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OCULUS

THE COMING YEAR 83-84

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Annual Meeting



The New York Chapter/AIA held its annual meeting on June 16, 1983 in Astor Hall of the New York Public Library following tours of the restoration work being done by three of its member firms: facade restoration by The Ehrenkrantz Group; Periodicals Room by Giorgio Cavaglieri; and The Gottesman Gallery, a joint venture of Davis Brody & Associates and Giorgio Cavaglieri.

Arthur Rosenblatt, retiring Chapter president, presided over the awards presentation and addressed the gathering before handing the gavel over to Theodore Liebman, the 1983-84 president.

This year's Medal of Honor, the Chapter's highest award to an architect, went individually to both Robert Siegel and Charles Gwathmey. Gwathmey and Siegel were cited for "their distinction in evolving one of the most creative practices in our time."

The Award of Merit, which is the

Chapter's highest award to a nonarchitect, was presented to J. Irwin Miller, of Cummins Engine Co. The citation noted his "commitment over many years to architecture and architects". Mr. Miller was not able to attend the occasion in person and arranged for his daughter Betsey to accept on his behalf. (See his acceptance statement below.)

Honorary Membership (not more than one awarded per year) was bestowed on Vincent Scully, Yale University, for inspiring "generations of students – students in every field – to love architecture."

The Harry B. Rutkins Memorial Award for Service to the Profession – was presented to J. Max Bond, City Planning Commissioner, Architect, Educator – "for serving the profession and the community with rare versatility."

Special citations were presented to: Elizabeth Barlow, Administrator of cont'd. p. 4, col. 1



Members and Friends Are Invited to a Reception On the Occasion of The Opening of the New Headquarters and Gallery of Drawings

NEW YORK CHAPTER / A.

at The Urban Center, The Villard Houses Madison Avenue between 50th and 51st Street Thursday, September 29 From Five to Eight p.m.

The Coming Year 83-84

1. Charles Gwathmey and Robert Siegel accept the Medal of Honor.

2. Arthur Rosenblatt passes the gavel to Theodore Liebman, Chapter President for 1983-84.

3. Giorgio Cavaglieri and Werner Wandelmaier describe interior restoration.

4. Members and guests hear about the Library exterior restoration.





3.

cont'd. from p. 2 Central Park; Knoll International; and James Stewart Polshek, Dean of the Columbia University Graduate School of Architecture and Planning for his

of Architecture and Planning for his leadership in creating the Temple Hoyne Buell Center for the Study of American Architecture.

Chapter Secretary Doris Nathan presented the nominating committee's slate of officers, and President Rosenblatt received a unanamous vote by acclamation. The officers of the Chapter are as follows: Theodore Liebman, President: Terrance R. Williams, First Vice President, President Elect; Abraham W. Geller and Richard S. Hayden, Vice Presidents; Doris B. Nathan, Secretary; Thomas K. Fridstein, Treasurer; Lenore Lucey, Eric Goshow, Stuart Pertz, Joseph Bresnan, John Hagmann, and Garrison McNeil, will serve as Directors.

Arthur Rosenblatt then passed the gavel to Theodore Liebman of Liebman, Ellis, Melting, the 1983-84 president.

Photo: George S. Lewis



Theodore Liebman's Inaugural Address

I have enjoyed the past weeks of preparation for today and for the coming year. Although I get a bit anxious speaking to you in such a formal setting, please know that I love every moment of it, and I will love every committee meeting, public hearing, reception, party, and responsibility this coming year. It will not be a burden. I would like to thank all of you who have called or spoken with me over the past weeks and months about helping me this year. Your help is needed, your generosity appreciated. To those of you who would like to participate more actively in the program of the New York Chapter, please speak with me, Terry Williams, George Lewis, or the others on the Executive Commitee about your interest. We can achieve nothing without you.

Let me welcome you to our newly renovated Chapter Headquarters. We now have an architect's home of distinction — a fine part of the Urban Center — a place to do important work, to discuss our City and our profession, and to relax with your colleagues.

Thanks to George Lewis for remaining at the AIA to help me and Terry. Thanks to my wife Nina Liebman, and my partners John Ellis and Alan Melting, for their support, confidence, and patience during this year and for their continuous criticism and love. I need both.

We are in a crucial period in New York today, because we are not going bankrupt. Thus we can no longer use economic crisis as the reason for not planning for or creating a vision for our future. David Crane, in a 1966 report Planning & Design in New York, said in a portion entitled "The Future Seen too Dimly":

"It is very difficult to find any overall concepts or visions of a *new* New York. The 'blight syndrome' carries over into the planning, so that planning is primarily concerned with what is, rather than what ought to be. Even among those who are charged with the responsibility to plan, there seems little confidence in the possibility that

Pertz

NYSAA/AIA.



New York can be significantly altered by conscious choice and design."

For whatever dollar or philosophical reason, planning and urban design in New York seem, today, to have a rather low priority. The Urban Design Group within the City Planning Department was dissolved after a decade of establishing itself as an advocate of design—a place where an urban design dialogue took place that related, if not fully settled, planning and development issues in New York City. It became the model other cities across the country looked to for focus in public design issues.

The function of planning — creating a plan or vision of New York's future in physical terms — seems to have disappeared entirely and to have been replaced, not with strategic plans for the 80s anticipating and encouraging future positive development and replacement, but with reactions in an ad hoc manner to any and all pressures brought to bear on development in progress or completed.

When reaction to perceived overbuilding on midtown's East Side creates an impetus to rezone – after a decade of negotiated zoning responsible for that overbuilding has taken all the planning staff's efforts – and the taking of two theaters on Broadway (to be replaced by an antistreet, non-Broadway hotel) is necessary to rally the theater interests to protect New York's theater district, we must take stock ... Where are we going?

Manufacturing remains the exclusive zoning for the Avenue of the Americas below the 30s, yet no new manufacturing has come there for decades. We seem willing to let New Jersey attract industry and backoffice uses, when vast abandoned areas in The Bronx and Brooklyn cry out for such uses. We need a plan and development strategies for all sectors in all boroughs.

Our waterfront remains a perennial opportunity, but one nearly always lost. We get wrapped up in squabbling



about every specific project because we have no current overall plan to fall back on for guidance and vision.

We can negotiate our way into the future bit by bit and rely on the battles of lawyers to plan for New York's future, or we can bite the bullet and give the responsibility to the CPC together with the wherewithall to accomplish the task.

What successful corporation would operate without a plan for its future development? None, but in New York City we negotiate and develop and zone and rezone and react and respond to pressures as a substitute for planning.

A business person will tell you that a plan provides a framework for development, protects you from overlooking and from duplicating, provides reassurance for investors, and in cities can provide that much needed vision of the future.

I propose that *now* is an appropriate time for the New York Chapter of the AIA to focus on Planning in New York City, to examine the Planning and Urban Design functions in the City, to work with the Department of City Planning and make recommendations for change.

We have come to the age when good architecture is accepted by the private sector as good business. It is time to get both the public and private sectors in our city to accept the necessity of active and energetic Planning for New York City to see it into the next century.

Within the Chapter are some of the most knowledgeable and sensitive architects and urban designers in the country who can help with this work. To support our efforts during my term, I have asked a group of nonarchitects to serve on an Advisory Committee to the Chapter. I have chosen a group of people who have great enthusiasm about the City and its future and who have specific knowledge in areas crucial to our work:

J. Irwin Miller's Acceptance Speech

J. Irwin Miller's acceptance of the Award of Merit was read by his daughter Betsey Miller.

1. Maxine Lepp, Terry Schnadelbach and Stuart

2. Laurie Maurer and John Laping, President,

My pleasure at being suggested for this great honor is as keen as my disappointment at not being able to be with you in person tonight.

The whole country should be proud of the active tradition of the New York Chapter. You are equally concerned to preserve the best of the past and to build responsibly for the future.

Many of us in each state are working as individuals to do what we can to make our communities good places to live, not only for ourselves, but as well for those who will be here after us. It is not easy. Decay, both visible and invisible, is a fact. Progress and improvement are never certain. They are kept alive only by the care, the commitment, and the determination of a few perceptive persons in each generation.

What you and your Chapter stand for carries weight in every city and town. Yours is the most powerful example in America. You are very wise to have selected leaders with the sensitivity and commitment of Arthur Rosenblatt, and now of Ted Liebman.

Congratulations and thanks.

- Philip Howard, a lawyer with Howard, Darby & Levin; board member of the Municipal Arts Society.
- Richard A. Kahan, with Tishman Speyer, and former President of UDC.
- Alexia Lalli, a principle in Lalli & Moore, a consultant to the MTA.
- Stephen Lefkowitz, with Patterson,
- Belnap, Webb & Tyler.
- Herbert Sturz, Chairman of the City Planning Commission.

cont'd. p. 13, col. 1





South Street Seaport.

Photos: Stan Ries/ESTO

The Bogardus building reinterpreted by Reyer Blinder Belle, Architects.

Editorial

The best thing we can say about the South Street Seaport development is that it is a wonderful thing. It brings new life and a festive carnival atmosphere to an old area, so that many more people will come to know a fragment of our early 19th Century seaport heritage.

And the preservation efforts have, overall, succeeded in fitting in with the existing fabric. Without the quality of original buildings to restore that Boston offered in its Quincy Market buildings, Benjamin Thompson's design of the new Fulton Market, which is the Rouse Company's main shopping structure of phase one, compassionately recreates the features, textures, and color of those old New York buildings that we have come to associate with the Seaport area. In this it wins hands down over Baltimore's handsome but noncontextual pavilions. Fortuitously. Schermerhorn Row, across the street. set an inescapable and remarkable standard as a national treasure-a unique blockfront of consistently

designed buildings that have been restored (with one silly exception) almost to their 1810 origins.

So it seems caddish to criticize. Besides, it is too late—at least for now. But there will be another round, another time when the lessons from this first round will need to be remembered—or the same results repeated.

So the worst we can say about the new Seaport development is that the scale of the Market building is overpowering, that it is a floor too tall, mushrooming up over the old Seaport relic. Even worse in that regard is the new jail-wall of office buildings to the west. They are excruciating—dwarfing, overpowering, terrifying the poor little relic. And so ugly—insensitive in both massing and materials. Our planning vision too clearly failed there.

Those buildings make us feel that the people of the City have been tricked. cont'd. p. 8, col. 1

The Role of New York City

by Philip E. Aarons

The opening of the first phase of the South Street Seaport project provides an excellent opportunity to assess the architectural success of the City's largest public and private development partnership.

From a participant's point of view, the long, arduous, (in fact, even tortuous) planning, design, and approval process has resulted in an overall urban environment that is spectacular in and of itself. And it is far superior to what would have occurred had not the project required the participation of so many public and private parties. It is customary to think that design by committee results in banal architecture. In the case of the Seaport, however, the give and take among the diverse architects of the Rouse Company (Benjamin Thompson & Associates, Jan Hird Pokorny, and Beyer Blinder Belle), the extensive materials and its demarcation cont'd. p. 8, col. 2

Philip E. Aarons is president of New York City's Public Development Corp.

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Schermerhorn Row, looking west along Fulton Street.

Front Street looking south along Market Building to Schermerhorn Row.

The Community View

by Iris Alex, AIA

There goes the neighborhood — the way it used to be. Too soon to tell how it will be, since the Seaport Market has only been open for four days at this writing. Setting an opening date produced the required miracle. Last minute round-the-clock work brought the seemingly endless construction to a state of near-completion for the opening festivities.

It's been an unsettling experience for the local apartment dwellers to see throngs of people coursing along Fulton Street on Saturday and Sunday, and to see cars lining up to get into the parking lots and garages now open on the weekend. Where will visiting relatives park?

The Rouse Company and the Seaport Museum have put together a very attractive package. The new market building fits beautifully into the surrounding scale, and spills activity cont'd. p. 14, col. 1

Iris Alex, AIA, is a member of Community Board 1.

The Restoration of the Schermerhorn Row Block

Schermerhorn Row consists of the 12 harmonious buildings on Fulton Street constructed by Peter Schermerhorn in 1810-12 for lease. Jan Hird Pokorny Architects and Planners were responsible for the restoration of all 19 landmark structures on the block bounded by Fulton, South, John, and Front streets. The architects' original client was the New York State Office of Parks and Recreation; they were superseded as client by the New York State Urban Development Corporation. Excerpts of an interview with Pokorny and project director Robert Motzkin (taped on 26 July 1983) follow.

Q: Why was the roof of the building on the corner of South Street not restored to its original roofscape?

Pokorny: While there was no objection to lowering the 1930s attic extension of No. 12 Fulton Street, lowering the roof of Sweet's attic extension split the preservation profession in half. cont'd. p. 14, col. 2

The Restoration of the Museum Block

The Museum block consists of 14 buildings, none of them from any one period. They range from almost 200 years old to 77 years old. Beyer Blinder Belle Architects and Planners, with John H. Beyer as partner in charge, were responsible for the restoration of the exteriors of all 14 buildings on the block bounded by Fulton, Water, Beekman, and Front Streets. The architects' client was the South Street Seaport Museum. Later. the Rouse Company became the client for some of the interior spaces. Excerpts of an interview with John Belle follow:

Q: How did the Bogardus building get to be there?

Belle: There was an empty lot above an MTA airshaft where there had been no buildings for years. Initially the Seaport had assumed that the gap would be filled with buildings of brick facades, like the other buildings on the Museum block. We did dozens of studies of brick facades, none of which cont'd. p. 16, col. 2

South Street Seaport

1. View south along Front Street with Schermerhorn Row on left, 199 Water Street on right.

Editorial cont'd. from p. 6

A big giveaway by the City in development rights, they are ever present witnesses to the sad fact of how little the City gives to a worthy cause in comparison with how much it takes for itself.

It is the New York lesson: nothing is good enough by itself for the City to gain; it has to be supported by money changing hands—optimally to the City's hands. The visions of the original directors of the Seaport Museum was not the vision executed by the directors of NYC government. And whose fault is it, all this trickery?

We herewith present several contributors to help answer this question. Two of those who commented on the Seaport development plans in Oculus April 1982-Philip Aarons and Iris Alexnow comment on those plans as realized. In addition, we include an interview with Jan Pokorny about the process of renovating Schermerhorn Row-and about the silly decision to restore back to 1868 rather than to the original 1810 construction, which now more obviously appears as a lost opportunity. Still, the restoration of Schermerhorn Row is the crowning glory of the whole project-as the view eastward from the roof terrace of Benjamin Thompson's Fulton Market fully reveals.

So too, John Belle speaks about the Museum Block, the tale of the stolen Bogardus building (twice stolen), and the (again) silly decision to reinterpret it where such a building never was. Though it must be emphasized that the texture and scale of Beyer Blinder Belle's silvery Bogardus interpretation is completely effective in warding off the Williamsburg/Disney syndrome of newness—and its streetfront cafe is the ideal of the European sidewalk cafe.

Now, the Seaport is no longer merely a relic. It is spruced up with cleaning and the addition of some rich



materials—such as the luxurious granite curbs and flagstone sidewalks —and the fresh new recreation and shopping center will, in a few decades, settle into being real looking. Would that visitors also tour the real thing at the still-working "undeveloped" market area in the blocks immediately to the north.

And would that, in our future planning, we remember—especially in approving the Phase Two Pier 17 Pavilion, which will be more than twice as long as the Fulton Market. Can we insist that the City preserve the open view of the river—that connection which is the very idea, soul, and life of the Seaport?

Aarons

cont'd. from p. 6

involvement of the South Street Seaport Museum and the New York City Public Development Corporation, and the active participation of the Landmarks Preservation Commission has produced a diverse, historically appropriate, and remarkably appealing grouping of buildings and connecting streetscape.

It is useful to remember that the original Rouse Seaport design called for a linear mall from Water Street to the East River with a new interior, enclosed pedestrian passageway running parallel to Fulton Street and bridging Front and South Streets. The decision to abandon the enclosed mall concept and to use three architectural firms for the three different complexes of buildings provides variety and excitement to what otherwise might have been a sterile shopping plaza. The final result looks as though different owners and architects had constructed buildings within a common design framework of the period while preserving individual distinctions that provide visual interest. This gives the Seaport project a stronger visual impact than would have been achieved under any single architectural plan and it creates a more realistic "urban" feel than either of the earlier but similar Rouse

Photo: Stan Ries/ESTO projects – Quincy Market in Boston and Harborplace in Baltimore.

Contextual Response

In the case of the three major groups of structures-Fulton Market, Museum block, and Schermerhorn Row-unusual program, site, or historical factors have resulted in environments that are more appealing and interesting than might otherwise have occurred. For example, following the theft of the facade of the James Bogardus cast iron building that was to be rebuilt as part of the Museum block, it was decided that the steel skeletal frame on which the Bogardus facade was to be hung should be used as a facade. This glass-and-steel building beautifully sets off the adjoining brick-and-masonry buildings. The utilization of a small interior yard in the Museum block as a public courtyard has created one of the finest urban spaces in Lower Manhattan. Similarly, the need to cantilever the Fulton Market building over a row of existing fish market stalls resulted in a compact and vertically oriented central food market filled with light and activity. The restoration of the harmonious and elegant facade of Schermerhorn Row provides an excellent foil to the diversity around it.

The Streetscape

Nowhere has the inter-relationship of the private architect, museum, and City agencies had a better effect than in the design of the streetscape. It was originally designed as a unified flat pedestrian thoroughfare of brick paving with no distinction between sidewalk, curb, and street bed. After months of review the redesign resulted in an elegant streetscape of bluestone, granite, and cobblestone, that reflects the street as it may have been at the time the surrounding buildings were first constructed – but also allows pedestrians free and easy access throughout the project. While the original design may have been more efficient from a merchandising point of view or more in common with the interior of a modern shopping mall, the final design, in its use of cont'd. p. 14, col. 1



Names and News

Harvard Loeb Fellowships for 1983-84 have been awarded to Constance Eiseman of the New York City's Office of Parks. Recreation. and Historic Preservation, and to Glenn **Garrison** of John Burgee Architects with Philip Johnson The partners of Marcel Breuer Associates Robert F. Gatje, Tician Papachristou, and Hamilton Smith have announced a change in the firm's name to Gatie Papachristou Smith, Architects, Planners, Interior Designers, with offices at 114 Fifth Ave Frances Halsband, John P. Goodman, Allan Greenberg, William E. Pederson, Robert A.M. Stern, and Douglas Brenner of Architectural Record are the jurors for NYSAA/AIA's 1983 Annual Awards Program Rothzeid Kaiserman Thomson & Bee (RKT&B) are architects of new headquarters for OMO Norma Kamali, the fashion designer, including a new facade for an existing six-story building on West 56th Street Arthur R. Bates has been named Senior Vice President for Engineering and Construction at the New York State Urban Development Corporation (UDC) The subjects of food and architecture are explored in a series of drawings done by James S. Rossant to illustrate Colette's Slim Cuisine, a new cookbook by his wife Colette Rossant Perkins & Will are architects of an addition to Pascack Valley Hospital in Westwood, New Jersey James W. Rhodes, who directed the renovation of the Villard Houses, has joined Beyer Blinder Belle to head the multi-million dollar restoration of the Ellis Island National Monument Beyer Blinder Belle have also done preliminary designs for an 87-unit luxury condominium in South Orange, New Jersey.... The executive committee of the New York Metropolitan Chapter of the American Planning Association recently adopted a formal resolution urging the New York State legislature to adopt a bill that would authorize the Port Authority of New York and New Jersey to undertake waterfront revitalization through mixed-use development Haines Lundberg Waehler are architects of a 375,000 square foot process manufacturing facility for IBM now

under construction in Poughkeepsie Tod Williams is one of the jury members for the Eastern and North Central States in the American Wood Council's second design award program for non-residential wood buildings.... Joseph Bresnan will be a speaker at the conservation workshop – "Bronze and Masonry in the Park Environment" – to be co-sponsored by the Central Park Conservancy, the New York City Department of Parks and Recreation, and the Center for Building Conservation (October 20-21)

Cain, Farrell & Bell are the architects of a new Rare Book and Manuscript Library to occupy the two top floors of Butler Library on the Columbia University campus... Barry B. LePatner was recently appointed by AIA president Robert Broshar, as a member of the Architect's Economic and **Compensation Task Force of the** Construction Industry, the goal of which is to develop ideas for improving the profitability of architecture firms and to review alternative methods of increasing compensation Richard Roth, Jr. has announced the appointments of **Robert Sobel as Senior Vice President** of Emery Roth & Sons, and Roy S. Gee as an Associate and Director of Design Lester Glass addressed the monthly meeting of the Administrative Management Society last month on the buying-selling aspects of professional services from a management point of view Howard H. Juster has been appointed to the newly formed AIA Research Council, which will promote the advancement of architectural research and the dissemination of research results to practicing architects Swanke Hayden Connell have announced the following appointments: John Peter Barie as a Partner; Gerald J. Avalos and Howard Morgan as Associate Partners; Bruce Shafer, Alyn Cosgrove, and Max Reiter as Associates Swanke Hayden Connell will also design nearly 2 million square feet of interior office space for American Express Company at its new 51-story headquarters building designed by Cesar Pelli and under construction at the World



Photo: Courtesy Battery Park City **Financial Center in Battery Park City** The first portion of the planned one-and-a-quarter mile Battery Park City Esplanade designed by Cooper, **Eckstut Associates and Battery Park** City Authority, opened this summer The first annual Architectural League Award was presented to Philip Morris Incorporated for its outstanding contributions to art and architecture at a ceremony held in the firm's new world headquarters building on 42nd Street and Park Avenue designed by Ulrich Franzen/Keith Kroeger and Associates Thoughts on Stella, an essay by Richard Meier commenting on the achievement of artist Frank Stella, has been published by Petersburg Press accompanied by color plates of the artist's nine Shards

.... The Edelman Partnership received three awards in June: The Municipal Art Society Certificate of Merit and a Bard Award, both in recognition of the firm's work in rebuilding and preserving St. Mark's-in-the-Bowery; and a 1983 Public Service Award from the Settlement Housing Fund Davis Allen of SOM and Robert A.M. Stern are among the judges of Interiors Fifth Annual Awards program to honor the best in contract interior design John H. Burgee, Charles Gwathmey, and Peter Samton will be among the architects who will discuss their responses to change and its effect on their professional life, design, and architectural practice at the American Institute of Architects cont'd. p. 12, col. 1

SEP 83	FRIDAY 2	WALKING TOUR ON SUNDAY, SEPT. 4 "Brooklyn Bridge, A Centennial Celebration" in Museum of the City of New York series. 1:30 pm. Meets on steps of City Hall, Broadway and Park Row. 534-1672.	FRIDAY 9	DISCOVER NEW YORK WALK ON SATURDAY & SUNDAY SEPT. 10 AND 11 "An Urban Suburb" (The Upper West Side). Begins at 2 pm. at 73 St. and Central Park West (park side). The Municipal Art Society. 935-3960. WALKING TOUR ON SUNDAY, SEPT.11 "Loft Living and High Art" in Museum of the City of New York series. 1:30 pm. Meets at corner of Spring and Lafayette streets. 534-1672.	FRIDAY 16	FRANK LLOYD WRIGHT Exhibition of drawings from 1893-1959 for the preservation of Taliesin in Spring Green, Wis. Max Protetch, 37 W. 57 St. 838-7436. WALKING TOUR ON SUNDAY SEPT. 18 "Greenwich Village, New York's First Summer Colony" in Museum of the City of New York series. 1:30 pm. Meets at corner of Gay and Christopher Streets (west of 6th Ave and east of Sheridan Square) 534-1672.
		PHOTOGRAPHY AND ARCHITECTURB: 1839-1939 Exhibition. Cooper-Hewitt Museum, 2 E. 91 St. 860-6868. Closes Oct. 16. A PENNY SAVED Exhibition of Architecture in Cast- Iron Toy Banks. Cooper-Hewitt Museum, 2 E. 91 St. 860-6868. Closes Oct. 23. FRANK LLOYD WRIGHT AND THE PRAIRIE SCHOOL Exhibition. Cooper-Hewitt Museum, 2 E. 91 St. 860-6868. Closes Dec. 31.	THURSDAY 8	1946: Architect Paul Philippe Gret died	THURSDAY 15	THIRD WORLD ARCHITECTURE Symposium co-sponsored by NYC/AIA and Pratt Institute in conjunction with Pratt exhibition "Contemporary Third World Architecture," 6 pm. The Urban Center. 838-9670. THE AUTHENTICITY OF FORM Lecture by Karsten Harries "On Truth and Lies in Architecture" in Yale School of Architecture series. 6:30 pm. A & A Building, 180 York St., New Haven. 203-436-0853. ANNUAL INTERIORS AWARD Deadline for submitting entries. Interiors Award, Interiors, 1515 Broadway 10036. 764-7300.
YC/AIA		KEEPING CULTURE ALIVE IN NEW YORK Exhibition investigates the need for artists' housing. The Municipal Art Society at the Urban Center, 457 Madison. 935-3960. Closes Sept. 17. VISIONS OF THE UPPER WEST SIDE SIDE Exhibition of material gathered by a West Side study task force on planning and preservation issues. The Municipal Art Society at the Urban Center, 457 Madison. 935-3960. Closes Sept. 17.	WEDNESDAY 7	DISCOVER NEW YORK TALK "An Urban Suburb" (The Upper West Side). 6 pm. The Municipal Art Society at the Urban Center, 457 Madison Ave. 935-3960.	WEDNESDAY 14	FRIENDS OF THE PARKS TOUR Meet Richard Lenat at City Hall for a two-bridge bicycle crossing over the East River. 6:30 pm. Information: Estelle at UN1-9696 or Dave 473-6283.
N SOL	CONTINUING EVENTS	RAY AND CHARLES EAMES: THE SUM OF THE PARTS Exhibition of Eames furniture and other objects. Fifty/50, 793 Broadway, 777-3208. Closes Sept. 10. CALIFORNIA COUNTERPOINT Exhibition of New West Coast Architecture. National Academy of Design, 1083 Fifth Ave. 369-4880. Closes Sept. 15.			TUESDAY 13	CONTEMPORARY THIRD WORLD ARCHITECTURE: SEARCH FOR DENTITY Exhibition examines the status of errent architectural solutions to problems and needs of developing nations. Pratt Manhattan Center Gallery, 160 Lexington Ave. 636-3517. THE AUTHENTICITY OF FORM Lecture by George A. Kubler, Professor Emeritus of History of Art on "The Aesthetic Recognition of Ancient American Art 1492-1842" in Yale School of Architecture series. Stal Dom. A & A Building, 180 York St., New Haven. 203-436-0853.
0CCI		Oculus welcomes information for the calendar pertaining to public events about architecture and the other design professions. It is due by the 7th of the month for the following month's issue. Because of the time lag between information received and printed, final details of events are likely to change. It is recommended, therefore, that events be checked with the sponsoring institutions before attending. Send Oculus Calendar information to: New York Chapter/AIA, 457 Madison Avenue, N.Y. 10022.	MONDAY 5	1887: Architect Rudolf Schindler born	MONDAY 12	EDOUARD MANET Retrospective exhibition of his work. Metropolitan Museum of Art, 82 St. and Fifth Ave. 879-5500.

FRIDAY 23	FRIENDS OF THE PARKS TOUR ON SUNDAY SEPT. 25 Ride the IRT 7th Ave. Subway to the Grand Army Plaza for a gambol in Prospect Park with Bill Novak. 1 pm. Information: Estelle at UN1-9696 or Dave 473-6283.	FRIDAY 30	ELLIS ISLAND TOUR ON SATURDAY OCTOBER 1 First of a series of special events planned by NYC/AIA's Public Architects Committee. 11:30 am sharp. Statue of Liberty/Ellis Island Ferry, Battery Park, 81.50 round trip prepaid. 838-9670. GUSTAV STICKLEY DAY SATURDAY OCTOBER 1 A series of events sponsored by the Joint Free Library of Morristown and Morris Township. \$20 covers lunch, tickets and transportation to different events. For more information call the Chapter 338-9670.		Oculus is indebted to Martin Filler for making available the historical data that he researched and edited for the 1976 and 1977 "Architects" Calendars" published by Architectural Record Books.
THURSDAY 22	NYC/AIA SEMINAR Richard Flemming, President, Denver Partnership will speak on Planning and Urban Design Issues/Denver. 6 pm, The Urban Center, 457 Madison Ave. 838-9670 Ave. 838-9670 THE AUTHENTICITY OF FORM Lecture by John Hejduk on "Masque" in Yale School of Architecture fall series. 6:30 pm. Hastings Hall, A & A Building, 180 York St., New Haven. 203-436-0853.	THURSDAY 29	NEW CHAPTER HEADQUARTERS Opening reception. 5-8 pm. NYC/AIA, 457 Madison Ave. 838-9670. THE AUTHENTICITY OF FORM Lecture by P. Adams Sitney, Visual Arts Dept., Princeton. on "The Battle for Film Form" in Yale School of Architecture fall series. 6:30 pm. Hastings Hall, A & A Building, 180 York St., New Haven. 203-436-0853.	THURSDAY 6 OCT	NYC/AIA INTERIORS COMMITTEE Panel Discussion on Marketing Interior Design Services by Architects. 6 pm. The Urban Center. Call David Howard 935-8500 for more information. 1887: Cornerstone laid for Sullivan & Asher's Chicago Auditorium.
WEDNESDAY 21	OLMSTED PARKS First International Conference on Olmsted Parks, organized by the National Association for Olmsted Parks. New York City. 260-8503. THE FOUNTAINHEAD Lecture in Columbia's Graduate School of Architecture and Planning series. fpm. Wood Auditorium, Avery Hall. 280-3473.	WEDNESDAY 28	LECTURE Giovanni Pasanella on Pasanella & Klein "Our Work," in Columbia Graduate School of Architecture and Planning series. 6 pm. Wood Auditorium, Avery Hall. 280-3473. RICHARD MORRIS HUNT AT THE ECOLE DES BEAUX-ARTS ECOLE DES BEAUX-ARTS ECOLE DES BEAUX-ARTS Susan Stein: 202-638-3105. Closes Nov. 20.	WEDNESDAY 5 OCT	1807: Architect Henry Greenough born
TUESDAY 20	THE AUTHENTICITY OF FORM Lecture by Donald Judd, sculptor, in Yale School of Architecture fall series. 6:30 pm. Hastings Hall, A & A Building, 180 York St., New Haven. 203-436-0853. MAVERICK IN MAUVE Exhibition based on the diary of Florence Adele Sloane, young New York socialite of the 1890's. Museum of the City of New York, Fifth Ave. at 103 St. 534-1672.	TUESDAY 27	THE AUTHENTICITY OF FORM Lecture by Jay Fellows, Visiting Professor of Architecture, Cooper Union, in Yale School of Architecture fall series. 6:30 pm. Hastings Hall, A & A Building, 180 York St., New Haven. 203-436-0853.	MONDAY 3 OCT	1784: Architect Ithiel Town born
MONDAY 19	1973: Architect William W. Wurster died	MONDAY 26	SYNTHETIC LINKS Exhibition of photographs by John Margolies in miniature golf courses, Project Studios One (P.S. 1), 46-01 21 St., Long Island City. 784-2084.		



Names and News

cont'd. from p. 9

Committee on Design conference-"Turning Points: Pursuing Design Excellence in a World of Change"-in Houston, October 17-18.... A private voyage on the yacht Argonaut will cruise classical Greece October 17-28 under the auspices of The Royal Oak Foundation. The Metropolitan Museum, and the Society for the Preservation of the Greek Heritage, with Dr. Richard H. Howland of the Smithsonian Institution as guest lecturer ... Edwin Schlossberg Incorporated has teamed up with Taft Attractions in Cincinnati to create a new concept in family play called the Funsonian, which is a major element in Taft's new Hanna Barbera Land amusement park in Houston, Texas, where it will be unveiled next spring ... John Hagmann is opening. an office on September 6th in partnership with David Hannaford Mitchell at 853 Broadway (Union Square) to be known as Hagmann/ Mitchell Architects. The two architects recently collaborated on a competition for a businessman's club/hotel complex to sit astride Victoria Peak in Hong Kong, for which they were awarded third prize out of 539 entries.

Coming Events

Classical Drawing

Classical America is sponsoring two evening courses at the National Academy School of Fine Arts: the drafting of the Five Orders and classical ornament to be given by Alvin Holm, starting on September 14; and the freehand drawing of classical buildings and objects given by Pierce Rice starting on September 12 (753-4376 or 369-4880)...

Symposium on Third World Architecture

The Chapter will co-sponsor a symposium with Pratt Institute in conjunction with their exhibition "Contemporary Third World Architecture: Search for Identity" on September 15, 1983 at 6 p.m. at The Urban Center.

A presentation by several of the foreign architects exhibiting work will be followed by a question-and-answer period concerning problems and ideas on working in developing countries.

Speakers will include Gamal El Zoghby, Abdel Waled El Wakil, and Ezzat Abugad of Egypt and Antonio Attolini Lack of Mexico.

Ellis Island Tour Open to All

The Public Architects Committee, cochaired by Sarelle Weisberg and Adrienne Bresnan, is planning a number of special events for Chapter members and interested professionals. The first is a tour of the Ellis Island Restoration project, guided by Michael Adlerstein, Senior Planner of National Park Service, along with principals of the firms who are consultants for the project, Beyer Blinder Belle and Anderson Notter and Finegold Associates.

The tour will include an overview from the water of the entire 27.5 acre site as well as a walk-thru of the primary spaces of the Main Immigration Building. Scheduled stops include the Baggage Room, where immigrants first arrived; interrogation rooms; the impressive vaulted main Registry Room on the second floor, as well as various other spaces contributing to the public interpretation of the site. There will be time to address questions relating to the 1986 and 1992 building programs.

Date: Saturday, October 1, 1983 Rain or shine

Place: Battery Park, Manhattan. Statue of Liberty/Ellis Island Ferry Ticket Sales area.

Time: 11:30 am sharp ferry departure; purchase tickets ¹/₂ hour in advance (\$1.50 roundtrip prepaid).

Ferry returns to Manhattan 4:05 pm.

Photo: Wolfgang Hoyt/ESTO Lunch: Bring your own picnic.

Who May Come: Members, Family and Friends, all are welcome.

EFL Architecture Fellowships

A \$40,000 architectural Fellowship Program administered by Educational Facilities Laboratories is accepting applications for eight Fellowships of \$5,000 each; applications to be received by EFL no later than October 3. For forms and guidelines: Elizabeth M. Gay, Architectural Fellowships Coordinator, EFL/AED, 660 Fifth Avenue, New York 10019....

The Architecture of Culture

A series of lectures sponsored by the Metropolitan Museum of Art in association with the New York Chapter/AIA will offer an opportunity to explore the influence of architecture on many aspects of the designed environment. In particular, it will reveal important developments in film, the design of cultural institutions, commercial and residential architecture and its many manifestations in American culture. Internationally acclaimed architects will present this subject. The lectures will be introduced by Arthur Rosenblatt.

Oct. 12 A showing of Fritz Lang's "Metropolis," by Arthur Rosenblatt

Oct. 19 Toward an American Architecture, by Stanley Tigerman

Oct. 26 Modern Architecture: Sisyphus and the Elusive Order, by Tician Papachristou

Nov. 2 J. Paul Getty and the Building of the Getty Museum, by Stephen Garrett

Nov. 9 The Frank Lloyd Wright I Knew, by Edgar Tafel

Nov. 16 Work completed/Works in Progress, by Kevin Roche

6 Wednesdays at 8 pm. Metropolitan Museum of Art. 879-5510.

The Coming Year 83-84

Annual Review

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• Howard Zipser, a partner in Rosenman, Colin, Freund, Lewis & Cohen.

In addition, I have invited a number of city officials and urbanists in the private sector from other cities to share their experiences. I encourage the other organizations at the Urban Center — the landmarks and preservation groups, communitybased organizations, and development and real estate interests — to join with us and in a forthright dialogue.

A second issue will be focused upon and addressed this year - the Practice of Architecture - more precisely the Business of Architecture. We find a number of small groups of architects, both AIA and non-AIA members. meeting outside the AIA umbrella to discuss contracts, business policies, client relations, and how to collect fees. Randy Croxton, a fine southern New York architect, will begin our focus on architectural practice in New York with an evening talk this fall, and David Todd, New York's answerman on practice and ethics, has agreed to help shape a program on this issue. Our business savvy must be part of our professionalism, not a liability in our work. Although we may have been taught that creativity and a business sense are mutually exclusive, we have discovered that the most successful practitioners in architecture are talented in these areas or have found associates who are.

Let us not forget our overall focus is on construction and civilization—NOT DESTRUCTION—and remember that our Chapter, along with the California Council, successfully brought a motion for bilateral NUCLEAR disarmament to the National AIA Convention last year. The Architects for Social Responsibility are separate from the AIA but close to our hearts.

Let me close with thanks to all of you for giving me this opportunity to serve you. I will do my best.

Elected Committees 1983-84

Finance Treasurer, Liaison

Medal of Honor/Award of Merit President, Liaison

Fellows

Committees Open to Membership

Computers Sy Fish, *Chair* Richard Hayden, *Liaison*

Corporate Architects Lenore Lucey, Chair Lenore Lucey, Liaison

Educational/Recreational Facilities

Energy & Environment William Stein, *Chair* Thomas Fridstein, *Liaison*

Health Facilities Carl Kaiserman, *Chair* Abraham W. Geller, *Liaison*

Historic Buildings Stephen Gottlieb, *Chair* Joseph Bresnan, *Liaison*

Housing Michael Kwartler, *Chair* Richard Hatch, *Chair* Garrison McNeil, *Liaison*

Interiors Kenneth van der Kolk, Chair Eric Goshow, Liaison Doris Nathan, Liaison

International Practice James B. Baker, *Chair* Garrison McNeil, *Liaison*

Public Architects Sarelle Weisberg, Chair Adrienne Bresnan, Chair Joseph Bresnan, Liaison Distinguished Arch. Awards Program James McCullar, *Chair* Eric Goshow, *Liaison*

Office Practice John Hagmann, Liaison

Womens Caucus revolving, *Chair* Doris Nathan, *Liaison*

Appointive Committees

Brunner Grant William Ellis, Chair Theodore Liebman, Liaison

City Agencies C. William Eilers, *Chair* Terrance R. Williams, *Liaison*

Codes (including Loc. Law 10)

Exhibits Lindsay Shapiro, *Chair* Abraham W. Geller, *Liaison* John Hagmann, *Liaison*

Lebrun/Stewardson/Keefe William Shopsin, *Chair* George S. Lewis, *Liaison*

Oculus C. Ray Smith, Editor, *Chair* Stuart K. Pertz, *Liaison*

Scholarship (including Douglas Haskell Awards for Student Journalism) John Hagmann, *Liaison*

Transit Authority James Gaarretson, *Chair* Terrance R. Williams, *Liaison*

Urban Planning Issues: Theater District/42nd Street Alan Melting, *Chair* Joseph Wasserman, *Chair* Stuart K. Pertz, *Liaison*

Zoning Michael Parley, Chair Lenore Lucey, Liaison page 14

Oculus

South Street Seaport

Aarons

cont'd. from p. 8

between sidewalk and street bed, makes a more consistent and attractive statement considering the historic nature of the complex and buildings. The common and connecting streetscape provides an important element of continuity for the project as a whole, tying the diverse structures together as a single urban environment. The elegant urbanism of the Seaport district would not have been possible without the coordinated efforts of architects, developer, Museum, and City.

Alex

cont'd. from p. 7

and light out onto the streets. The new shops in the old buildings are nicely designed with bright casework set under exposed old joists.

The place has been uncomfortably mobbed, but a late Sunday evening stroll revealed a less crowded, quite pleasant setting for leisurely outdoor drinking and dining.

The merchandise, market food, and fancy snacks are meant for tourists, but nearby office workers also will enjoy the restaurants and pubs. Local residents can now lay claim to a bakery and a retail fish store. Architects note: the Seaport boasts a Brookstone hardware store — in New York City at last.

The community concerns mentioned here in April of last year were about interference with the wholesale fish market, increased traffic, and whether the Museum would hold its own. Fish market truck parking has been disrupted. Parking space has been lost to the pedestrian streets, and visitors' cars are in the way. This causes some fish trucks to have to circle around until a spot opens up and causes other trucks to park much further away from their usual spaces. Car traffic has increased enormously on the weekends. Since the Museum has not opened its new facilities, it's too soon to know how it will fare.

Now, the nearby residential community is concerned that unwanted peddlers or trouble-makers might be attracted to the edges of the market and invade nearby streets. The Community Board was not successful in a recent attempt to work out an agreement with the Rouse Company to extend their security patrol beyond their boundaries in return for the Board's approval of an application to demap sidewalks — that is, to designate the sidewalks as Rouse Company property, not New York City property — for control purposes.

Everybody downtown wants the Museum to succeed, and the market to succeed as well, but not at the expense of the fish market, the existing retail trade, the residents, or the remaining remnants of the old district.

Pokorny

cont'd. from p. 7

The argument for keeping the higher building as it now stands was that the roof extension dates from 1868, the year in which the then hotel occupant expanded by adding the two stories. It is, therefore, part of history, having been there for 120-odd years.

The argument for taking it down to the original height of the other 1810 Schermerhorn Row buildings was also a historic one. The original builder, Peter Schermerhorn, intended the whole facade to be unified -amonumental facade. The individual buildings had a domestic scale - two bays wide. It was a prototype for warehouse structures that were built on many other blocks in Manhattan, but this is the only instance where we have a complete block left.

There were two approaches to the controversy: the architectural approach believed this to be a monumental facade that should be restored to its monumental proportions. The accretionist approach considered the extension of





2. Photo: Stan Ries/ESTO the Sweet's building to be part of the history of Manhattan. The accretionist theory is the prevailing one among today's preservationists. It is amusing that all the accretionists came out of Columbia where Jim Fitch preached his theory.

We said from the beginning that the roof should be taken down to show the uniqueness of the row, and Fitch agreed. He felt this should be made an exception to the general theory. But the bureaucrats were afraid to agree because it would have set a precedent. Fitch sent strong letters to everybody for the removal of the attic extension. But while admitting it was a difficult decision, Parks and Recreation developed a principle called "simultaneity." That meant they could not live without the mansard roof and that anything that coexisted at the time of the mansard roof was considered within the historic time period; anything that existed prior to it but could not be proved to have existed simultaneously or subsequently to it was not in the



1. Jan Hird Pokorny in front of Schermerhorn Row, which his firm restored. Oculus

2. Detail of Schermerhorn Row restoration.

3. 1930 photograph of Schermerhorn Row.

4. 1848 drawing of Schermerhorn Row.

5. Porkorny's working drawing of Schermerhorn Row; dark tones show new construction.



historic time period. For example, there were shutters on the building prior to 1868 but it couldn't be proved they were still there in 1868 or thereafter, so we couldn't put shutters on the front facade.

It was a very difficult theory to handle from our point of view. Then, we said, we might as well keep the 1935 roof on No. 12 Fulton Street as an example of Depression Modern. They responded that there had to be *some* editing. It was a question of where you edit to, and they decided it should be 1868.

The accretionist argument — that the changes should be kept — is generally a good one, because if you apply the theory of stripping back to the original period you usually have to assume a lot and therefore make mistakes. But in our case it was very simple. The fabric was there. All that needed to be done was to cut off the top two floors. Even many of the original roofing timbers were incorporated into the addition.

Q: What did your contract include?

Our first mandate was to stabilize the structure - to examine all the party walls and the wood framing. First, we had to document everything that was there. Moreover we had to work around the existing tenants. We didn't have access to their spaces because they were afraid of being thrown out. So we documented only what we needed to restore the facade and stabilize the structures. We felt that if they were going to do interior work, for which we did not have a mandate, they would need further Recreation's office of historic preservation brought in their own team and spent an entire year documenting every detail of the interiors.

Q: What decisions did you make about restoring the exterior?

We had to decide what materials to use. We were confronted with the fact that nobody produced the kind of handmade brick originally used; we had to convince the State to purchase the needed brick from the only source we could find to make it for us. (This meant there was to be no competitive bidding and that is against State policy.) The brick was needed for parts of the walls, for some window areas that had been widened, for the chimneys that had fallen down. We had to have about 290,000 bricks altogether just for Schermerhorn Row.

We had a similar problem with the slate for the roofs. We found that the early buildings had always been covered with slate. The Schermerhorn buildings all had slate-covered sloping roofs. Again we found only one acceptable source.

Q: What did you do on the interiors?

State Parks and Recreation never dealt with the *use* of the buildings, so our only service to them was the restoration of the facade. They never dealt with the interiors for the simple reason that they didn't have a program. Because they didn't yet have a program for the interiors the budget director would not approve our architectural contract. After I told him that if we waited until they had a program the buildings would fall down, he agreed and we got the budget to restore the facades and stabilize the buildings.

Q: What happened next?

When the UDC took over, we convinced them they would have to have a master plan. Once they knew what the uses were to be we could deal with exits and so on. The wood floor construction was beautiful and we wanted to show it but there were conflicts with the building code. This was solved by having sprinker systems for the whole group of buildings. And when it was established that the Rouse Company would use the ground and second floors for retail space, we could start dealing with the store fronts. Cabrera/Barricklo were consultants for store front working drawings.

That became a difficult architectural

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Oculus

South Street Seaport



Since we wouldn't have an example of what the block looked like in 1810, I suggested we bring the building on South Street beyond Sloppy Louis' back to the early date – complete with shutters, arched doorway. So that building is at least one reconstruction of the original facade.

Q: What lessons are to be learned for the future?

The first thing is the complications of dealing with agencies that have never done a project like this. The Office of Parks and Recreation has restored and stabilized many individual, relatively small buildings, but nothing as technically and administratively complicated as this. The administration was the most difficult part of it. Too many heads, too many cooks, too many approval procedures. The program kept changing all the way through, and the client changed. There is also the difficulty of dealing with an agency which is its own building department as UDC is. They can be as arbitrary as they wish or they can go by the books. Those are the things that took the time. The project itself could have been done much faster.

In future projects of this kind better preparation is needed. We were patient and very persistent. It is unusual for an architect to survive two clients. We were the one thread that went through the entire eight-year project from one end to the other.

Q: You have been criticized for overdoing the cleaning of Schermerhorn Row.

I think that is rather uninformed



criticism. A row of buildings with fire escapes hanging down their facades, broken and missing chimneys, miserable built-up metal roofing put on over old slate... When you replace a roof with slate, rebuild chimneys, take off fire escapes, put in new infills in the storefronts and then repoint the joints, you get an even texture. It has to look somewhat newer. There was no way of not pointing the brick, not removing the fire escapes. Give it ten years and it will look as old as it did before.

Belle

cont'd. from p. 7

we were very happy with. In this process we began to look at typical Lower Manhattan warehouse buildings and saw the strong vernacular of cast iron or steel fronts with canopies over the sidewalks.

At that time, the Landmarks Commission had the remains of a Bogardus building-the Laing Stores -which had been dismantled during the course of the Washington Market urban renewal area demolition. First they wanted to erect it as part of the facade of CRS's Manhattan Community College north of the Battery Park City site. Then, and before Beyer Blinder Belle (BBB) was involved, the cast iron elements of the building were stolen from the Manhattan Community College site. What was saved was moved to a City warehouse on the Upper West Side.

By this time, BBB was well on the way to use the Laing Stores facade elements that remained. Someone from our office went to measure these artifacts and discovered that they too had been stolen and that nothing remained.

The first thieves, who were selling it for scrap, were never caught. The second set of culprits were caught and fined, but the fragments were not recovered.

We had always considered using the artifacts as fragmentary components



2. Photo: Stan Ries/ESTO of a lost technology. Since there were never enough components to enclose the building required on the site, and since we had researched the replication of these fragments using modern materials such as aluminum, we decided that a modern version of this kind of warehouse building should be built with the same rhythm of columns and spandrel beams. In a way, the building almost designed itself.

Q: But why at that time didn't you reanalyze recreating the kind of brick building that had been on the site originally?

We were really fearful that putting a brick building on the site was in danger of looking like Williamsburg. And that was against our principles. Some of the recent commentary has indicated that that may have been a wise decision.

Interestingly enough what now seems to be a framework for the Bogardus building did not exist before.

Q: How did you discover the interior courtyard?

What is now called Cannon's Walk is an interesting example of how an architect looks at a space and how it is looked at by a layman. That new courtyard had existed as the rear yards of the buildings for decades. We didn't change the perimeter or walls of the space, but instead of looking at a series of spaces behind the buildings, we looked at it as one space stretching longitudinally through the block. To make it work that way we took down a



1. John Belle, whose firm recreated the Bogardus building, stands in front of the North Star pub, of which he is part owner.

- 2. The Bogardus building.
- 3. Canopy on Front Street movie theater.
- 4. Cannon's Walk, the surprise walkway within the Museum Block.



Photos: Stan Ries/ESTO

delapidated single-story shed addition on the existing buildings. We gave it an entrance through the new Bogardus building lobby directly from Fulton Street. And on Front Street it opens through a building arcade as a ground floor space.

Q: What lessons are to be learned?

The architectural lesson was to have the confidence to allow the restoration of each building reflect the individual history of that building. We didn't fall into the trap of having all the buildings look the same. We tried to reflect the broad range of their individual histories. Also we had no dates established for us. So we restored the 77-year-old building to its origins and the 200-year-old building to its. That clearly was very different from the brief for Schermerhorn Row, which had been built originally by one man over a relatively short time with the intention of making the sum of the individual buildings look greater than their parts-like a modest version of Georgian terraces.

The lesson about restoration procedures in New York was that one has to have an enormous amount of patience to allow all of the City agencies to do their own thing, to wait for the Museum to raise the funds, and so on. This started in 1967. Rouse came in in 1977-78. And the Museum protected those buildings and ships almost against the fashionable tide. If the Museum had not prevailed, the inexorable march of Wall Street northwards could have completely wiped all traces of what we have as a seaport remnant.

Looking to the second phase of the Seaport, we must envision a very different waterfront experience from anything we have in Lower Manhattan. The only low developments we have in Lower Manhattan are vest pocket parks at the bases of high rise buildings. The Seaport Museum district will preserve a series of blocks of low rise buildings right next to the waterfront. This will frame a very different experience for pedestrians at the water's edge.

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