

OCULUS

on current new york architecture

The New York Chapter of the American Institute of Architects

Volume 46, Number 9, May 1985

CHAPTER AWARDS PROGRAM

'85

OCULUS

Volume 46, Number 9, May 1985

Oculus

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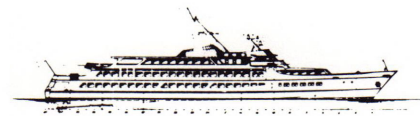
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Correction

The ferryboat illustrated on page 14 of the April 85 issue on Waterfront Development was mistakenly identified. The ferryboat drawing should have accompanied the map on page 12 in Admiral Robert Price's article, and the caption for both the map and ferryboat should have read:



Map of proposed ferry service between Manhattan and Atlantic Highlands in Monmouth County, New Jersey. The proposal includes a 1500-passenger, 28-knot ferry designed by J.J. Henry Co., naval architects, in association with the West Coast engineering firm of Nickum & Spaulding.

1985 Distinguished Architecture Awards Program

The Distinguished Architecture Awards Program, now in its fourth year, recognizes New York City architects for all categories of design.

The 1985 jurors were:

- Peter Bohlin, partner, Bohlin Powell Larkin Cywinski, Architects/Planners/Engineers of Wilkes Barre, Pittsburgh, and Philadelphia
- Hans Hollein, Architect, of Vienna, Austria; and
- Kevin Roche, partner, Kevin Roche, John Dinkeloo & Associates, Architects, of Hamden, Connecticut.

The jury evaluated 113 entries on Friday and Saturday, March 1 and 2. Their ultimate selection—15 Awards—are presented on the following pages and will be on exhibit at the Chapter from May 16 through June 15, 1985.

The Awards Committee that organized the program, the call for entries, and exhibition includes:

- James McCullar, Chairman
- Barbara Neski, Executive Committee Liaison
- Alan Gaynor
- F. Eric Goshaw
- Peter Pran
- Kenneth van der Kolk

Discussion by the Jury

[Jurors were asked whether there was a distinction between any of the awards, such as awards versus citations. They responded that there should be only one level—Award.]

There were a number of excellent entries, and the general level was very high. At least 50 would have qualified for awards. There were few really bad entries. So those who submitted can be very proud of their efforts.

A New York Style?

Because we had a relatively low number of buildings in the city, one could not see that there was any particular New York style. Obviously New York is an international community and the influences that is perceives and generates relate to that international community. It is by no means a provincial environment in which to work and practice.

Comparison with Europe

Top quality in New York is at the same level as top quality in Europe. The commitment to architecture by the architects, by the engaged interest of architects, is the same. The international community who share the same goals and beliefs know that the marks you have set for yourself in New York are very high.

Submissions to Encourage

Two disappointments were that there weren't more submissions from the younger architects in New York and that there weren't more submissions from the architects who are actually doing buildings in New York.

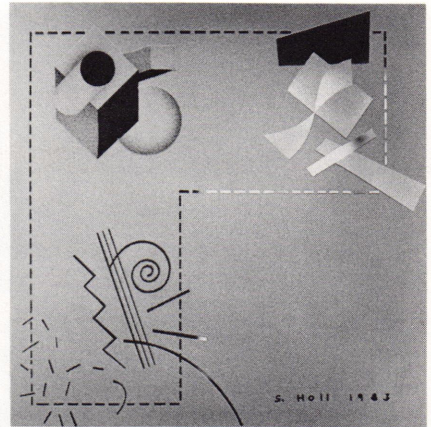
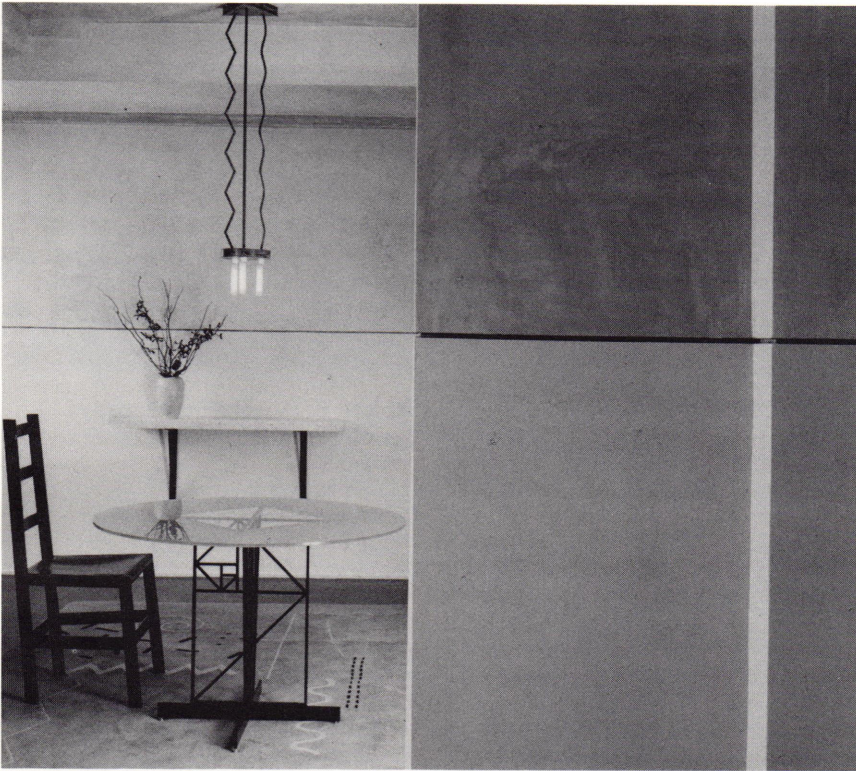
Many of the entries were from New York architects who are doing buildings in other parts of the country. There is a great deal of building going on in New York, some of it of high quality. Yet for some reason these buildings were not submitted. That was a disappointment.

Advice for Next Year

One would hope to encourage a broader range of work, encourage more younger architects with modest projects.

People should not be put off by the feeling that they need to make elaborate submissions, or that the photography needs to be of excellent quality in order to be considered. With relatively little amounts of information it is possible to see whether or not a project is worthy. Glossy information is not important to making a judgment on the quality of a project. So it is possible for younger architects, with not too much of an outlay, to make a submission of photos and drawings that would appeal to a jury.

CHAPTER AWARDS PROGRAM



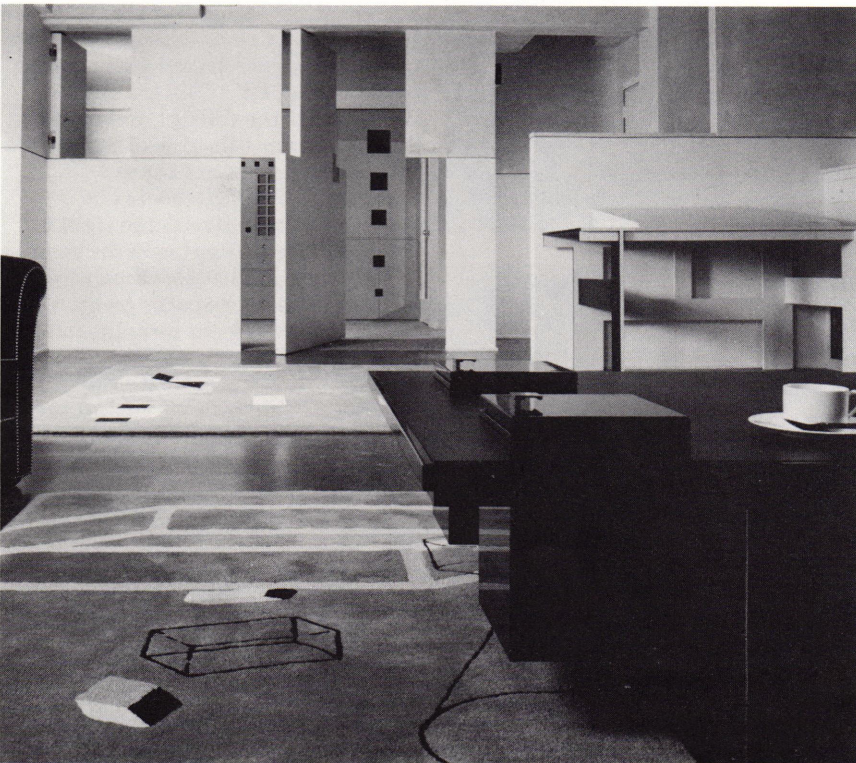
Project: A New York Apartment
Architect: Steven Holl Architects
Owner: Andrew Cohen
Contractor: Purdy Construction
Photographer: Paul Warchol, 1983

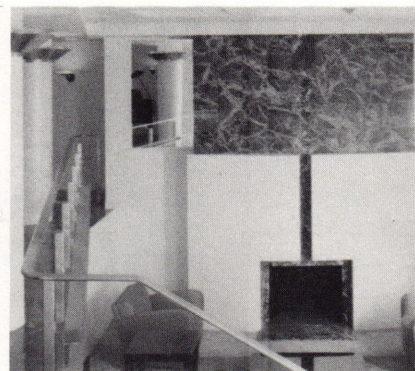
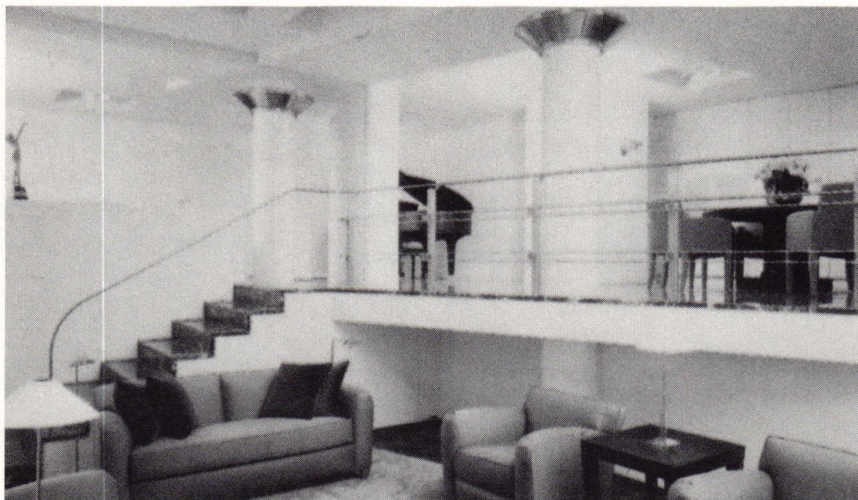
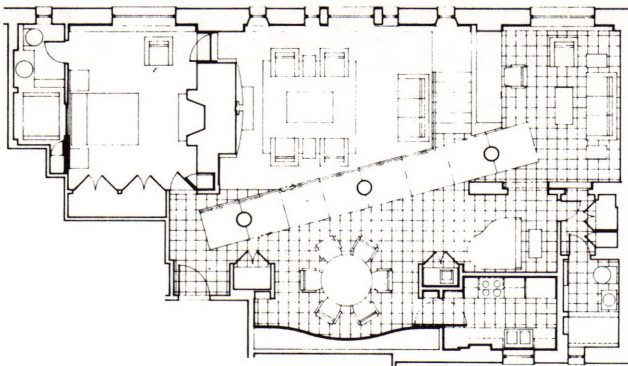
Architect's Description:

This apartment renovation investigates the primary modes of architectural composition: the linear, the planar, and the volumetric. In the dining area, a linear chandelier hangs over a linear table, four linear chairs, and a carpet patterned with all types of lines. In the living area, a volumetric coffee table and sofa sit on a carpet of floating volumes. In the studio/bedroom, a planar drawing board and planar carpet sit in front of planes of opening walls. A ceiling slab with varied panel and beam depths was revealed during demolition; it was elaborated to become a rectilinear "cloudscape." Ceiling and walls were faced in integral-color plaster inscribed with a reference "horizontal line" at eye level.

Jury Comments:

The big surprise of this large competition! Not only beautiful, but intelligent. It shows a deep commitment to all aspects of interior design—furniture, carpet, lighting,—with a singular, very clear point of view. It is quite remarkable.





Project: Emanuel and Company
Architect: Shelton, Mindel & Associates
Owner: Eric Emanuel
Contractor: NICO Construction Company
Photographer: Jeff McNamara

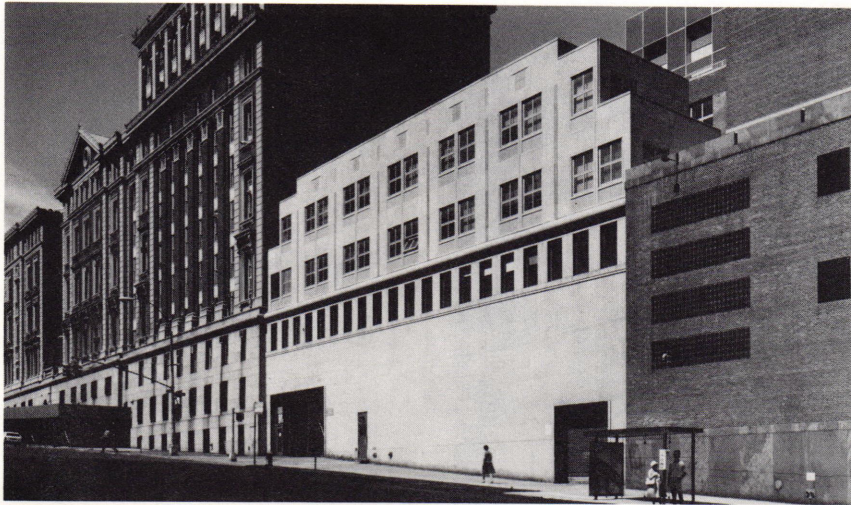
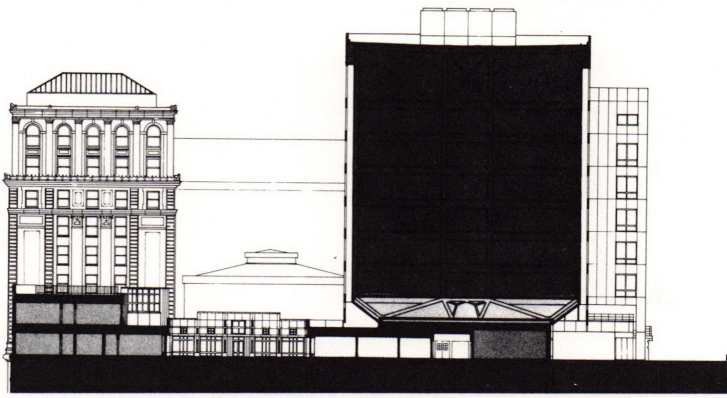
Architect's Description:

Problem: To design a 5000-sq. ft. office that affords light and views of downtown Manhattan. **Solution:** Circulation was pulled to the exterior window wall and to the elevator wall with the creation of two arcades. In addition to defining the outer edges of the space they contain sconce lighting (there is no fluorescent lighting in the public areas), HVAC (in the mirrored reveal along the ceiling), and frame views in the middle of Wall Street. Set inside the arcades are three programmatic functions: 1. The conference/executive at the right of entry. 2. The accounting in the center of the space. 3. The sales area towards the rear. The open spaces created between these blocks form the public and private gathering places: the reception at the entry with the punched openings in the conference room and the trading table, which acts like a large-scale kiosk toward the rear.

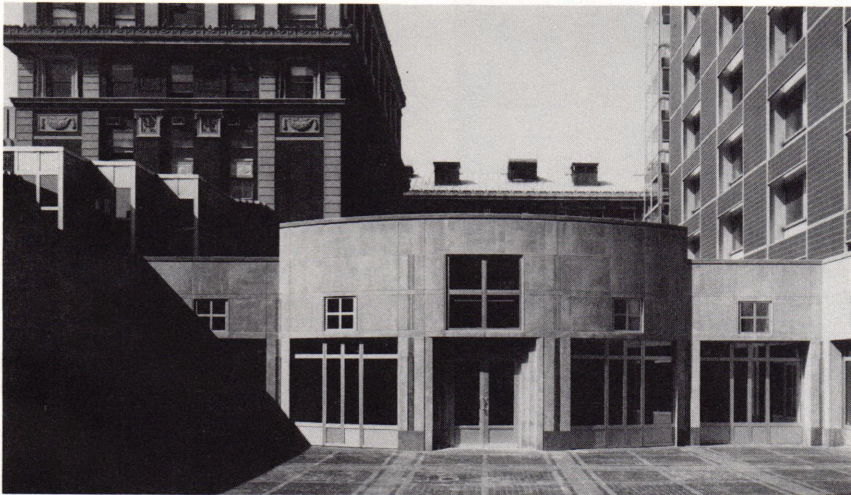
Jury Comments:

A clever plan arrangement that generates a great deal of excitement in a relatively small space. The details are sensitively handled and the color palette is well balanced and low key to produce a very pleasant interior. It is an intervention in an existing space where a new dimension is created.





Project: Computer Science Building,
Columbia University
Architect: R.M. Kliment & Frances
Halsband Associates
Owner: Columbia University, New
York City
Contractor: Columbia University
Photographer: Cervin Robinson

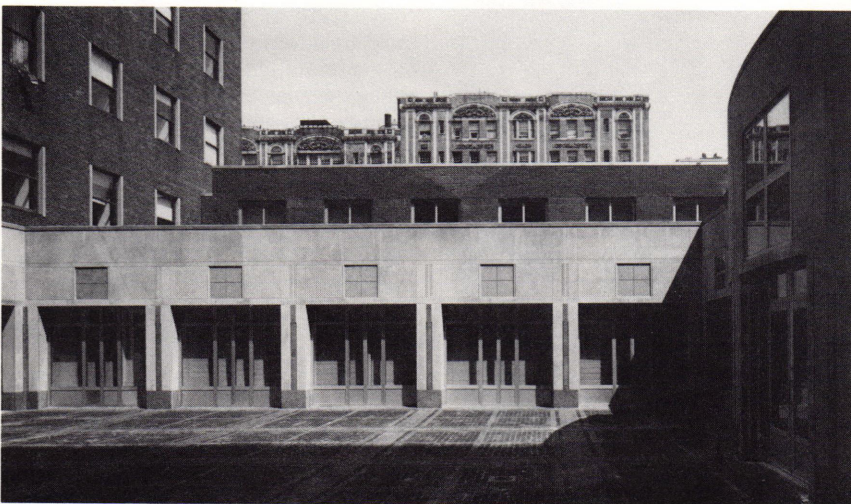


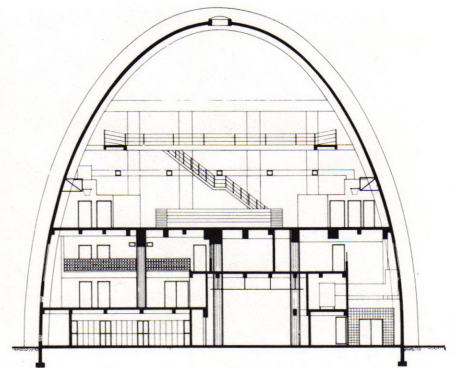
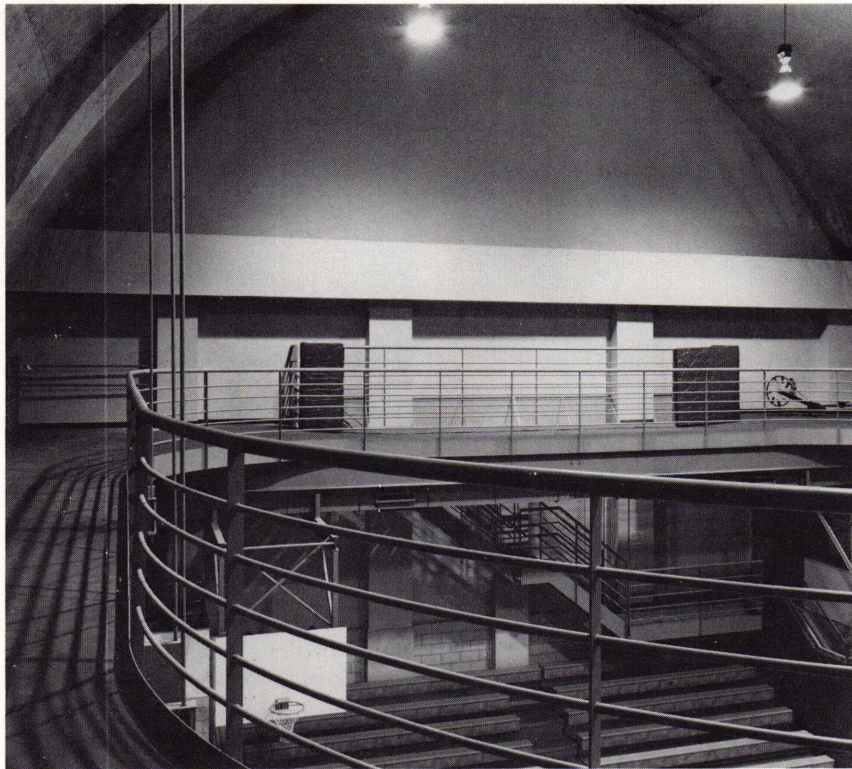
Architect's Description:

The site is at the northeast corner of the campus, above the four story podium of the Engineering Terrace, south of the Mudd School of Engineering and under the Fairchild Life Sciences Building. Housing the new Department of Computer Sciences and providing a new entrance and student lounge for the School of Engineering, the project includes 45,000 sq. ft. of which 18,000 is renovated space used primarily for computer labs and 7,000 sq. ft. is reclaimed space for mechanical equipment. The primary, elaborated elevations on the east, west, and in the courtyard are of limestone with polished granite pilasters and bluestone panels simulating windows or openings to establish the appropriate relationship between solid and void. The secondary walls are of brick.

Jury Comment:

A fine example of relating to a range of rather difficult circumstances. It adapts to the various structures to which it is tied, and it develops at the same time, with great assurance, its own special character.





Project: George and Annette Murphy Center

Architect: Hellmuth, Obata & Kassabaum/Pasanella + Klein, Architects

Owner: City of New York/Neighborhood Committee for the Asphalt Green, Inc.

Contractor: Series Contracting Corp.

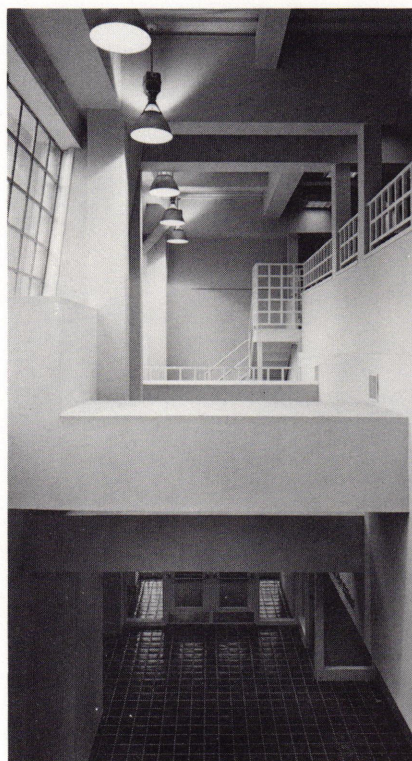
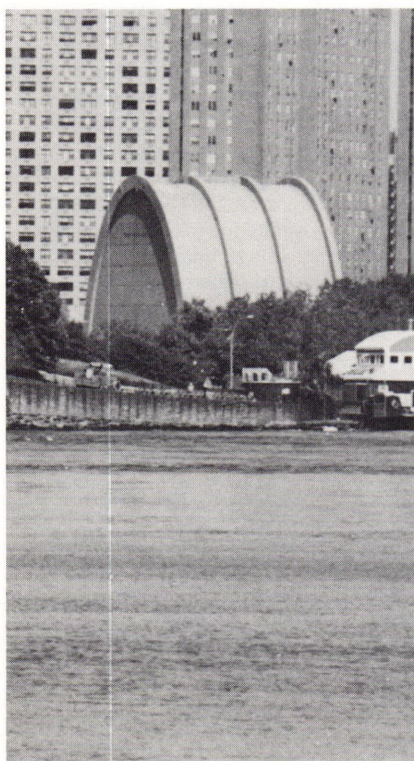
Photographer: David Pickman

Architect's Description:

Recycling of a landmarked industrial structure — the City's old Municipal Asphalt Plant (Kahn & Jacobs, 1944), — for community use with a variety of sports spaces, back-up areas, and outdoor playing fields; a small theater; and art and photography classrooms. Operated and funded by a neighborhood group, it provides services that are lacking in local public and private schools and is available to the general public as well. The interior has been treated very simply in an "industrial" manner to recall the building's former use; the exterior was only minimally altered. An ambitious energy-conservation program based on co-generation intends to reduce operating costs to a bare minimum.

Jury Comment:

A strong and characteristic building that has been sensitively adapted to a different use. Such new solutions that are in keeping with the old spirit are difficult to find. This project succeeds well in its language to continue the suggestive, evocative presence of the building. It has been restored in a way that it might have been designed originally for this purpose.





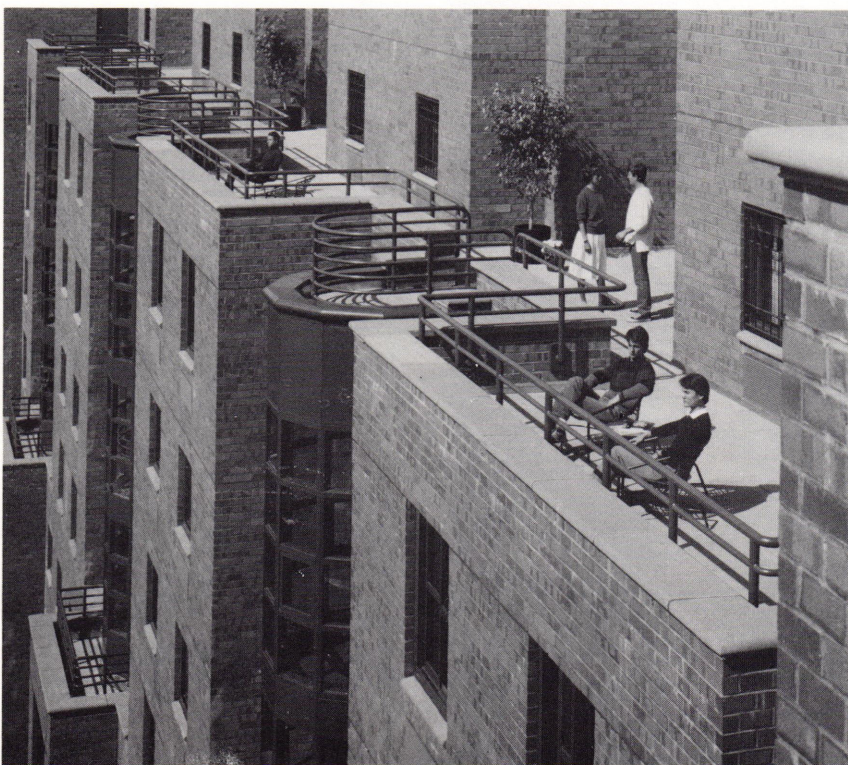
Project: Mt. Sinai Resident Facility
Architect: Davis, Brody & Associates
Owner: Mount Sinai Medical Center,
 New York City
Contractor: Morse-Diesel Inc.
Photographer: © Wolfgang
 Hoyt/ESTO

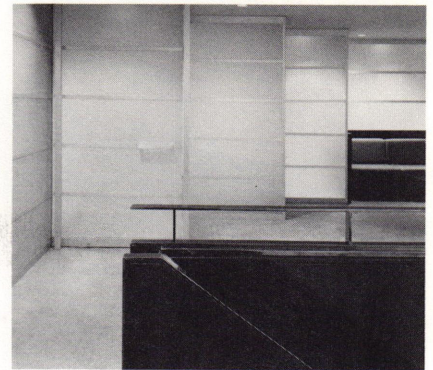
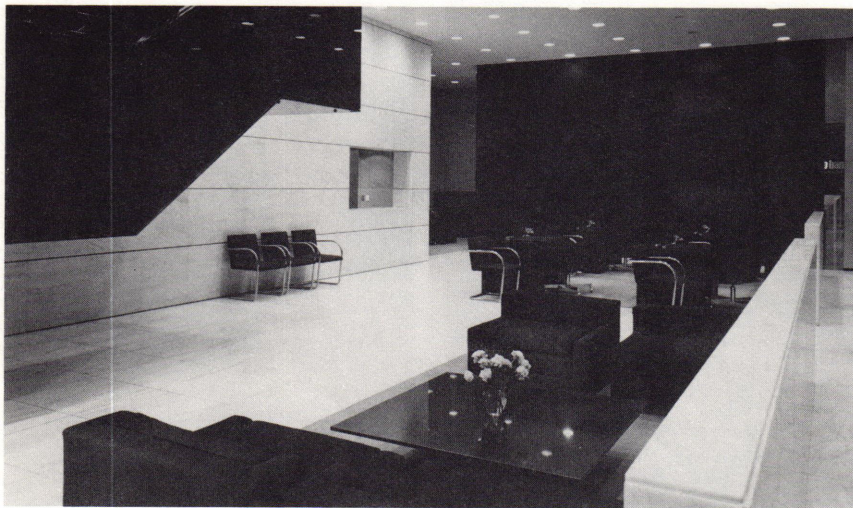
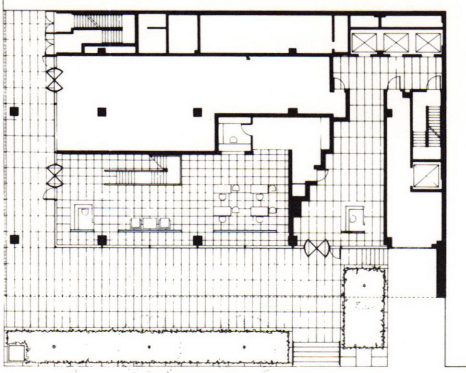
Architect's Description:

This substantial housing project for a major New York City teaching hospital posed the challenge of providing privacy for 550 doctors, students, and nurses living in close proximity in a very large building. Budget limitations were stringent. It was also important to provide a sense of place for the occupants, and at the same time respect the essentially residential quality of the neighborhood. The building combines simplex and duplex apartments for 4-6 people, each of whom have their own bedrooms, but share living spaces. The simplexes occupy the ten lower floors. Duplexes are on the upper five stories. Everyone has access to an extensive roof terrace. The duplexes enjoy extra living space created on glass-enclosed stair landings between their floors.

Jury Comment:

With the limited design possibilities in housing, this is a very imaginative solution. Not only in terms of the architectural appearance of the silhouette, but also in terms of the use of the upper terraces of the building. Very positive.





Project: AMRO Bank, New York
Architect: James Stewart Polshek and Partners
Owner: Amsterdam Rotterdam Bank, New York
Contractor: NICO Construction Co.
Photographer: Paul Warchol and Robert Beckhard

Architect's Description:

The interior design of the new North American headquarters for this Dutch commercial bank at Park Avenue and 59th Street expresses the bank's European character while complementing the original aluminum and glass details of its modern landmark setting. The dramatic use of black fabric, black glass, and white marble, with accents of AMRO's corporate color, is the dominant theme of the ground floor space. The cantilevered staircase connects the banking floor with the executive floor above. On the executive floor, a continuous sandblasted glass wall allows for the penetration of daylight into interior clerical areas. Convex office walls are clad in raw silk and topped by clerestories to bring perimeter light into the corridors.

Jury Comment:

A very competent, no frills interior. An imaginative and clever handling of spaces, and an economic use of given space. Sculptural elements are not here just for their own sake, they create special areas and spaces needed for the general function of the floor. A quiet understatement.





Project: 500 Park Tower, New York,
Architect: James Stewart Polshek and Partners with associate architects: Schuman, Lichtenstein, Claman & Efron
Owners: Equitable Life Assurance Co. and Tishman Speyer Properties
Contractor: Turner-Lehrer/McGovern
Photographers: Timothy Hursley and Paul Warchol

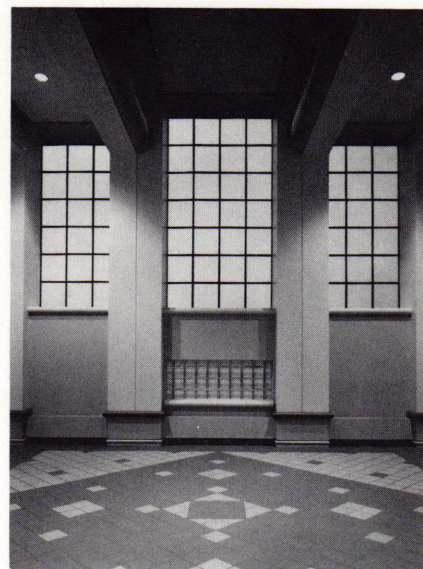
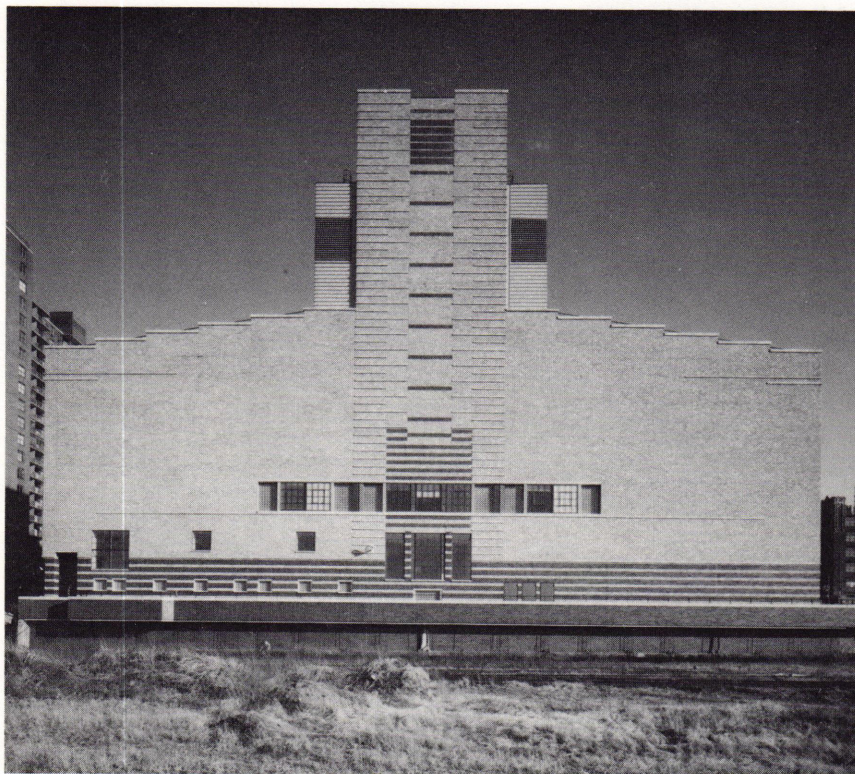
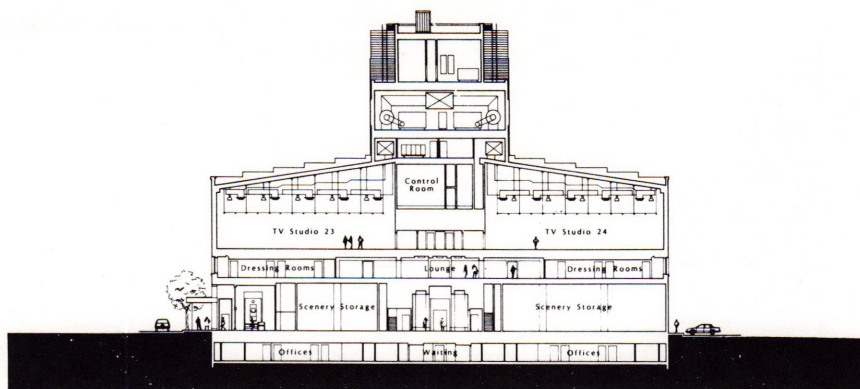
Architect's Description:

This mixed-use development includes the restoration of the Pepsi-Cola building and the addition of a 250,000 sq. ft., 40-story residential and commercial tower. Designed to harmonize with the carefully restored building, the first 11 floors, which contain commercial office space, are sheathed in a flat, pale green glass and aluminum curtain wall that reflects the proportions and transparent elegance of the smaller, older structure. The condominium floors are faced with a gray-green granite and punctuated by deeply set windows that clearly express the residential nature of the space. The shifts of scale and texture visually de-emphasize the new construction, thereby reinforcing the presence of the original structure.

Jury Comment:

Quite a responsible and carefully detailed building that responds both to the streetscape and to the need to relate to the original Pepsi building. It is noteworthy that this is not a single idea, but deals with a range of conditions in a thoughtful fashion... A sensitive response to a difficult problem of relationships, an excellent example of how buildings might be built in Manhattan with more care for the general environment.





Project: ABC Television Studios 23/24
Architect: Kohn Pedersen Fox Associates, PC
Owner: American Broadcasting Company, Inc.
Contractor: Lehrer/McGovern, Inc.
Photographers: Jock Pottle, Steven Brooke



Architect's Description:

Problem: Design an efficient building containing two 10,000 sq. ft. television studios and support facilities at the edge of Manhattan's West Side, an area changing from industrial to residential usage. **Solution:** The television studios, placed symmetrically around a central service core, are located at the building's third floor. Program elements (for people, stage equipment, mechanical services) are arranged in a vertical hierarchy based on functional proximity to the studios. The exterior materials — masonry, metal panels, glass block, and steel sash — combine the area's traditional industrial style with pedestrian-scale rhythms and details that respond to the neighborhood's emerging residential character.

Jury Comment:

A very good solution to a building type that really has no ready formula. A strong and appropriate statement made with modest means.

Chapter Reports

by George Lewis

• The following Chapter members have been elected Fellows: Bruce Fowle, Carl Meinhardt, Barbara Neski, Martin Raab, Joseph Roberto, Herbert Smith, Carl Stein, Bartholomew Voorsanger, Joseph Wasserman.

• Of the twelve winners of 1985 AIA Honor Awards, four are New York offices: Richard Meier & Partners, Mitchell/Giurgola, I.M. Pei & Partners, and Robert A.M. Stern Architects. Eight of the winners are from the northeast coast, four from the west coast; none in between.

• It is apparent that an underlying reason for sharp increases in liability insurance premiums (often 75%) is world-wide pressure on re-insurers because of such huge catastrophes as Bhopal. Litigation over asbestos is rampant. The Executive Committee recommends that firms investigate coverage without delay because of uncertainties as to which carriers will be in business and that fine print — such as references to asbestos — be read carefully.

• The Chapter and the State Association of Architects are conducting a concentrated effort to root out illegal practice of architecture, which is apt to occur in two principal forms: the offering of architectural services by unlicensed individuals, and the stamping of drawings by architects who have not been directly involved in their preparation. We are accumulating information to forward to the State Attorney General: members who have such information are urged to notify the Chapter office.

• The Chapter has nominated Laurie Maurer to be one of the two New York Region members of the AIA Board; she would succeed Laszlo Papp. Ms. Maurer's experience includes having been a member of the Executive Committee, a vice president of the State Association, and a member of the State Board for Architecture, in which capacity she was active in NCARB affairs.

• In a letter to Robert Kiley, chairman of the Metropolitan Transportation Authority, Terrance Williams took strong issue with a Request for Proposals for the Coliseum Site, which stated as its principal criterion, "the goal of realizing the highest financial return." The Chapter's position is that "a development of the highest quality" would be in the public interest above all else.

• The Corporate Architects Committee has prepared a report on the results of a study of how architects and design consultants are selected by corporate clients. The study is based on a questionnaire distributed to 80 architects representing various types of corporations in the metropolitan area. Copies are available from the Chapter office.

• Herman Jessor is the recipient of the Saint-Gaudens Award, the highest honor the Cooper-Union Alumni Association bestows for outstanding professional achievement in science and engineering. In an article in the current *Metropolis* on Co-op City, of which Jessor was architect, Michael Winkleman praises the apartments there as having "spacious rooms, a lot of balconies, plentiful closets, kitchen windows, breakfast nooks, wooden floors, and entrance foyers." Jessor is referred to as "at 90, clearly the unsung dean of middle class housing in New York."

• At a demonstration against Apartheid at the South Africa consulate on March 29 a number of Chapter members, along with others concerned with the physical conditions of living in that country, crossed the police barriers and were arrested for disorderly conduct.

Coming Chapter Events

Through Saturday, May 18, Members Gallery, Exhibition: Jorge Silvetti, Two Projects for Sicily.

Tuesday, May 7, 6:00 p.m., Wilkie Memorial Building, 20 W. 40 Street. "Bio-Region/Energy," discussion of renewable resources such as solar and small scale hydro-power in the Hudson Valley area.

Thursday, May 9, 6:00 p.m., "Fire, Toxicity and Interior Materials: An Introduction." Speakers, Dr. Edward Kubu, Chmn, Manmade Fibers Association and Carl Freedman, Wool Bureau. Sponsored by the Energy & Environment Committee and Interior Committee.

Saturday, May 11, 9:45-1:00, the Public Architects Committee's 3rd Annual Spring Saturday Tour: West 42nd Street. Meet at 621-5 W. 42, where the mounted police will show their horses. A series of architects and others involved will discuss 42nd Street Redevelopment and play host at Theater Row, the old McGraw Hill Building, the Port Authority Bus Terminal, Bryant Park, and other locations.

Thursday, May 16, 6:00 p.m., Doris C. and Alan J. Freedman Gallery, The Urban Center, Awards Ceremony and Opening of Exhibition, 1985 New York Distinguished Architecture Awards.

Tuesday, May 21, 6:00 p.m., Members Gallery. Opening of Exhibition, Drawings from the Collection of Kenneth Walker, who began acquiring drawings from the Eighteenth Century Italy to the present as an aid to his teaching architectural history in his early post-college years. Included will be Mendelsohn's drawing of the Einstein Tower and Wright's Lake Geneva Hotel.

Wednesday, May 22, 5:00, the Corporate Architects Committee will sponsor a tour of the CBS Broadcast Center, a million square feet facility at 524 W. 57 Street. Tour will include the newly completed on-air newsroom, technical and administrative offices.

Thursday, May 23, 5:30-7:30, The Urban Center, Computer Aided Design: The Architect's Role, Traditionally, and Looking Ahead. "Why do I need CADD? Who is providing the leadership role?" These and other questions will be discussed by Harry Mileaf, Michael McAneny, Michael Corden, Robert Yokum, and Anthony Schirripa, with Seymour Fish, chairman of the Computer Applications Committee, as moderator.

OCULUS NYC/AIA MAY 85

CONTINUING EVENTS

Oculus welcomes information for the calendar pertaining to public events about architecture and the other design professions. It is due by the 5th 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.

NYC/AIA EXHIBITION
"Two Projects for Sicily" includes photographs, drawings, and models by Jorge Silveti. On exhibit in our Members Gallery through Saturday, May 18.

EXHIBITION
Works by Finnish designer Tapio Wirkkala sponsored by the Finnish Society of Crafts and Design. IBM Gallery of Sciences and Art, Madison Ave. at 56 St. 407-6100. Closes May 25.

EXHIBITION
Preview of New York City's Vietnam Veterans Memorial by architects Wormser & Fellows: architectural drawings, site plan, and mock-up. The Urban Center, 457 Madison Ave. 935-3960. Closes June 1.

EXHIBITION
Retrospective of the work of the Canadian architect Arthur Charles Erickson. Center for Inter-American Relations, 680 Park Ave. 249-8950. Closes June 2.

EXHIBITION
Drawings by Venturi, Rauch and Scott Brown. The Octagon, 1799 New York Ave., Washington, D.C. 202-638-3105. Closes June 9.

EXHIBITION
The Critical Edge: Controversy in Recent American Architecture. Jan Voorhees Zimmerli Art Museum, Rutgers — the State University of New Jersey, New Brunswick. 201-932-7237.

EXHIBITION
"Revivals and Explorations: Decorative Arts of England and France, 1850-1900." Metropolitan Museum of Art. 879-5500. Closes Sept. 5.

EXHIBITION
"Durer to Canova: Master Drawings from the Museo Correr" in Venice including work by 72 architects. The Drawing Center, 137 Greene St. 982-5266. Closes July 27.

WEDNESDAY 1

LECTURE
Hugh Hardy in series sponsored by City College School of Architecture and Environmental Studies. 5 pm. CCNY's North Academic Center, 138th St. & Convent Ave. 690-5310.

LECTURE
Katherine McCoy on Cranbrook Academy of Art in 5-Wednesday series, "Formative Influences: Five Leading Design Schools. 6:15 pm. Cooper-Hewitt Museum. 860-6868.

THURSDAY 2

EXPO '86
World Exposition in Vancouver opens. Closes Oct. 13.

IAUS LECTURE
John Burgee. 6:30 pm. IAUS, 19 Union Square West. 206-1116.

LECTURE
Isamu Noguchi on "Art and Architecture" in Pratt visiting series. 6 pm. Higgins Hall, St. James Place & Lafayette, Brooklyn. 718-636-3405.

FRIDAY 3

CONFERENCE ON SATURDAY MAY 4
"Rebuilding Central Park," all-day conference to introduce the Park's Restoration Plan. New-York Historical Society. Joan Frank: 360-8236.

WEEKEND WORKSHOP
"Electronic Composition for Graphic Design" sponsored by Pratt Center for Computer Graphics in Design. Computer Composition International, Inc., New York. Barbara Jeffee: 914-592-1155.

MONDAY 6

THREE-DAY SEMINAR
"Construction Cost Estimating and Bidding." Pace University, Midtown Center, 535 Fifth Ave. 878-9670.

LECTURE
Roger Starr in series sponsored by City College School of Architecture and Environmental Studies. 5 pm. CCNY's North Academic Center, 138th St. & Convent Ave. 690-5310.

TUESDAY 7

LECTURE
"Bio-Region/Energy," discussion of renewable resources such as solar and small scale hydro-power in the Hudson Valley area. Wilkie Building, 20 W. 40. 6 pm. 838-9670.

EXHIBITION
"Rough Drafts," winning projects in the Architectural League's Young Architects Competition. The Urban Center, 457 Madison. 753-1722.

SLIDE LECTURE
By 4 winners of the Architectural League's Young Architects Competition. 6:30 pm. The Urban Center, 457 Madison. 753-1722.

THURSDAY 9

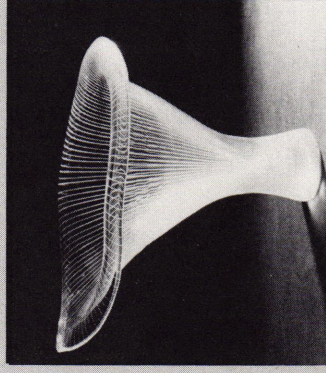
NYC/AIA LECTURE
"Fire, Toxicity and Interior Material: An Introduction." Speakers, Dr. Edward Kuba, Chairman, Manmade Fibers Association and Carl Freedman, Wool Bureau Inc. Sponsored by the Energy & Environment Committee and Interiors Committee. 838-9670.

LECTURE
"The City Transformed: America's Architecture" in the Municipal Art Society's spring series. 6-8 pm. The Urban Center, 457 Madison Ave. 935-3960.

FRIDAY 10

NYC/AIA TOUR ON SATURDAY MAY 11
The Public Architects Committee's 3rd Annual Spring Saturday Tour: West 42nd Street. (See "Coming Chapter Events").

EDRA CONFERENCE
Environmental Change/Social Change, annual Environmental Design Research Assoc. conference (June 10-13). Graduate Center CUNY. 33 W. 42 St. Stephan Klein 790-4553.



MONDAY 13

LECTURE

Adele Chatfield-Taylor in series sponsored by City College School of Architecture and Environmental Studies. 5 pm. CCNY's North Academic Center, 138th St. & Convent Ave. 690-5310.

LECTURE

"Geographical Distribution of Inca Architectural Elements" in series on Native American Architecture co-sponsored by the Center for Inter-American Relations and the Museum of the American Indian. 6 pm. Center for Inter-American Relations, 680 Park Ave. For tickets: Joan Rolland 249-8950 or Judy Brundin 283-2420.

MONDAY 20

DEADLINE

For submitting entries in "Cityscape Design Competition 1985, Saint Paul, Minnesota" to: Cityscape Design Competition, c/o Douglas Foster, Dept. of Planning & Economic Development, 25 W. Fourth St., Saint Paul, Minn. 55102.

TUESDAY 14

SLIDE LECTURE

Presentation by 3 more winners in the Architectural League's Young Architects Competition. 6:30 pm. The Urban Center, 457 Madison Ave. 753-1722.

AWARD CEREMONY

Pennsylvania Governor Dick Thornburgh will present the 1985 Hazlett Award for architecture to Romaldo Giurgola and Ehrman B. Mitchell, Jr. 4 pm. The State Museum, Harrisburg, PA.

TUESDAY 21

EXHIBITION

Chicago Furniture: Art, Craft and Industry, 1833-1983. Cooper-Hewitt Museum. 860-6868. Closes Aug. 25.

SLIDE LECTURE

Presentation by 4 winners of the Architectural League's Young Architects Competition. 6:30 pm. The Urban Center, 457 Madison. 753-1722.

LECTURE

"Teotihuacan Architecture and Mural Painting" in series on Native American Architecture 6 pm. Center for Inter-American Relations, 680 Park Ave. For tickets: Joan Rolland 249-8950 or Judy Brundin 283-2420.

TUESDAY 28

SLIDE LECTURE

By another group of winners in the Architectural League's Young Architects Competition. 6:30 pm. The Urban Center, 457 Madison Ave. 753-1722.

LECTURE

Late Prehistoric Architecture in the Southeast in series on Native American Architecture. 6 pm. Center for Inter-American Relations, 680 Park Ave. For tickets: Joan Rolland 249-8950 or Judy Brundin 283-2420.

WEDNESDAY 15

LECTURE

Thomas Ockerse on Rhode Island School of Design in 5 Wednesday series, Formative Influences: Five Leading Design Schools. 6:15 pm. Cooper-Hewitt Museum. 860-6868.

1906: Groundbreaking for Frank Lloyd Wright's Unity Temple

WEDNESDAY 22

NYC/AIA EXHIBITION

Drawings from the Collection of Kenneth Walker, Members Gallery (see "Coming Chapter Events").

TOUR

The Corporate Architects Committee is sponsoring a Group Tour of the CBS Broadcast Center, 524 W. 57 St. Call Chapter for reservation by May 20.

EXHIBITION

"Chicago and New York: Architectural Interactions." The New-York Historical Society, 170 Central Park West. 873-3400. Closes Oct. 26.

WEDNESDAY 29

LECTURE

Alvin Eisenman on Yale University in 5-Wednesday series, Formative Influences: Five Leading Design Schools. 6:15 pm. Cooper-Hewitt Museum. 860-6868.

THURSDAY 16

NYC/AIA EXHIBITION

Awards Ceremony and Opening Exhibition, 1985 New York Chapter Distinguished Architecture Awards. 6:00 pm. The Urban Center.

LECTURE

"The City Transformed: America's Architecture" in the Municipal Art Society's spring series. 6-8 pm. The Urban Center, 457 Madison Ave. 935-3960.

1960: 25th anniversary of the day that city and state legislation was enacted to save Carnegie Hall from demolition, then a week away.

THURSDAY 23

NYC/AIA DISCUSSION

"Computer Aided Design: The Architect's Role, Traditionally, and Looking Ahead." (See "Coming Chapter Events").

MAKI AND ISOZAKI

Exhibition of recent projects by Fumihiko Maki and Arata Isozaki. Japan House Gallery. 333 E 47. 752-0824. Closes June 30.

LECTURE

"The City Transformed: America's Architecture" in the Municipal Art Society's spring series: 6-8 pm. The Urban Center, 457 Madison. 935-3960.

THURSDAY 30

BENEFIT AUCTION

Week-long exhibition & auction of over 200 architectural drawings sponsored by Architects for Social Responsibility "to raise the public consciousness about the catastrophic consequences of nuclear war." Max Protetch Gallery, 37 W. 57 St. 838-7436.

LECTURE

The City Transformed: America's Architecture in the Municipal Art Society's spring series. 6-8 pm. The Urban Center, 457 Madison Ave. 935-3960.

FRIDAY 17

CONFERENCE

"Architecture, the Public and Preservation," 12th annual conference of the Preservation League of New York State. (May 17-19), Otesaga Hotel, Cooperstown, N.Y. Information: Preservation League, 307 Hamilton St., Albany. 518-462-5658.

WEEKEND CONFERENCE

"Computer Graphics for Design 85" sponsored by Pratt Center for Computer Graphics in Design (May 18-19). Grand Hyatt, N.Y.C. Information: Barbara Jeffe, Pratt Center, 9 Skyline Drive, Hawthorne, NY 10532. 014-592-1155.

FRIDAY 24

CONFERENCE MAY 23-24

The Rehabilitation of Bridges and Building Structures sponsored by the Institute for Bridge Integrity and Safety. 9 am-5 pm. Best Western Motor Inn, 10th Ave. & 49th 586-3400.

1883: Rumor that Brooklyn Bridge was collapsing caused panic, 12 died.

FRIDAY 31

WALKING TOUR ON SAT. & SUN.

JUNE 1 & 2
Municipal Art Society's Discover New York tour of Brooklyn Heights beginning at 2 pm. in front of Municipal Building, 210 Joralemon St. 935-3960.

SLIDE LECTURE ON SUN JUNE 1

Design at Sea will explore the history of the oceanliner in a day-long presentation and tour entitled Paquebots, Passengers, and Posters. 10 am-4 pm. Cooper Hewitt Museum. 860-6868.

The Exhibition, "Jorge Silvetti: Two Projects for Sicily"

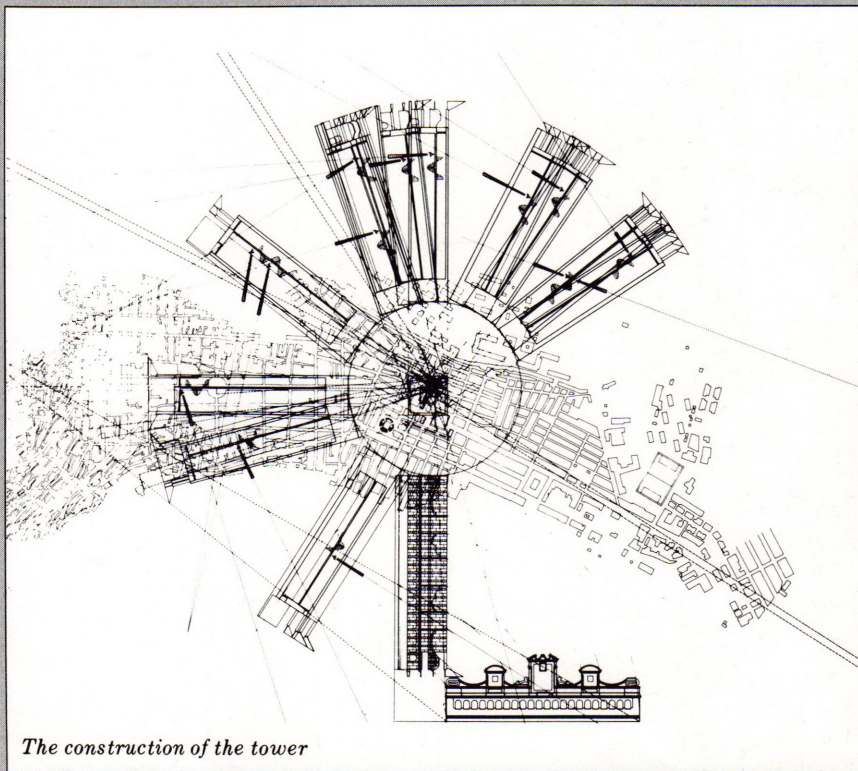
by Alessandra Latour

The two projects by Jorge Silvetti, shown at the New York Chapter, represent an architectural proposal that is concerned with not only the relationship between public and private but also with the presence of unique elements: those that, by combining functional and ordering aspects, acquire a symbolic value.

Four public squares, an intervention on an urban level, are proposed for the city of Leonforte—an early seventeenth century city that is characterized by the opposition of the ancient humanistic grid to unstructured modern urban development. Starting from typological and iconographic analyses—the former necessary for the individualization of the dimensional rhythm, the latter implying ideological issues, such as the definition of the concept of public, as well as figurative choices based on the main visual directions—Silvetti arrives at an articulated proposal, the intent of which is to reconstruct the now lost unity of the city. The new public spaces become therefore the new reference points of the city, correlating one to the other and acting as the components of a discourse leading to the new symbol of the city—the tower of Leonforte.

The tower represents not only the continuation of the Gran Fonte, which is the most complex, monumental, multifunctional artifact of the city, but also stresses the very concept of this unique fountain. The tower presents itself as a new monument, a special place where extraordinariness is produced. The tower becomes the meeting point of the two cities, the integration of public and private, the framing and organizing factor of the city itself. While ascending the tower one sees the urban elements transformed into a dynamic sequence of pictures framed through the telescope. At the top of the tower is a public space, reminiscent of a private courtyard with a large fountain that fills the entire floor, leaving only a small island. The water, reaching the

Alessandra Latour is the curator of the Silvetti exhibit at the Chapter.



The construction of the tower

rim, overflows and cascades down the sides of the tower. The memory of the Gran Fonte is captured in one of the facades, where its form is present but hidden, while its significance is enhanced in the tower itself through the production of "extraordinariness."

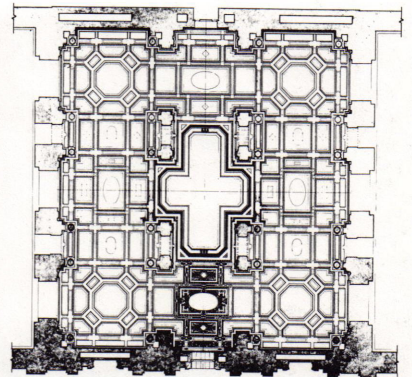
In the second project—a villa—the dualism of public/private is the starting point of the architectural research. Located on an irregular site north of Lake Pergusa, the villa is a catalyst for different architectural problems which find their formal solution by stressing the existing collision rather than embracing the traditional "poche" or "cubic transparencies."

In particular the dualism between the public realm (expressed through an axis perpendicular to the main street), and the privacy of the domestic domain (articulated by the axis of the patio, perpendicular to the main view of the lake), generates two rotated grids, expressed by the technique of "perspective collision." this technique

recalls the scenographic methodology of the Baroque theater.

The distinction between the grids is also present on a linguistic level where the vernacular is chosen for the domestic spaces and the classic for the public spaces. The poetic transformation of the classic leads to the language of the "exceptional" elements grouped in the tower. The tower becomes the nexus of architecture and nature as well as the representation of its "exceptionality."

Such conscious elaboration of the language does not derive from a question of style, since style seems to have lost any ideological value today, but simply from a technical argument: the vernacular is required by local technology and the classic by historical Mediterranean traditions. Through this complex system of vocabulary and the chosen compositional strategy it is possible to come to an architectural conclusion while producing a result which follows the grand tradition of Sicilian villas.



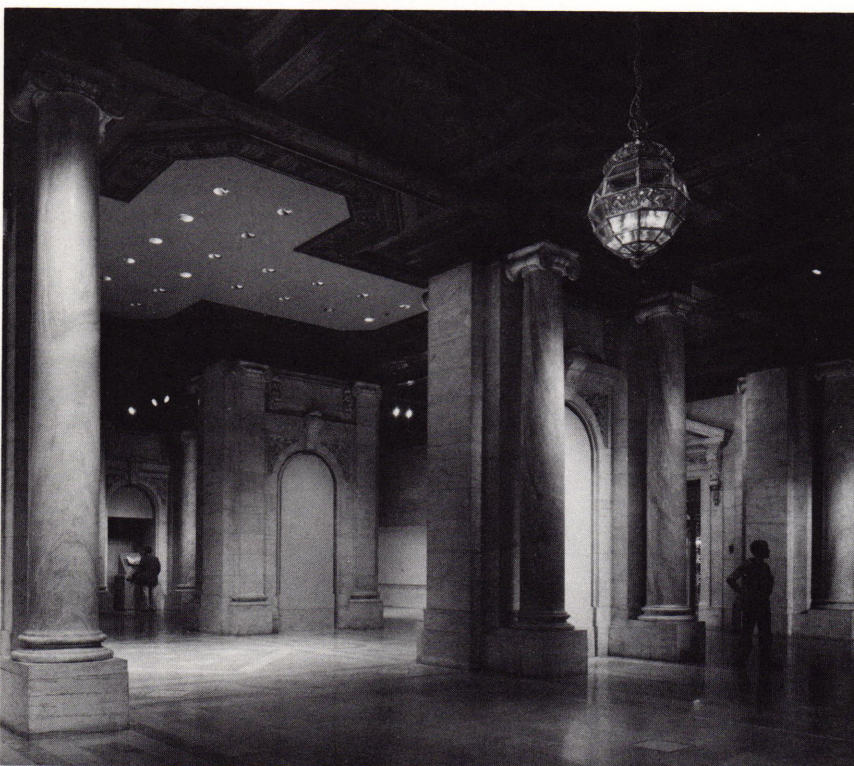
Project: D. Samuel and Jeane H.
Gottesman Exhibition Hall
Architect: Davis, Brody & Associates
Owner: New York Public Library
Contractor: A.J. Contracting Co. Inc.,
 Integral Construction
Photographer: © Peter Aaron/ESTO

Architect's Description:

As architects for the 1982 Restoration Plan, we drew up a phased program to return the building to its original grandeur — while updating its function to take full advantage of state-of-the-art technology. Restoration of the Gottesman Exhibition Hall in Phase I involved removal of a maze of partitions and other clutter, stripping plaster to reveal the fine carved wood ceiling, and cleaning the marble walls and floors to emphasize the classical arches, columns, and pilasters. Ductwork and conduits associated with HVAC, modern lighting, and temperature and humidity controls are integrated with the architecture. Outlets are concealed by specially fabricated marble cover plates and decorative wood panels. Permanent translucent window shades were introduced to screen out the damaging effects of natural light on paper and printed matter, and six bronze and leaded glass chandeliers were manufactured as exact reproductions of the original fixtures by Carrere & Hastings.

Jury Comment:

A superb restoration that brings the original Carrere & Hastings building back to life, obviously with a great deal of love and devotion on the part of the restoration architect.





Project: Corporate Headquarters, AB Volvo

Architect: Mitchell/Giurgola with Owe Svard, AKOS

Owner: AB Volvo, Pehr

Gyllenhammer, Chairman of the Board

Contractor: F.O. Petersson

Photographer: Keld Helmer-Petersen

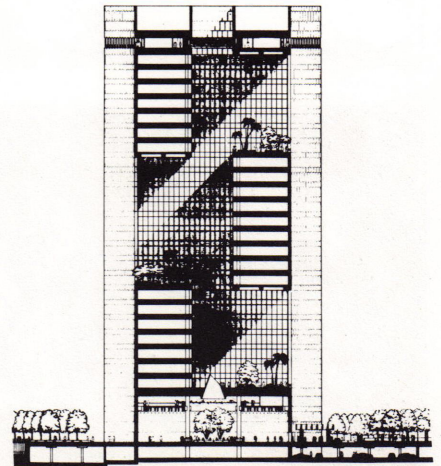
Architect's Description

The direction from the client was to build a new headquarters for "no more than 100 people, a place to think and plan rather than a place to write paychecks." The headquarters consists of executive offices, corporate offices, and visitor facilities. A courtyard is formed on two sides by the executive offices, which includes conference and board rooms, and on the other two sides by an arcade and a gallery. The visitor's wing includes facilities for public presentations and offices for managers of the component companies when they are at the headquarters. The corporate wing organizes the nine corporate units in three "steps" along the western ridge of the site. Each unit clusters a group of offices around an open secretarial area, which receives natural light through an open stair as well as through the interior glazing of each office wall.

Jury Comment:

A very sensitive project, appropriate to the spirit both of country and landscape. It is to be appreciated that an architect who is not a native of the country can accommodate so well to the cultural and the natural environment of Sweden.





Project: National Commercial Bank,
Jeddah, Saudi Arabia
Architect: Skidmore, Owings &
Merrill, New York
Owner: National Real Estate Company
of Jeddah
Contractor: Samwhan Corporation,
Seoul, Korea
Photographer: ©Wolfgang Hoyt/ESTO

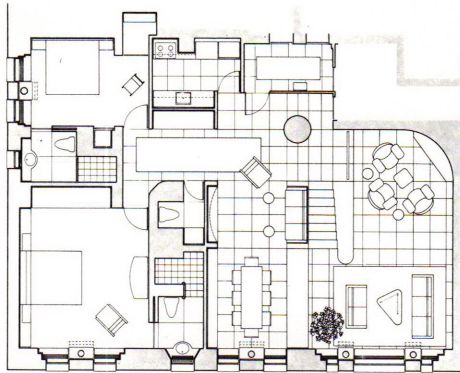
Architect's Description:

Traditionally, buildings in Saudi Arabia have spread out horizontally, but an irregular site and the desire to take advantage of the spectacular views of both Jeddah and the Red Sea led to the design of a high-rise structure. The harsh desert climate also significantly influenced the design. In the Islamic tradition, the building turns inward to shelter inhabitants from sun and wind. Instead of individual windows in the tower's outer Roman travertine enclosure, large apertures allow views from and light into the interior across three landscaped courts. A 49-ft. central well extends from the skylight of the first floor banking hall through the roof allowing for ventilation. The 618,000 sq. ft., 27-story triangular bank is flanked by a 160,000 sq. ft. helical parking garage for 650 cars.

Jury Comment:

A powerful statement based on a modern interpretation of a specific response to climatic conditions. One of the projects where one rather successful primitive form is brought to an architectural composition. This project is a singular object with a strong character and identity in a surrounding that has a low profile.





Project: Arango Apartment
Architect: Gwathmey Siegel & Associates Architects
Owner: Placido Arango
Contractor: All Buildings Construction Corporation
Photographer: Norman McGrath

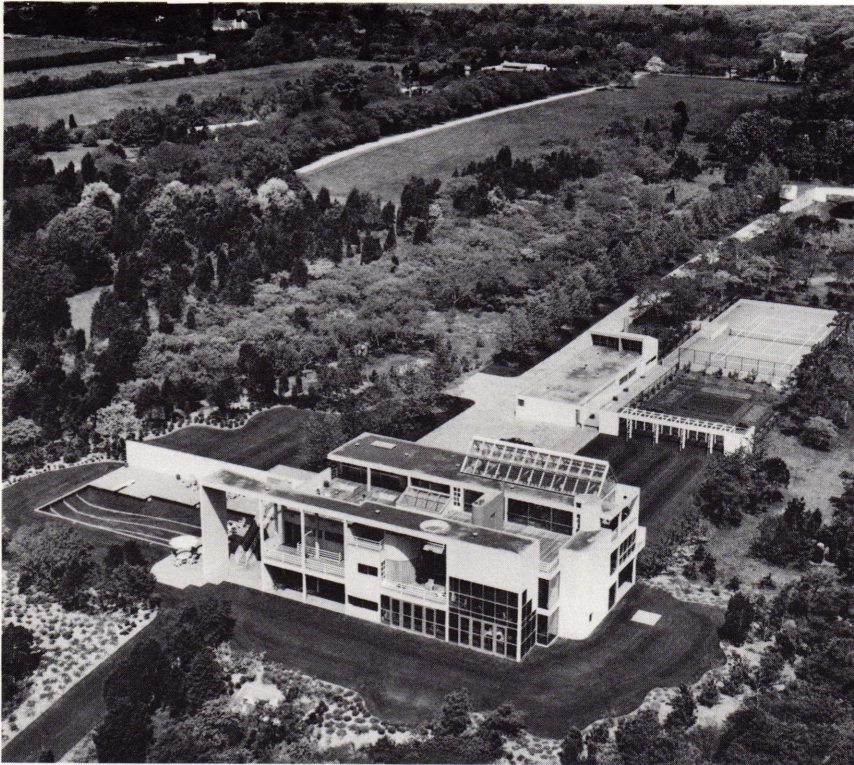
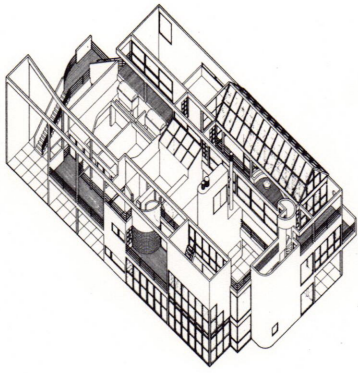
Architect's Description:

The problem was to design an apartment for an art collector in an existing, cellular, small-scale space with the living room floor six feet below that of the rest of the apartment. The design parti was generated by the opportunity to display major works of art, the programmatic requirement to separate the two bedrooms from the living space, and the decision to exploit the existing level and volume change. The sense of place is further reinforced by the paintings, furniture, objects, and subtle variations in texture and color. The design reaffirms the possibility of the dialogue between abstraction and traditional reinterpretation of space.

Jury Comment:

An interior that has atmosphere, relates to the works of art, bringing it together as a compositional whole. The choice of materials and details is excellent. It would be a nice place to live in—very pleasant.





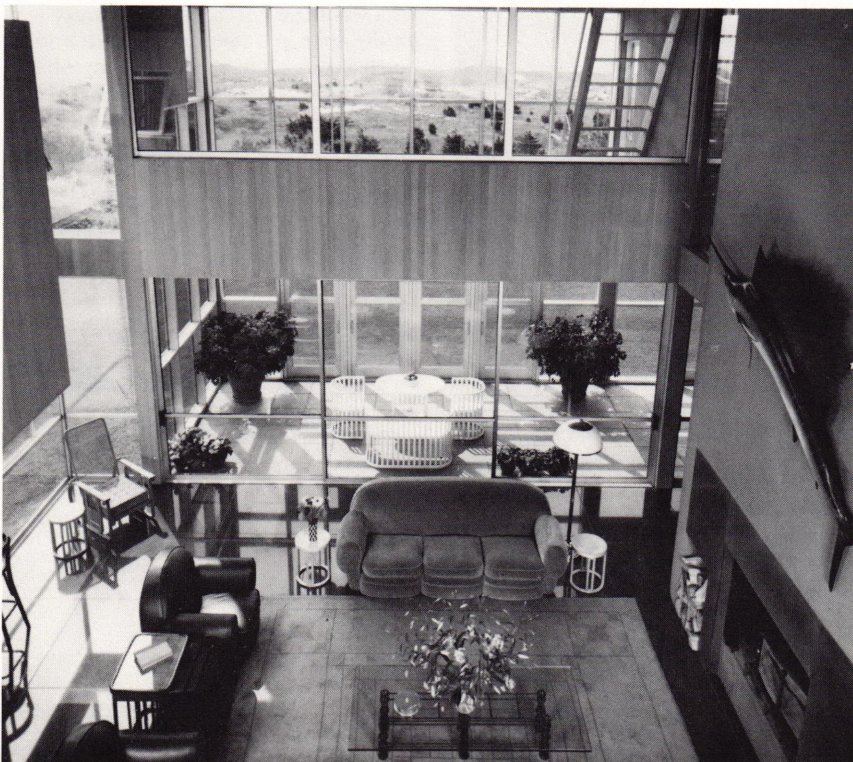
Project: deMenil Residence, East Hampton, New York
Architect: Gwathmey Siegel & Associates Architects
Owner: Francois deMenil
Contractor: Caramagna & Murphy, Inc.
Photographer: Norman McGrath

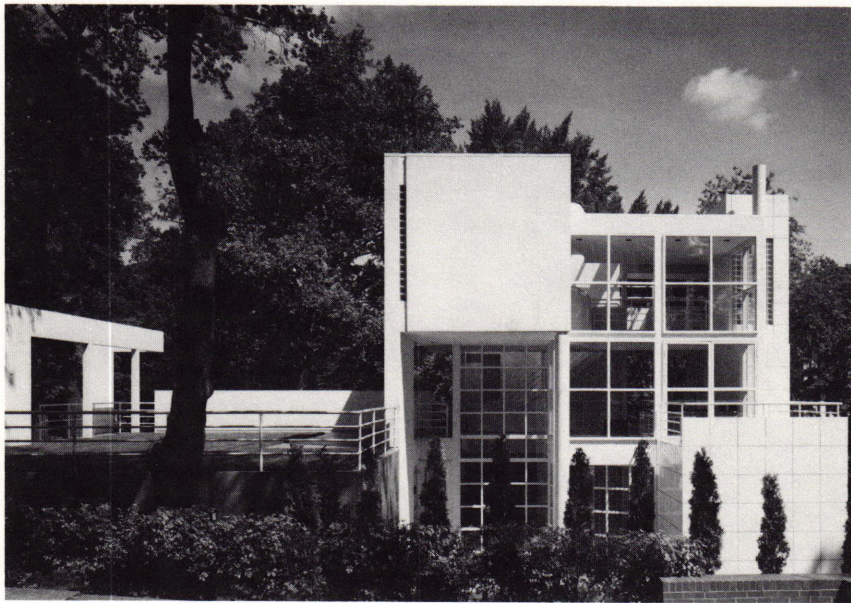
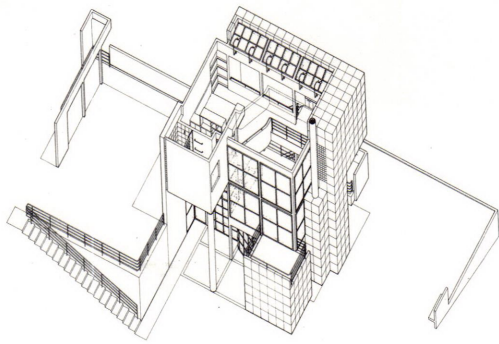
Architect's Description:

The early dune houses of Southampton, East Hampton, and Newport, were of a magnitude to anchor their sites, major in their volumetric intentions, and of a scale and presence that allowed them to co-exist with the ocean and the dunes. This house is an attempt to reinterpret the vernacular Shingle Style into a modern villa. It is a building that recapitulates the ideal intentions of Modernism, while extending them yet referring to historical precedence. However, precedence with regard to organizational ideas, formal principles, and perceptual implications as opposed to literal translations.

Jury Comment:

A clear statement of an architectural philosophy, the outcome, in a way, of a continuing search in one direction of architectural thought. Luckily it is a project of rather big size where the architect could pull out all the registers of his ability. The furnishings also are very interesting.





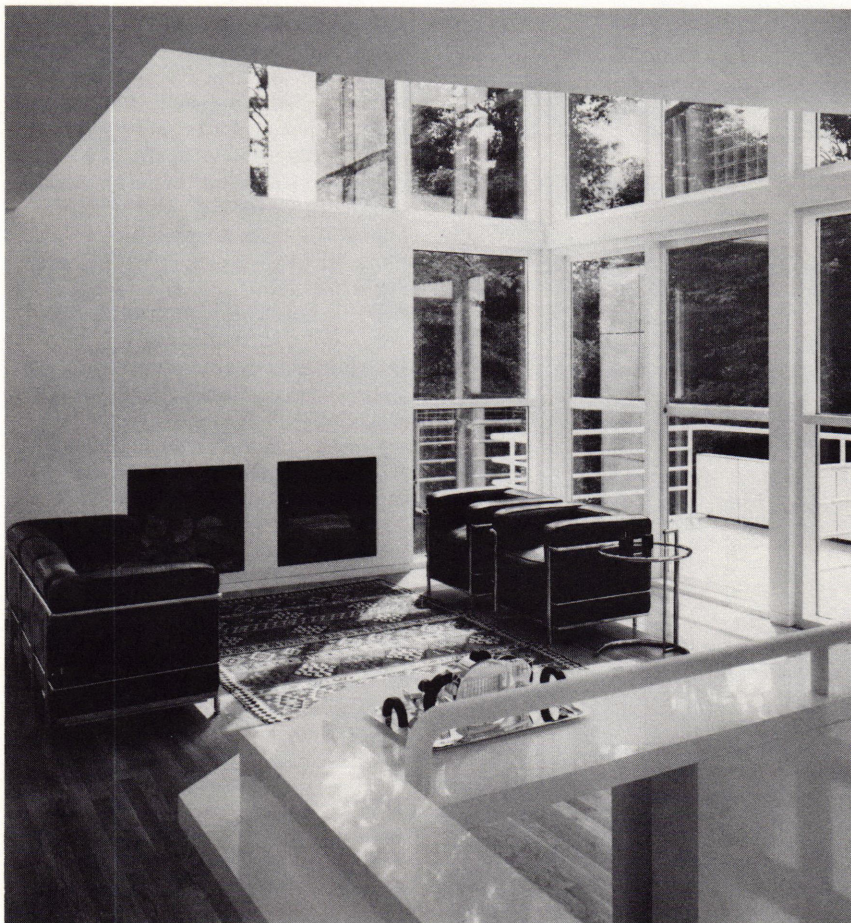
Project: Giovannitti Residence,
Pittsburgh, Pa.
Architect: Richard Meier & Partners
Owner: Frank Giovannitti
Contractor: Bob Hatfield
Photographer: © Ezra Stoller/ESTO

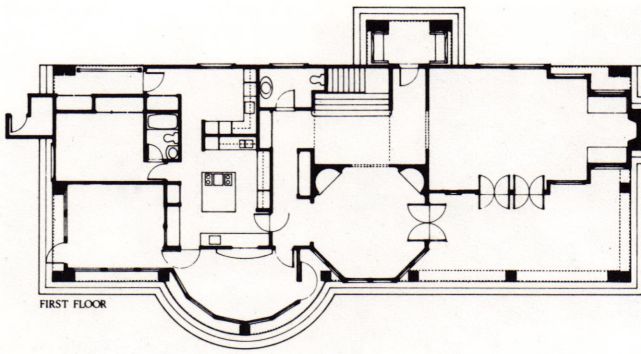
Architect's Description:

The small sloped suburban site for this 2200-sq. ft. house for two people is surrounded by other residences, so privacy was an important consideration, as was the desire to create views and a sense of space beyond the immediate confines of the site. Ordered vertically, the house's public spaces—the dining room and guest room—are on the first level; the living room and the formal entry on the second. The private spaces—the library and master bedroom—are on the third, all connected by a wood stairway. Private spaces are protected from view, while glass permits vistas and light.

Jury Comment:

The architect was able to bring all the positive aspects of a certain language to play. This modest house puts together the ideas developed over the years. It is a very successful house because it doesn't need the expanses of a big mansion; it's a rather small unit. It demonstrates this architect's great skill and discipline. He has achieved an enormous variety of spaces inside a very limited circumstances.





Project: Residence at East Hampton, New York

Architect: Robert A.M. Stern

Contractor: Pat Trunzo

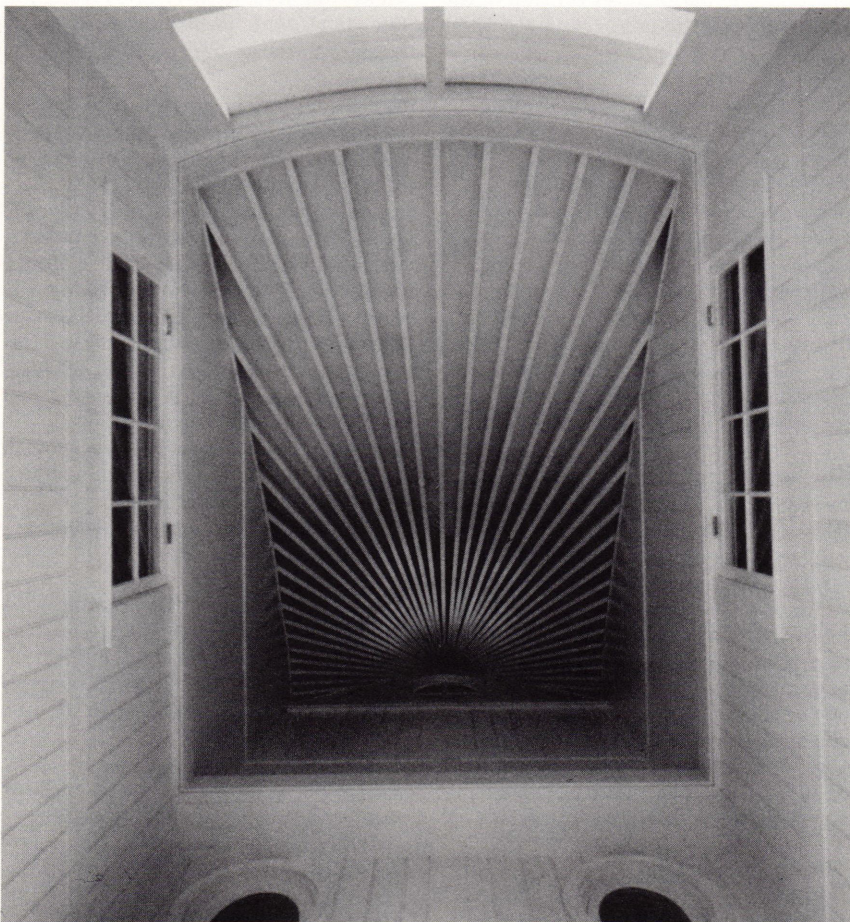
Photographer: Langdon Clay, Courtesy of House & Garden Magazine, The Conde-Nast Publications, Inc. © 1984

Architect's Description:

In plan and detail, this house recaptures the Shingle Style's hybridization of classical and vernacular elements: traditional forms are modified without sacrificing their representational character. Within a taut volume the major rooms orient independently to light and views, and create a series of subsumed and projecting porches along the west facade. The double-height stair hall is a focal room that unites the two floors and off of which open three principal rooms. The entry porch, eyebrow dormers, and chamfered turret are iconic elements applied to the straightforward mass. Their slightly inflated scale accentuates the dialogue between a specific place and the memory of grander places long since left behind.

Jury Comment:

One of a number of projects by this architect that explore uses of past forms. The plan is quite beautifully developed. There are a number of devices within the building, such as the turret/light catcher, that are extraordinary. The handling of light is very well done, very imaginative.



Another Endangered Neighborhood

by Irini Sarlis

Next of the City neighborhoods to be threatened is Beekman Place. The Beekman Place enclave is quiet, tree lined, cared for, and residential in scale. It has long been considered a treasured neighborhood of the city—not only for its residents but for the city overall. It has been the picturesque image of residential New York for two generations of advertising photographers and movie makers.

Now, that image, scale, and quiet are threatened. There seems always to be a new crop of exploiters who, in an effort to capitalize on a good thing, clumsily proceed to ruin it. They may need reminding of the goose and the golden egg. The following article explains how this threat is developing at Beekman Place. — CRS

The Beekman Place area is bounded on the West by First Avenue, on the North by 51st Street, on the East by the FDR Drive and the East River, and on the South by Mitchell Place, an elevated extension of 49th Street. The name for the two-block street running North-South, parallel to First Avenue — Beekman Place — is derived from James Beekman, who built his estate 1763, extending North from Turtle Bay.

After 1865, when industrial expansion caught up with the area, restrictive covenants were attached to the sales of property from the Beekman Estate prohibiting "dangerous, noxious, or offensive" buildings. They also prohibited construction on the riverfront of any mass higher than the promontory along which Beekman Place extends. The lower area along the Drive, some 30 feet below the level of Beekman Place, is now the Peter Detmold Park. Between the park and the promontory is a single-story garage that runs from 49th Street to 51st Street. The area, therefore, has a protected river view.

By the 1920s, there was a re-gentrification and rejuvenation of the area. Townhouses began to be

Irini Sarlis is an architect and teacher, and, not incidentally, a neighbor of Beekman Place.



1.

renovated, and co-operative apartments erected, poignantly juxtaposed to remaining tenements. Number 1 Beekman, a 15-story brick co-operative overlooking the River, is the only high-rise building on the East side of Beekman Place. It owns the two-block long garage below the promontory. The rest of the townhouses along Beekman Place are five-story houses of brick or stone, in Federal or Greek Revival style. The West side of Beekman Place is lined by four apartment houses of 10 to 17 stories.

First Signs of Threat

Although an addition to Number 23 Beekman in the 1970s by Paul Rudolph — an open steel framework design in startling juxtaposition to a virtually untouched lower portion — caused some anxiety to a few of the more conservative neighbors, the first sign of a possible major intervention in the neighborhood did not occur until 1980.

Then, the townhouse at the northeast corner of Beekman Place and 50th Street, previously owned by Thomas Hess and earlier by Lunt and Fontanne, came up for sale. The prospective buyer proposed a 17-story sliver building on the site overlooking the River. That sale did not materialize, in part because of the reaction of the community to the overtaking of traffic conditions. The townhouse was sold to the Korean Mission to the U.N., which undertook a generally considerate renovation.

This event, however, led to the formation, in June 1980, of the Beekman Place Association, a civic group charged with "quality of life" issues pertaining to the area. Among the Beekman Place Association's tasks have been improvements to the park beneath the promontory, the organization of a security patrol, and the beautification of the streets. For the last two years, the installation of the Christmas tree at the termination of 50th Street has added a further sense of community to this enclave.

The Current Danger

In the fall of 1983, rumors surfaced regarding the intense interest of



2.

developers in 447-455 East 51st Street, which forms the northeast edge of the area. The tenant-shareholders of 447-455 — Beekman Terrace, which was the first river front apartment in the City in 1924 — were offered \$43 million for the demolition of the property; it would yield roughly a little over \$1.3 million per apartment. Two-thirds of the shareholders voted to begin negotiations.

Subsequently the townhouses on the east-side of Beekman Place between 50th & 51st Streets began to change hands. Number 25-27 Beekman, a double-width pedimented front with New Orleans-like balconies, has been sold (for \$4.179 million), and so have Numbers 29-31, the former Paley-Astor-Pahlevi townhouses adjacent to it. Number 23 has been discussed for probable sale should the rest of the block change hands. A possible assemblage here would almost certainly yield a "luxury" high-rise of the kind that has obliterated much of the character of the East Side. Neighborhood residents fear the Miamization of the area.

On the north side of 50th Street, three more brownstones, 407, 409, and 411, have been assembled, and on 51st Street, tenants have reported some movements to assemble several lots.

Somebody's Trump Card

The land at the foot of the promontory now occupied by the garage is bounded by the restrictive covenant prohibiting any building higher than the level of 50th Street, some 30 feet above. This covenant could be

Photos: Stan Ries



1. A view of the Beekman Place promontory from the East River shows the garage (snow roofed) that the shareholders of 1 Beekman Place are said to be willing to sell to a developer. They have been offered \$18 million for it.

2. View north along Beekman Place.

3. An anonymous developer offered to purchase Beekman Terrace—447-455 East 51st Street—from its tenant-shareholders for, reportedly, \$43 million. Two-thirds of the shareholders voted to begin negotiations.

3.

changed, however, by the proper "agreement of the property owners." The owners of that land are the 1 Beekman Place shareholders, who have been offered \$18 million for it. Were it to be sold, it could be combined with any adjacent zoning lot above, in all cases more than doubling the permissible building area.

Community Opposition

Following the sale reports, a new group was formed by residents and community leaders-at-large in the spring of 1984. The Riverfront Fifties Association has set its goal to protect and maintain the "quiet and gracious character" of the community. The firm of Shea & Gould has been retained as counsel, with Kevin McGrath in charge of this case.

Issues

The concern for both continuity and change in the urban fabric, for contextual zoning, and for responsive and considerate design of real public amenities are the chief issues.

Although not entirely homogenous, the Beekman Place area has that sense of place that gives it distinctive character and memorability. One of its chief characteristics is its relative tranquility in the midst of busy midtown. Part of the reason for that calm is in its cross streets, which end in cul-de-sacs, and in its balanced density. Yet the area, along with the section northward up to 59th Street is zoned R-10, allowing an F.A.R. of 10, which could be increased by a bonus of 20 percent if a new structure were to provide a public plaza.

If the development rights or air rights over the garage belonging to 1 Beekman Place were sold to adjacent properties, they could be combined or transferred over to add to the 20 percent increase in F.A.R. already available.

In the assembled sites adjacent to the garage, which now qualify for a sliver building, that would mean an addition of a lot area nearly 20,000 square feet; multiplied by 10, the FAR index for an R-10 zone, this yields 200,000 square feet, or 240,000 sq. ft. after the

provision of a public plaza.

Any two townhouse lots adjoining the garage lot, and with a combined width of over 45 feet, can benefit from such a compounding of development rights. The possible number of stories would be restricted only by the functional and economic feasibility of erecting a skyscraper with a slim profile and footprint.

An assemblage of more than two lots, which is quite possible at the Northeast end of Beekman Place, would use this combination to better advantage. The Beekman Terrace site can be combined with the garage site, if a technicality of their not being contiguous is overcome by re-mapping the terminus of 51st Street, which now separates them; this might be accomplished by elevating part of the park area below as a plaza up to the street level. In that case, the site, just under 17,000 sq. ft., would have an allowable area of 200,000 sq. ft., yielding a 40-story building if built as-of-right, and nearly *twice* that if built as one zoning lot with the garage, for a total of 440,000 square feet. Could the area survive the onslaught of such a mammoth?

Such high-density zoning is more appropriate along major avenues. In this area, where the major street that connects the three deadend streets is narrower than they are, a maximum-density zoning not only affects the sky exposure plane, obstructing most of the sunlight from the pedestrian and lower residential levels, but, more importantly, it creates a serious problem of overburdening the existing traffic pattern.

A recent fire on 51st Street demonstrated how dangerous this could be: The fire engines were delayed in getting to the scene by bottleneck traffic congestion.

The sensible approach would be to use Contextual Zoning theories, which the City Planning Commission has employed successfully recently, in designating mid-block sections as requiring lower densities, while major

thoroughfares are allowed maximum density zoning, following existing and successful patterns of use.

Latest Developments

In January 1985, the Riverfront Fifties Association held a meeting to discuss the endangered status of the neighborhood. The group attending, estimated by Executive Director Letty Simon to number over 300, gave overwhelming support to a proposal to study the area and review the existing zoning designation. Rebecca Robertson of the Department of City Planning, Manhattan office, spoke about the principle of contextual zoning.

Following the meeting, City Planning undertook a study of the Beekman Place Area. A Zoning Analysis and Proposal was prepared in March, and, after its approval by the City Planning Executive Committee, it was sent through the Uniform Land Use Review Procedure, a six-month process required by law.

The Zoning Analysis and Proposal was presented by Randy Ready of the City Planning Department to Community Board 6-Zoning Committee, on March 19th. His report concluded that due to the topographic and morphological characteristics of the area, the full development permitted under its current zoning designation would be "detrimental to the unique character of the neighborhood and to the safety of its residents."

The report recommended re-zoning to R-8B. This zoning classification has an F.A.R. of 4, and it permits no bonus increases.

The Board of Estimate will take the final vote on whether this zoning recommendation will become law. If it passes, this will be an instance of the public and private sector working together for the common good. For this effort is not made for the benefit of the local residents alone, but for the preservation of a neighborhood enclave which is a valuable resource to be enjoyed by all in the city, now and in years to come.

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