ARVERNE
Low-Rise
High-Density
Housing
Arrives at Rockaway

SCRIBNER'S
It Doesn't Help to be a Landmark:
The Story Behind Scribner's Fate

Plus:
News, Views and more on The Kimbell
Volume 52, Number 3, November 1989

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Cover: (top) the winning scheme for Arverne, courtyard view, by Ehrenkrantz, Eckstut, Whitelaw and Lieberman Melting; (middle) Housing for workers in Leningrad, early 20th century; (bottom) Arverne, circa 1916.
Photo: Dorothy Alexander; bottom.

LETTERS

Re: "Architect Abuse" (September Oculus, pp. 10-11): The most recent edition of the National Society of Professional Engineers' Recommended Salary Ranges for Professional Engineers calculates that new engineering graduates' salaries are close to $30,000, up from $27,400 in 1986.

On Architecture
Dear Editor:
The New York Chapter should, in the strongest language possible, let the Institute know that we will not tolerate the "sale" of Architecture to Interiors and Billboard! It may require that this chapter take a leadership role and organize other chapters nationwide. Is it any wonder that so many do not trust our judgment?

Arthur Rosenblatt

On Architect Abuse
Dear Editor:
I was interested to note Msrs. Rivera and Ziai's article ("Architect Abuse," September Oculus). As part of a firm that pays above-median salaries and still manages to do a large amount of public work, I'm appalled that this attitude that graduates should pay for their experience through sub-par salaries still continues. Even 15 years ago, $10,500 was an unreasonably low starting salary.

New graduates should be aware that federal and state wage-hour laws require payment of overtime over 40 hours at either basic rates (for "professional" employees), or time and one-half (for drafters and non-management staff). Simply calling a position "Intern Architect" doesn't make it a management job. A call to the state labor authority about possible abuse will often produce a compliance audit.

Anyone considering a position with what amounts to a negative salary in order to enhance their resume by working for the proverbial "prestigious, design-oriented firm" should stop and think logically about career growth. What most interviewers look for is a well-rounded mix of practical building experience, field work, and personal design skills. The emphasis is always on the individual, not whether the firms are well-known names.

Architecture, just like medicine, must begin to fairly compensate its on-the-job trainees and reflect those costs in businesslike fees. Improved compensation for architects needs to start at the beginning and not depend on some undefined wish that clients will suddenly start to pay higher "value-oriented" fees which will then trickle down.

Richard A. Sprow
Vice President/Architecture
URS Consultants, Inc.

Addendum

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Arthur Rosenblatt

On Architect Abuse
Dear Editor:
Concerning the AIA's recent sale of Architecture to Billboard Publications, I feel the only course of action the chapter can take is to secede.

Richard Roth, Jr.
Emery Roth & Sons, PC.

Correction

We hate it when Oculus is misspelled (usually as Oculist); therefore, we want to apologize to William Herrin and Michael Rotondi for having subjected them to a similar agony in our October issue.

We should also point out that The Architectural League was not fully credited for the announcement of its exhibit "New Schools for New York: A Photographic Survey of the History of Public School Building in New York." The exhibit, a compactly and handsomely installed small show of the design changes and reforms occurring in New York's public schools over the last century, is no longer on view at The Urban Center, but it is scheduled to travel in the New York region. Watch the Oculus calendar for dates. Meanwhile, apologies again to The League for not listing them as the sponsor of the film "The Deconstructivist Architects."
New Projects in the City

Robert Geddes and his firm, Geddes Brecher Qualls and Cunningham, have teamed up with David Halpern to design the Leonard Stern School of Business at New York University. Gruzen Samton Steinglass are about to embark on yet another Battery Park City apartment house. Their recently completed nine-story Regatta condominium has sold remarkably well in a wobbly real estate market (over 85 percent of the 182 condominiums are gone). Thus the same developer, Property Resources Corporation (PRC), is submitting a design for a 38-story tower with 419 luxury apartments for approval by the Battery Park City Authority. The new building, one of the tallest allowed in the master plan, will occupy a site south of the Regatta. Although the Museum of Jewish Heritage being designed by James Stewart Polshek was originally slated for the site, after some trading around, it will now be built just to the north. Meanwhile the money from PRC for this coveted piece of property — estimated around $30 million — goes toward the realization of the museum. Real estate doldrums or not, the developers have an edge in marketing the tower, which comes with a health club, parking, and two stories of retail space. But most important are the tower's amazing south and west views of the water. As Peter Samton succinctly puts it, "View counts." The project is scheduled for completion in 1992....

Charles Platt and Paul Byard, a newly formed partnership, have submitted a scheme (with associate architects Emery Roth & Sons) to the Landmarks Preservation Commission for 250 Water Street. The 48,000-square-foot site on the western edge of the South Street Seaport District is being developed by Milstein Properties, which has had a rather beleaguered history with the project. None of the four previous designs submitted by Milstein's various architects have made it through the approval process. Platt and Byard, new on the job, are undaunted. They have come up with a design that, juts up only fifteen stories at its highest point, with a "strong" base of four to five stories. Materials for the base are brick and granite, with cast stone, and clear and reflective glass above. The LPC must not only weigh the design's appropriateness for the historic district, but act on the architects' and developer's request that the mandatory arcade not be so mandatory. The FAR for the site is 10, while the building comes in at about 9.7. Since Platt, representing the Municipal Department because (by one account) it wasn't "flexible" and (by another account) it did away with some of the usable Robert Moses groundscape. The Corporation meanwhile points to all the other work going ahead with the $80 million, 1,255-acre park project (beside fundraising), including the renovation of the Queens Museum by Rafael Vinoly. It also says that the task force "concept—not plan" is supposed to be officially announced by Borough President Claire Shulman and the Parks Commissioner soon. Many say the date may well be after the election, when new commissioners replace old ones in certain city departments.

Update

The Board of Standards and Appeals approved the amended application from the Guggenheim Museum to expand below grade and to relocate the restaurant to its original location on Fifth Avenue and 88th Street (September Oculus, p.3). Meanwhile, the Landmarks Preservation Commission has finally put the Gugg on the calendar to determine its landmark status for both the exterior and the interior. The hearing is scheduled for December 12. The LPC did turn down a request by architects Hardy Holzman Pfeiffer Associates for extra windows in its corner pavilions in the Plaza Hotel (October Oculus, p.5).

The Ties That Bind

If you think Oculus has mentioned I.M. Pei or his firm too much in the last two months, then detour around Bloomingdale's. The store is showing a video that includes romanticized shots of the Louvre (represented most profoundly by a pastry in the form of a pyramid). This particular take is part of Blooming's Vive la France promotional blitz to encourage consumption or tourism or both.... Meanwhile, I.M. Pei received the Praemium Imperiale — a $100,000 prize given by the Japan Art Association to artists in several categories. We don't want to suggest the prize is unadventurous, but the other winners include David Hockney and...
Willem de Kooning for painting, Pierre Boulez for music, Marcel Carné for theater and film, and Umberto Eco for architecture. Maybe the Pritzker list of rather-be-safe-than-sorry architecture winners so they can keep that $100,000 coming back to the Praemium Imperiale judges can borrow that $100,000 coming back to the same warhorses.

Ken Frampton, on sabbatical from Columbia this year, is working there on the Daimler-Benz project in Ulm. Frampton says he is "rather enjoying" his change of venue. Arthur Rosenblatt has been named the vice president for capital projects at the Orleans Partnership, and the associate director of the Bryant Park Restoration Corporation. The Partnership, in case you haven't been reading the pamphlets passed out at 42nd and Lexington, is composed of a group of property-owners, tenants, and city officials who have created a business improvement district around Grand Central Terminal. It is funded by a 9.2 cents-per-square-foot assessment on commercial properties in an area from 38th to 48th Streets and from Fifth to Second Avenues. These monies are directed toward security guards for the area, a private sanitation patrol, plus a soup kitchen for the homeless in the former school buildings of St. Agnes Church on East 43rd Street. Capital projects include lighting Grand Central and renovating the Pershing Square Viaduct. In other words, the group is trying to keep up the image of the area all around—but not within—Grand Central. That is Metro-North's purview, which tries awfully hard to bring some order to all the activities it houses under its roof, but...

Beyond City Limits

Charles Gwathmey and Robert Siegel are joining Mickey, Donald, Mikey (Graves) and Bobby (Stern) in Disneyworld at Orlando, Florida. Graves and Stern were among the first to make a debut into "entertainment architecture," as it is called (yes!), with Graves' mega-sized Dolphin Hotel in construction and the Swan Hotel to open this winter. Stern, who already designed the employment (a.k.a. "casting") center there, has the two rambling shingley-look and stickish-style Beach and Yacht Club Hotels in construction. There is still work left to be done: Gwathmey and Siegel are designing the convention center to adjoin the now almost prehistoric Welton Becket-designed Contemporary Resort. The two architects are presently working on their theme...er...scheme for Michael Eisner and the rest of Walt's World.

Arthur Rosenblatt, in association with Robert Kupiec and Nicholas Koutsomitis, is developing a plan for the expansion of the Academy of the Hebrew Language in Jerusalem. The Academy deals with new words—like "computer"—coming into this 1,700-year-old language which was only revived for everyday usage 99 years ago. The Academy's new buildings for the existing site on the Hebrew University campus will include a museum gallery, auditorium—and computer center.

The Background

In our September issue (p. 10) Oculus published the news of the Kimbell Art Museum's plans to expand the building Louis Kahn completed in 1972. Edmund Pillsbury, director of the museum, hoped to avoid the controversy that attended the Whitney and Guggenheim expansion plans by having Rosaldo Giurgola do a very careful job of cloning Kahn by adding cycloid vaults of the same materials and proportions to the two end sections of the Kahn design.

It doesn't look, however, as if the Kimbell will avoid controversy after all. While Paul Goldberger's essay on the Kimbell in the New York Times on September 24 was rather tentatively critical, other members of the architectural community have been more vocal.

Some architects, who do not want to speak on record about a colleague's work, agree with Oculus' first impression that this addition would seriously damage the sense of scale and intimacy of the Kimbell. "The museum was originally conceived by Kahn to be a villa, not a palace," says one. The scale problem is also critical with regard to the emphasis the central portico receives. The entrance portico occupies the middle third of the building's length, flanked on either side by 104-foot-long cycloid vaults with three feet of space between each of the sections. But once Giurgola's end wings are in place, the central section will be reduced to one fifth of the length of the facade.

Another problem brought up by opponents of the scheme regards the issue of "authenticity": By copying Kahn's work, the Giurgola design makes it very difficult to identify the original museum. This situation is further aggravated by the fact that the new wings are to be added to the end sections, which are the most visible (and the most photographed) portions of this long horizontal museum.

Because the issues of adding on to a recognized landmark building have been called into question so frequently in recent years—particularly in New York City—"critical regionalist" Charles Gwathmey is trying to keep up the image of the area all around—but not within—Grand Central. That is Metro-North's purview, which tries awfully hard to bring some order to all the activities it houses under its roof, but...
York — and because the Kimbell is an acknowledged paradigm of the museum as a "work of art," we are publishing two letters of protest. They both raise some crucial questions about how growth and change, preservation and expansion affect the major cultural symbols of our time.

From Sue Ann Kahn

The Kimbell Art Museum responds to a certain kind of question with the proposed addition to its acknowledged masterpiece by my father, the late Louis Kahn. Indeed, why not add more bays to the Parthenon to accommodate more tourists? Why not extend the Guggenheim Museum space by adding on a few more spirals?

I ask another kind of question: In a country that has so few architectural monuments of true greatness, why does an art museum, of all institutions, choose to destroy the scale and diminish the perfection of one of the greatest?

It is a sign of the times in the art world that interest lies in appearing "bigger and better" and less in the appreciation of quality and the preservation of beauty. In an all too familiar example of today's double-think and limited vision, the Kimbell trustees and its director, Edmund P. Pillsbury, apparently feel the need to enhance the Kimbell's prestige in the art community by making the museum attractive to large popular traveling shows and by de-emphasizing the precious radiance of the architectural gem entrusted to their care. It is doubtful that this solution would have been proposed were former director Richard Brown or Mrs. Kay Kimbell still living.

More than likely, some years into the future the people of Fort Worth will spend their money to tear down the Giurgola addition and restore the Kahn building to its present state. Meanwhile, they can ponder why this perfect vision, lovingly brought to reality by Brown, Kimbell, and Kahn, should have been dis honored by the very institution that professes to be so proud of it.

From Stephen E.V. Gottlieb

Buildings of historic importance can be added to sympathetically. James Polshek showed this when he added to the Amro Bank Building (formerly the Olivetti Building and originally the Pepsi-Cola Building) and to the Barnard campus. Romaldo Giurgola showed himself to be a master of this art when he added to Sullivan's 1892 Wainwright Building in St. Louis. It is therefore unfortunate to see Mr. Giurgola's efforts pertaining to the Kimbell Art Museum of Louis I. Kahn.

Mr. Giurgola's addition not only imitates the style of the Kimbell, but duplicates its elements exactly. The Secretary of the Interior's "Standards for Historic Preservation Projects" reject "imitating an earlier style or period of architecture in new additions, except in rare cases."

At the Kimbell, Mr. Giurgola has treated the original building as if it were some continuous extrusion that can be extended as far as one wishes, to accommodate the current program's square footage. It would be as though we could infinitely extend Le Corbusier's Maison Jaoul's arches and brick piers or Sinan's Suleiman Mosque.

We know this to be very far from Kahn's intent. "A module is not the repetition of a motif, but the expression of an architectural principle," Kahn stated in a conversation with his client, Mrs. Kimbell.

The Kimbell will be only 20 years old in 1992, but its youth belies its importance. Kahn produced very few major buildings. The Kimbell is one of his acknowledged masterworks. In 200 years, it may be rarer and more valuable than the art it contains. It is therefore incumbent on us to preserve it intact for future generations.
What Ever Happened to 383 Madison?

Opening Pandora's Box

Though the developers of 383 Madison, a 72-story skyscraper designed by William Pedersen of Kohn, Pedersen, Fox, have in the past threatened various legal actions, it remains to be seen what move they will make in light of rejection of their project by Sylvia Deutsch, chairman of the City Planning Commission.

Representatives of the developers of 383 Madison (The Travelstead Group, The First Boston Corporation, and an unidentified Saudi Arabian investor) were meeting October 16, according to Travelstead counsel Fred Rovet, to decide on appropriate action, legal or otherwise. The developers paid Penn Central a non-refundable $8 million deposit toward the purchase of Grand Central Terminal's air rights.

An amendment to the zoning resolution does permit transfer of the entire unused floor area potential, no matter how great, from a landmark site to another property.

Planners noted that the proposed Madison tower between 46th and 47th Street, which would have contained 1.4 million square feet of floor space in roughly 33 times the area of the 43,000 square-foot parcel, was excessively bulky and dense. But the sticky issue for Deutsch and the Planning Commission was a suggested transfer of unused development rights to the 383 Madison site from the landmarked Grand Central Terminal, several blocks away.

The Commission blocked this shift because the developers demonstrated ownership of only subsurface lots between the Terminal and the project site. In contrast, the Commission noted, the zoning resolution requires a common chain of ownership of adjacent surface zoning lots between a landmarked parcel and the recipient of its air rights.

The Legal Questions

According to lawyer Steven D. Kowaloff, writing in The New York Law Journal, there are some loopholes in the zoning resolution (ZR 74-79) that could weaken the city's case. The requirement that the prospective developer own all the surface property between the landmark and the recipient of the landmark's air rights is supposed to prevent congestion and the wayward overbuilding that often results from spot zoning. However, Kowaloff argues that common ownership does not necessarily prevent congestion, etc. and therefore is not legally defensible on grounds of being reasonable.

The Supreme Court's rejection of the 1968 Marcel Breuer design for a building atop Grand Central was, according to Shelly Friedman, partner with the law firm Brown and Wood, "predicated on Penn Central obtaining some use for the Terminal's air rights." Furthermore, Friedman added, if the "developers can convince the court that nobody for 30 years has been able to use the Terminal's air rights, the court might have to take another look at 'reasonable use' and the Landmarks Code itself."

The implication here is that another tower could be proposed over Grand Central and the zoning armor protecting it stripped. This is an interesting argument from a lawyer with John Zucotti's firm, which is known for getting buildings up by negotiation, not litigation.

Placing 383 Madison in Context

Meanwhile, the developers for this property, who are represented by Rosenman and Colin, still have to make known how they plan to handle this situation. Considering that the office market is soft, they may take their time.

While the lawyers talk, Bill Pedersen told Oculus recently, "The design was done three or four years ago. The configuration was a product of 1982 midtown zoning changes to increase light and air around buildings. At least the shape is graceful. A shorter building would not have been as elegant. When you are an architect, you are confident that your building is a landmark. Now, one has to think in terms of legal precedents, but I can't comment on that."
city has taken a “myopic position with regard to long-range neighborhood planning.” The city, they say, hopes to sell city-owned land to the highest bidder, but should act carefully to rezone and plan the corridor before development pressure further intensifies.

Christine Dunathan, of Real Property, remarks that “the city now is taking into account the communities’ goals and views as well as working with City Planning to determine any upzoning for 14th Street between 3rd and 4th Avenues.”

Scribner’s Fate: Fast-Food Books?

Much to the dismay of book lovers throughout New York, a branch of the mass-market Brentano’s book chain will open this month on the street level of the Scribner Building. The Venice-based Benetton family, owners of the ubiquitous string of sportswear boutiques, purchased the Scribner Building earlier this year for about $20 million. In September they announced an $8 million lease agreement with Brentano’s, a subsidiary of Waldenbooks, for the landmarked interior first-floor space.

Thus the lease with Brentano’s defeated plans by local cultural activists to maintain the use and historic quality of the venerated but defunct Scribner bookstore. The activists had hoped Benetton would agree to lease the space for a bookstore to be run by Waterstone Booksellers, a prestigious English company.

One of the leading proponents of the Waterstone deal, Frederic S. Papert, told Oculus that “this is a lost opportunity, and a big disappointment. I believed that if we could reach Benetton’s demands before anyone else for a six-year $1.2 million annual lease, we could get the space for a quality bookstore. Our deal was the first to meet their price and, I believe, the best for all parties concerned.”

Papert enlisted the pro bono assistance of David Childs of SOM to design significant renovations for the former Scribner’s. Waterstone, which has 35 stores in landmark-quality buildings in the United Kingdom, agreed to spend $250,000 to upgrade the basement and air conditioning. The J.M. Kaplan Fund offered to pay $200,000 of the store’s annual rent for the term of the lease and to help fund a multimillion-dollar renovation if the lease were extended.

The Fifth Avenue area (at 48th Street), the location of the Scribner Building, is, according to Papert, “too fragile a block to see a fast food-type bookstore.” The block has been “trashed by discount camera stores, a Roy Rogers franchise, and a supermarket-type bookstore of bland shelf facings and computers across the street from the Scribner’s site. The Benettons should have realized that they needed a strong anchor on the block. A multi-titled bookstore one can browse through and appreciate would have strengthened their investment in the building.”

Joan Davidson, director of the J.M. Kaplan Fund, saw a quality bookstore in the building as the “anchor of a gathering of wonderful, nearby book places,” including the Gotham Book Store, Museum of Modern Art bookstore, Mercantile Library, NYBound Bookshop, Urban Center Books, and, of course, the Public Library. She adds, “We had envisioned writers’ receptions and a cafe and programs—all in the historic space where Hemingway was introduced to the literary world.”

Patrizia Spinelli, spokesperson for Benetton Services, remarked that while sympathetic to the impact of the loss of Scribner’s, “Benetton was interested in something a little more solid than the Waterstone proposal, particularly since the lease terms for the first floor affect rents throughout the building.”

Papert admits that the initial Waterstone financial statements appeared flimsy, but adds that during negotiations a large conglomerate, W.R. Smith, bought the book store chain and significantly strengthened their fiscal position. Spinelli says that Benetton “had to go with the tenant that offered more guarantees and specifically wanted to invest in an American company.” She adds that Waldenbooks has different scales in its chains and that Brentano’s, once a small, prestigious store until it was gobbled up by a larger chain, would be an upper-end operation. It will be “definitely unsuggestive of shopping mall book stores.” She adds, the “precise desire of the Benetton family all along has been to go along with the cultural spirit of Fifth Avenue.” Unfortunately, the “cultural spirit” today is more about fast food.
A $90 million bid for private-market condominiums has won a city competition at Arverne, Queens. The winning design, with 60 units per acre and covered-deck parking, awaits certification for ULURP.

Introduction
The Arverne Urban Renewal Area (URA), a 308-acre oceanfront site located on the Rockaway Peninsula in Queens, is the largest tract of developable land owned by the city. Requirements outlined in the site's Request for Proposals (RFP) called for 10,000 market-rate housing units with accessory commercial establishments and an infrastructure — streets, sewers, public schools, parks, and a firehouse — to be built by the developer in four phases over 10 years. The designs of The Ehrenkrantz Group & Eckstut and The Liebman Melting Partnership were selected by the city. Income from the sale of the land to the developer, Oceanview Associates, will subsidize affordable housing elsewhere in the city.

Background
The sandy strip of beach between Jamaica Bay and the Atlantic Ocean was first recognized as a potential summer resort in the 1880's. Arverne-by-the-Sea developed as an upscale summer colony of large homes and included the majestic Arverne Hotel.

In the 1920's the LIRR was electrified, Rockaway Playland was built, and the middle class flocked to the beach community. Post-World War II highway expansion and mobility decreased summer rental demand for Arverne.

Maintenance of the community's beach cottages declined and by 1960 many bungalows had been sold to slumlords for year-round rentals. In the 1960's residents from areas like East New York and Brownsville, which faced urban renewal, were relocated to Arverne. The area continued to deteriorate until, in 1969, the bungalows were razed and ironically Arverne itself was declared an urban renewal area.

In 1986 the Department of City Planning and the Department of Housing Preservation and Development decided it was too costly to build below market, so plans focused on market-rate development.

A Request for Expression of Interest (RFEI) preceded the RFP in order to solicit ideas on open space, density and scope of buildings, and beach access. Based on a study of responses to the RFEI, a very specific RFP was created with the assistance of the Departments of Transportation, Environmental Protection, Parks and Recreation and the Board of Education and sent to participating architects.

The RFP restricted building heights to 60 feet within 250 feet of the boardwalk and to 125 feet elsewhere within the site. It also listed 15 public north-south streets to be built within the site and required view corridors of 400 feet on average across the entire site. In addition, the RFP called for several neighborhood parks and open space for passive and active recreation, including a shorefront dune park with bicycle and jogging paths.

The following description is abstracted from text panels in the exhibit "Arverne: The Process and the Products," mounted by the Municipal Art Society at the Urban Center last month.
Winner

Developer: Oceanview Associates
Architects: Ehrenkrantz, Eckstut & Whitelaw (formerly The Ehrenkrantz Group & Eckstut) and The Lieberman Melting Partnership
Type: Perimeter block housing with enclosed courtyards and indoor parking

Rendering of street between housing blocks.

Partial site plan, above; plan of courtyard level, top; section, middle; and parking level, bottom.

Rendering, view from the boardwalk.
ARVERNE

Runners-Up

Developer: The New Arverne Partnership (Milstein and Lefrak)
Designers and Planners: Raquel Ramati Associates; Raquel Ramati with Frank Repas, design team
Type: Broken perimeter block housing with point towers and above-ground courtyard street parking. Central east-west boulevard

Developer: K. Hovnanian Inner City Developments, Inc.
Architects: Carr, Lynch, Hack and Sandell
Type: Spruced-up Zeilenbau row housing with interspersed pedestrian passages and mega-slab housing complexes in background

PLANNING CRITIQUE

by Alex Cohen

The recent Municipal Art Society show “Arverne: The Process and the Product” demonstrated both the strengths and the weaknesses of the winning plans by Ehrenkrantz/Liebman Melting and the schemes of the two runners-up.

The Carr, Lynch design provides the required 15 north-south streets and protects unobstructed ocean views but does little else for Arverne. While upgrading an out-of-favor housing type (Zeilenbau) and specifying informal pedestrian paths, the plan fails to consider the design issues of a hierarchy in the width and type of streets, the creation of open space pockets, and the relationship of the housing to the new infrastructure. All of these issues are central to creating a new community, particularly one of 10,000 people thickly concentrated on slightly more than 300 acres.

The housing type of the Ehrenkrantz/Liebman Melting plan for Arverne is a gentrified extrapolation of a successful housing block, recently completed by Liebman Melting in Spring Creek, Brooklyn. This self-contained, four-story courtyard project for 765 low-to-moderate-income families, with enclosed parking, works remarkably well in a spoiled and focusless landscape. The housing blocks at Arverne are grouped to create distinct neighborhoods each aligned with a north-south beach access route. But, except along the broad and landscaped ocean boulevard and boardwalk, the repetition of standardized and bulky housing blocks on so many narrow streets could be less than appealing.

Considering Arverne’s relative isolation south of an elevated subway and highway and the attendant security concerns, the inward-focusing scheme is a natural reaction. Such a concern is logical since the individual units at Arverne are separate, with their own front door and entry off a stoop or garden.

Liebman Melting’s use of a panelized, composite-wall system at Spring Creek significantly lowered the construction cost. The construction technique for Arverne is yet to be determined, although the units at Arverne, as at Spring Creek, are to be built three stories above an enclosed parking deck.

In contrast to the Ehrenkrantz/Liebman Melting design, the Raquel Ramati plan for Arverne incorporates a broad Las Ramblas-like promenade that is equally as important as the requisite north-south ocean corridors. The promenade extends east-west through the middle of the entire development, making the walk between apartments, stores, and schools an “event” that reinforces the pedestrian character of the beach-oriented community.

The Ramati scheme is handicapped, however, by above-ground street parking at each of the housing blocks. But the variety of housing heights in each block does add visual interest to the design.
Robert Geddes, partner in the Philadelphia and Princeton firm of Geddes Brecher Qualls and Cunningham, was for 17 years the dean of the School of Architecture at Princeton University. He has now come to New York. For the next five years he will be the Henry Luce Professor of Architecture, Urbanism, and History at New York University’s undergraduate Faculty of Arts and Sciences. Since NYU does not have an architectural program, the courses taught by the Luce Professor are technically part of the history and fine arts departments. Geddes will also be a fellow at the New York Institute of the Humanities, an interdisciplinary group of scholars that investigates civic and cultural issues.

On October 5, Robert Geddes presented his inaugural lecture. Entitled “Citybuilding: The Leaf and the Stone,” the talk was co-sponsored by the NYCAIA, the Luce Foundation, and NYU. Below are some of the reasons Geddes gave for coming to NYU and some highlights of his lecture.

On the Creation of the Chair

The chair was the idea of Thomas Bender, who is the chairman of the history department at NYU and author of the recent book The New York Intellectual: A History of Intellectual Life in New York City from 1750 to the Beginnings of Our Own Time. As shown by Bender’s analysis, civic and intellectual life was a strong component of New York’s past. Bender is particularly interested in strengthening the interaction between these various disciplines and strongly feels that universities and intellectuals should be engaged in the political and civic life of the city.

This kind of initiative found sympathy with NYU’s thinking, and Bender had the strong support of Duncan Rice, dean of the Faculty of Arts and Sciences. Rice in particular is quite interested in the role the visual arts play in this mix.

I have long been interested in the connection between architecture and politics. After all, when I was involved in the urban design of Center City, Philadelphia, our architectural concerns were both urban and political in nature. In Princeton, where I have lived for the past 24 years, the political situation was disjointed, although I was able to witness the unusual phenomenon of the growth of the regional corridor.


On the Inaugural Lecture

One of my major points in the lecture concerns the place of the street in our cities. The city was once a separate realm from the country — they only existed side by side. Now we have allowed a dispersion with a disconnected and incremental growth; there is no “country,” and in its place, no “city” either. This pattern is particularly meaningful when we start talking about the street.

Secondly, there is the “formal realism,” which merges with the “ideal.” It is about the history of form itself, and here I would picture a still life by William Bailey as the proper artistic correlation. The third form of realism I would call “magical realism.” It goes beyond precedent into the realm of the poetic. Nabokov always put “reality” in quotation marks. You see this kind of realism in the paintings of Hockney and Rauschenberg. The great streets such as Commonwealth Avenue in Boston include all aspects of the three kinds of realism. The supreme example is Rockefeller Center.

Admittedly, we need to face changes that have taken place in the “street” in our cities. Let’s not assume that architecture will solve our social problems — the crime, the drugs, and the homeless — which have certainly affected our attitudes about the street. Although it is not evident how to keep them clean and safe, architects need to be prepared with a framework for understanding the place of the street in order to contribute to its form and design as cities are renewed and extended.

For example, for many years it has been argued that the only way to enliven a street is to have a lot of retail activities at ground level. But the city is more than shops. Vivid examples of city districts without such activities can be found in London or in Society Hill, Philadelphia. When there are no shops, the architecture itself has to provide the stimulation.

“We need to face the changes that have taken place in the ‘street’ in our cities.”
THE CHAPTER

Report by Lenore M. Lucey

NYC/AIA Dues Increase

After long and diligent discussion at the Chapter open meeting on September 12, the membership voted resoundingly for a dues increase. The increase will take effect with the 1989/90 fiscal year beginning October 1, 1989, and will be reflected in forthcoming invoices of dues. We urge you to respond as quickly as possible to these invoices. The Chapter has been given the assurances of the Institute that the sale of Architecture will allow them to hold current national dues levels. The approved 1989/90 Chapter budget will appear in the December Oculus.

NYC/AIA Firms Sweep NYSAA Design Awards

Chapter firms received all 11 design awards conferred by the New York State Association at its annual convention in September at The Sagamore, Lake George.

Excellence in Design Awards were given to James Stewart Polshek and Partners for Centennial Hall, Barnard College; Stephen Falatko Architect for a private residence at Carpenter Hill; Haines Lundberg Waehler for a U.S. Postal Vehicle Maintenance Facility; and Robert A.M. Stern Architects for a residence at Calf Creek.

An Honorable Mention in Design was received by Emery Roth & Sons for 17 State Street; by Pasanella + Klein for an Art Collector's Apartment; by Davis Brody & Associates for the Celeste Bartos Forum, New York Public Library; by James Biber Architect for Plus One Fitness Center; by Richard Dattner Architect for Primary School 234; and by Cooper, Robertson & Partners for a private residence in Easthampton.

A Citation Award was given to Hardy Holzman Pfeiffer Associates for The Brooklyn Academy of Music Majestic Theater.

The jury, chaired by Steven L. Einhorn, of Einhorn Yaffe Prescott, Albany, included Bruce S. Fowle of Fox and Fowle Architects and Robert Landsman of Swanke Hayden Connell.

Fifth Avenue Banners Available

You may recall the terrific banners which flew over Fifth Avenue during the 1988 Convention. They are approximately three feet wide by five feet high, with a diagonal grommeted band on the top edge for hanging. The banners say, "New York Welcomes the American Institute of Architects, NYCAIA88," and are made of blue, purple, orange, and fuchsia heavy-weight nylon fabric with white lettering. These handsome banners are in immaculate condition and are now available for purchase, on a first-come, basis, at $275 each. This special price includes shipping and handling. You may send a note indicating quantity and place of delivery. Since colors are limited, please indicate your color preference. (We reserve the right to substitute.) Enclose a check, mail it to the Chapter, and then prepare a location for hanging! Any questions? Call Judy Rowe at 838-9570.

NYC/AIA Exhibition Opens

Since 1983, New York's high school students have been invited annually by the Hudson-Shatz Painting Company to submit paintings on a given theme. The winning selection is then painted on the side of a donated building by the Hudson-Shatz painters. In addition, the winning artists receive monetary awards donated by Hudson-Shatz. In its seventh year, this year's winning mural, by Haeun Kim from Bayside, was painted on a five-story building at 12 West End Avenue. A NYC/AIA exhibit will feature this year's entries along with a retrospective of the previous award winners. Urban Center Gallery III. November 7 through December 10.

Obituary: Stephen King

Oculus regretfully announces the untimely death of architect Stephen Paul King on September 29. Mr. King was 44 years old and resided in Manhattan. Born in Rochester, NY, he attended North Carolina State University, where he received a B.A. in philosophy in 1968 and a B. Arch. in 1971. He first worked for I.M. Pei & Partners, and in 1977 joined Skidmore, Owings & Merrill, where he rose to the position of Associate Partner and Director of the Boston office. In 1986 he joined Swanke, Hayden, Connell Architects, where he became principal in charge of architectural design. In 1988, NYC/AIA awarded SHCA an Architectural Design Citation for its Columbus Circle Office Building.

Mr. King was Secretary of the NYC/AIA in 1988. The Chapter sends its earnest condolences to his wife, Catherine; their children, Valerie and Justin; and his parents, Lily and Richard King.

NYSSA Officers and Third Regional Director Elected

Chapter Vice President Douglas F. Korves was chosen as President-elect of NYSSA. Doug will be serving under Lee Bartsch (Binghamton) in 1990, and will be President of NYSSA in 1991. Other officers elected were Ronald J. Goodstein (Long Island), VP; Legislative Affairs, Donald C. Wilhelm (Central New York); and Richard S. Kruter, Secretary/Treasurer (Queens).

This year the New York Region edged out Texas to qualify for a third Regional Director on the AIA Board. Thom Penn (Long Island) was elected and will begin his three-year term in December. He joins L. William Chapin (Rochester) and Michael Maas (New York).

During the annual convention, NYSSA Director and NYC/AIA Past-President Randolph R. Croxton presented the State's Honor Awards.
REBUTTAL

Hardship

Dear Editor:

Your readers could hardly have been more falsely informed by your article "Hardship Panel Incites Criticism," September, 1989, p.7).

No issue was more frequently or thoroughly debated at the public hearings of the Charter Revision Commission than the need for a neutral, independent review of hardship decisions.

It is patently unjust to have the NYC Landmarks Preservation Commission (a single-issue, preservationist group) act as prosecutor, judge, and jury on applications seeking to de-landmark a building that it originally landmarked. The Charter Revision Commission agreed with this by vote of 10-1-4 and the sole "no" vote was for technical reasons only.

Since religious and non-profit structures are landmarked many times more often, proportionately, than commercial structures and because they provide invaluable human welfare services to our city, there is a sound basis for giving them impartial and just treatment - especially as commercial owners never requested such relief.

The Landmarks Preservation Commission is oriented exclusively toward historic preservation and has no expertise on issues such as interference as a result of landmarking with non-profit or religious mission, the loss of tax revenues, the loss or curtailment of human services programs, or other antisocial effects of landmarking.

The present hardship (de-landmarking) procedures are illusory. In 24 years they have not permitted a single religious structure to be freed of landmarking! Most applicants have capitulated and accepted minimal, partial relief at great loss to themselves. Only two, St. Bart's and St. Paul & St. Andrew, have pursued the matter - and it has cost them years of effort with enormous expenditures of funds that they should have been able to devote to their religious mission.

A just law eliminates the need to go to court. The present unjust hardship provisions compel resorting to the courts to seek to have the law overturned.

One of your informants says the current hardship system "works." It "works" only for preservationists - it does not work for the religious communities that paid to erect and maintain their buildings and that occasionally need to alter or demolish them when they have become an impediment to the religious mission they were erected to serve.

Another of your informants says the Interfaith Commission exerted "pressure." In fact, we simply accepted the Charter Revision Commission's invitation to fairly present our views. Our effort was feeble compared with that of the preservationists which included misleading radio ads!

Why did you contact only preservationist sources in preparing your article? Must all architects support a law that, under criminal penalties, diverts resources dedicated to serve the cause of religion and human welfare to serve instead, and in first priority, the cause of preservationism? Is it not possible to be a dedicated architect without also being unjust and antisocial?

George McCormack
Interfaith Commission

Alex Cohen responds:

The preceding letter was as fraught with inaccuracies as the testimony given by supporters of the hardship panel ballot question to the Charter Revision Commission. In reality,

1. Only 16 hardship applications over the entire history of the Landmarks Preservation Commission have ever been filed. According to LPC Chairman David Todd, of these, "only three have been denied."

2. Of the 12 hardship applications granted (one application was withdrawn), three were church or religious-related properties; three others involved non-profit owners. Mount Neboh, a former synagogue, privately-owned, was granted its demolition request in 1982. Church-owned Assumption School in Brooklyn Heights requested demolition in 1973 and was granted tax exemption and conversion to residential use.

3. Only two active places of worship have ever applied for hardship consideration: St. Bartholomew's Church and St. Paul & St. Andrew Church.

4. Only a segment of Upper West Side churches and synagogues have joined the Interfaith "Commission." The 4th Universalist Society in the City of New York, a landmark church at Central Park West and 76th Street, supports landmarking, as does the Christ and St. Stephen's Episcopal Church, which desires inclusion in a proposed Central Park West historic district.

5. Religious properties are not landmarked "40 times more often than other properties" as Mr. McCormack wrote to the Charter Revision Commission in July, and non-profit buildings are not landmarked "many times more often, proportionately, than commercial structures." According to David Todd, "out of about 845 individual landmark buildings there are about 84 places of worship. Out of about 14,400 buildings in historic districts there are approximately 105 places of worship."

6. Hardship "relief" does not necessarily equal demolition. Marymount School, a non-profit Roman Catholic girls' school in Manhattan, and one of the 16 hardship applicants, requested permission to build a rooftop gymnasium addition and was granted its request "to allow the school to be competitive." Hardship relief also comes in the form of the LPC finding a buyer for the landmarked property, as was the case for the non-profit Poppenhusen Institute.

Oculus regrets it is unable to run Edgar Tafel's letter about this issue, owing to limited space.
Best Selling Books*  
(as of October 1, 1989)  
1. Architecture: A Place For Women, Ellen Perry Berkley, editor, Matildia McQuaid, associate (Smithsonian, paper, $19.95).  
3. Anchoring, Steven Holl (Princeton Architectural Press, cloth, $24.95).  
5. Architect's People, edited by Russell Ellis and Dana Cuff (Oxford, cloth, the $29.95).  
7. Alvaro Siza, edited by Toshio Nakamura (A + U, paper, $52.00).  
8. Norman Foster, edited by Toshio Nakamura (A + U, paper, $52.00).  
*Based on figures released by Urban Center Books.

Sim City: The City Simulator  
Maxis Software, © 1989 (Macintosh) $49.95  
953 Mountain View Drive, Suite 113  
Lafayette, CA 94549  
by Jeff Meckler

A group of us omniscient municipal bureaucrats were sitting around the other day, once again confirming to ourselves, like most city-planner types, that if we were only omnipotent as well as omniscient, the city would be perfect.

Through the mall slot came a small cardboard box from Maxis Software to test the bragging. It was a computer game named "Sim City." Catchy title, with a familiar ring. Its literature explained: "You are the Mayor and City Planner. Design and build the City of your dreams. Sim City gives you the keys to the City. The rest is up to you." Sounded even better than working for the Charter Revision Commission.

Sim City includes a sophisticated pictorial program that displays "our city" as we plant trees, build highways, and create industrial, commercial, and residential zones. It also has a behind-the-scenes simulator that causes our creations to interact.

Raise taxes too high — the "Sims" quickly move out of town. Achieve the right mix of mass transit and highways — we get prosperity; but then the crime rate increases to rival that of Washington, D.C. We could go on for hours unless our incompetence gets us run out of town.

This game poses certain problems for us bureaucrats. Now our armchair expertise can be put to the test. Imagine the ignorance of our pet theories if we were roundly rejected by the Sims in an opinion poll! We might even have to get our noses out of our computer games and back to the real world.

The Calendar November 1989

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

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

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

continuing events
continuing exhibitions  


Moscow Institute of Architecture Student Work. 100 Level Gallery, Avery Hall, Columbia GSAPP. Closes November 22.


wednesday 1

lectures  
the future of flushing meadow park. with bob campbell, bernard tschumi, and alan plattus. 6:00 pm. the urban center sponsored by the municipal art society. 935-9670.

dennis hollier, yale french studies department. against architecture. 6:30 pm. wood auditorium, avery hall, columbia gsapp. 854-3414.

Thursday 2

Lectures  
Denis Glen Kuhn. Preserving Our Architecture: A Professional Responsibility. 6:30 pm. Higgins Hall, Pratt Institute, St. James Place, Brooklyn. 718-656-3405.


Monday 6

Lecture  
Peter Rose, Architect, Montreal. 8:00 pm. $12.50. Congregation Rodeph Sholom, 7 W. 83rd St. Sponsored by the 92nd St. Y. 427-6000.

Tuesday 7

NYC/IAIA Workshop  
hands-on collaborative workshop sponsored by the Art & Architecture Committee. 6:00 pm. The Urban Center. $5.00. Call Robert Goldberg, 505-2212.

NYC/IAIA Exhibition  

Wednesday 8

Lectures  
Eugene Santamassimo. Art Deco. 6:00 pm. The Urban Center. Sponsored by the Municipal Art Society. 935-9670.


Thursday 9

Lectures  
Alan Chimacoff. They Solved the City in the Good Old Days. 6:30 pm. Higgins Hall, Pratt Institute, St. James Place, Brooklyn. 718-656-3405.


Forums  
Sewage Capacity and Overdevelopment. 8:30 am. The Urban Center. Sponsored by the Planning Center. 935-3960.

Friday 10

Trip (Nov. 10-19)  
4TH ANNUAL
Architectural Heritage Ball

will be held in the magnificently restored Celeste Bartos Forum of the New York Public Library on November 18.

SUNDAY 12
LECTURE
The Hudson River Greenway: Natural Scenic and Cultural Resource. 3:00 pm. The Urban Center. Sponsored by the Municipal Art Society. 935-9670.

MONDAY 13
LECTURE
Bernard Tschumi. 8:00 pm. $12.50. Congregation Rodolph Sholom, 7 W. 83rd St. Sponsored by the 92nd Street Y. 427-6000.

TUESDAY 14
NYC/AIA EXHIBITION

NYC/AIA COMMITTEE PROGRAM
Creating Health Care Environments that Support Healing and Promote Well-Being. With Wayne Rugs. 5:30 pm. FIT, 27th St. and Seventh Ave. Sponsored by the Health Care Facilities Committee. 645-8442.

WEDNESDAY 15
LECTURE

THURSDAY 16
LECTURES


SATURDAY 18
NYC/AIA ARCHITECTURAL HERITAGE BALL

MONDAY 20
LECTURES

Steven Heller. In the Service of Progress: Graphic Design at the '39 World's Fair. 8:00 pm. Cooper-Hewitt Museum, 2 E. 91st St.

TUESDAY 21
NYC/AIA COMMITTEE PROGRAM
People, Resources and Architecture: 21st-Century Challenges. George J. Mann, Texas A&M University. 5:30 pm. FIT, 27th St. and Seventh Ave. Sponsored by the Health Care Facilities Committee. 645-8442.

NYC/AIA OPEN CHAPTER MEETING
A panel sponsored by the Building Codes Committee will discuss the current status of NYC Local Law 55/57 and look ahead to the housing accessibility implications of the Fair Housing Act of 1989. 6:00 pm. The Urban Center. $5.

TUESDAY 28
EXHIBITION
Neil Denari from Los Angeles. Storefront for Art and Architecture, 97 Kenmare St. 431-5795.

WEDNESDAY 29
LECTURES
New York Bridge Failure: The Cause and the Remedy. With Sam Schwartz, Dept. of Transportation. 6:00 pm. The Urban Center. Sponsored by the Municipal Art Society.

Daniel Libeskind. Recent Work. 6:30 pm. Wood Auditorium, Avery Hall, Columbia GSAPP.

THURSDAY 30
LECTURE

LECTURE

DECEMBER
SATURDAY 2
SYMPOSIUM

MONDAY 4
LECTURE
Helen Harrison. Art for the Millions: The Official Art Programs of the '39 and '64 Fairs. 8:00 pm. Cooper-Hewitt, 2 E. 91st St.

DECEMBER 8
Restoration of Los Angeles Pan-Pacific Auditorium and design of museum and senior service/community center competition. Sponsored by LA/AIA. $25 entry fee. 213-380-4585.

DECEMBER 9

DECEMBER 15

DECEMBER 19
1990-1991. Rome Prize. Applications due for fellowships awarded in architecture, design arts, landscape, etc. 517-4200.

DECEMBER 30
Application deadline for fellowship packages administered in the spring of 1990.

NOTICE
By a memo from the National Council of Architectural Registration Boards, the New York State Board of Architecture has been informed that the Computer-Administrator Architect Registration Examination will not be administered in the fall of 1989 or the spring of 1990.

Peter Eisenman
Snakes and Ladders
October 28–December 2
Max Protetch 560 B’way NYC
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