposals were from (1) the development team of Silverstein Properties of Manhattan and MAT Associates of Chicago with a design by Welton Becket Associates, Architects; and from (2) the Palatine Realty Corporation of Arthur Imperatore and Edward G. Imperatore of New Jersey with Chicago developers Jerrold Wexler and Edward R. Ross, who proposed a design by Cesar Pelli & Associates.*

by George Lewis



Of the three architects' approaches to the design of this project, the Committee considers that of Gruzen Samton Steinglass Architects to be clearly superior. At the same time, we should say that we did not arrive at this decision without raising serious questions as to the city's basic assumptions for the use of the site.

The program requirements are a curious grab bag of mostly unrelated elements weighed down by 500,000-plus square feet for the City's tow-away car storage. The desirability of 400,000-odd additional square feet of exhibition space for the Javits Convention Center, with related hotel and other support facilities, is clear; the ferry terminal is welcome; major residential development and a marina area are uses one is apt to expect on the waterfront; and the retail and public spaces are necessary to attract the public.

But our main question is how a project on this particular site could have any relation to anything in Manhattan

except to the Convention Center itself — how this project will interact with future development in the area. The site is mostly walled off by the Convention Center, and we found it difficult to see how residential, retail, and water-related activities could be integrated with the city fabric around either end of that building. What the new West Side Highway will be has not yet been determined, but it will in any case be a major artery that will impede vehicular and — especially pedestrian access, which is particularly important from the north. Convenient public transit will be a necessity.

On the other hand, the site does have important advantages beyond its relationship to the Convention Center. For those who will live there or be drawn there to enjoy the shopping, restaurants, and promenades, the site should offer exceptional public attractions, and the ferry terminal can be a welcome new gateway to Manhattan.

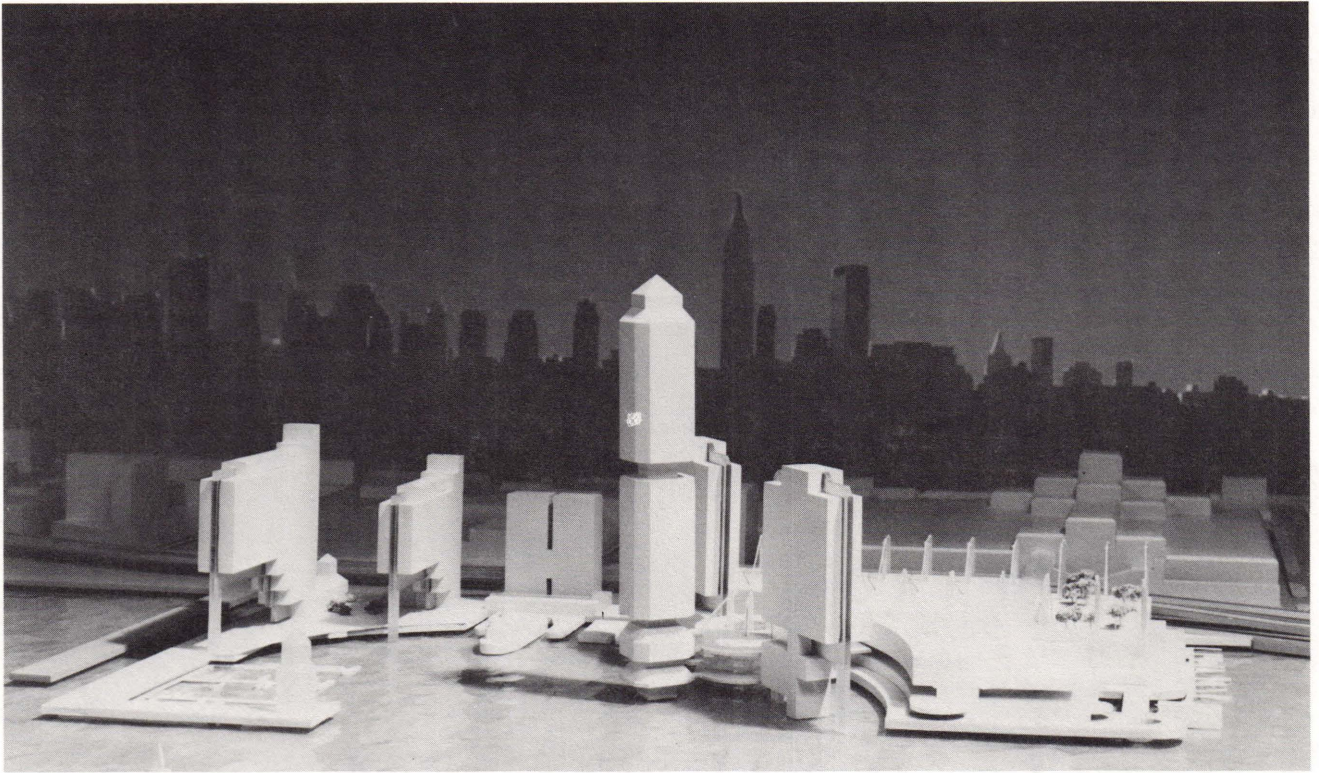
The Gruzen Samton Steinglass

promenade reaching out to embrace the river, its buildings poised over the water, promises an exciting waterfront environment that could in itself attract people from a distance.

If, as we have noted, it would be inherently difficult to relate this site to the fabric of Manhattan, here we have a project that, while not turning its back on the city, takes such advantage of its riverfront situation as to become one of New York's important public destinations. We liked certain provisions such as how quickly one could reach an open water view from the Convention Center bridge, and how the architects took advantage of the ventilation towers to accent the ferry terminal as a gateway to Manhattan. It is our view that this design successfully recognizes and is in keeping with the dramatically great scale of the North River.

## Project Description

by Gruzen Samton Steinglass



The Hudson River Center is a 25-acre site owned by the City of New York, located over the water on the Hudson River between West 35th and 40th Streets directly across from the Jacob K. Javits Convention Center. The completion of the Convention Center and announced plans for new projects in the area has caused a surge in development for the West Side. The site proposed for development by the City of New York provides a unique opportunity for exciting and profitable use of the New York City waterfront in a dynamic new neighborhood.

The development concept is based on the idea that a water site has unique advantages and assets that can be used to create an environment that would otherwise be impossible on land. The scheme that has been developed is therefore not a land development transferred to the water, but rather a design inspired and dependent on its marine location.

The project as proposed is designed to underscore the fact that the Hudson

River Center is located at the point where the Hudson River waterfront changes direction from due north to northwest. Accordingly, the development on the southern end of the site will be oriented to provide non-parallel longitudinal views up the river to the George Washington Bridge and down river to the Battery, as well as providing a visual terminus to Westway Park, which ends at the southern end of the site. Development of the northern end of the site will be oriented parallel to the Manhattan grid.

The mixed use development includes a total of more than 2 million square feet of space, plus the Tow-Away program and approximately 250,000 square feet of public amenities. A 1,560 room hotel complex is the focal point of the development.

The site is divided into a northern and southern platform. The southern platform is based on a six-level structure, the first and third levels housing a Tow-Away and Marshall's

Program, as well as the major public esplanade overlooking the Hudson. The fourth level houses exhibit space, and the fifth level, which connects directly to the Convention Center, houses additional exhibit space, the health club, public open space, and heliport, if approved. The northern platform includes a condominium complex (one tower of 30 stories, the other of 24 stories with a total of 850 apartments) with related retail and other off-street facilities.

The hotels will be located on separate marine platforms. The centerpiece is a 42-story, 450-room luxury hotel flanked by two 560-room moderately priced hotels. The three-hotel complex would be connected to the main south platform by a causeway.

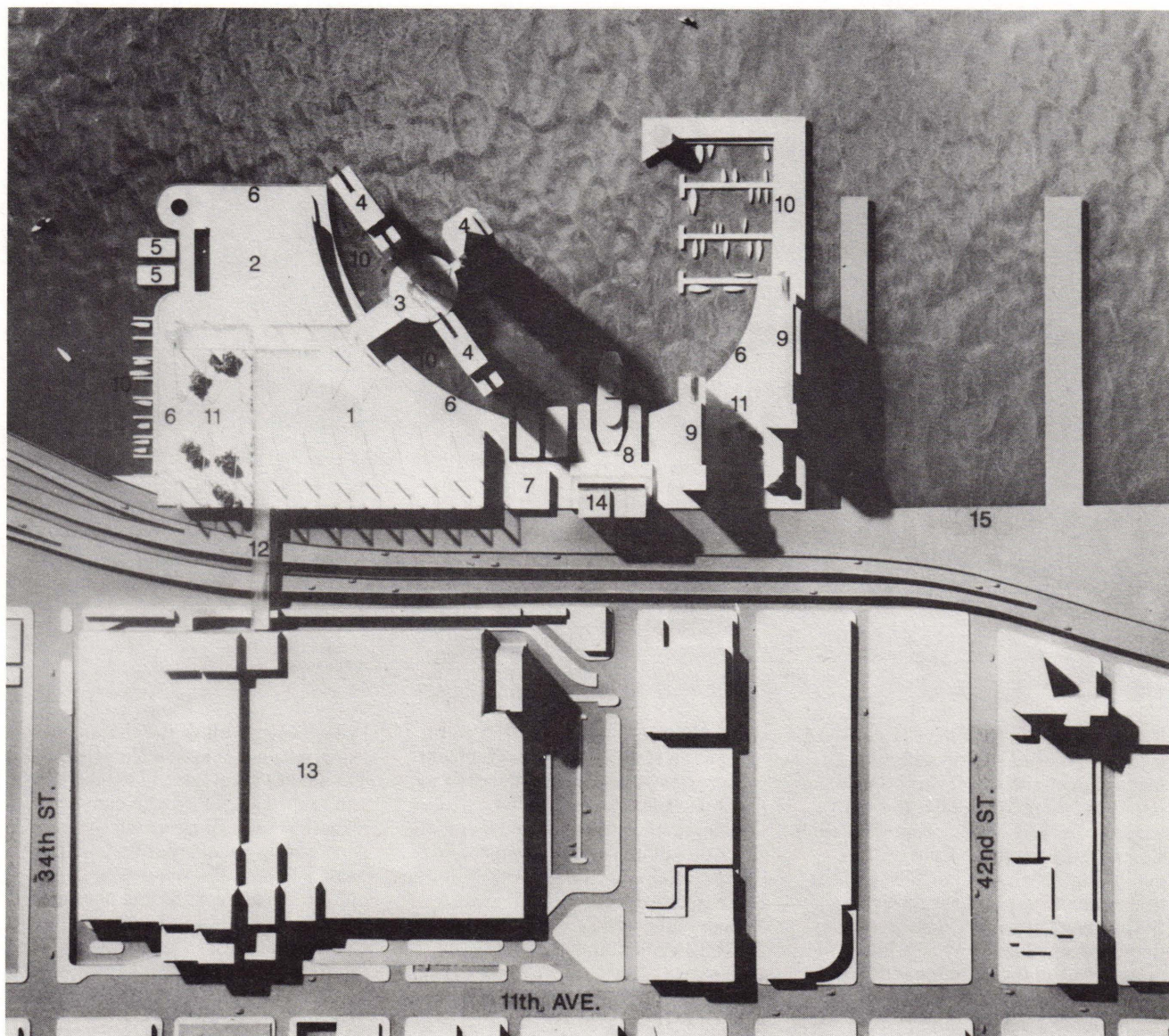
In designing its proposal, the team sought to reduce the negative impact on the ecology of the Hudson by minimizing the size of the platforms required to house the proposed facilities. Approximately half of the Hudson River Center will remain as

## The Hudson River Center

## The Hudson River Center

1 Car Pound, Hotel Parking, Exhibition Space, Ballroom, Conference Rooms, Retail (in 4 levels)  
 2 Public Deck, Restaurant, Retail, Health Club (in 2 levels)  
 3 Driveway & Restaurant  
 4 Hotel  
 5 Floating Restaurant  
 6 Continuous Public Esplanade

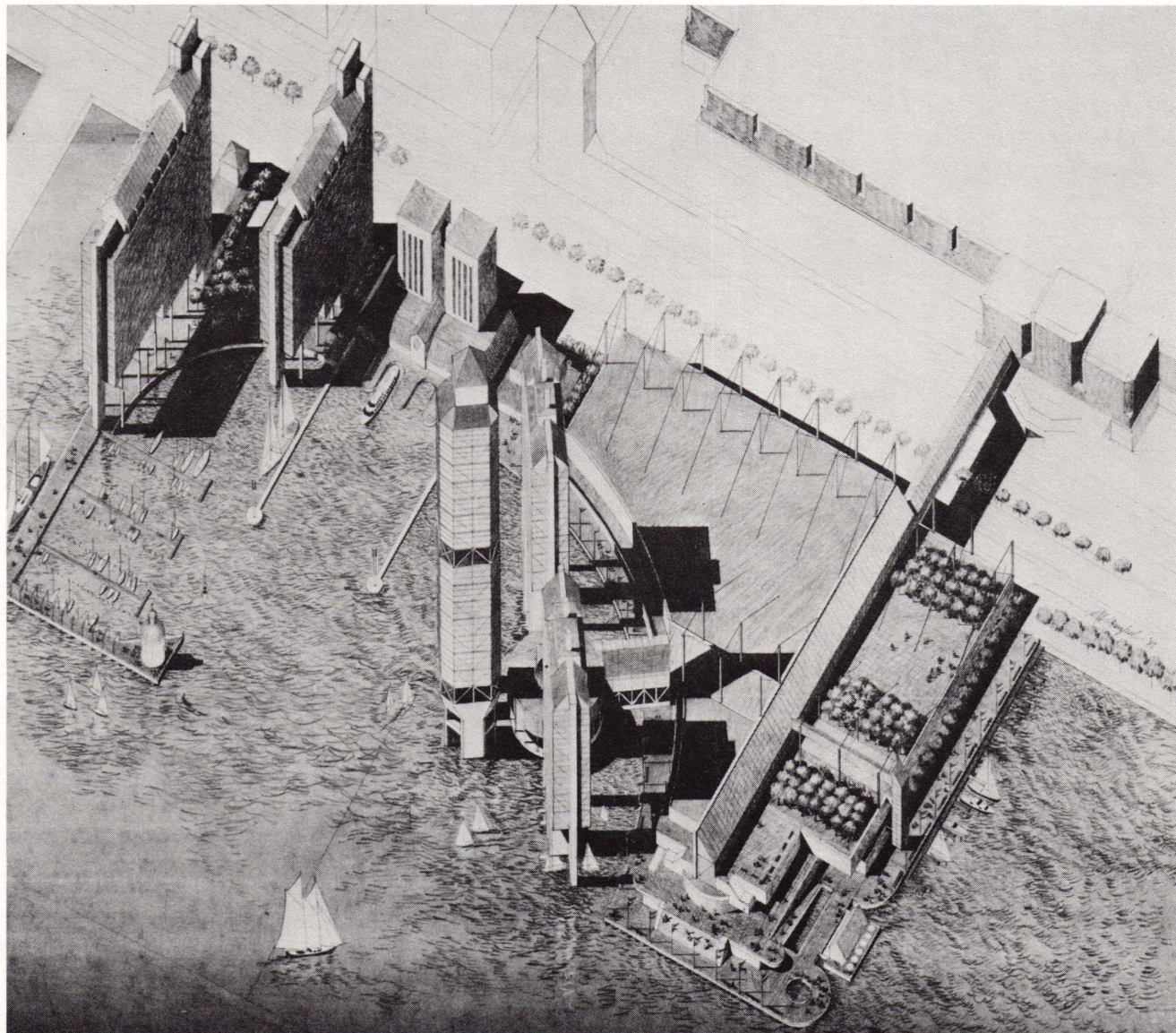
7 Arts Center  
 8 Ferry Terminal  
 9 Residential Building  
 10 Marina  
 11 Public Park  
 12 Elevated Pedestrian Bridge  
 13 J. Javits Convention Center  
 14 Lincoln Tunnel Ventilation Towers  
 15 Circle Line



open water, encouraging and reinforcing this unique waterfront development scheme. In this way, the project will be able to obtain approvals in the most expeditious way. It is expected that serious marine, ecological, and traffic studies would be undertaken in Spring 1987. Construction of the first component would begin Winter 1987 and the entire project would be phased over a five-year period.

### Other data:

- Two marinas with 255 slips for boats.
- Parking for 617 cars.
- 94,900 square feet of retail space.
- 417,000 square feet of exhibition space.
- 3,650-foot esplanade and walkway, landscaped public open space.
- 20,000-square foot visual arts center for performing arts groups.
- Estimated cost, \$600 million



**Credits:**

**Development Team:** The Studley Group; Julien J. Studley, president; Ellen L. Schreiber, project manager; Manhattan Equities Inc., a subsidiary of Gomes de Almeida, Fernandes of Brazil; Arthur G. Cohen; and Brooker & Webb Group Inc.

**Environmental Attorneys:** Berle, Kass, & Case; Stephen Kass, partner in charge.

**Land-Use Counsel:** Patterson, Belknap, Webb & Tyler; Stephen A. Lefkowitz, partner in charge.

**Architects:** Gruzen Samton Steinglass Architects, Planners; Peter Samton, senior partner; Peter Gumpel, associate partner; Ray Gunther, Dominique Tomasov, Jasper Cornett, Karen Payson, David Baer.

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