

OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 48, Number 5, January 1987



The Brooklyn Museum, north elevation today

Photo: Franklin Backus

OCULUS

Volume 48, Number 5, January 1987

Oculus

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*This issue has been excerpted from
material supplied by The Brooklyn
Museum.*

In March 1986, The Brooklyn Museum requested qualifications from 103 architects in the U.S., Canada, Mexico, and abroad for a master plan competition. From this group ten semi-finalists were chosen by a Selection Committee comprising members of the Museum's Board of Trustees and staff, representatives from the Mayor's Office, the Brooklyn Borough President's Office, the Department of Cultural Affairs, and architecture critic Reyner Banham.

The ten semi-finalists were interviewed by the Selection Committee, after which the Committee selected five finalists. Each of the finalists was paid a stipend of \$50,000 to submit a master plan design scheme that will guide The Brooklyn Museum's reorganization and growth into the next century.

The finalists were:

- Atkin, Voith & Associates with Rothzeit Kaiserman Thomson & Bee
- Kohn Pedersen Fox Associates PC
- Skidmore, Owings & Merrill in association with
The Vitetta Group/Studio Four of Philadelphia
- Voorsanger & Mills Associates
- Arata Isozaki & Associates/James Stewart Polshek and Partners

The Museum's Design Competition was professionally advised by Terrance R. Williams, FAIA, of the New York firm of Williams + Garretson.

In October, an international jury of distinguished architects, scholars, and Museum representatives met to review the submissions of the five finalists in the competition and select the winner. The jury consisted of:

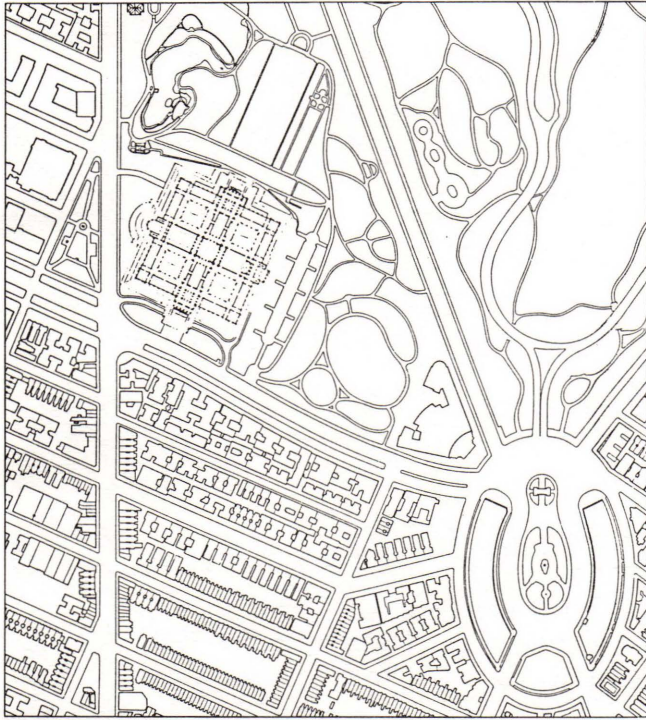
- Jury Chairman Klaus Herdeg, Professor of Architecture, Columbia University
- Phyllis Lambert, Chairman of the Canadian Center for Architecture, Montreal
- James Stirling, RIBA, of James Stirling Michael Wilford Associates, London
- Alastair B. Martin, chairman of the Board of Trustees of The Brooklyn Museum
- Robert S. Rubin, President of the Board of Trustees, The Brooklyn Museum.
- Jeffrey Keil, Trustee and Chairman of the Building Committee, The Brooklyn Museum
- Robert T. Buck, Director of The Brooklyn Museum.

The competition winners were the Isozaki/Polshek team.

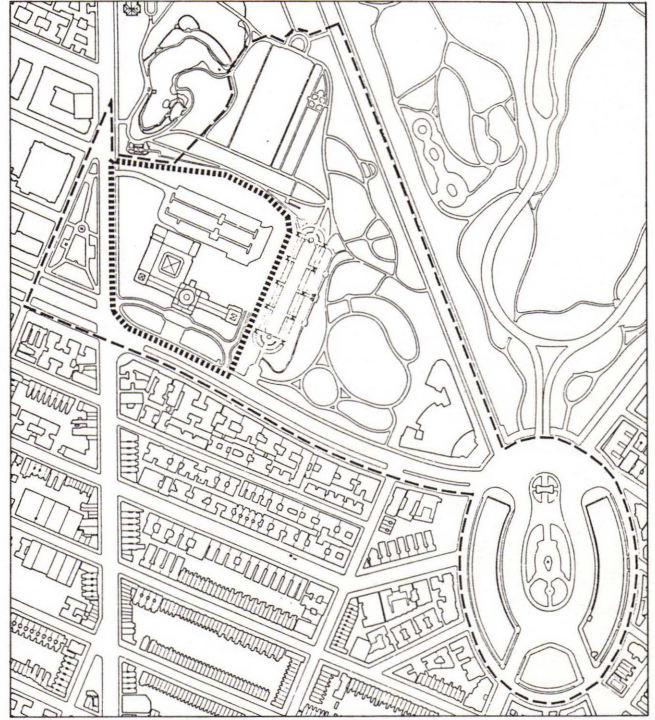
In commenting on the jury's deliberations, Professor Herdeg said: "The jury was unanimous in its recommendation of the proposal by the Isozaki/Polshek partnership. It is an inspired scheme, which most jurors felt is vastly superior to the other four entries, if not in a class by itself. In addition, we feel the winning design is the one that most respects the intentions of the original McKim, Mead & White plan, yet translates it with a 20th-century vocabulary into the 21st century.

Isozaki/Polshek will begin work on Phase I of the Master Plan, which is a 35,000 sq. ft. renovation project of the Museum's West Wing gallery, sometime in 1988. In addition, they will immediately begin further design development of the proposed Master Plan.

THE BROOKLYN MUSEUM MASTER PLAN



Original master plan by McKim, Mead & White



Urban design and site limits.

History of the Museum

In 1893, the Board of the Brooklyn Institute of Arts, parent of the Brooklyn Museum, prepared a plan for an architectural competition to devise the best design for a new building. The successful competitor was the firm of McKim, Mead & White, who created a plan for a great museum. The building program for the ten-acre plot called for an immense square that was to be divided into quadrants composed of galleries surrounding four courts (only one court was actually built). The total plan was for a million and a half square feet; if completed it would have been the world's largest museum.

By 1897 the first section of the Museum was opened. The central portion of the facade was added in 1904 and two years later the east wing and the grand staircase were completed. In 1909, thirty statues designed under the direction of Daniel Chester French were mounted on the exterior facade. The outbreak of war in Europe slowed growth so

that the next sections were not completed until 1927. These sections were the last parts of the building to be constructed according to the McKim, Mead & White plans.

Only seven short years separate the completion of the last original section and the 1934 removal of the Eastern Parkway staircase. The destruction of a great classical facade was then considered an improved modernization. Removal of the front steps was undertaken under the banner of functionalism — direct and convenient access, as well as creation of more usable space for a growing museum as a principal goal. In 1964, as an effect to combat the facade's imbalance *sans* stairs, Daniel Chester French's allegorical figures of Brooklyn and Manhattan Bridge were removed from the Manhattan Bridge and placed in front of The Brooklyn Museum.

With the removal of the steps, McKim, Mead & White cancelled the contract and never accomplished the grand scheme. Extensive alterations were conducted under the aegis of the

government's Civil Work Service, and piecemeal modifications since then have modified McKim, Mead & White's original design.

Significantly in the thirties, William Lescaze, of Howe and Lescaze, proposed several modifications of which only the 1933/34 design for the Wilbour Library of Egyptology and the existing lobby are known to have been built. The latest addition is a service wing completed in 1980 and designed by Prentice & Chan, Ohlhausen. This service extension was intended to provide much needed educational facilities, including an auditorium that was never completed. It also provides the mechanical space necessary to introduce climate control throughout the existing structure.

Design Guidelines

The Brooklyn Museum is centrally located in the Borough of Brooklyn of the City of New York, and is the centerpiece of a great urban composition. That composition

The Brooklyn Museum Master Plan

includes Prospect Park and Zoo, the Brooklyn Botanic Garden, the Brooklyn Public Library, Mount Prospect Park, Guider Park, Eastern Parkway, and Grand Army Plaza.

Urban Design Considerations

While it was beyond the scope of this competition to supply all the missing links, the Museum requested that the competitors include in their investigations the integration of all or part of Mount Prospect Park and Guider Park with the Eastern Parkway corridor from Grand Army Plaza to the Parkway entrances of the Museum and the Botanic Garden. The unification of these disparate elements should not only enhance and clarify the entry sequence to both institutions, but also activate the now underutilized and often dangerous adjacent park spaces.

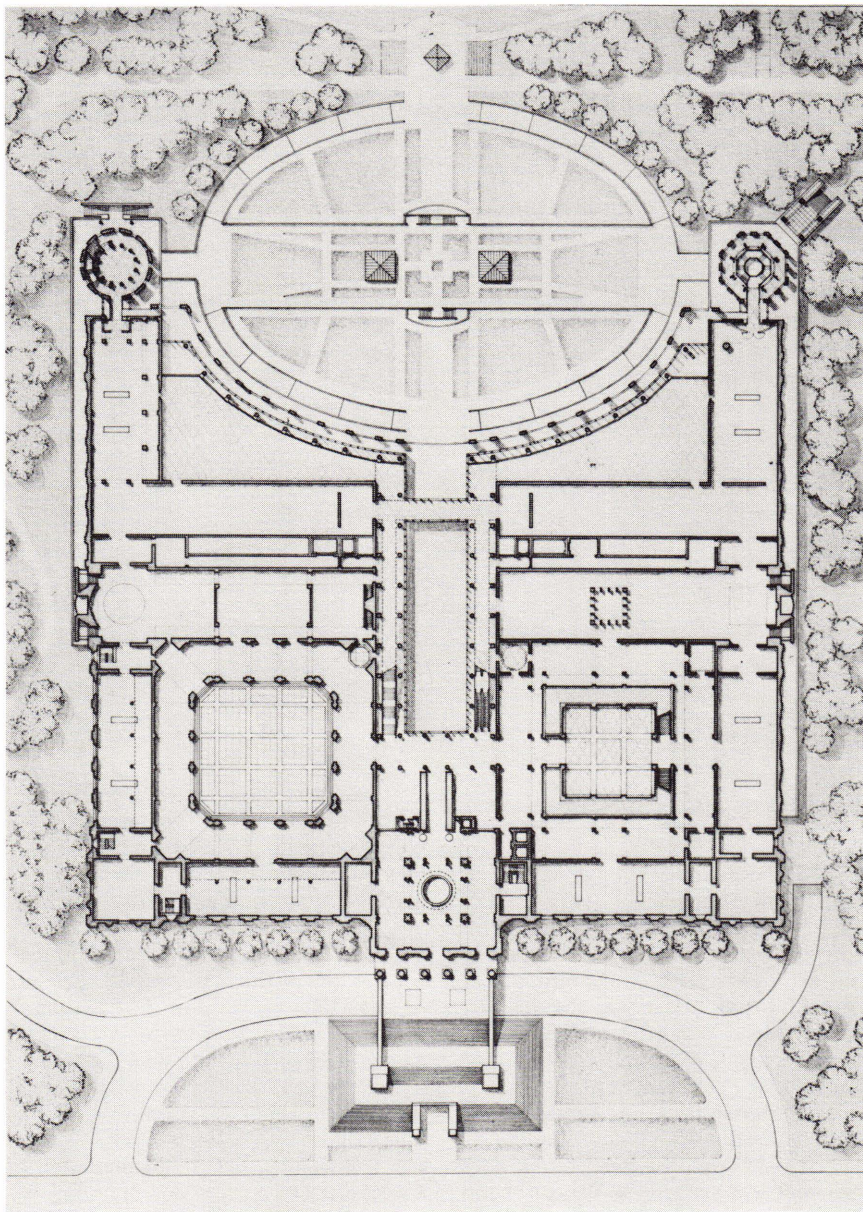
Since most of the area to be considered is either park land or street corridor, competitors were limited primarily to the use of landscape and streetscape elements in their design. Actual buildings had to be limited to small ancillary facilities integrated into the landscape.

Prior to the construction of the Public Library, the Museum was planned to be clearly visible from the Plaza. Now, the vista is obscured, and the pedestrian route past the Mount Prospect promontory, ominous. The Garden, the Museum, the Library, and the Park could benefit from increased visibility and activity along this route.

While the Museum was most interested in receiving urban design strategies for the prescribed area, the development of the Museum's master plan could in no way be contingent upon off-site improvements. All Museum Building Program space had to be confined to Museum property. The Museum is committed, however, to doing its share in establishing a design direction for the area that will be of mutual benefit to, and can receive support from, all affected institutions.

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Entry by Skidmore, Owings & Merrill with the Vitetta Group/Studio Four

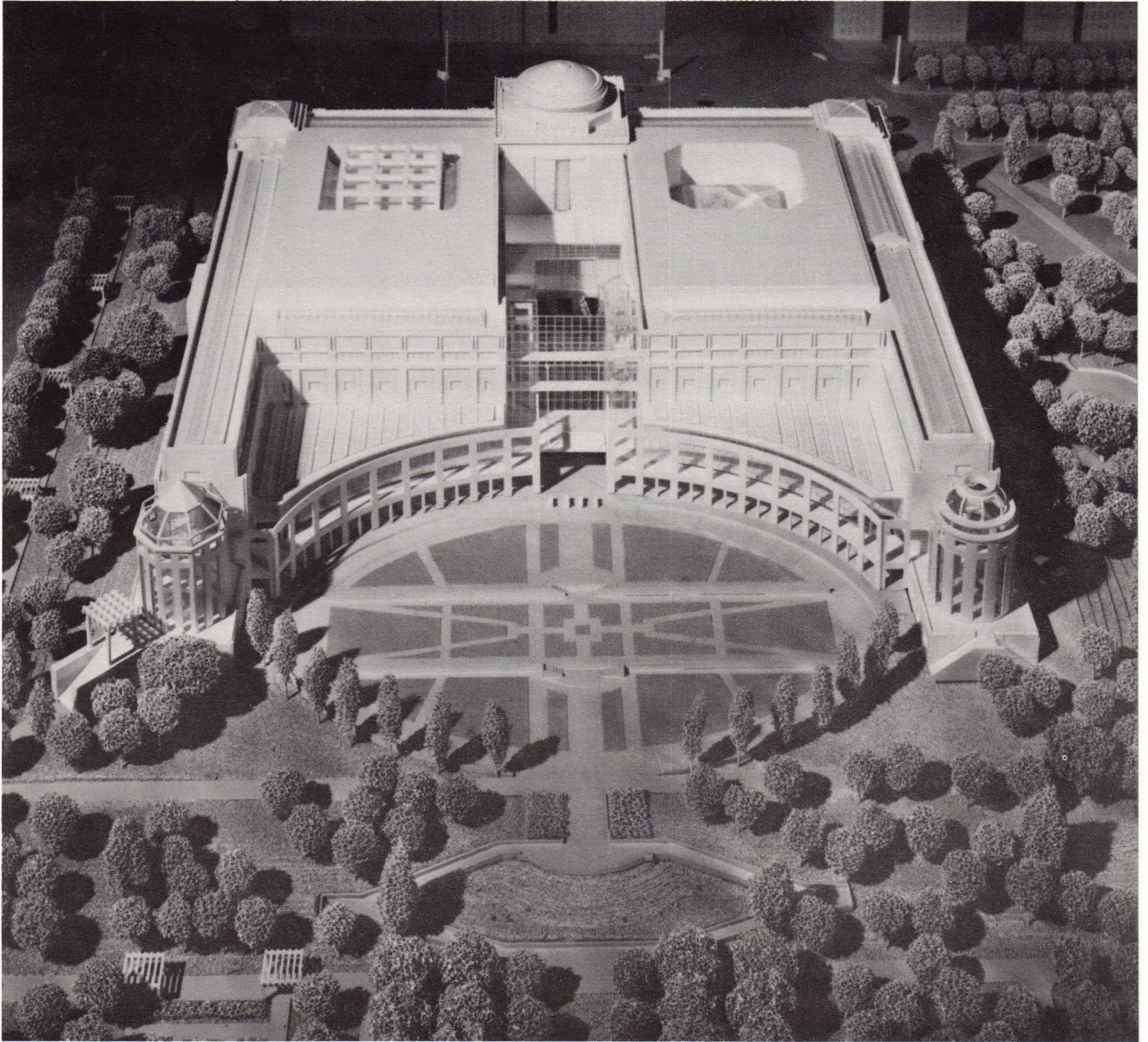


Skidmore, Owings & Merrill, a partnership with offices in New York and seven other cities, was founded in 1936 to provide professional services in the fields of architectural design, planning, and engineering. Since then the firm has undertaken a variety of projects in the United States and more than 40 countries. SOM's New York office numbers over 300, with work directed by seven partners.

Competition Team

David M. Childs — Design Partner/
Project Designer
Marilyn Jordan Taylor — Project
Director/Planner

Joining SOM is The Vitetta Group/
Studio Four of Philadelphia, which has
an emphasis in historic preservation.
Herman Myers — Partner



The Brooklyn Museum Master Plan

Entry by Atkin, Voith & Associates with Rothzeid
Kaiserman Thomson & Bee

cont'd. from p. 4

The single most important urban design consideration, however, was the aesthetic integration of the Museum and the adjacent Botanic Garden. The grounds of both institutions are representative of the original McKim, Mead & White/Olmsted Brothers Master Plan.

Museum-Mandated Design Decisions

While leaving it up to the competitors to define issues of architectural vocabulary, the Museum mandated the following design and programmatic decisions:

Principal Entry: The principal entry to the Museum was to be restored to its original location under the rotunda on the 3rd floor *piano nobile*. The design should be historically sensitive. The competitors should retain the current first floor entry for vehicular access. The area in front of the Museum, along Eastern Parkway, is to be redesigned to allow for the dictates of the new entry. The original *piano nobile* entry hall shall be re-created. The selection of interior vocabulary, whether a historical reconstruction or contemporary interpretation, is at the discretion of the architect.

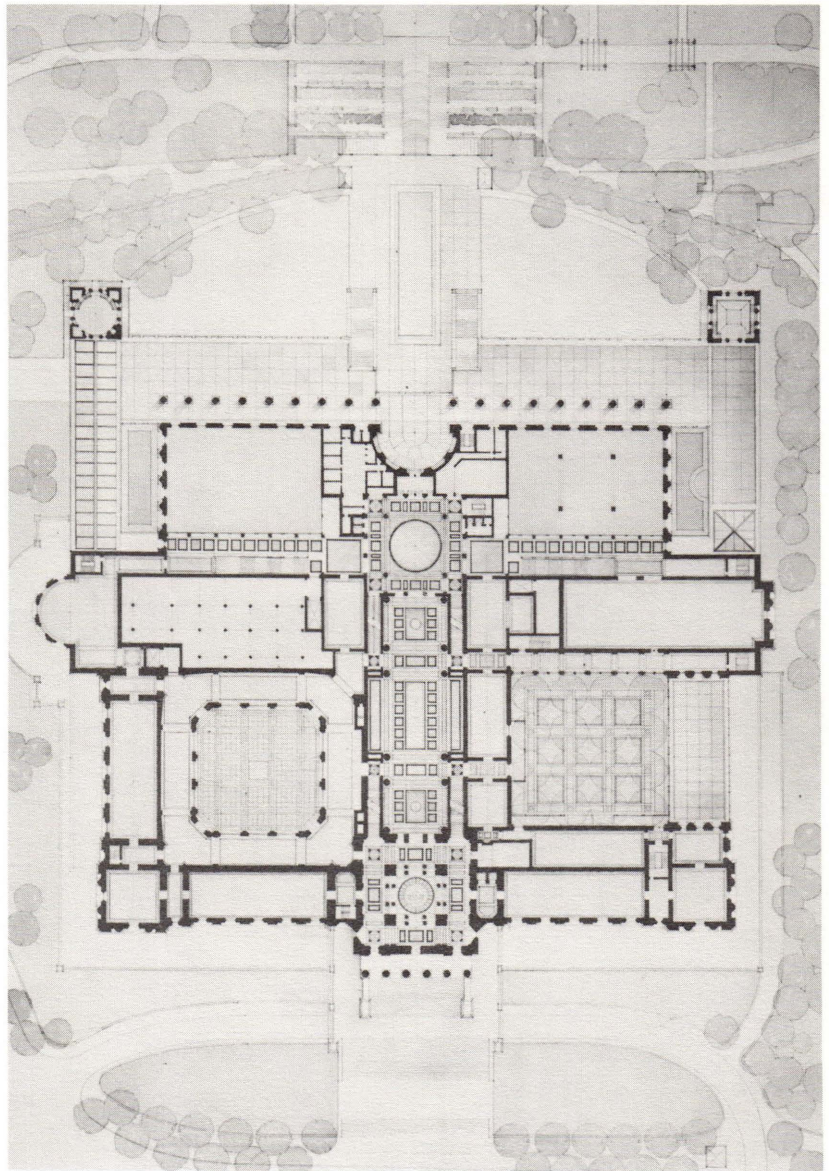
Original Monumental Interiors: The fifth floor Rotunda was to be designed using such vocabulary as is appropriate to restore to it the grandeur intended by the McKim, Mead & White design.

The skylight third floor court of the East Wing, cutting between the third and fourth floors, shall be historically restored.

The first floor court of the first and second floors, East Wing, shall be historically restored.

Original Galleries: The spaces originally designed as gallery space by McKim, Mead & White are to be returned to their original purposes to the extent that this is possible.

cont'd. p. 16



Atkin, Voith & Associates, a Philadelphia architecture firm, was formed a year and a half ago when the six-year old sole proprietorship of Tony Atkin, Architect was joined in ownership by Daniela Voith. The practice has grown from two people to 14 since 1981.

Competition Team

Tony Atkin—Principal in charge/
project designer
Daniela Voit, Michael Pearson, Daniel Silver with Cameron Mactavish, Samuel Oshin, Charles Evers, Simon Tickell, Mary Nixon, Nicholas Iselin, Lisa Hopkins, Margaret Rabinowitz, Laura Kass, Mark Webber, David Genther, and David Mayernik.

Atkin, Voith & Associates' joint venture partner is Rothzeit Kaiserman Thomson & Bee, Architects and Planners, of New York.



1986 Architectural Heritage Ball

Lenore M. Lucey

On November 8, 1986 the Chapter held the first of what will be an annual event, the Architectural Heritage Ball. If you were not there, you may have heard by now that you missed one terrific party.

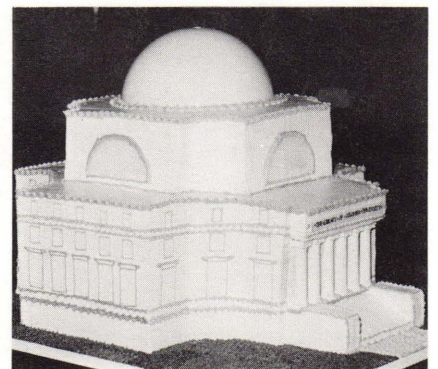
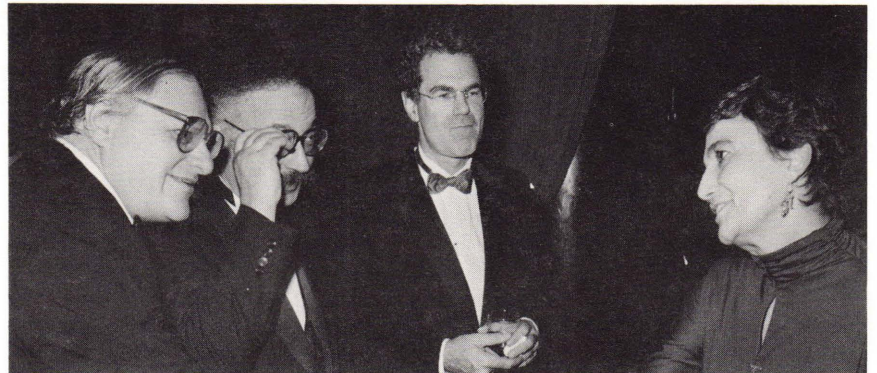
Each year a different organization, institute, or individual effort in Heritage, Preservation, Scholarship will be recognized. This year's gala was held in the Low Memorial Library at Columbia University in order to celebrate the rich architectural heritage we have in New York as evidenced in the McKim Mead & White classic Beaux Arts library.

In the area of Preservation, Avery Library, originally located in Low Library, was honored for its unique body of architectural resources maintained in support of the goals of preservation.

The evening began with cocktails and hors d'oeuvres in the Faculty Library. There guests were able to preview the donated renderings that were auctioned later that evening. The party then moved into the Rotunda, where tables were set for dinner and the New Amsterdam Jazz Ensemble played for spirited dancing throughout the evening.

President Randolph Croxton's opening remarks welcomed members, guests, and friends of the Chapter. He further stated: "The keynote of this event is the realization that Architectural Heritage is a continuum: preserving the best of the past, supporting the highest quality for the work of our time, and projecting the standard of excellence for what is yet to be."

President Croxton also extended the gratitude of the Chapter to the Donors and Sponsors whose generous support was integral to the success of the evening. Thank you again to Herbert Construction; Cosentini Associates, Flack & Kurtz; LePatner Gainen and Block; Leslie E. Robertson Associates; G.P. Winter Construction; St. Charles Fashion Kitchens; and the Sponsor who wished to remain Anonymous.





Heritage Ball Posters

Posters are for sale at the Chapter. You can try your hand at rendering the McKim Mead & White section as our invited donors did! Posters are \$10 each, or 12 for \$100 if they are picked up and paid for at the same time.



Avery Library loaned the original transverse section through the Low Library building, and from it materials were prepared that were used by invited architects for interpretive renderings. These donated renderings were auctioned during the evening.



Photography and printing of the drawings, on museum quality archival board, was generously donated by National Reprographics, Inc. The appreciation of the Chapter is extended to Peter Toomey of National Reprographics, for the personal interest and attention he showed for the priceless originals and the needs of the firms that donated the renderings.

The auction was conducted by Terrance R. Williams, a past president of the New York Chapter. Bidding was spirited, and the results most satisfying. Proceeds of the auction will benefit both Avery Library and the New York Chapter/AIA Foundation, Inc. for architecture scholarships.



We gratefully acknowledge those who donated their talents in rendering of the drawings for auction: Iglehart & Struhs, John Johansen, R.M. Kliment & Frances Halsband, Kohn Pedersen Fox, Roxie Munro, James Stewart Polshek & Partners, Skidmore Owings & Merrill, Robert A.M. Stern, Voorsanger & Mills, Tod Williams & Billie Tsien.

The renderings will be on display in the Members Gallery at the Urban Center, from 17 December 1986 through 17 January 1987.

Plans for NY '88 National AIA Convention

by John H. Winkler

The New York Chapter is going to host the American Institute of Architects National Convention in May of 1988. It will be held in the Jacob K. Javits Convention Center. The details of the final Convention theme are still being developed; however, the general theme will encompass Architecture and the Arts.

Obviously New York has so much to offer, as we New Yorkers know. Our challenge as hosts will be to select the best of New York and present it to approximately 11,000 convention attendees who are not as familiar with the City as we are. We have a great challenge before us and as with challenges great responsibility and opportunity too.

We must select spaces in which to entertain Convention attendees. We must devise transportation plans to allow Convention attendees to see and to participate to the fullest in all aspects of our city life. We must develop tours that are special, and those of us with special knowledge or feeling must step forward to offer guidance.

We all want to make this Convention the best that it can be and we need your input to do so. I serve as Director on the Chapter Executive Committee and as Host Chapter Convention Committee Chair will serve on the National AIA Committee planning for the 1988 Convention along with past Chapter President Paul Segal.

A schedule has been developed that notes milestone dates and products to be realized. The products are currently not defined in detail. There is a need for approximately 10 sub-committees, and your energies and ideas are seriously sought. What would make the 1988 Convention special and wonderful? Some ideas that have been talked about are:

- Develop a graphic program including pennants on landmarked or award-winning architectural projects in the city.
- Ask retailers along Fifth Avenue to display fashions designed by

architects or show fashions set in architectural themes.

- Open selected architectural offices for tours and presentations.
- Select tours and invite knowledgeable people to present their thoughts during the tour.
- Redirect a "special" Convention subway train that would move people along various points in the city.
- In a museum environment host small parties where an architect and collaborative artist would discuss a project or projects.
- Close the Brooklyn Bridge for a host chapter party.
- Develop special educational programs in the museums for adults as well as children.
- Stage theater, dance, and musical performances that relate to Architecture during the Convention week.
- Coordinate programs with local Architectural schools so that competitions addressing aspects of the city could be shown and allow those students to present their ideas.

These are preliminary ideas that require serious editing and augmentation by your thoughts. We must have our Convention plan finalized this Spring in order to have everything in place by May of 1988, which is quickly approaching.

Oculus will periodically provide "NY '88" status reports, and the first one will be a summation of your views.

We sincerely look forward to hearing from you.

Architects Urged to Promote International Exchange

Architecture firms in the United States are being encouraged to take advantage of the potential of the worldwide student community by hiring trainees from another country.

"Traineeship" exchange allows the experience and insight gained from an overseas architecture education to be put at the disposal of American architects. At the same time, young people from abroad are familiarized with the state of the profession and issues of concern in the U.S.

Exchanges of this kind are arranged with 48 other countries by the International Association for the Exchange of Students for Technical Experience (IAESTE). Founded in London in 1948, the program places over 5000 students worldwide every year.

An advantage for the American architect taking part in the IAESTE program is its international reciprocity. Each foreign trainee received in the U.S. enables an American student to take a comparable opportunity overseas. Employers not only give stimulus to their own workforce, they also enable the architects of tomorrow to acquire first-hand experience in the profession as it is practiced in other parts of the world.

Within the broad parameters of the program, employers largely set their own requirements. There is a modest fee charged the sponsoring office to cover pre-screening, processing, and visas. Portfolios are required, and the sponsoring firm may request trainees from specific schools, or countries. Students are paid a salary and can be retained for a minimum of 2 through a maximum of 18 months.

IAESTE is represented here by its affiliate, The Association for International Practical Training, a non-profit educational exchange organization based in Maryland. Full information can be obtained from them at 320 Park View Building, 10480 Little Patuxent Parkway, Columbia, Maryland 21044-3502. Telephone (301) 997-2200.

Introducing Our Sponsors

The Chapter takes this opportunity to let our readership know more about the manufacturers, contractors, and suppliers in the building industry who generously support *Oculus*. This is the first in a series of columns highlighting the work of our sponsors, listed each month on the back cover.

National Reprographics, 110 West 32nd Street, 212/736-5674.

National Reprographics, formerly known as National Blue Print Company was established in 1898. Today, the firm has a total of 45,000 square feet in its three main facilities located at 110 West 32nd Street, 666 Third Avenue, and 44 West 18th Street. National is a founding stockholder in Repro/CAD Associates, based in Dallas, TX, formed to provide a network of firms dedicated to marketing on a national basis and to cooperative purchasing. Through its association with Repro/CAD, National has been able to introduce significant technologies, on an exclusive basis, heretofore unavailable. National is also a 50 percent partner with Gibbs & Hill, Inc. in CADGRAPHICS, which offers a computer-aided drafting and plotting service.

St. Charles Kitchens of New York, 964 Third Avenue, 212/838-2812.

St. Charles Kitchens of New York is a factory-owned kitchen design studio located in the Architect & Design Building in Manhattan. It offers a one-stop kitchen-and-bath design service for architects and design professionals including: site survey, design consultation, pricing, ordering, appliance specification, site preparation, and full installation service including carpentry, plumbing, electrical, and coordination of ancillary trades.

Coming Chapter Event

• Tuesday, January 20, 6-8 pm. The Urban Center, 457 Madison Avenue. The Professional Practice Committee is sponsoring a seminar on "The Changing Relationship of the Architect and Contractor." Boston attorney Christopher Noble will speak. All welcome.

Names and News



The Police Building

James Stewart Polshek has stepped down after 15 years as Dean of the Columbia University Graduate School of Architecture, Planning and Preservation as of June 30, 1987 . . . The American Institute of Architects, founded in 1857 with 13 members, celebrated the induction of its 50,000th member at the National Building Museum last month. She is Rhonda R. Shephard Harrell of Delray Beach . . . The Ehrenkrantz Group with Eckstut and designers dePolo/Dunbar are restoring the Police Building at 240 Center Street designed in 1909 by Hoppin & Koen, which is being converted into cooperative ownership . . . "Homage to George R. Collins," a day-long symposium on the occasion of his retirement from teaching at Columbia University, was held in November. Said Adolph Placzek: This symposium is a 'great harvest,' proof of George's dedication to a generation of students who have turned into full-fledged teachers and scholars. His is an original and demanding mind . . . His

great scholarly contributions have always been in the choice of the new, in turning to less than fully appreciated figures and bringing them into the limelight and context of world architecture, as he did with Gaudi, with the linear city of Soria y Mata and, together with his wife, with the city planning theorist Sitte" . . . The National Trust for Historic Preservation recently gave an award to Beyer Blinder Belle for its role in restoring the historic bridges of Central Park . . . Also at Beyer Blinder Belle, Archibald Currie III has joined the firm as studio director and project manager . . . The American Institute of Architects will hold its first weekend national convention in Orlando, Florida, June 19-22, to explore such questions as: What are the facts of business life for architects today? How can architects adjust to and thrive in the present economic climate? Contact: Joy Brandon 202-626-7464 . . . Gruzen Samton Steinglass have been commissioned to

cont'd. p. 14

OCULUS NYC/AIA JAN 87

CONTINUING EVENTS

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

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

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

EXHIBITION

In Pursuit of Beauty: Americans and
the Aesthetic Movement. The
Metropolitan Museum of Art.
879-5500. Closes Jan. 11.

EXHIBITION

NYC/AIA's 1986 Architectural
Heritage Ball renderings. Members
Gallery, The Urban Center. 838-9670.
Closes Jan. 17.

EXHIBITION

Berlin 1900-1933: Architecture and
Design. Cooper-Hewitt Museum.
860-6868. Closes Jan. 25.

EXHIBITION

West Side Highway & Alternatives.
The Municipal Art Society at the
Urban Center. 935-3960. Closes Jan.
28.

CHARLES MOORE

Exhibition. John Nichols, 83 Grand
St. 226-1243. Closes Jan. 31.

MARIO BOTTA

Exhibition. The Museum of Modern
Art. 708-9400. Closes Feb. 10.

EXHIBITION

The Machine Age in America,
1918-1941. The Brooklyn Museum.
718-638-5000. Closes Feb. 16.

EXHIBITION

A celebration of Architectural
Heritage Year sponsored by MTA's
Art for Transit office and the
Preservation League of NYS. 42nd
Street-Avenue of the Americas
Subway Station. 878-7178. Closes
May.



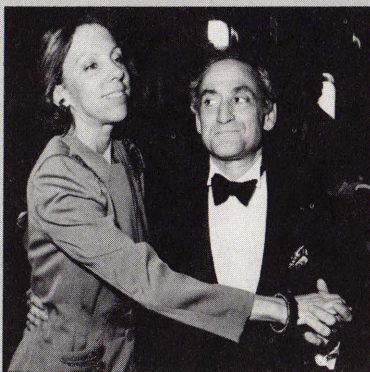
THURSDAY 1

OLD MERCHANT'S HOUSE

New Year's Social Calling, including
house tours, refreshments. 1-7 pm. \$2
per person, \$1 for seniors/students.
29 E. 4th St. 777-1089.

FRIDAY 2

MONDAY 5



TUESDAY 6

LECTURE

Photovoltaic Applications on Curtain
Walls in Commercial Buildings by Mr.
Panelis Velissarotoulos, vice
president, marketing, Chronar Corp.,
Princeton, NJ, sponsored by the
Metropolitan Solar Energy Society.
6 pm. The Urban Center. For more
information: Janelle Winston
472-8300.

WEDNESDAY 7

LOYD WRIGHT

Exhibition of the work of the noted
California architect and son of Frank
Lloyd Wright. Max Protetch, 37 W.
57 St. 838-7436.

THURSDAY 8

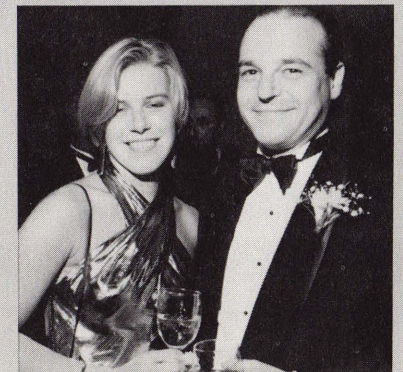
PRESENTATION

Schemes by the five competing
architects for the Brooklyn Museum,
sponsored by the Architectural
League. 6:30 pm. Brooklyn Museum.
For more information: 753-1722.

FUTURE OF STOREFRONT

A collective exhibition of original
works together with comprehensive
portfolios of artists and architects of
Storefront. Storefront Art and
Architecture, 97 Kenmare St.,
431-5795. Closes Jan. 30.

FRIDAY 9



MONDAY 12

TUESDAY 13

SPECIFICATION WRITING

First of a 6-session course in the Practices of Specification Writing sponsored by the Construction Specifications Institute, Metropolitan New York Chapter. 6 pm. The Mechanics Institute, 20 W. 44 St. To register: Frances Shaw, 718-638-7886.

CRYSTAL PALACES

Views of Crystal Palaces in London and New York. Cooper-Hewitt Museum, 860-6868. Closes April 26.

WEDNESDAY 14

SEMINAR

"Water Penetration is Preventable." The presence of water within brickwork is the focal topic. 11:30 am. To register: Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49 St. 319-5577. There is no charge.

THURSDAY 15

LECTURE SERIES

Building New York: The Death of a Vision — The Thirties and Forties, moderated by Paul S. Byard. 6:30 pm. The Architectural League, 457 Madison Ave. 753-1722.

FRIDAY 16

CONFERENCE (JAN. 18-24)

Professional Services Management Journal's large firm CEO roundtable. The focus is on the management problems specific to the CEO of a large — 100 staff or more — design firm. Paradise Island, Nassau. For more information: Anita Stasiowski, 617-965-0055.

MONDAY 19

TUESDAY 20

NYC/AIA SEMINAR

"The Changing Relationship of the Architect and Contractor," sponsored by the Professional Practice Committee. Boston attorney Christopher Noble will speak. 6-8 pm. The Urban Center.

WEDNESDAY 21

THURSDAY 22

LECTURE SERIES

Building New York: The Death of a Vision — The Fifties, moderated by Carter Wiseman. 6:30 pm. The Architectural League, 457 Madison Ave. 753-1722.

FRIDAY 23

LECTURE ON SAT. JAN. 24

Renovating Row Houses. 2 pm. Brooklyn Historical Society, 128 Pierrepont St., Brooklyn. 718-624-0890.

MONDAY 26

TUESDAY 27



WEDNESDAY 28

EXHIBITION

"The Golden Age of Ottoman Architecture: Sinan, Sultan Suleyman's Court Architect." The Octagon Museum, Washington, DC. 202-626-7467. Closes May 24.

SEMINAR

"Designing Brick to Work." The design of brick shapes to improve the aesthetic and functional qualities of buildings is emphasized. 11:30 am. To register: Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49 St. 319-5577. Free.

THURSDAY 29

LECTURE SERIES

Building New York: The Death of a Vision — The Sixties and Seventies, moderated by Mildred Schmerz. 6:30 pm. The Architectural League, 457 Madison Ave. 753-1722.

NJASLA MEETING

The 1987 Annual Meeting of the New Jersey Chapter/American Society of Landscape Architects (Jan. 29-30). Resorts International Casino-Hotel, Atlantic City. 609-429-1615.

FRIDAY 30

1902: British art historian Sir Nikolaus Pevsner born (1902-83).

Names and News

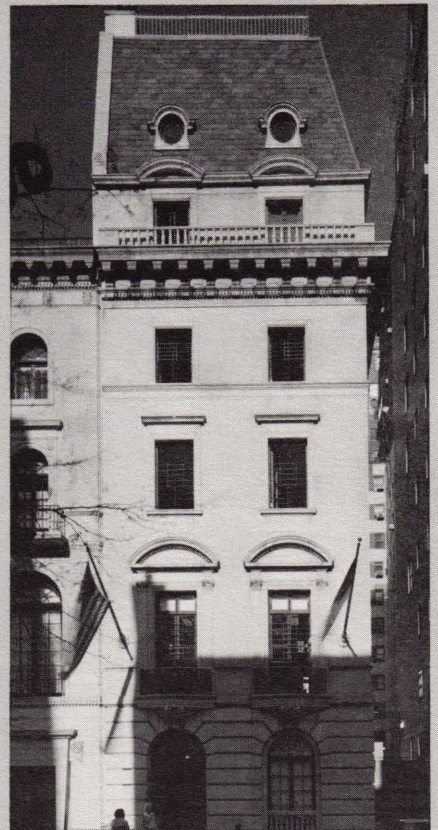
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design Morris A. Schapiro Hall, a dormitory at Columbia University. Construction will begin in the spring The two-story addition designed by Butler Rogers Baskett for the Episcopal School at 35 E. 69th Street was the first recipient of The Friends of the Upper East Side Historic Districts' newly established "Alteration Award." The award honors new construction that successfully harmonizes with a landmark setting. Said Jonathan Butler: "Our intent was to meet the programmatic needs of the school without disrupting the extraordinary architectural qualities of the building or the row" G.W. Ronningen-Fenrich has been named project manager for Columbia University's new \$54 million high-technology research center to be built on its Morningside Heights campus Hoi Him Koo and Raymond Plumey have formed a new office, Koo & Plumey at 64 Hester Street The Grad Partnership was honored by Newark Mayor Sharpe James for the firm's contributions to the aesthetic and economic life of Newark, as well as its impact on the city's present revitalization Frederick S. Clapper has been named an Associate of the firm Spitzer & Associates, Architects Frank A. Stasiowski, is developing a two-week study tour for American design and construction professionals interested in attending the 1987 A/E/C Systems show at the World Import Mart in Tokyo, September 24-26, 1987. For more information: Frank A. Stasiowski, A/E/C Systems, Inc., 10 Midland Ave., Newton, MA 02158, 617-965-0055 The Construction Management Program of Pratt's School of Architecture has announced a new course entitled "CM 410 Building Department Procedures" on Tuesday evenings, February 3-May 19. It will include the procedures for filing and for securing approvals, permits, and Certificates of Occupancy in the City. For information: 718-636-4655 Monday through Thursday evenings, 5-9 pm The International Union of Architects will be held in Brighton, England, July 13-17. "Shelter and Cities—Building Tomorrow's World" is its theme The Banff Centre for

the Fine Arts in Canada is offering a series of special Masters' Workshops for professional architects. The first one, April 26-May 9, will be led by Charles Moore. About 15 participants will be selected by an adjudication committee consisting of invited architects and other professionals connected with the Visual Arts Program of the Banff Centre. January 31, 1987, is the deadline for this material reaching the Banff Centre: The Registrar, Banff Centre, Box 1020, Banff, Alberta. 403-762-6180 Henry Hope Reed paid tribute to St. Mark's-in-the-Bowery when the 187-year-old Episcopal Church celebrated the completion of 8 years of post-fire reconstruction. Bishop Paul Moore dedicated the new altar furnishings and stained glass windows that replace those destroyed in the fire Chapter President Randolph Croxton was married to Kathryn Pilgrim Overbagh on December 6th.

Book Notes

Building the New Museum the annotated proceedings of "Art Against the Wall," a three-part symposium on the architecture of art museums, edited by Suzanne Stephens has been published by the Architectural League of New York and Princeton Architectural Press **Emerging Voices: A New Generation of Architects in America** published by the Architectural League of New York and Princeton Architectural Press features the work of participants in the 5 years of the League's "Emerging Voices" lecture series **Mario Botta** by Stuart Wrede, the catalog for the Museum of Modern Art exhibition, is available in the Museum Store **Mansions in the Clouds: The Skyscraper Palazzi** of Emery Roth by Steven Rutenbaum is being offered to members of the Municipal Art Society at a 15 percent discount at Urban Center Books **CAD Drawing, Design, Data Management** by E. Lee Kennedy has been published by Whitney Library of Design **Process Architecture 62**, a monograph of the work of Geddes Brecher Qualls Cunningham, is available at Urban Center Books among other bookstores.



The Episcopal School at 33 E. 69

Competitions & Fellowships

AIA and the Young Astronauts Council are sponsoring a competition for the design of a learning center in space. The Chapter has been requested to provide professional advisors to assist these young people in their entries. Those available to volunteer services, please call the Chapter and register your name with Judith Rowe **The 1987 Architectural Photography Competition** sponsored by the St. Louis Chapter/AIA is open to all individual AIA members, Associate members, student members of AIAS, and professional affiliate members of AIA components, except professional photographers who are members of the AIA and/or any of its components. March 31, 1987 is the deadline. For more information: St. Louis/AIA 314-621-3484 **The Institute of International Education** has announced that ten or more Cintas Fellowships will be offered in 1987 in architecture as well as in other fields to those of Cuban citizenship or lineage (at least one parent a Cuban) who presently reside outside Cuba. Applications for the 1987-88 competition, which must be filed by March 1, 1987, may be obtained from the Administrator, Cintas Fellowship Program, Institute of International Education, 809 United Nations Plaza, NYC 10017, 984-5374.

Design Credits (continued)

Dear Editor:

In the October 1986 issue of *Oculus*, Christopher March's letter reminds me of the same complaint heard a few decades ago. At that time, the Chapter consulted with editors, explained our position, and obtained cooperation. The architect's name was included with data and pictures in much of the building news thereafter.

In addition Chapter members were informed about copywriting and urged to place names on renderings and photographs, and to request credit in a statement on the back of each. Perhaps there was additional advice.

Surely whatever photographers can do to insure credit, we architects can do also.

Apparently each generation of editors and reporters must be "educated" — architects also.

Charles K. Hirzel
Architect

Dear Editor:

Your recent invitation to AIA chapter members relative to Design Credits reminds me of several discussions I have had with professional architectural modelmakers. These truly talented and skilled craftsmen rarely, if ever, receive credit for their work, particularly when their models appear in the press, while the photographer of their models almost always is given credit.

Martin Zelnik
Panero & Zelnick, Architects
Chairman Interior Design Department
Fashion Institute of Technology

Dear Editor:

It offends me to see a photograph of a 75-year old building, more or less unchanged on the exterior except for some new windows and signs, with the "architect" credit giving the name of the renovation designer but not the original one. Granted that the original architect did not pay for the photographs or the publicity, and granted that the name of the original architect occasionally occurs in the text, I still think that in renovation and restoration projects the original

architect, engineer, or other designer should receive the conventional credit accorded to modern consultants — and right alongside them.

Christopher Gray
President D.A.L.F.
(Dead Architects Liberation Front)
Office for Metropolitan History

Dear Editor:

On the rare occasion that we manage to get published, we supply the appropriate credits with the names and project roles of all of the members of the team. On the occasion that we exhibit or supply material for exhibits at state conventions etc., we follow the same policy. On the occasion that we give press releases to newspapers, we normally supply the names of key personnel, and hope that the editors will at least use the name of our firm.

Lowell Brody
The Grad Partnership

Dear Editor:

I find it constantly amazing to see full page ads in the New York Times Real Estate section touting the supremacy of the Architectural Solution yet rarely a mention of the Architect responsible for the Masterpiece.
Carl B. Kaiserman
Rothzeit Kaiserman Thomson & Bee, P.C.

To be continued

Letter

Dear Editor:

If *Oculus*, as your correspondent Barry LePatner suggests in the December issue, were to restrict itself to illustrating works by Chapter members only, it could no longer describe itself on the cover as "an eye on New York architecture." *Oculus* would be viewed as a public relations medium for the membership, and the Chapter would scuttle its reputation as acting in the best interest of the city.

George Lewis

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The Brooklyn Museum Master Plan

cont'd. from p. 6

Design Rationale

The Board of Trustees of The Brooklyn Museum had elected to sponsor an international, single-stage, invitational competition to produce a master plan with the following key goals:

1. The reorganization and expansion of the facilities for the proper display, study, and care of the collections.
2. Expand educational and special programming facilities.
3. The preservation and restoration of the existing landmark building, and the design and construction of new facilities in a manner appropriate to and respectful of the Beaux Arts vocabulary of McKim, Mead & White.
4. The integration of the grounds of the Museum with the Botanic Garden to increase the benefits of the symbiotic relationship between the institutions.
5. The development of a phasing and budgeting strategy so that the master plan can be implemented in stages commensurate with funding and the continued operation of the Museum.

The mission of The Brooklyn Museum is to collect fine arts, to preserve and care for the collections, to display them in an appropriate environment, to encourage research and study in relation to them, and to educate the public about them.

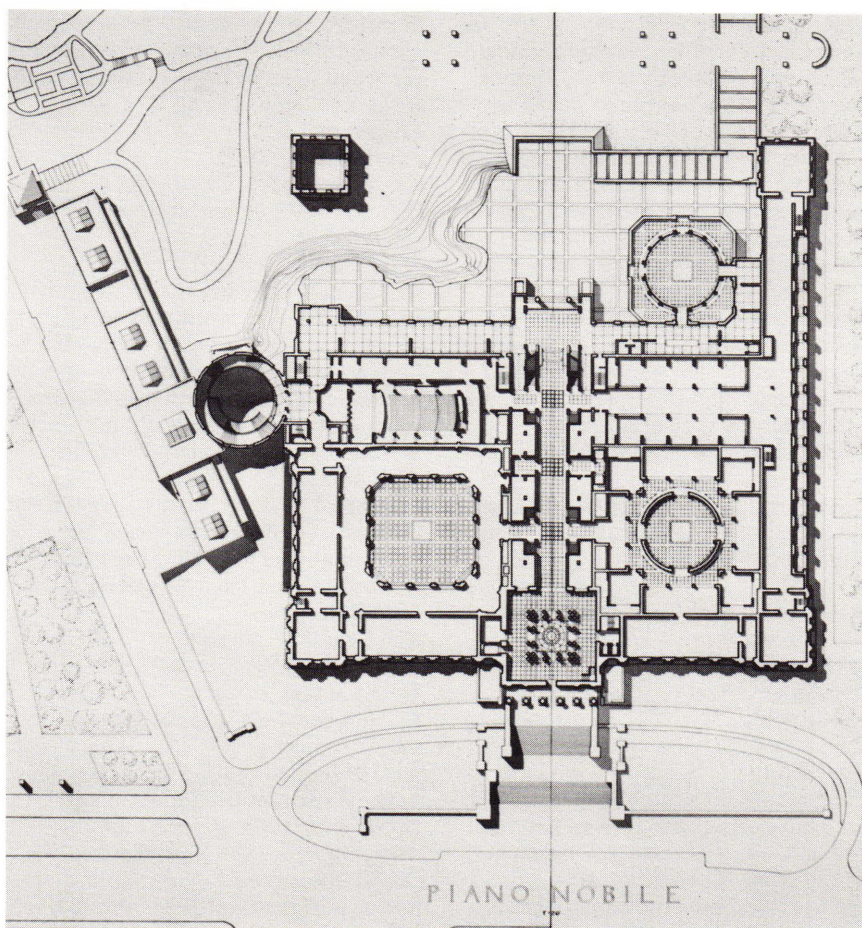
Since the McKim, Mead & White building in itself must be considered a major work of art in the collections of The Brooklyn Museum, as well as the "envelope" that contains and protects them, the intent of the competition and the resulting master plan can be clearly seen to match closely the rest of the above-stated purposes, as follows:

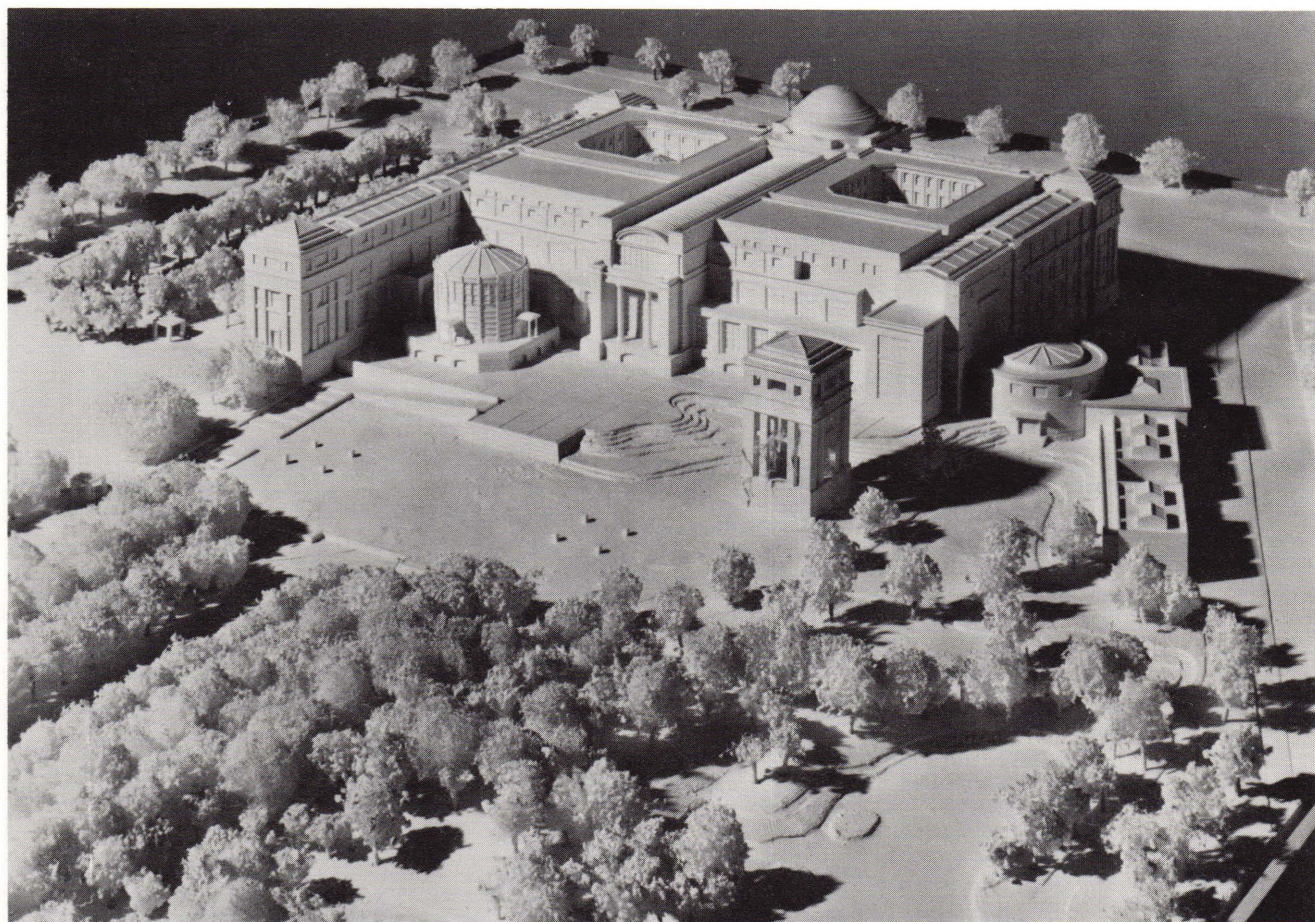
Preservation and Care

There is no doubt that the building has over the years undergone both time-

cont'd. p. 18

Entry by Kohn Pedersen Fox Associates





Kohn Pedersen Fox, founded ten years ago in New York, has done work in 21 states, over 40 cities, and five countries. Its work has been largely corporate headquarters, investment office buildings, and hotels; recently it has received several institutional commissions.

Competition Team

William Pedersen — partner in charge of design

David Leventhal — associate design partner

The Brooklyn Museum Master Plan

cont'd. from p. 16

wrought deterioration and man-made changes that have altered the original concept of the architects and founders. The master plan will restore the existing structure to its original majesty and, while not completing it according to the original plan will add to it in such a way that the original intent of the building will be fulfilled. Through this modernization, the new plan will include appropriate state-of-the-art storage and treatment and exhibition facilities that will ensure the preservation and care of the Museum's valuable holdings.

Display

The master plan will allow the collections to be shown not only in greater percentage than it has ever been possible before, but also in ways that will enhance them visually and conceptually, by providing appropriate connections and adjacencies as well as the possibility of state-of-the-art installations.

Research

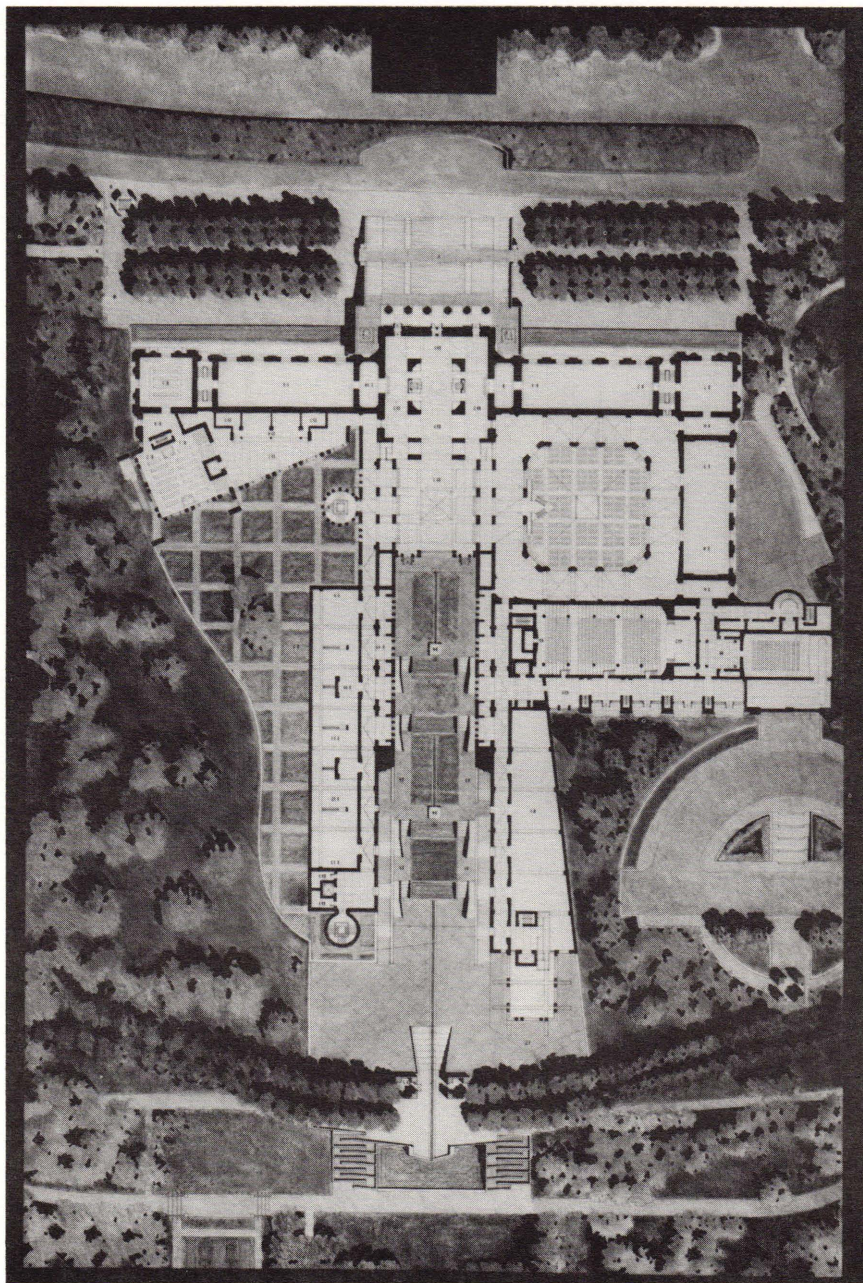
The master plan will provide substantial increase in the quality and quantity of space devoted to the Museum libraries, modern facilities for study and research and, for the first time, centralized archives.

Education

The master plan will provide substantial expansion of the education services that the Museum offers to the community, with greatly expanded facilities including classrooms, seminar rooms, auditorium and other performance spaces, and a media center.

The intent of the competition was to explore a wide range of architectural solutions. Based on the new building program, the existing building, and a site rich in potential, the competing architects were asked to provide a phased master plan for the Museum's development.

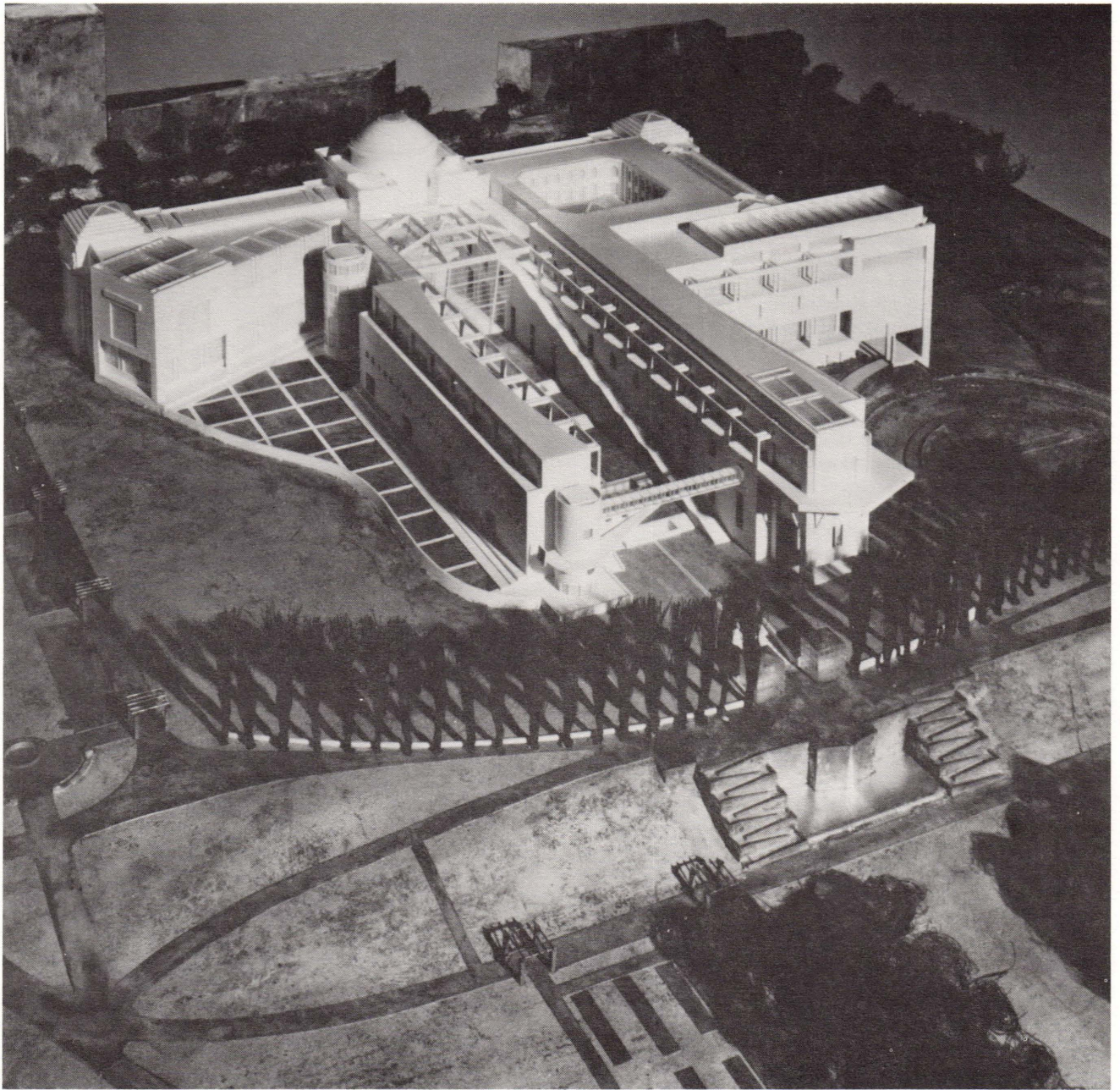
Entry by Voorsanger & Mills Associates



Voorsanger & Mills Associates was founded in New York by Bartholomew Voorsanger and Edward I. Mills in 1978. The firm's work ranges from small single rooms with custom-designed furniture to large construction projects such as institutional, commercial, and private work. The office numbers around 25.

Competition Team:
Bartholomew Voorsanger
Konrad Wos, Kevin Gordon

Working with the Voorsanger & Mills team were Raymond Firman of Hanscomb Associates Inc., a construction cost estimating firm, and Lee Weintraub, principal in charge of architectural landscaping at Weintraub & di Domenico.



Winner's Statement

Entry by Arata Isozaki & Associates/ James Stewart Polshek and Partners

**By Arata Isozaki & Associates
James Stewart Polshek and Partners**

The replanning of the existing Brooklyn Museum and the expansion of its facilities into the new portions of the complex have been governed by several overriding priorities gleaned by the architects from their visits to the Museum, from their careful study of the Competition program, and from their own research into the history of the Brooklyn Museum and other institutions of similar scale and prestige. Those governing priorities, which have informed all aspects of the new plan and the plan's realization in three-dimensional form, are as follows:

The Piano Nobile

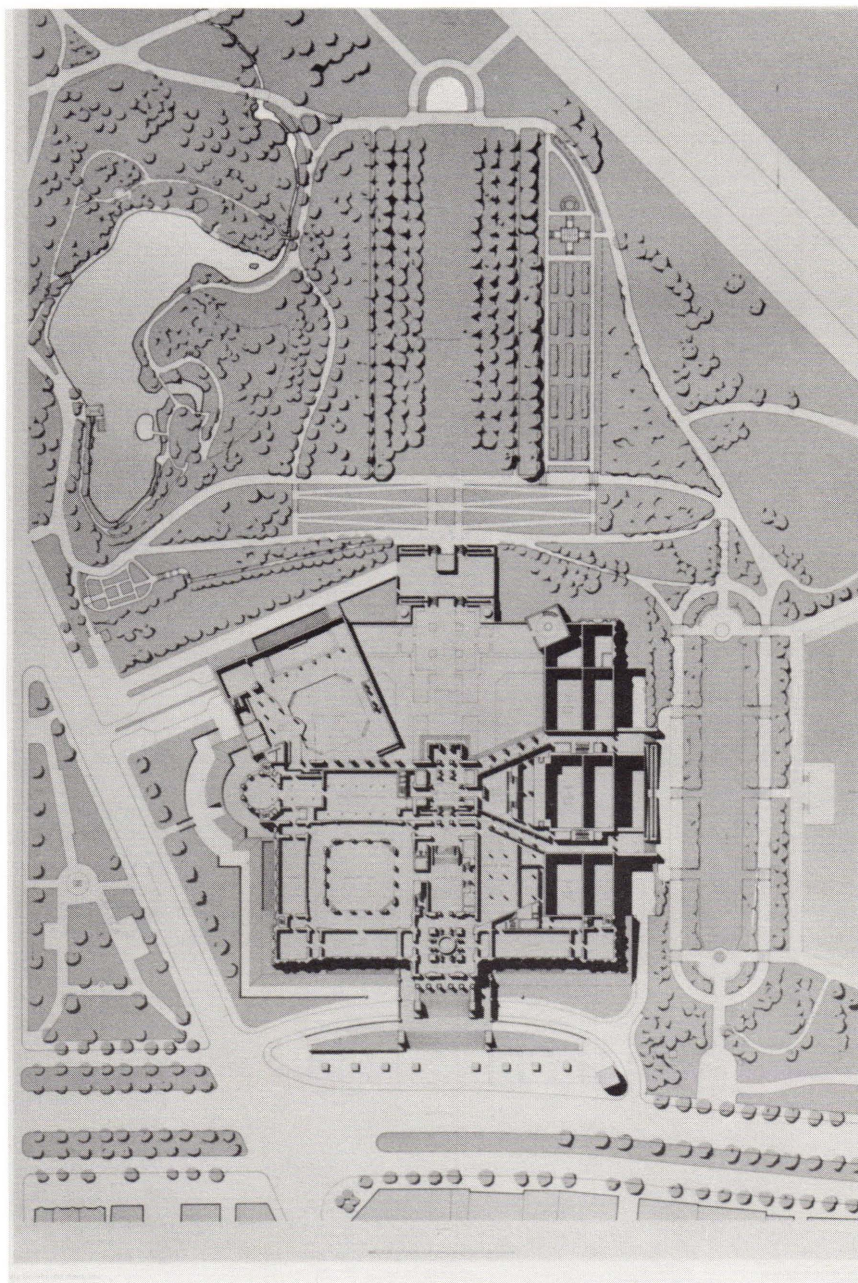
The architects share the Museum's conviction, as expressed in the Competition program, that the piano nobile must be reestablished as the principal public reception level of the Museum. To this end, the reconstruction of the demolished Main North Entry Stair that will carry visitors up directly into the restored piano nobile level Lobby is seen as an inevitable first step.

The restoration of the Lobby itself and its connection to the restored Beaux-Arts Court, as well as its continuation, in the later phases of the Museum's expansion, into the Central and Great Hall, all rising from the piano nobile level through three or more floors of the Museum, create a series of volumes that lend grandeur and dignity to the institution and reinforce the Museum visitor's sense of the totality and unity of the collections housed within.

The climactic obelisk form of the Great Hall, which stands as the visual symbol of the new Museum complex, is intended, as described above, to serve a second but equally important role as the thematic center of the Museum in housing the Curator's Choice galleries, which offer to the visitor, as he/she circulates through this dramatic central space, a foretaste of the rich collections that are housed in the galleries accessed from it.

The Galleries

The gallery spaces on the piano nobile and fourth and fifth levels have been

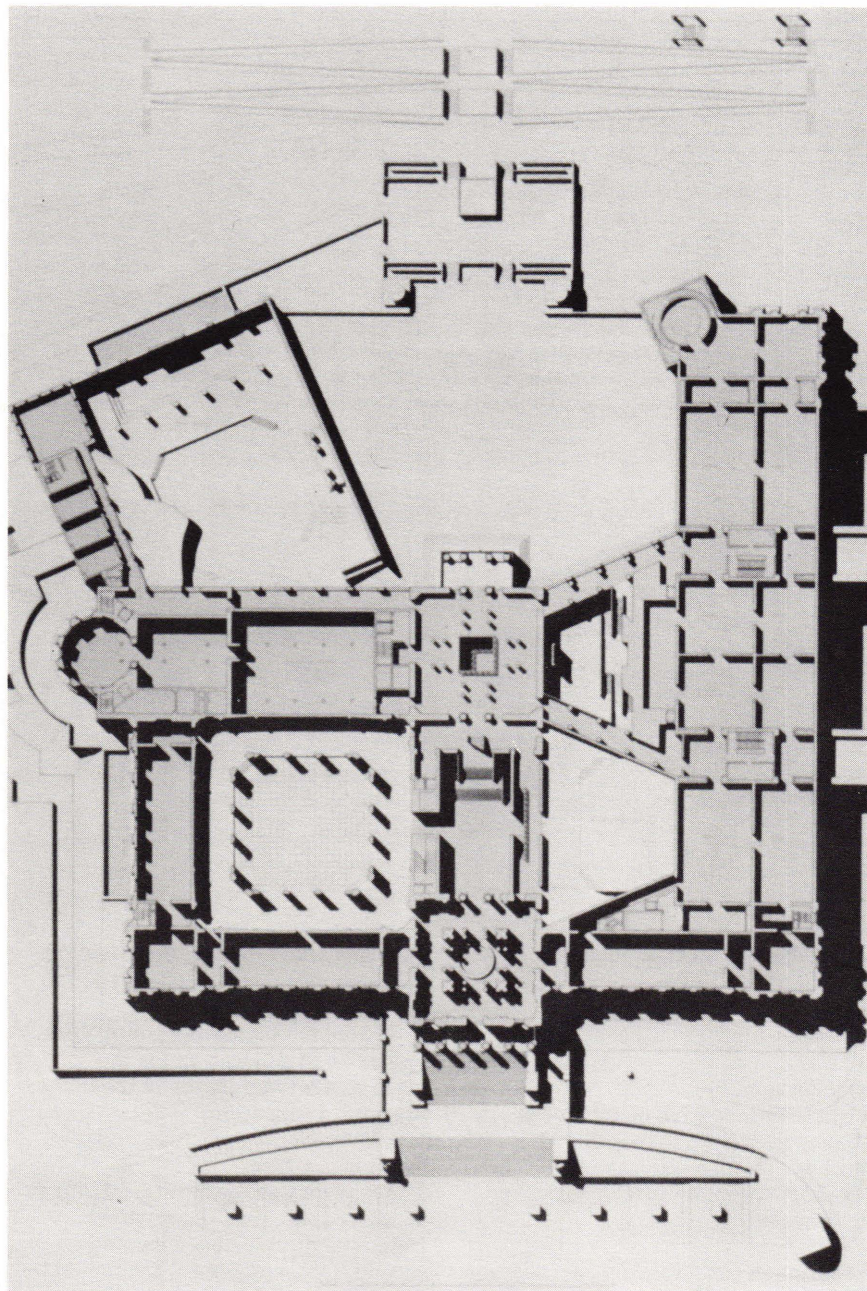


Arata Isozaki & Associates was founded in Tokyo in 1963. The work of the firm includes numerous museums and civic buildings.

James Stewart Polshek & Partners have been in practice in New York since 1963. For the past 15 years James Polshek has been Dean of the Columbia University Graduate School of Architecture, Planning and Preservation, a post he has recently stepped down from.

Competition Team

Arata Isozaki, Hiroshi Aoki, Makoto Shin Watanabe
James Stewart Polshek, Paul Spencer Byard, and James Garrison.



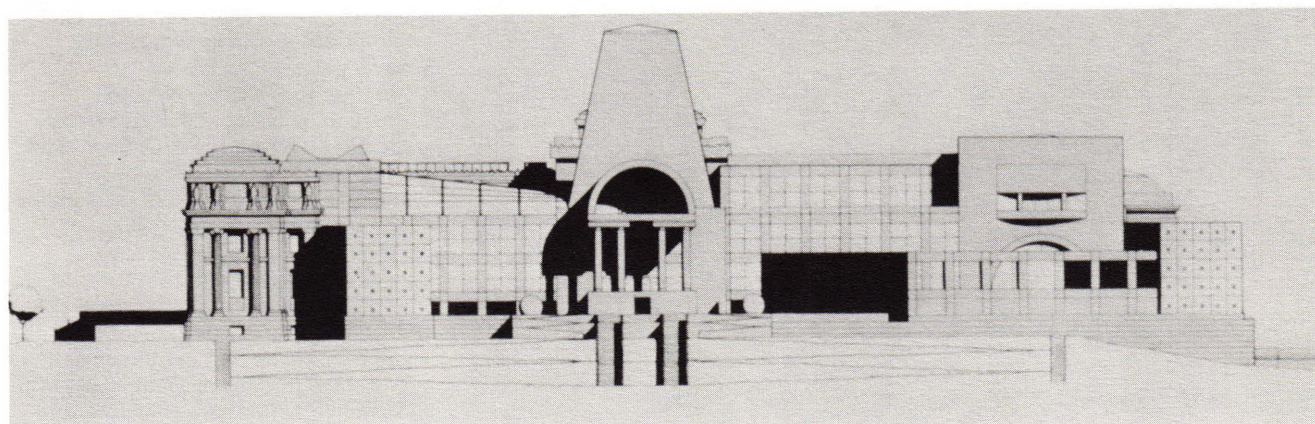
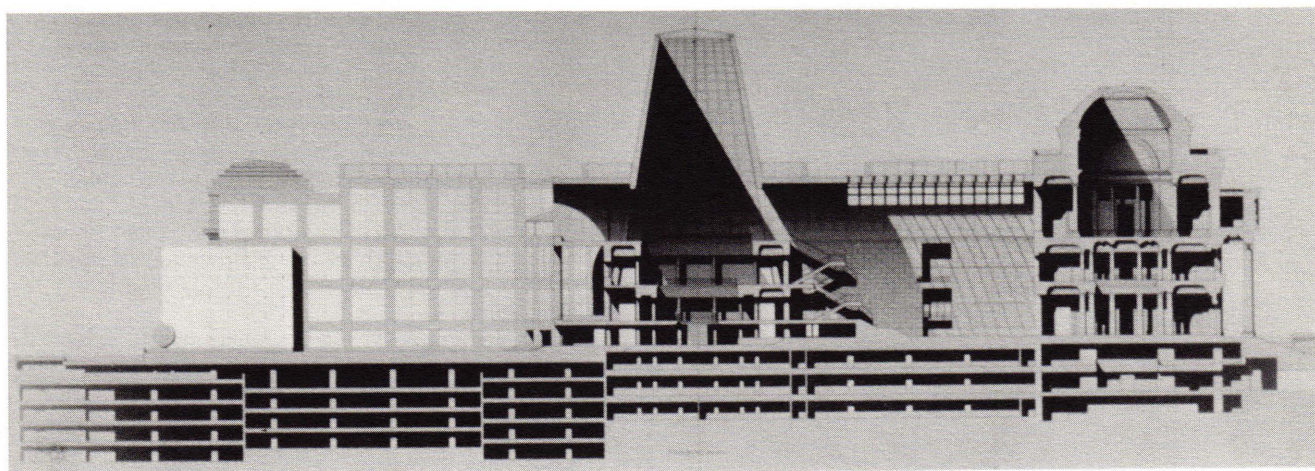
laid out with careful attention to the Museum's preferred chronological and/or regional adjacencies. The Museum's prestigious collections from ancient Egypt, the Middle East, the Orient, and the Classical World, have been assigned to the piano nobile level, occupying the principal and most accessible of the gallery levels suitable to their fundamental position in the Museum's total collection.

Above, on the fourth floor, the logical sequence of a Museum visitor's tour is continued through the Oceanic, African, and New World collections, as well as through the Decorative Arts collections which, spanning several chronological periods and geographic regions, occupy an appropriately pivotal position for the visitor's transition to the American and European painting and sculpture galleries above on the fifth floor. The period rooms, a focal point of the Decorative Arts wing, will remain, for the most part, in their present location. Although their eventual reorganization is desirable and the elimination of the unfortunate change of levels in the circulation between them is mandatory, they have been maintained in their present location so that the painstaking, expensive, and time-consuming work of their relocation and reorganization can be undertaken at the Museum's convenience.

The fifth floor galleries, with the restored Rotunda as their own focal point, will enjoy the advantages of indirect natural light from skylights; ideal for the American and European painting and sculpture collections housed within them. The chronological sequence of the Museum visitor's tour ends on this floor in the Twentieth Century galleries.

The Museum's new galleries will surround two new sculpture courts; one, enclosed by a gently vaulted skylight structure, housing the famous Rodin Collection, and the other, open to the sky, housing the Museum's extensive collection of free-standing nineteenth-century European sculpture. In addition to housing

**Entry by Arata Isozaki &
Associates/James Stewart
Polshek and Partners**



important collections of their own, these two central gallery spaces will echo the function of the Beaux-Arts Court within the existing fabric as focal points of the collections that surround them.

Special Exhibition galleries have been located with care on the piano nobile and fourth floors south of the existing building, and fifth floor south of the new West Wing galleries, to maximize the magnetic potential of those spaces to draw visitors up through the permanent collection, exposing them to the total experience of the Museum en route to the well-publicized and attended Special Exhibits.

Two special galleries, each located in the titanium-clad rotated cubes at the southwest and southeast corners of the Museum complex are intended to accommodate special musical

performances (in the southwest cube at the end of the West Wing galleries) and the architectural fragments collection (in the southeast cube).

Art Storage

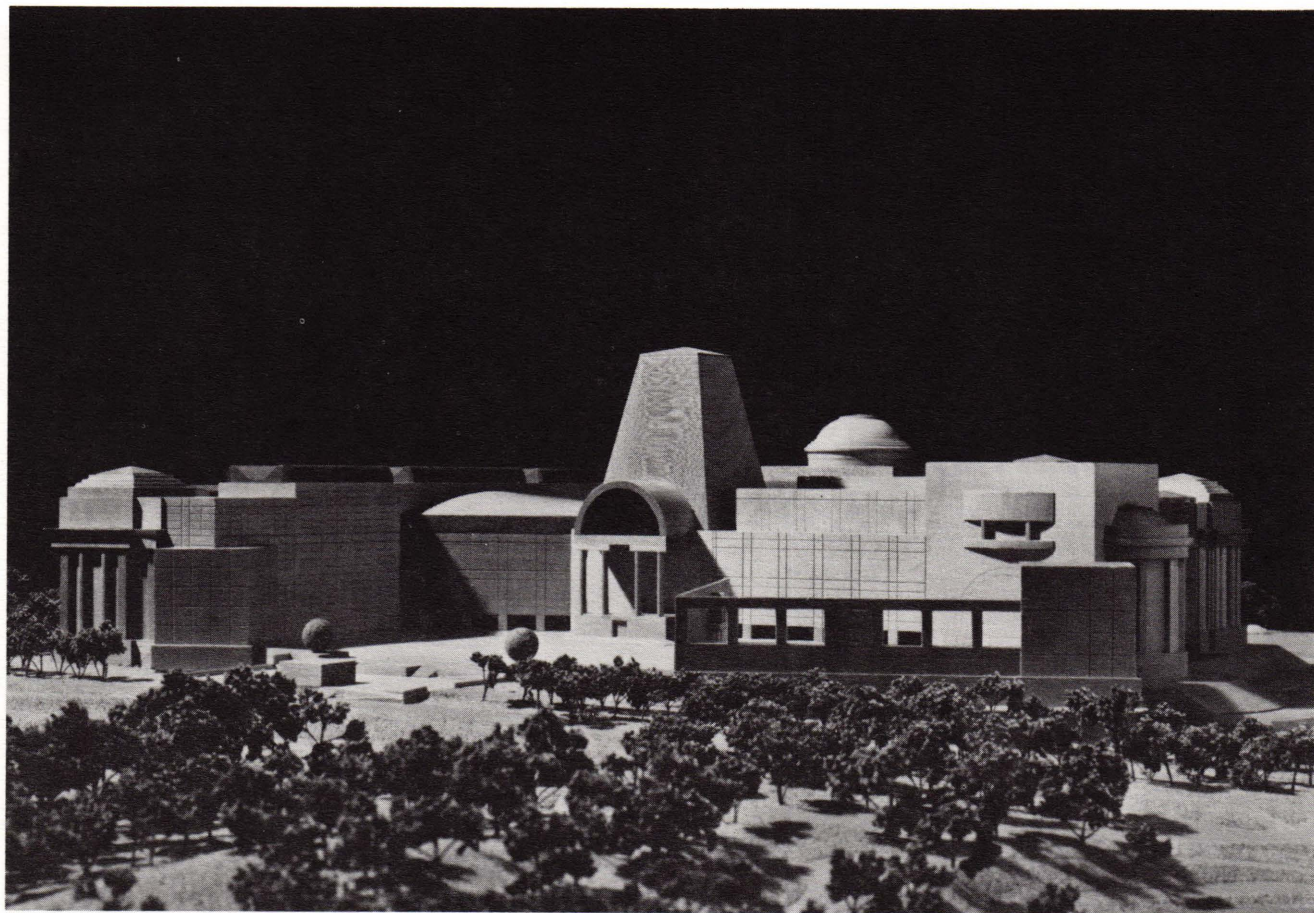
The accommodation of art storage in the replanned and expanded Museum has been given no less attention than the disposition of those areas dedicated to its display.

After much consideration, art storage was located on the first and second levels of the Museum, above grade, and protected from any ground water damage by the continuous basement level below, and, safe, by many levels, from any water damage that might be caused by roof leaks from above. As planned, the art storage facilities form a two-level tray, nearly continuous beneath, and easily accessible by new freight elevators to, the art display

galleries above. The new Collection Management facility, located on the first floor adjacent to the new dedicated art-handling loading dock, enjoys an ideal location for the management and traffic of the Museum's collection.

Curatorial Office

The majority of the curatorial offices, as well as the Art Conservation Department, have been located on the second floor, enjoying what should be optimal adjacencies to both the new library spaces, which occupy the central First Floor Court, and the surrounding art storage areas. In addition, they are conveniently accessible by elevator, both freight and passenger, to the gallery and public spaces above.



Education Department

The important Education Department of the Museum will maintain its existing location but will benefit from a new, discrete entry from Washington Avenue (at the first floor level), which will also serve the new auditorium (at the basement level), and, as required, the new dining wing; an ideal arrangement for the limited and controlled access frequently desired for the after-regular-Museum-hours functions sponsored by the Education Department. The Beaux-Arts Court and the adjacent new Special Exhibition galleries, both frequently used for after-regular-hours-preview, social, and fundraising functions, will also be accessible from the new Washington Avenue entrance.

Administration

The majority of the Museum's administrative spaces have been

located on the sixth floor, where office and clerical workers will enjoy natural light and a private location above, and separate from, the Museum's more public facilities. The Board Room, located at this level, will enjoy a high ceiling with pyramidal skylight.

Dining and Retail Shops

The new plan recognizes the increasing importance of such public amenity spaces as the Museum dining facilities and retail shops. The retail shops have been placed in a most central location, on the piano nobile level, adjacent to the Central Hall, accessible to the public from both the South and North Entry Halls without Museum admission change. The new public dining facilities located on the piano nobile level, with the private dining rooms on the piano nobile mezzanine level above, and the employee cafeteria below — all

served from the same kitchen on the first floor level — have been located in the new southeast wing, provided with an outdoor dining terrace overlooking the piano nobile level terrace and the Botanic Garden beyond.

Shops, Operations, and Service

The Museum's important service shop spaces have been located with the building operations facilities and general service loading docks on the basement level. Expanded and regularized in plan, they will enjoy convenient access to the building loading dock located in the southeast wing, and, by the new freight elevators, to the gallery and public spaces that they serve above.

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