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The Rutgers Presbyterian, Syracuse University School of Architecture Design Studio Project, Spring 1988

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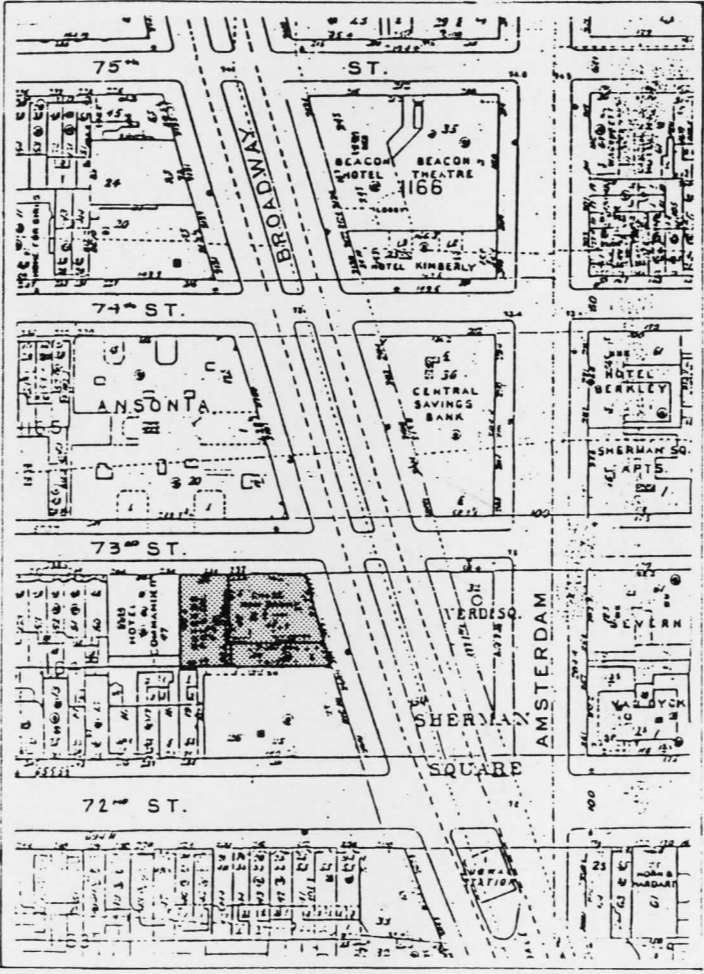
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SYRACUSE UNIVERSITY SCHOOL OF ARCHITECTURE



THE RUTGERS PRESBYTERIAN CHURCH

SPRING 1988

SYRACUSE UNIVERSITY SCHOOL OF ARCHITECTURE

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SYRACUSE UNIVERSITY

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THE RUTGERS PRESBYTERIAN CHURCH

SPRING 1988

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ACKNOWLEDGEMENTS

The Syracuse University School of Architecture wishes to thank the members of the Rutgers Presbyterian Church for providing an opportunity for our senior students to participate in the architectural investigation of their New York City property development plans. The School is grateful for the support this project received from members of the Church who gave of their time for programmatic input and the final presentation review in a "client" and "architect" learning experience, and, in addition, the funding for the production of this portfolio.

The School wishes to give special thanks to Mr. James Britton, a member of the Rutgers Presbyterian Church and friend of the School of Architecture at Syracuse University. It was in May of 1986 that Mr. Britton suggested this project to Dean Werner Seligmann and myself as a possible studio project for our students. His belief that this project could be of educational benefit to our students was accurate, and all those who participated have a sense of indebtedness to him for his insights and encouragement.

The students and I also owe particular appreciation to our visiting critic, Mr. Steven Peterson of Peterson Littenberg Architects, New York City, for not only sharing his knowledge of the proposed project and site conditions, providing the students with a high level of theoretical discussion and rigorous architectural criticism, but also for his untiring enthusiasm for the project and its potential for architectural invention.

**ARTHUR MCDONALD, ASSOCIATE PROFESSOR
HEAD, UNDERGRADUATE PROGRAM**

INTRODUCTION

The Rutgers Presbyterian Church project was conducted in a senior year, nine week architectural design studio in the spring semester of 1988. The projects in this portfolio are examples that illustrate the range and variety of architectural issues that were investigated, and building concepts that were explored and developed.

The rather complex assignment given to the students for this project was to design a mixed-use building on the south-west corner of Broadway and 73rd Street. The program for the new building includes expanded church facilities and income producing uses in the form of commercial space, speculative office space, and multi-housing units.

What made this assignment unique, was the fact that the Rutgers Church is actually considering the development of this important site, replacing the existing buildings with a structure that fully utilizes the potential of the site. Therefore, the members of the church acted as "client", giving a greater sense of reality to the work of the students, and each student performed the role of "architect", determining the feasibility of the "client's" needs and aspirations within the given context. Each building design had to meet other realistic requirements such as, appropriate separations of vertical circulation systems for the different occupants, concepts for structural and mechanical systems, building materials, and adherence to the applicable regulatory demands of the New York City building codes and zoning ordinances.

The main challenge in this project was the relationship between architectural ideas for internal circulation of a public nature along with the practical organization of the programmatic elements and urban strategy for the exterior facades that reflects a particular conceptual attitude as a response to the local context, while providing a visual presence of the church on Broadway as it once had earlier in this century.

PROGRAM BACKGROUND

The Rutgers Presbyterian Church located on West 73rd Street wishes to develop the parcel of land that it owns adjacent to its sanctuary space. The site is presently occupied by buildings of five and two story heights and could be considered underdeveloped in light of recent real estate developments in this area of Manhattan.

The land use in the area is mixed, basically comprised of residential streets with commercial, office and institutional uses on the avenues. The development strategy of this parcel is seen as one which should continue the existing rich mixture of the surrounding urban environment and neighborhood qualities.

In its development plans for this site, the church wishes to house all of its administrative offices in the new building along with an expanded program of spaces for public assembly. The purpose of these assembly spaces will be to provide the church and its congregation with new and improved facilities for church related activities and to provide an opportunity to better serve the neighborhood as a community center. Hence the visibility of the church and its ancillary facilities is a very important issue in the proposed new structure.

The present first two stories of the corner building on West 73rd Street and Broadway, is leased to Chase Manhattan Bank for a main branch banking space. It is anticipated that the bank will remain as a tenant with new facilities built for their purposes. Rentable office space and housing will complete the proposed building program. A portion of the office space might be given over to future needs of the church, should its programs outgrow the planned accommodations. The housing will most likely be middle income apartments ranging from studio type to three bedroom units.

The current zoning regulations for this site and the building codes of New York City will provide the guide lines and governing restrictions for the proposed building. In addition, the acceptable standards of practice that apply in the design of the proposed building will provide information and methods of construction which shall act as determinants for systems such as structural, mechanical, enclosure, vertical circulation and all dimensional criteria.

PROGRAM

A. COMMERCIAL SPACE - BANK

1. Main Banking Space 3000 SF
 - a. Area for tellers
 - b. Area for (6) customer service desks and waiting space with receptionist
 - c. Customer waiting area
 - d. Convenience window teller

2. Safe Deposit 400 SF
 - a. Receptionist
 - b. Safe
 - c. Six (6) booths

3. Bank Offices 2000 SF
 - a. Branch manager
 - b. Secretary
 - c. Asst. branch manager
 - d. Secretarial space for 3 desks
 - e. Receptionist
 - f. Loan officers (5)
 - g. Conference rooms (2)
 - h. Accounts management office (4) stations
 - i. Computer room
 - j. Mail room
 - k. Storage
 - l. Toilets

B. RUTGERS PRESBYTERIAN CHURCH

EXISTING:

FIRST FLOOR

Chapel w/ platform 850 SF
 Sanctuary 3834 SF
 410 seats
 Organ chamber 276 SF
 Church foyer 445 SF
 Chapel foyer 250 SF
 Toilet 126 SF
 Stairs/Elevator

MEZZANINE

Nursery 300 SF
 Ushers Room/Storage 120 SF
 Sanctuary Mezzanine 880 SF
 144 seats
 Stairs/Elevator

SECOND FLOOR

Choir Room 225 SF
 Christian Endeavor 505 SF
 Classroom 135 SF
 Toilets 135 SF
 Stairs/Elevator

THIRD FLOOR

Secretary 158 SF
 Pastor 270 SF
 Board Room 454 SF
 Lounge 595 SF
 Toilet 90 SF
 Stairs/Elevator

FOURTH FLOOR

Administrator 168 SF
 2 Classrooms @ 138 SF 276 SF
 2 Offices @ 138 SF 276 SF
 Counseling Room 160 SF
 Reading Room 255 SF
 Lounge 1136 SF
 Storage 173 SF
 Kitchenette 45 SF
 Toilet 72 SF
 Stairs/Elevator

NEW:

Exit
 Theater (sanctuary)
 Dressing rooms
 Bookstore
 Day Care Center w/ outdoor space
 Friday night Coffee House
 (2) Classrooms

Lounge - teen canteen
 Junior choir room
 Art and music studios
 (2) Classrooms
 (2) Classrooms
 Housing for church executives, staff and guests

Secretary
 Reception
 Pastor
 Assoc. Pastor
 Ministerial Asst.
 Work room
 Christian Ed. Director
 Board room

FIFTH FLOOR

Stage 380 SF
 Seating Area 1300 SF
 Dressing/Storage 150 SF
 Kitchen 463 SF
 Coat Room 62 SF
 Toilet 59 SF
 Banquet room
 Concerts w/ grand piano
 Increased food service
 Visitors center hostel

BASEMENT

Gymnasium 2268 SF
 Mezzanine Walkway 1182 SF
 Scouts Room 260 SF
 Organist Room 126 SF
 Womens Lockers 288 SF
 Womens Toilet/Shower 123 SF
 Mens Lockers 260 SF
 Mens Toilet/Shower 173 SF
 Storage 528 SF
 Mechanical
 Stairs/Elevator
 Workshop
 Small stress clinic
 Consider off street parking

C. RENTABLE OFFICE SPACE

1. This area will vary with the architectural design strategy
 - a. Church may occupy a portion of this space as its programs expand in the future.

D. HOUSING

1. Middle Income Apartments
 - a. Total number of units may vary according to architectural design strategy.

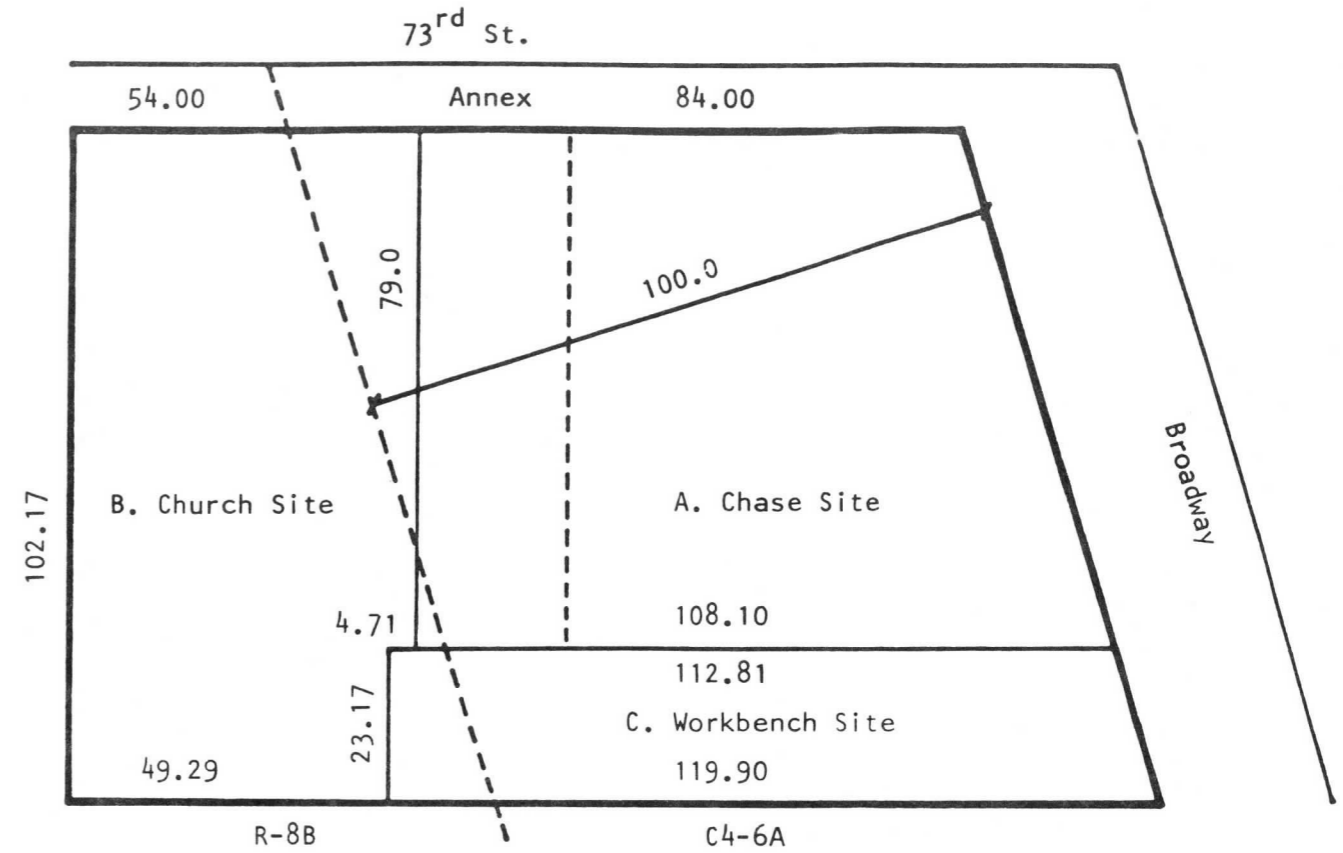
b. Unit mix:

studio - 10%
 1 BR - 60%
 2 BRS - 20%
 3 BRS - 10%

Note: Recent Quality of Housing Policy of N.Y.C. uses the following mix:

studio - 10%
 1 BR - 25%
 2 BRS - 36%
 3 BRS - 22%
 4 BRS - 7%

SITE



A. CHASE SITE

TOTAL SITE AREA: 15,692 SF

Total Site Area: 7588 SF
 C4-6A: 7567 SF
 R8B: 21 SF

C4-6A: 10,887 SF

R8B: 4,805 SF

B. CHURCH SITE

Total Site Area: 5408 SF
 C4-6A: 799 SF
 R8B: 4609 SF

C. WORKBENCH SITE

Total Site Area: 2696 SF
 C4-6A: 2521 SF
 R8B: 175 SF



c. 1910



1988

BROADWAY LOOKING NORTH, THE RUTGERS PRESBYTERIAN CHURCH AND THE ANSONIA, ON THE CORNER OF WEST 73 th. STREET.

A MIXED-USE BUILDING AS VERTICAL CITY

As a microcosm of the city the mixed-use building attempts to represent, in every aspect, the inherent essentials of the metropolis. By addressing the city as a self-contained and sufficient entity, the mixed-use building also intends to encapsulate all of its wide diversity of interlocking and functional elements into one coherent package, promoting a symbiosis among its parts. The design of this building is not only a direct response to the regulatory demands and the specific programmatic aspects but also to the urban pressures of the site.

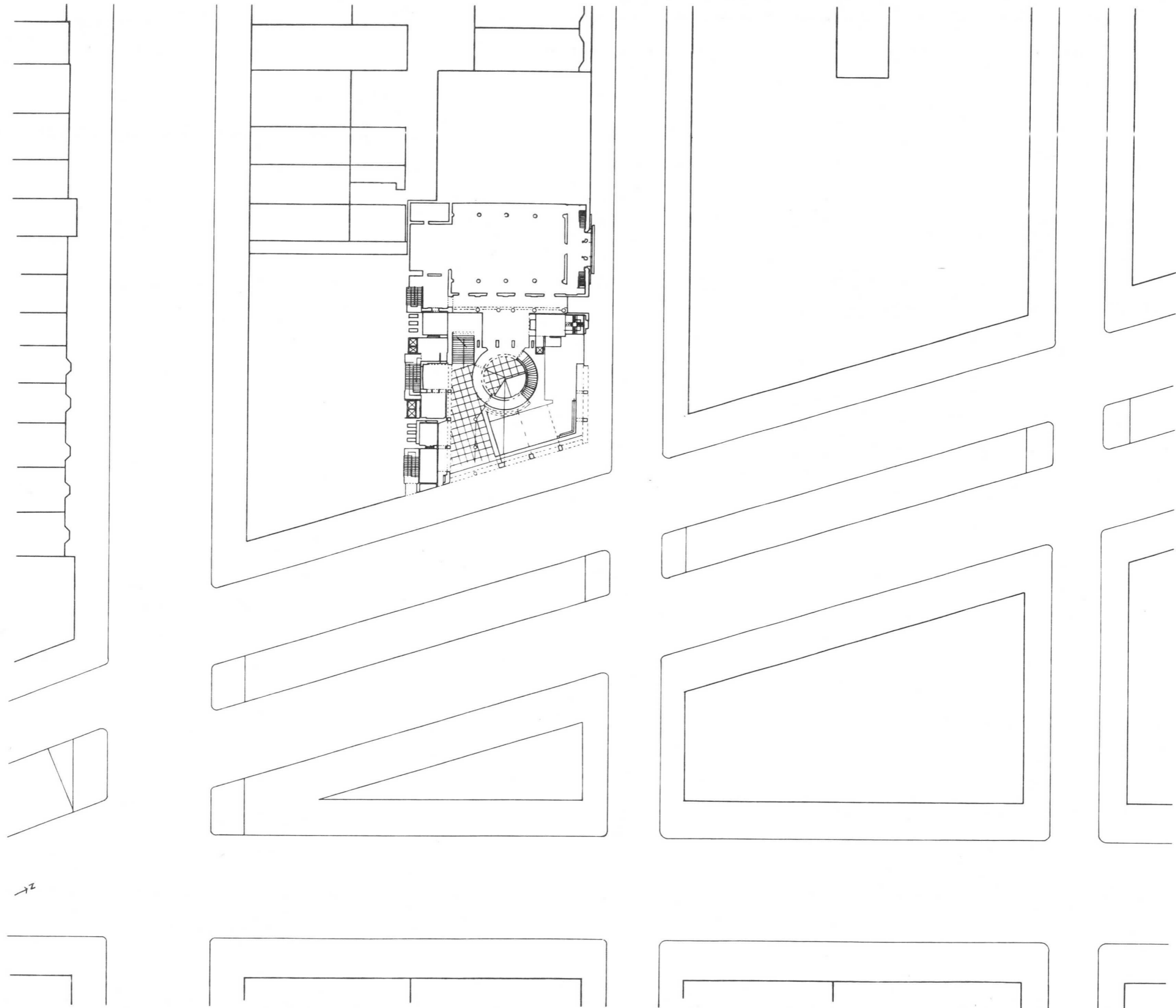
In order to establish a dialogue between the city and the building, a binding element to sponsor the physical and metaphysical integration of both; this element was thought to be an interior street. This "street" does not only function as an organizer, but it also creates a magnetic space allowing the life of Broadway and Verdi Square to participate with the base of the building. This gesture is also an attempt to create a fragment of the public realm to reinforce the notion that part of this structure, the base, is to function as a community center, having a definite impact on Broadway and offering Rutgers Church a presence on the square.

After a study of the plan of Manhattan, one acknowledges the hierarchical importance of Broadway as it cuts through the rigid grid of the city, creating a diagonal system of streets and squares throughout the island. This system is adopted by the building, generating a circulation device similar to that of Broadway, which distributes the different populations throughout its infrastructure. The cylindrical space, which plays the role of the "city room," and connects the street to the large public parts of the building, such as: the church, theater, and gymnasium. The bank, shops, offices and housing lobbies work directly off the "street." The church classrooms, clerical offices, studios, church, and banquet hall are connected to the main upper level, located at the end of the grand stair. These programmatic functions occupy every floor of the multi-level base, including the "open gap" that articulates the rest of the building as a separate entity. The "open gap" works as an outdoor garden for the day care center and as an extension to the banquet hall when needed. The solid poche of the city, in this case vertically stacked and represented by the offices, separates the public life of the base of the building from the more private reality which is located at the top. This private sphere constituted by housing, is

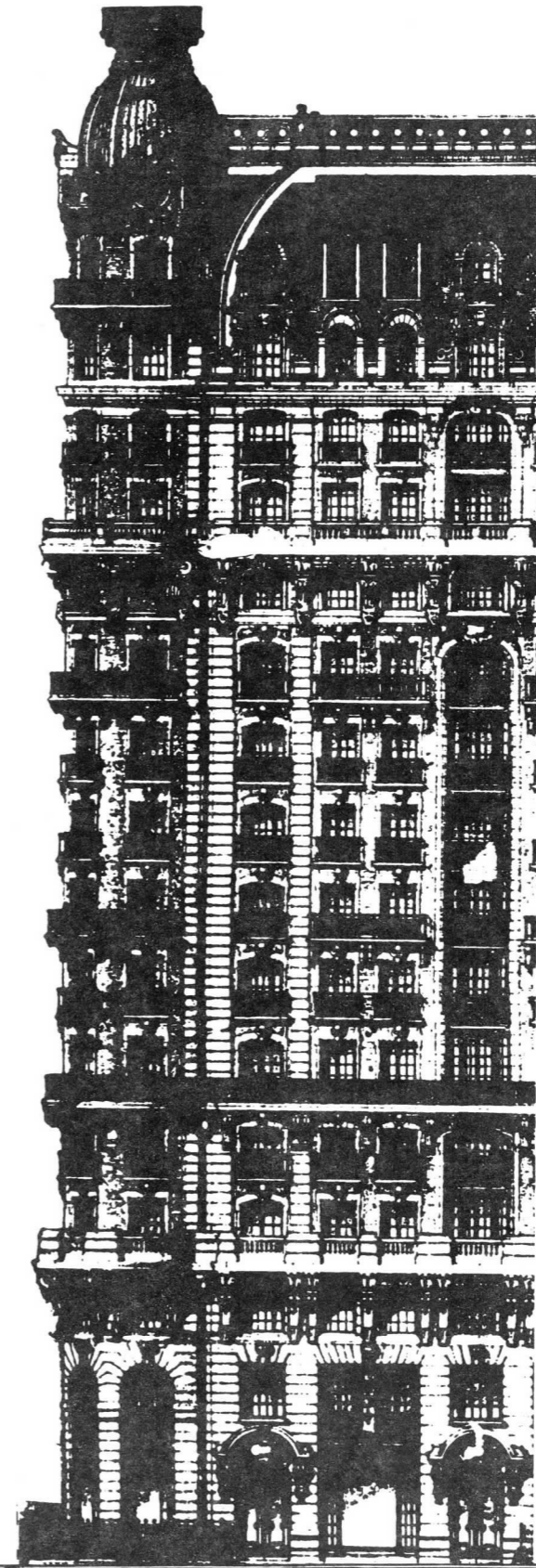
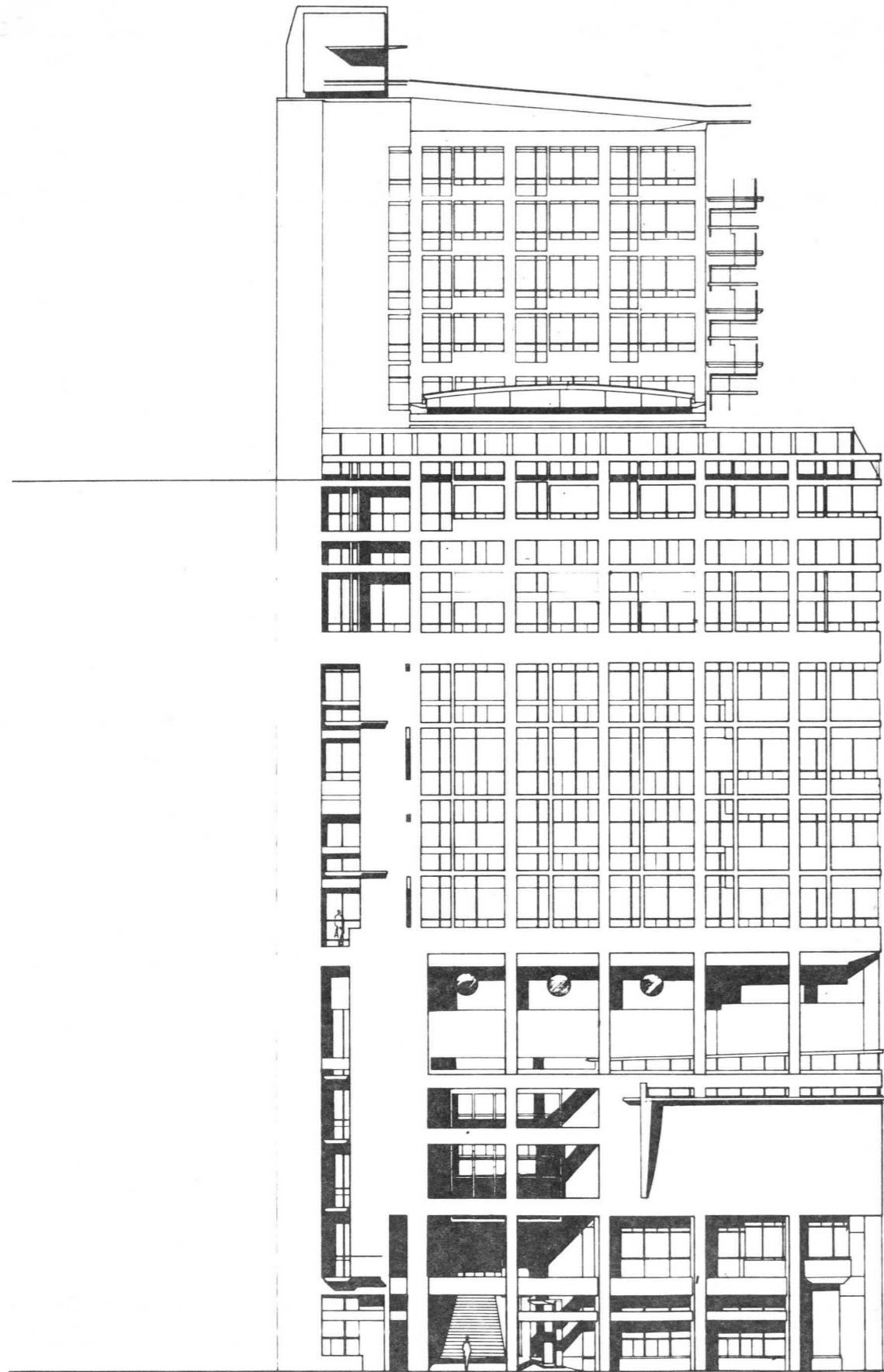
organized around the covered courtyard and has a view onto the sculptural rooftop, which is also a private playground.

Mixed-use buildings are often, in essence, a mini vertical city as they contain many of the elements that make a city. Therefore, it might be fair to say that a successful mixed-use building might be one that makes an urban statement, while all of its parts coexist in harmony as a contained section of urban fabric or neighborhood.

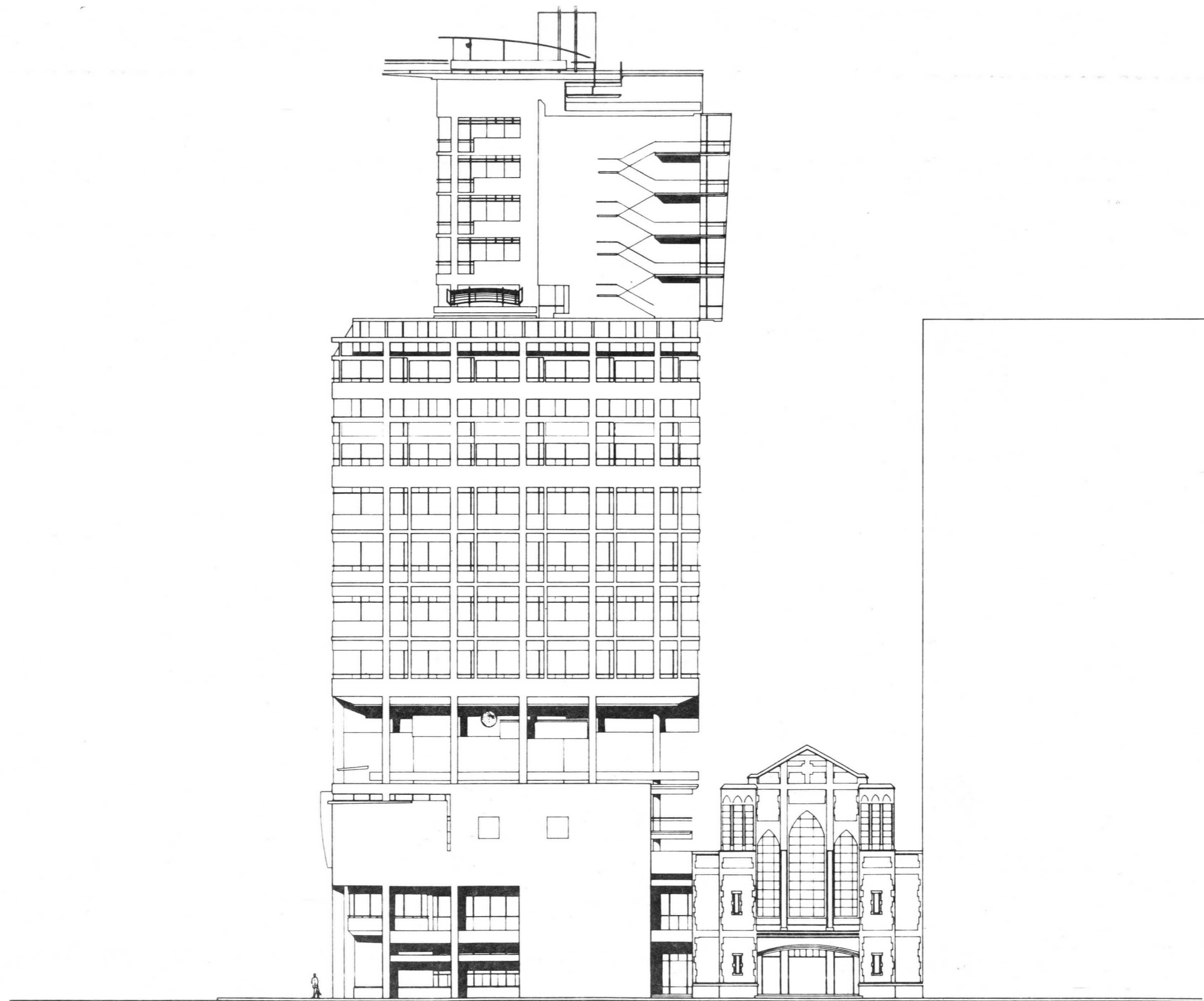
ALEX CEPPI



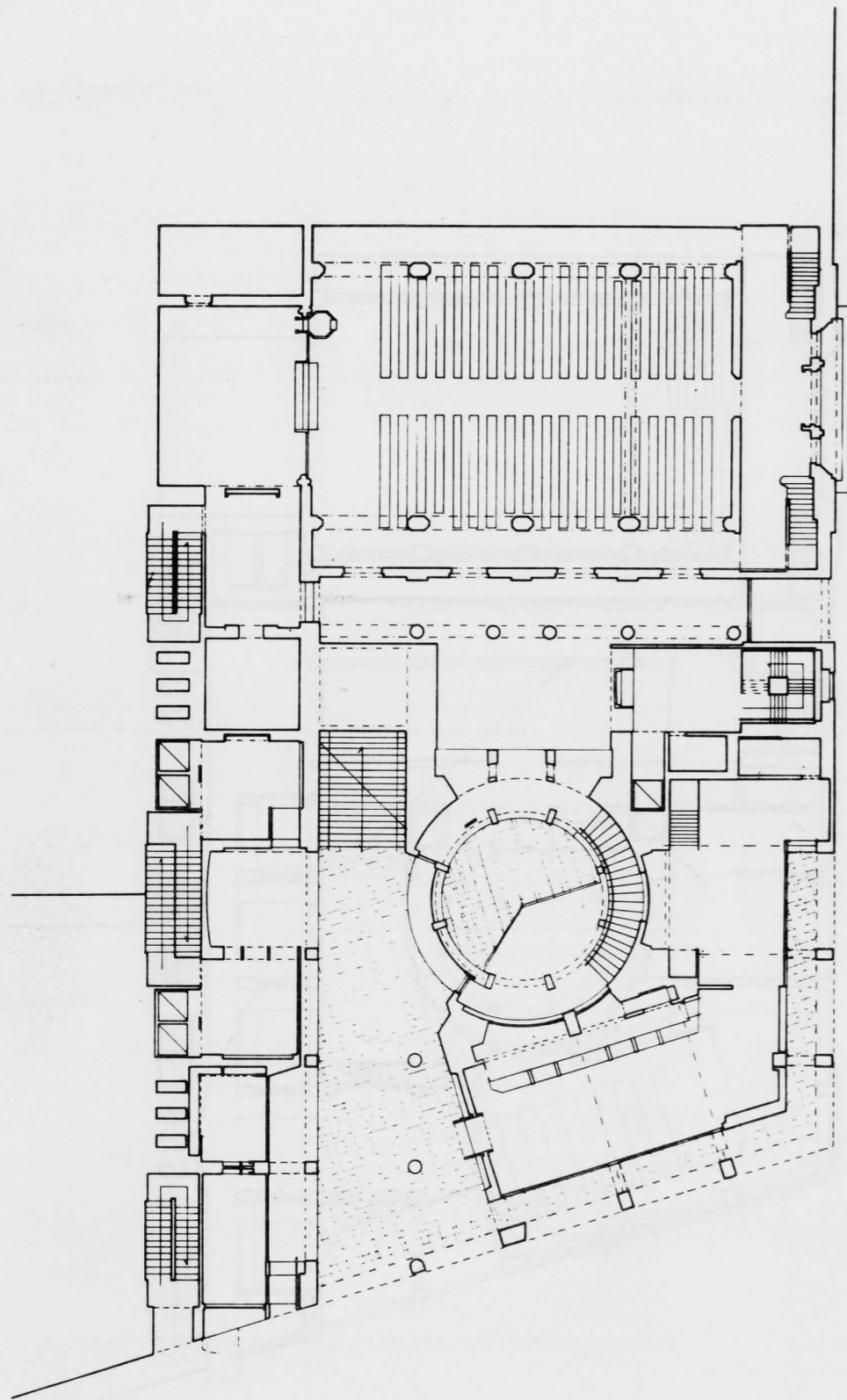
GROUND FLOOR PLAN IN URBAN CONTEXT.



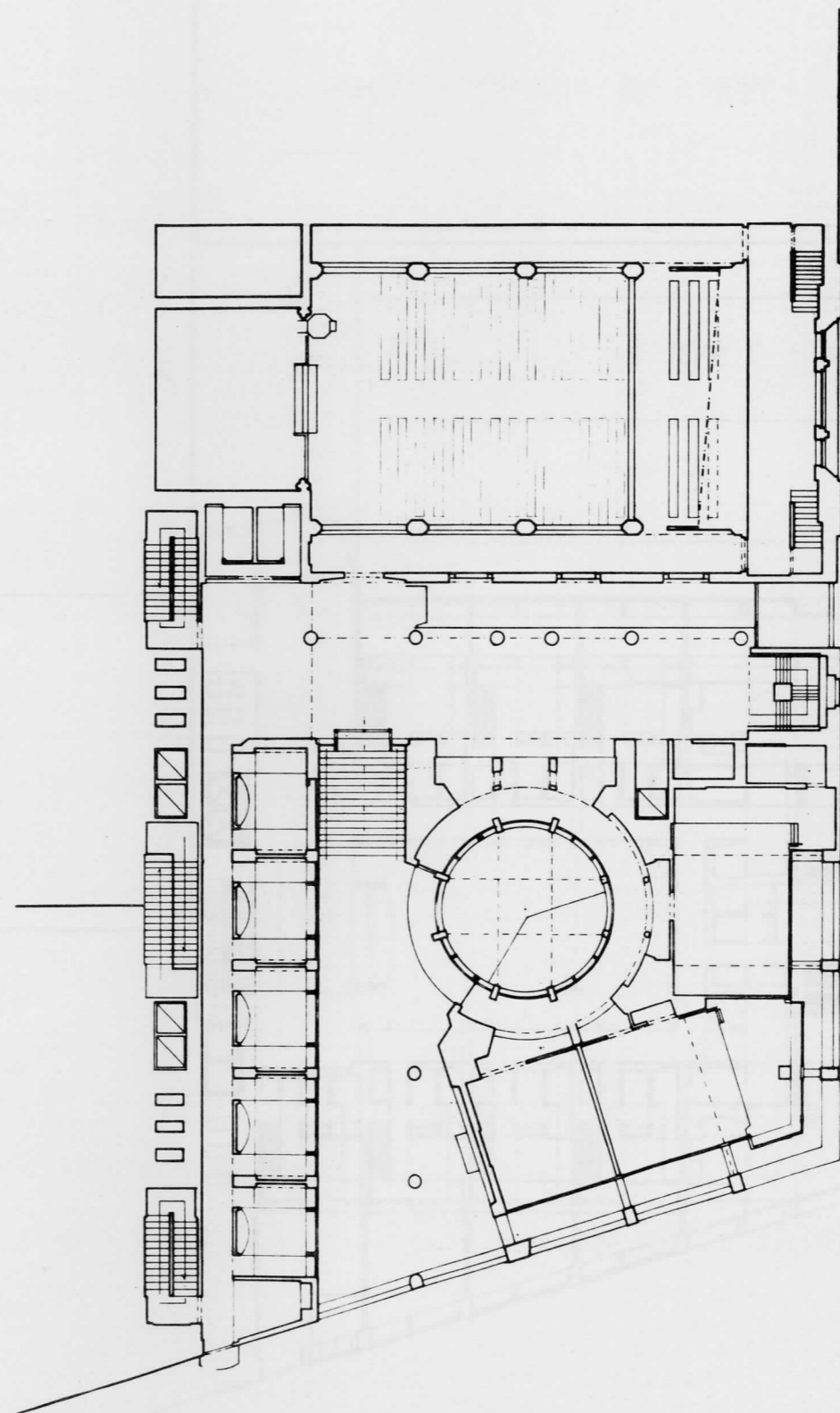
BROADWAY ELEVATION



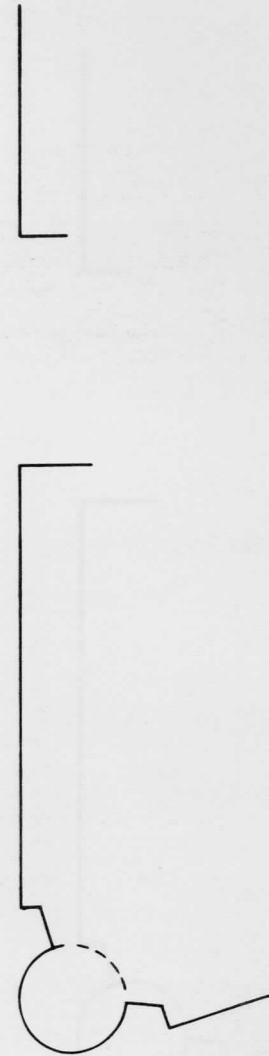
73 rd STREET ELEVATION

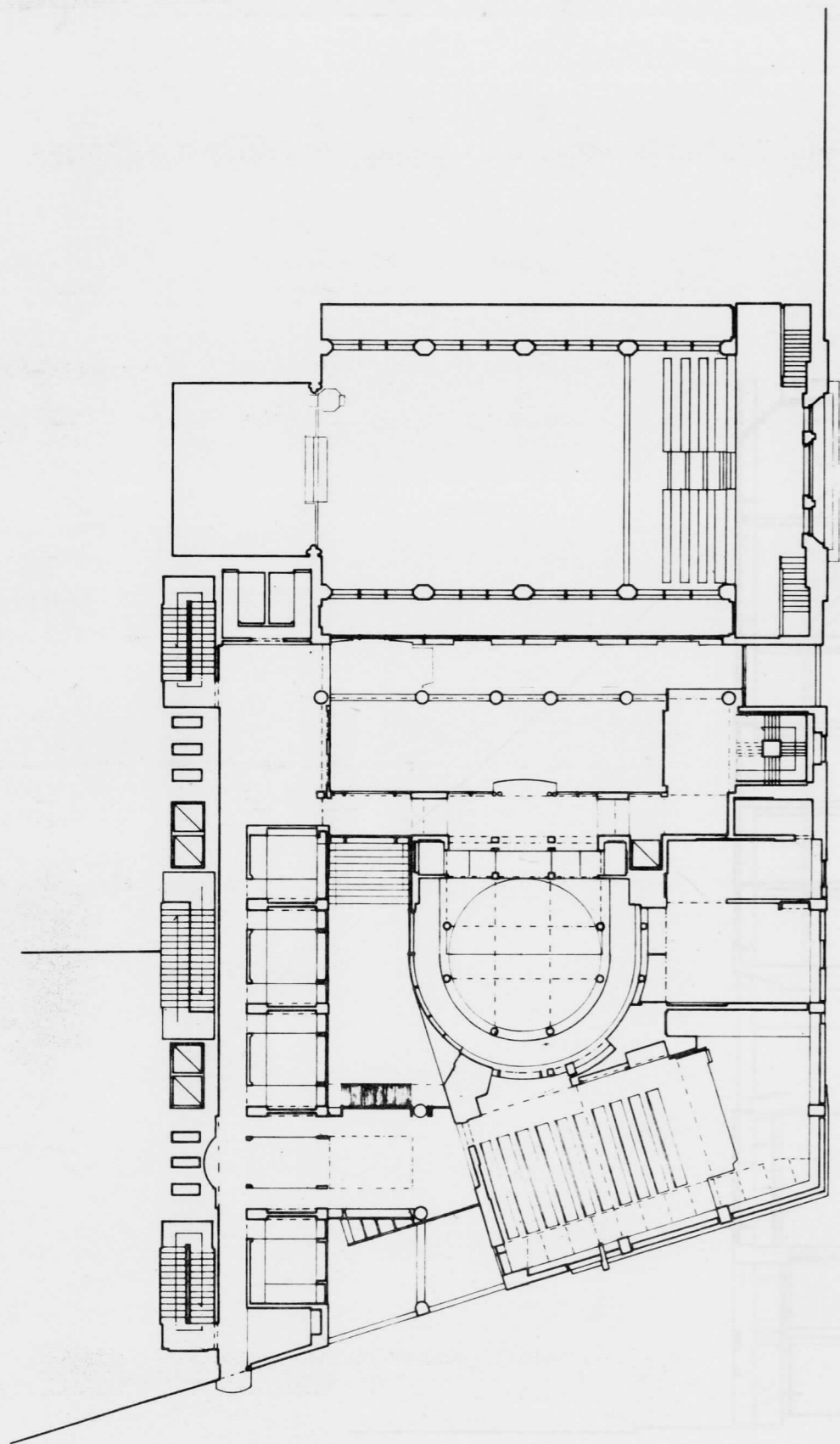


GROUND FLOOR PLAN

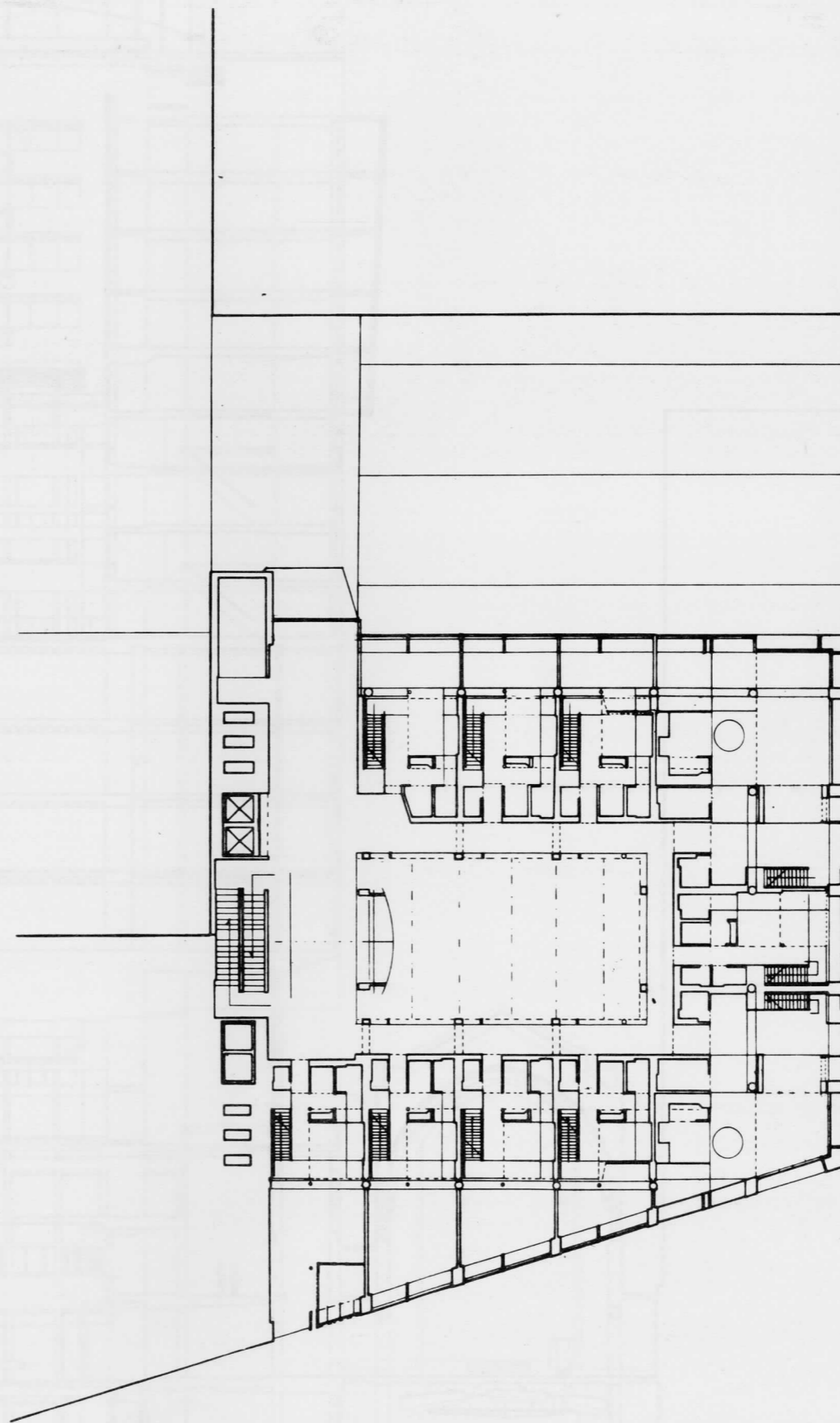


FIRST FLOOR PLAN

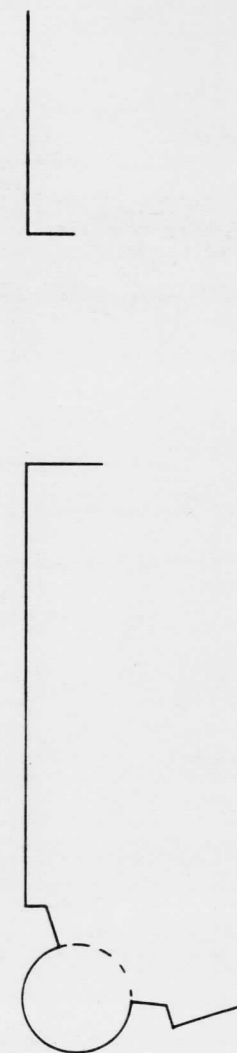


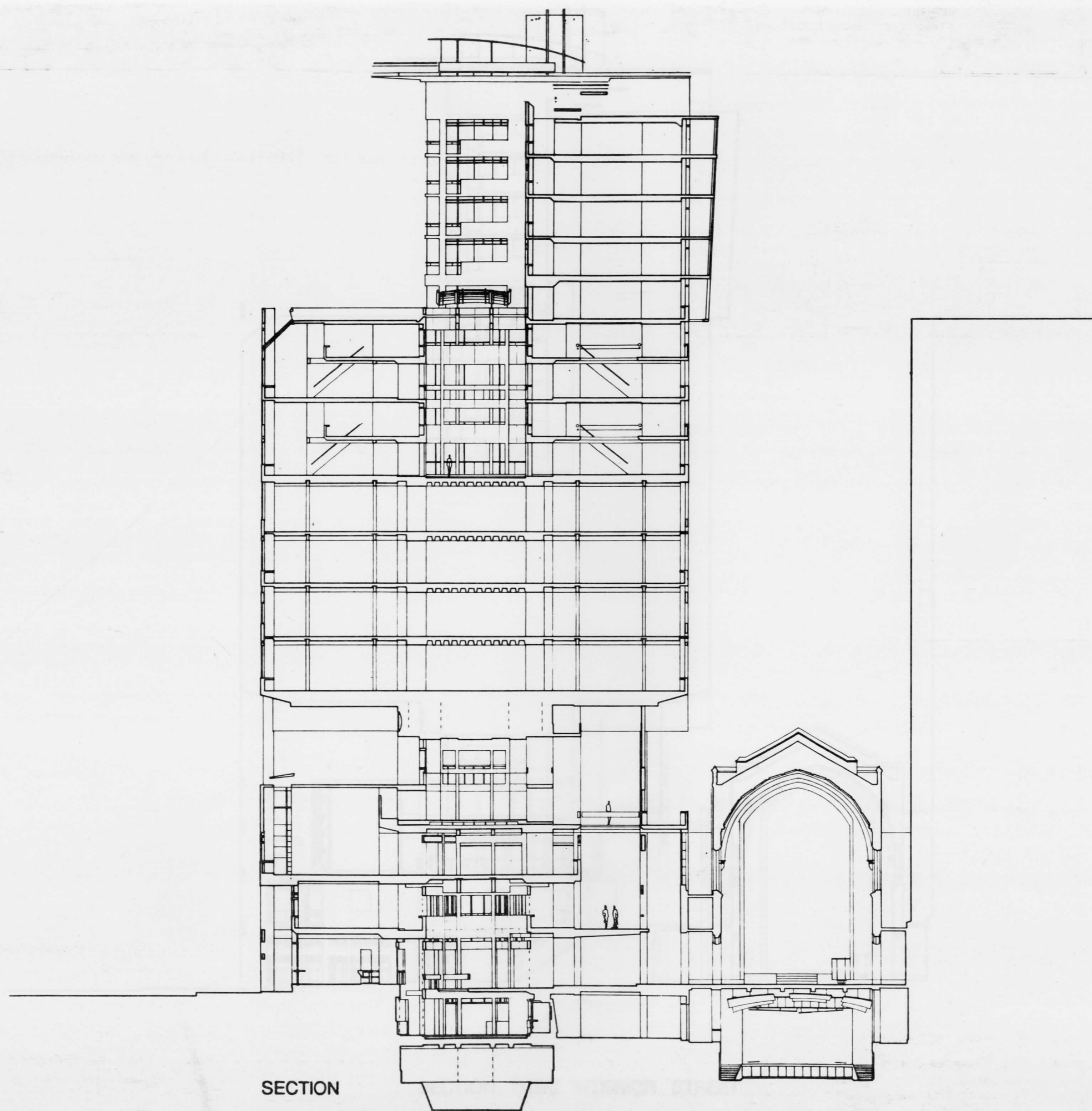


SECOND FLOOR PLAN



HOUSING PLAN





SECTION

This design for the development of the site is an advantage of the particular urban context. In addressing the realistic constraints and the programmatic needs, the program, although complex, allowed for flexibility, while the context was suggested essential image development. As a result, the concept was to provide a convincing solution for a contemporary building in New York City with a degree of complexity, integration, and resolution, achieved in a realistic context.

The formal considerations help in the following:

- 1) The primary structure by the system and
- 2) The irregular structure by the system allow for a variety of public space, such as "Hard Space". This was the same as analyzing the removal of such blocks for park space. The park is another example of such space at which to the grid structurally, which is not a relationship with a public space, but formal pattern and functional role, per se.

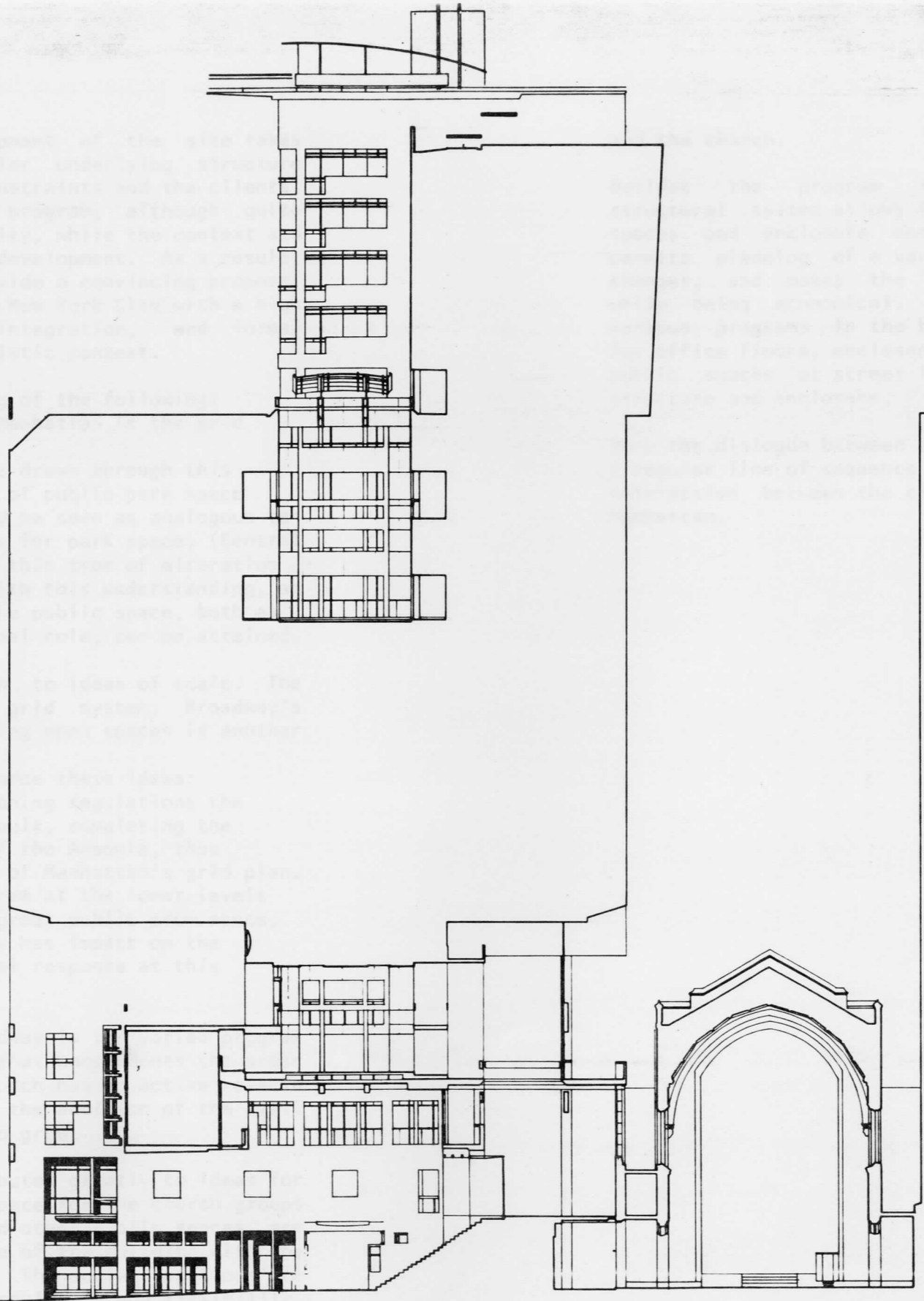
This also attracts attention to ideas of scale. The relationship between the grid system, Broadway's irregular path, and the resulting open spaces is another issue here.

Tag lines are made which relate these ideas:

- 1) According to the current zoning regulations, the building can have maximum height, complying with the system.
- 2) The active facade and program at the lower levels makes for a building with where the scale of the city activities and architectural location.

Adding to the activity on Broadway with public-oriented space park, "Futuro Transporent" the neighborhood, and with theater in its relationship to the use of the building control organization. The meeting along with the program, which is public oriented at the base, security of separate jobs, and

emphasizing the point of interaction between the public



the dialogue between the building and the urban fabric is a story that describes an interaction between the building and the city as an image of

RAY SCHEIDT

SECTION THRU INTERIOR STREET

CITY AND SITE

This design for the development of the site takes advantage of site's particular underlying structure in addressing the realistic constraints and the clients' programmatic needs. The program, although quite complex, allowed for flexibility, while the context and use suggested potential image development. As a result, the attempt here was to provide a convincing proposal for a contemporary building in New York City with a high degree of completeness, integration, and formal resolution, achieved in a realistic context.

The formal considerations being of the following:

- 1) The primary structure for Manhattan is the grid system and
- 2) the irregular Broadway line drawn through this system allows for episodes of public park space (Verdi Square). This would be seen as analogous to the removal of poche blocks for park space, (Central park is another example of this type of alteration to the grid structure). With this understanding, an active relationship with the public space, both as formal gesture and functional role, can be attained.

This site warrants attention to ideas of scale. The relationship between the grid system, Broadway's irregular path, and the resulting open spaces is another issue here.

Two moves are made which reinforce these ideas:

- 1) According to the current zoning regulations the building achieves maximum bulk, completing the street edge at the scale of the Ansonia, thus complying with the system of Manhattan's grid plan.
- 2) The active facade and program at the lower levels makes for a building with great public prominence, where the scale of the city has impact on the activities and architectural response at this location.

Adding to the activity on Broadway is the varied program with public oriented space that complements the urban park. Rutgers Presbyterian Church has an active role in the neighborhood, and with the addition of the small theater this relationship is to grow.

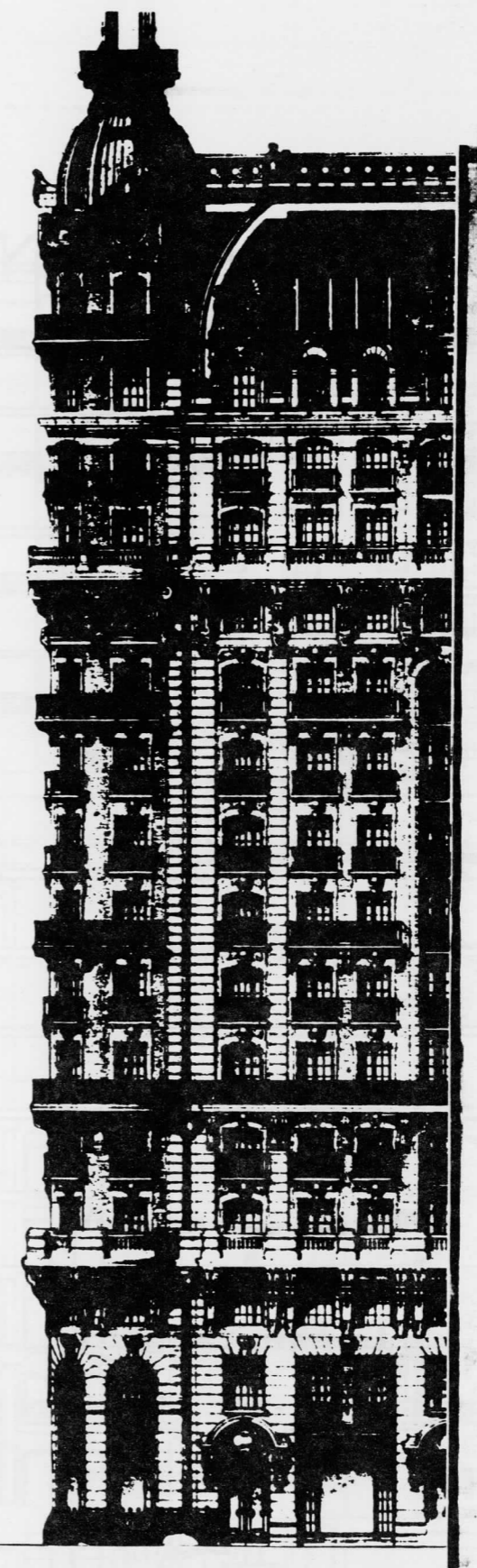
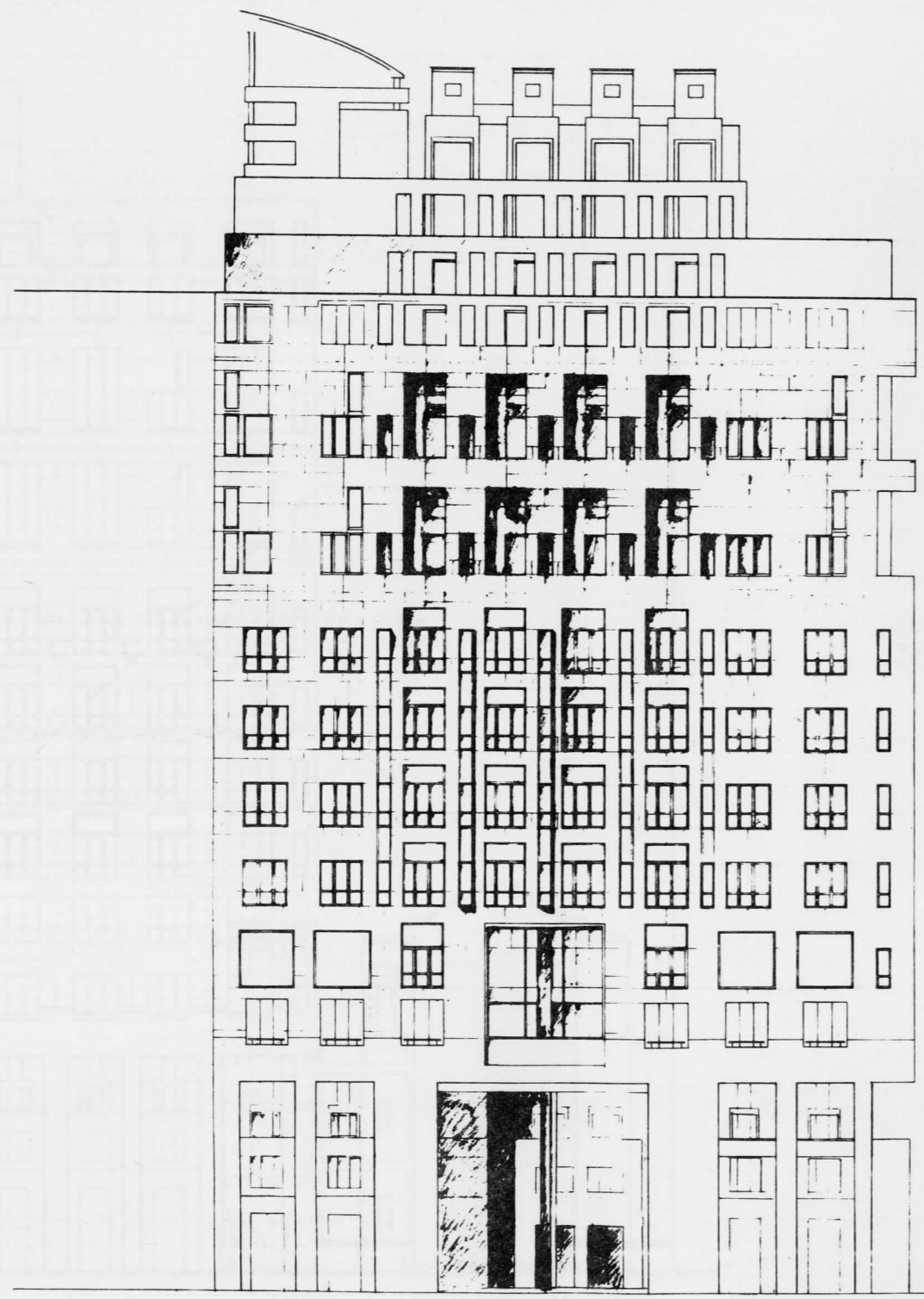
The use of the building contributed greatly to ideas for organizations. The meeting space for the church groups along with the theater, and other public spaces, are easily accessed at the base of the building with the security of separate lobbies. The social functions are practical with respect to circulation and flexibility, enriching the point of interaction between the public

and the church.

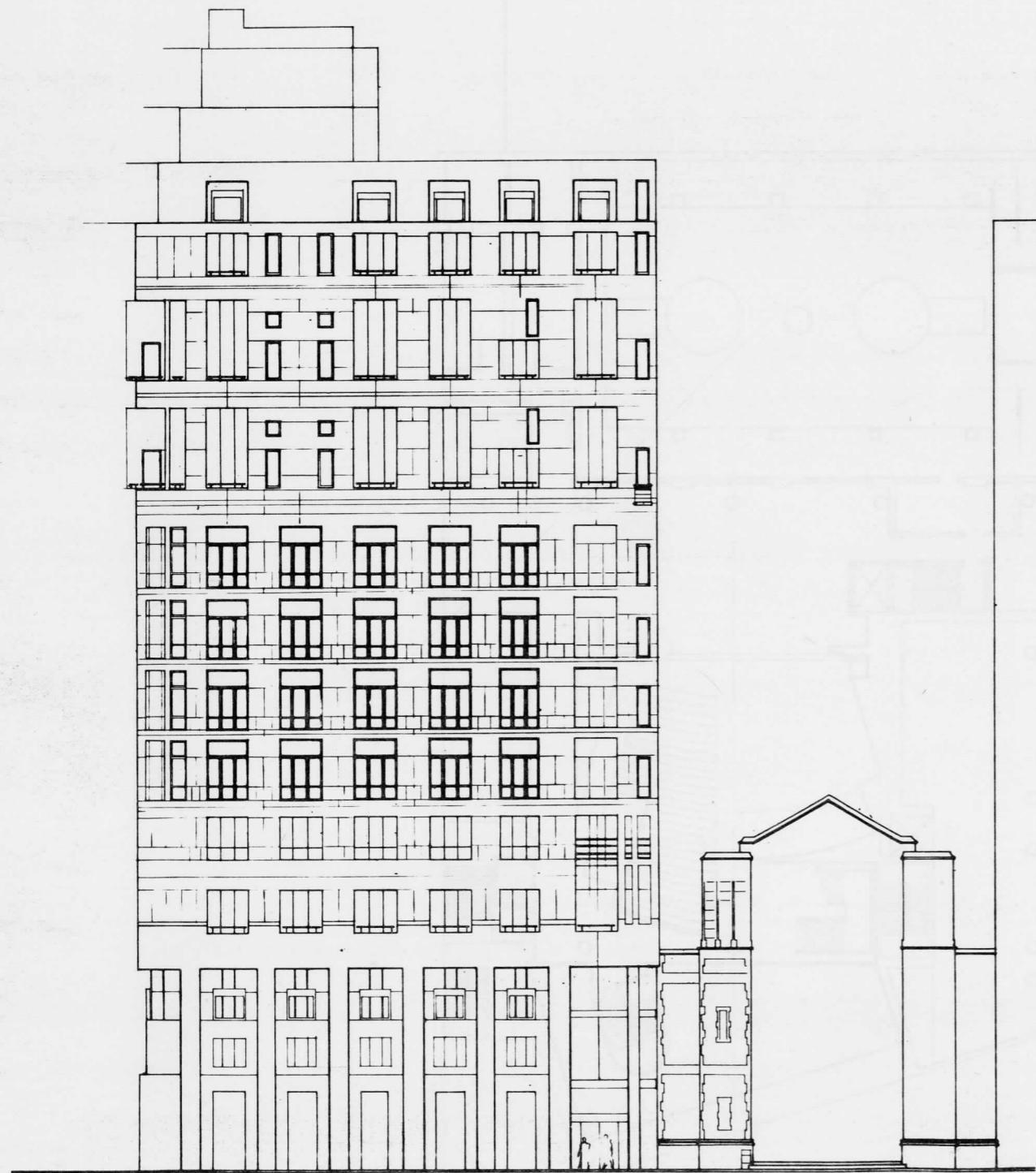
Besides the program function of the building the structural system allows for the construction of flexible spaces and enclosure options. A simple concrete frame permits planning of a variety of spaces, is receptive to changes, and makes the 'free facade' enclosure possible while being economical. The facade is expressive of various programs in the building, creating large windows for office floors, enclosed terraces for housing, and open public spaces at street level, all within a zone between structure and enclosure.

Here the dialogue between a three dimensional grid and the irregular line of sequence tells a story that describes an interaction between the city and this site in an image of Manhattan.

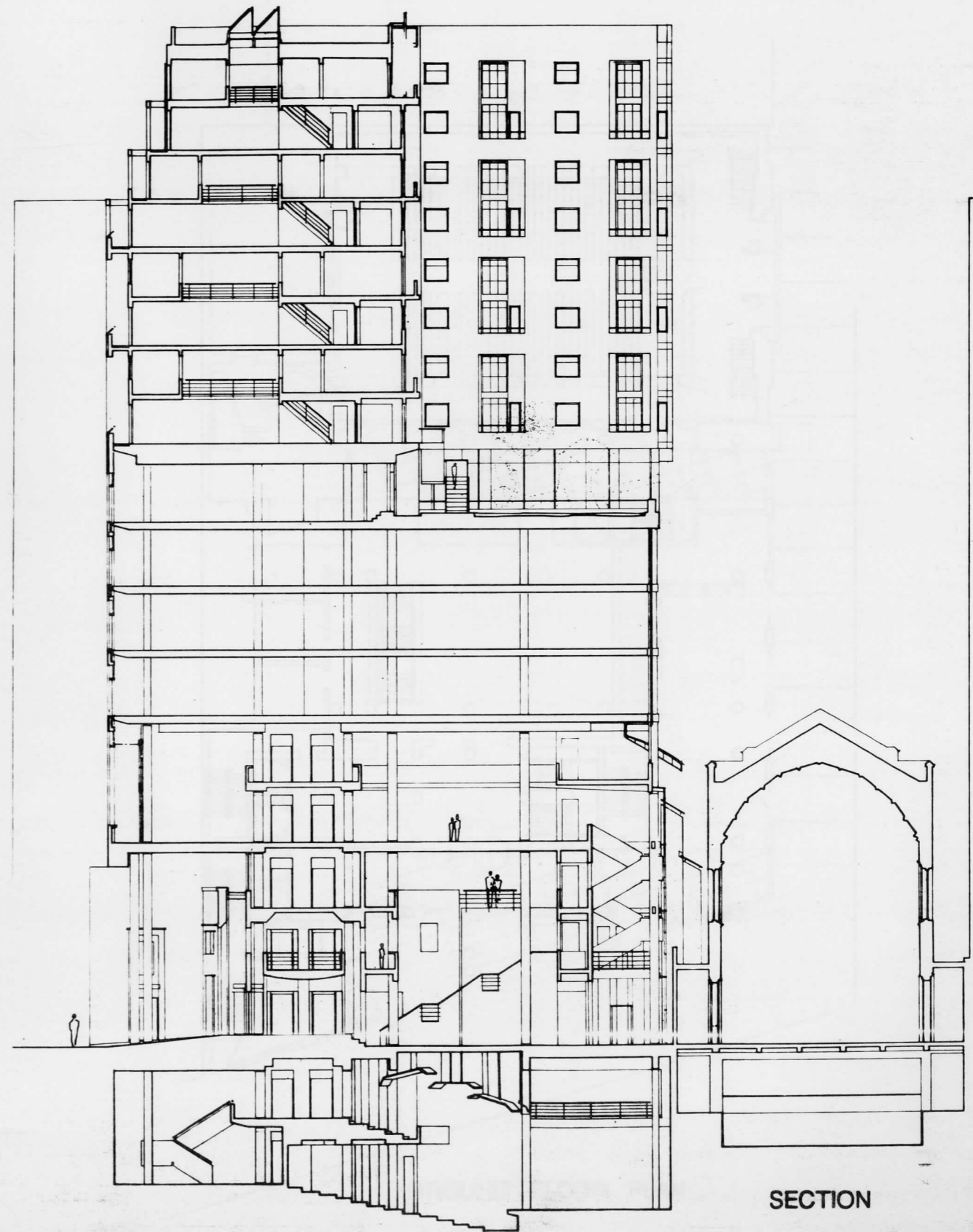
GARY SCHMIDT



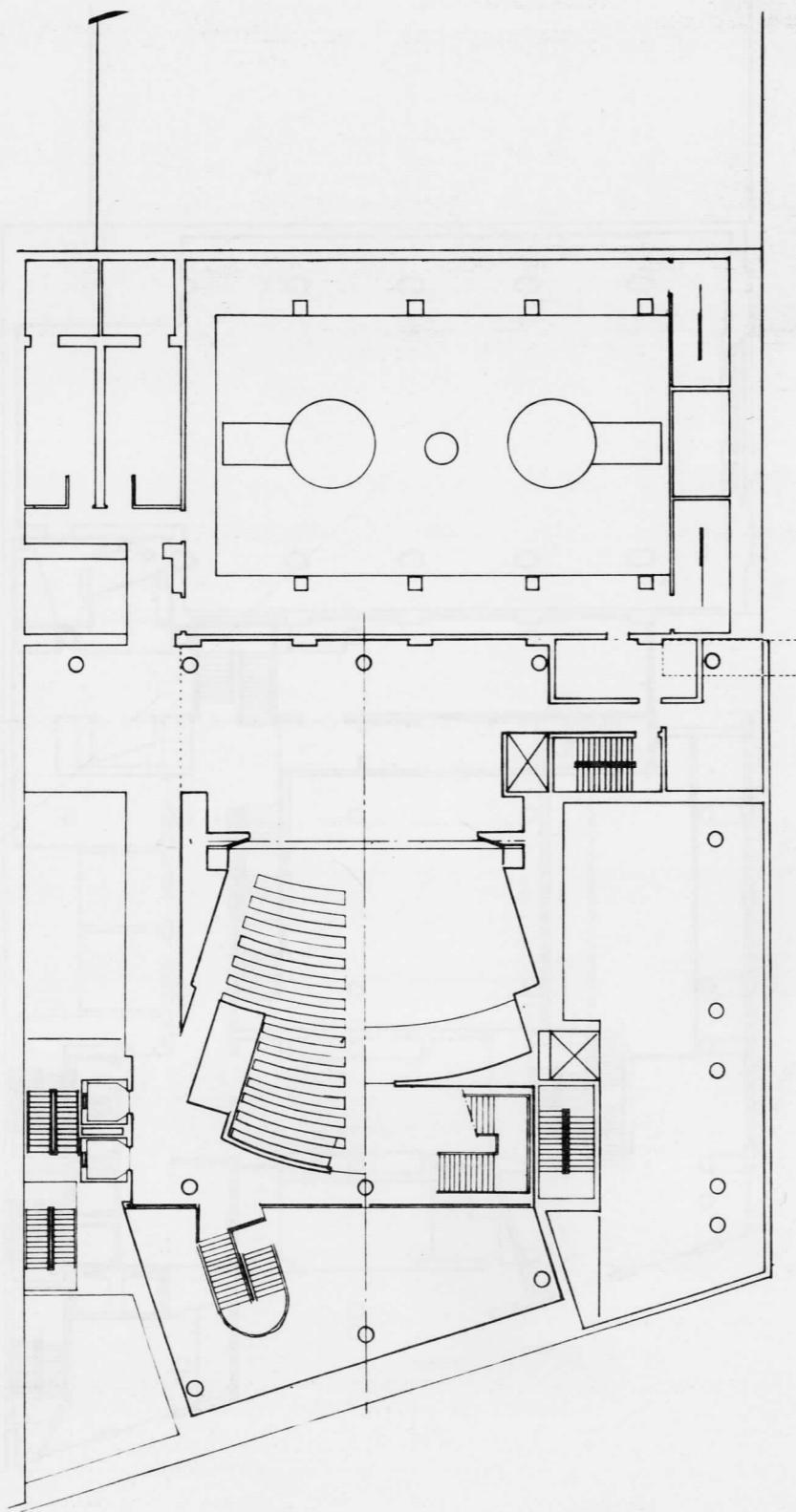
BROADWAY ELEVATION



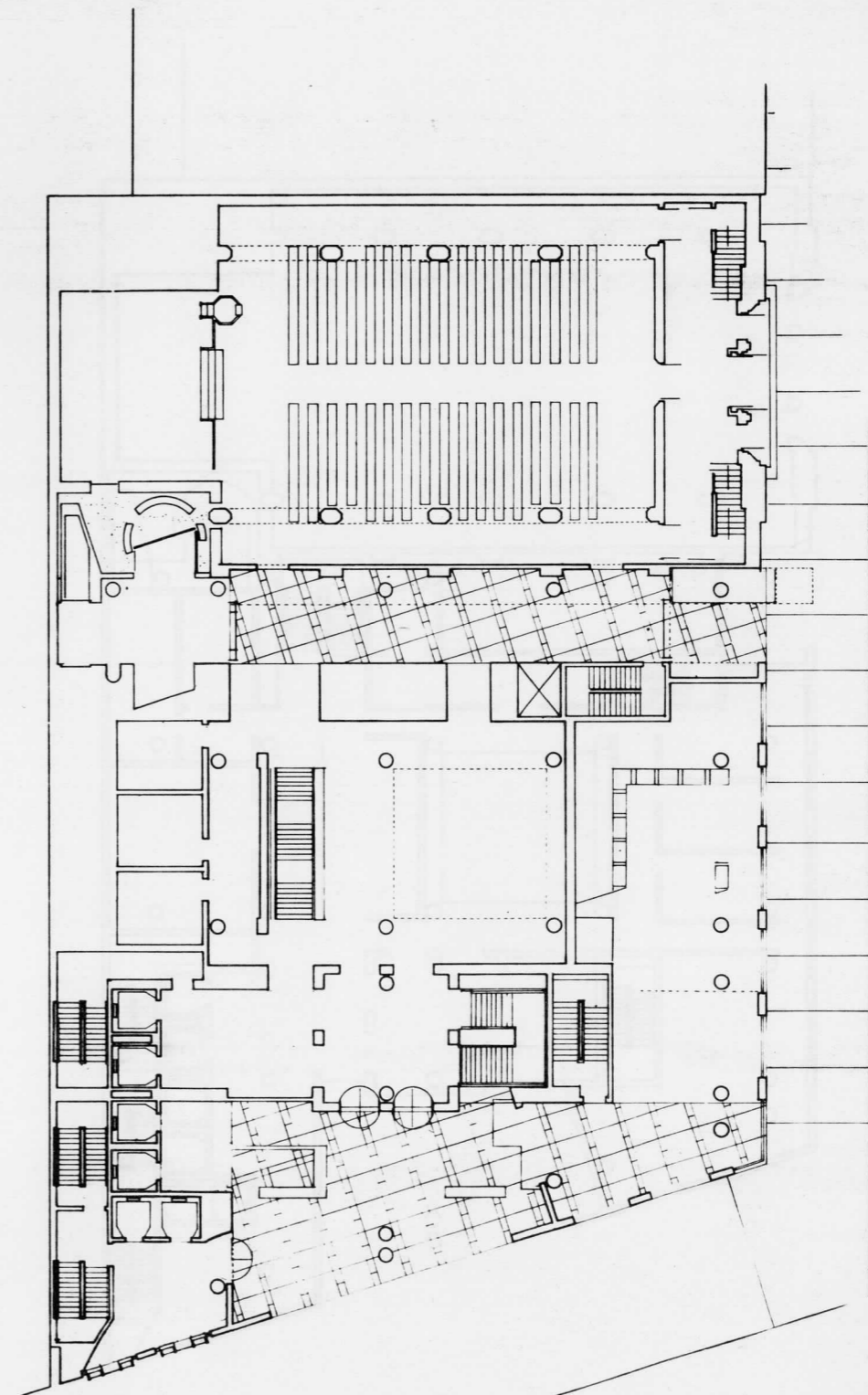
73 rd STREET ELEVATION



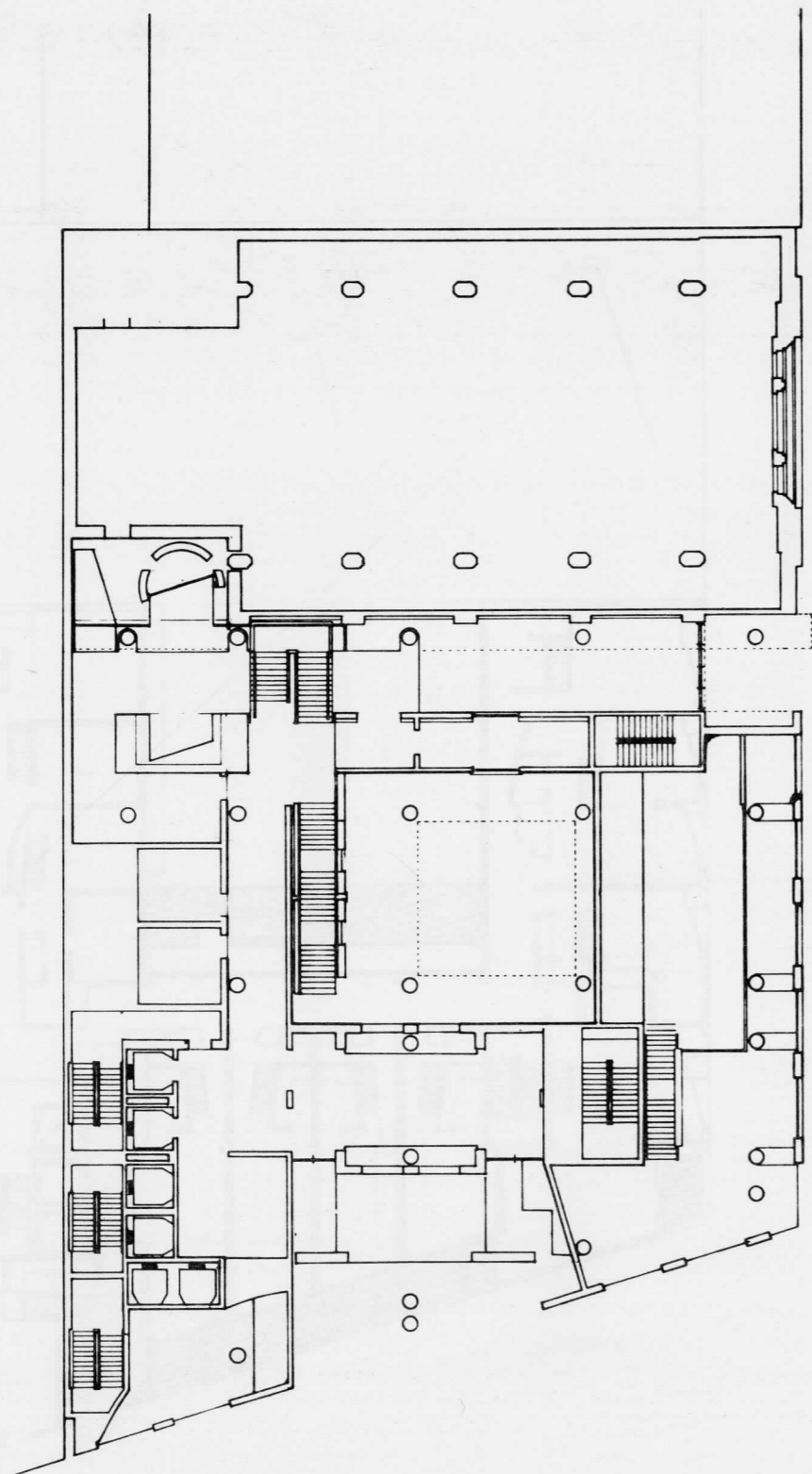
SECTION



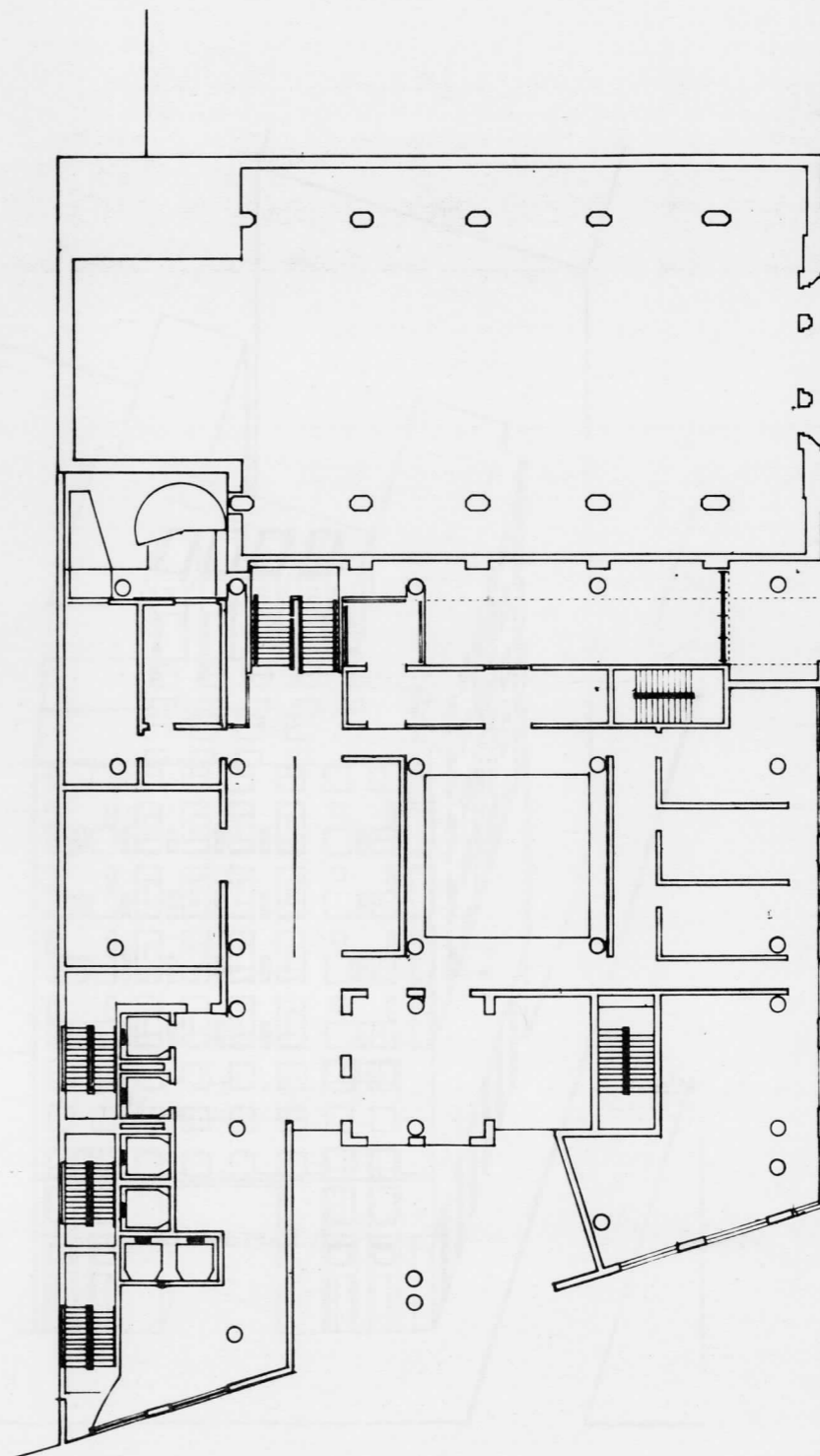
BASEMENT FLOOR PLAN



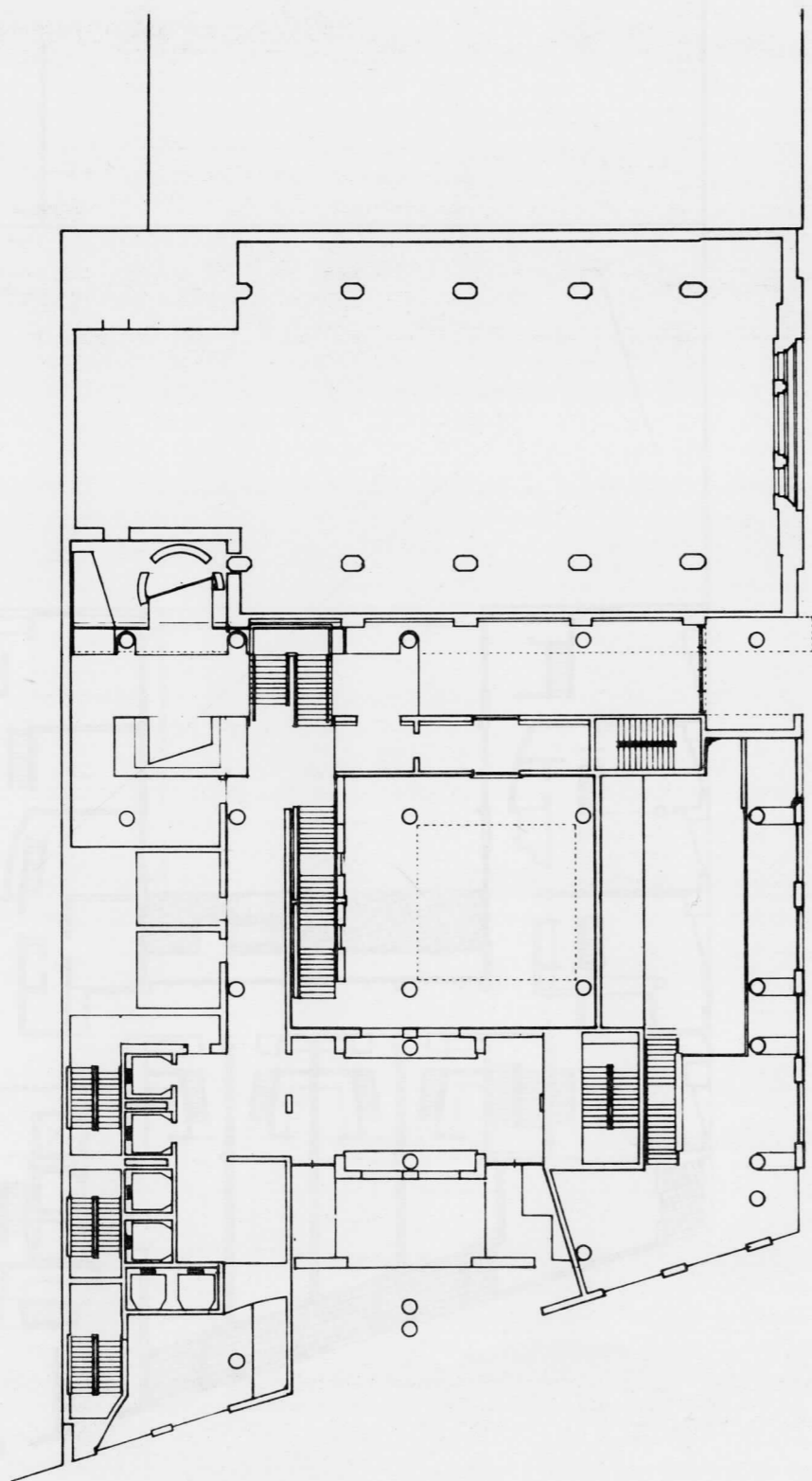
GROUND FLOOR PLAN



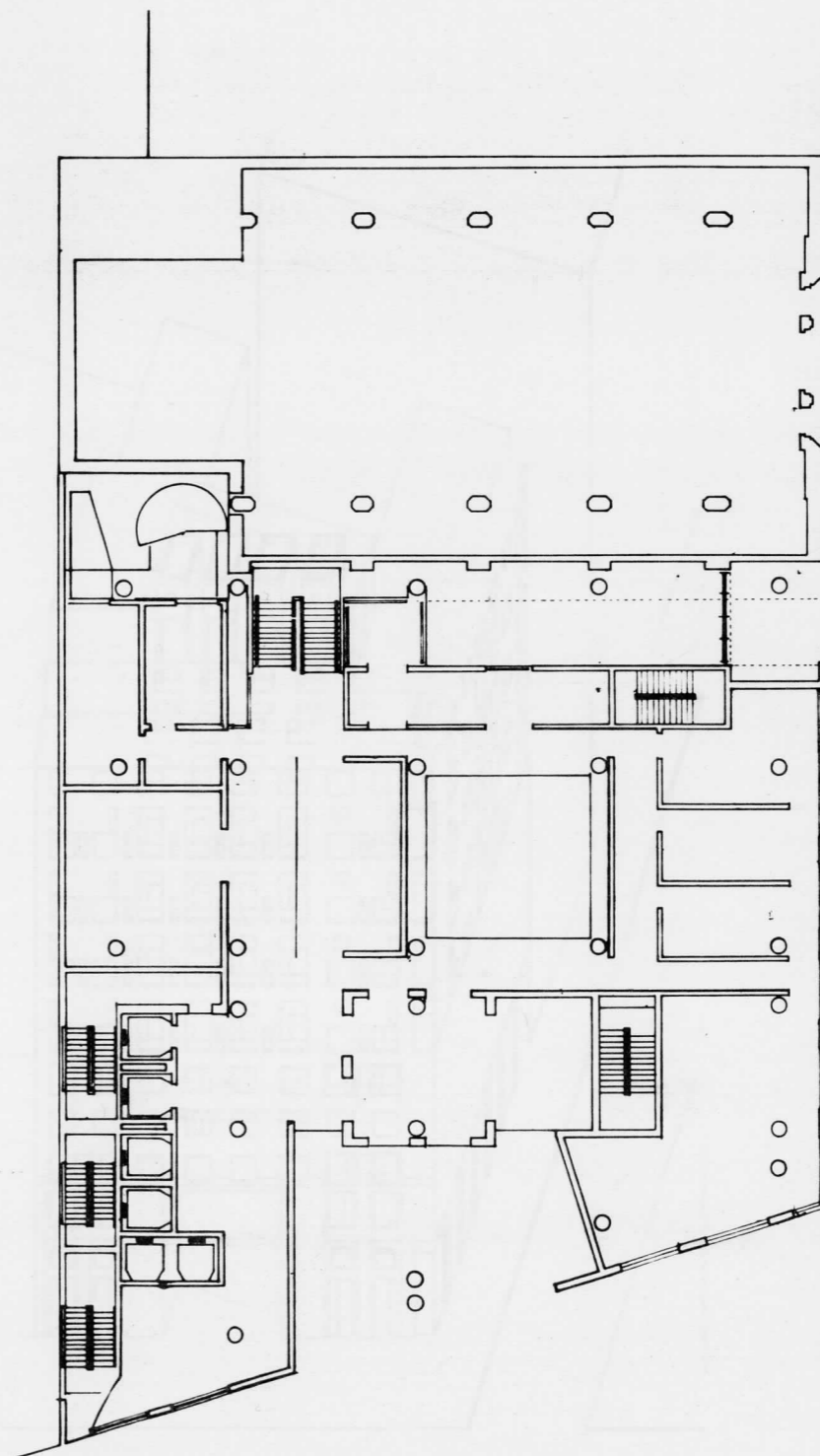
SECOND FLOOR PLAN



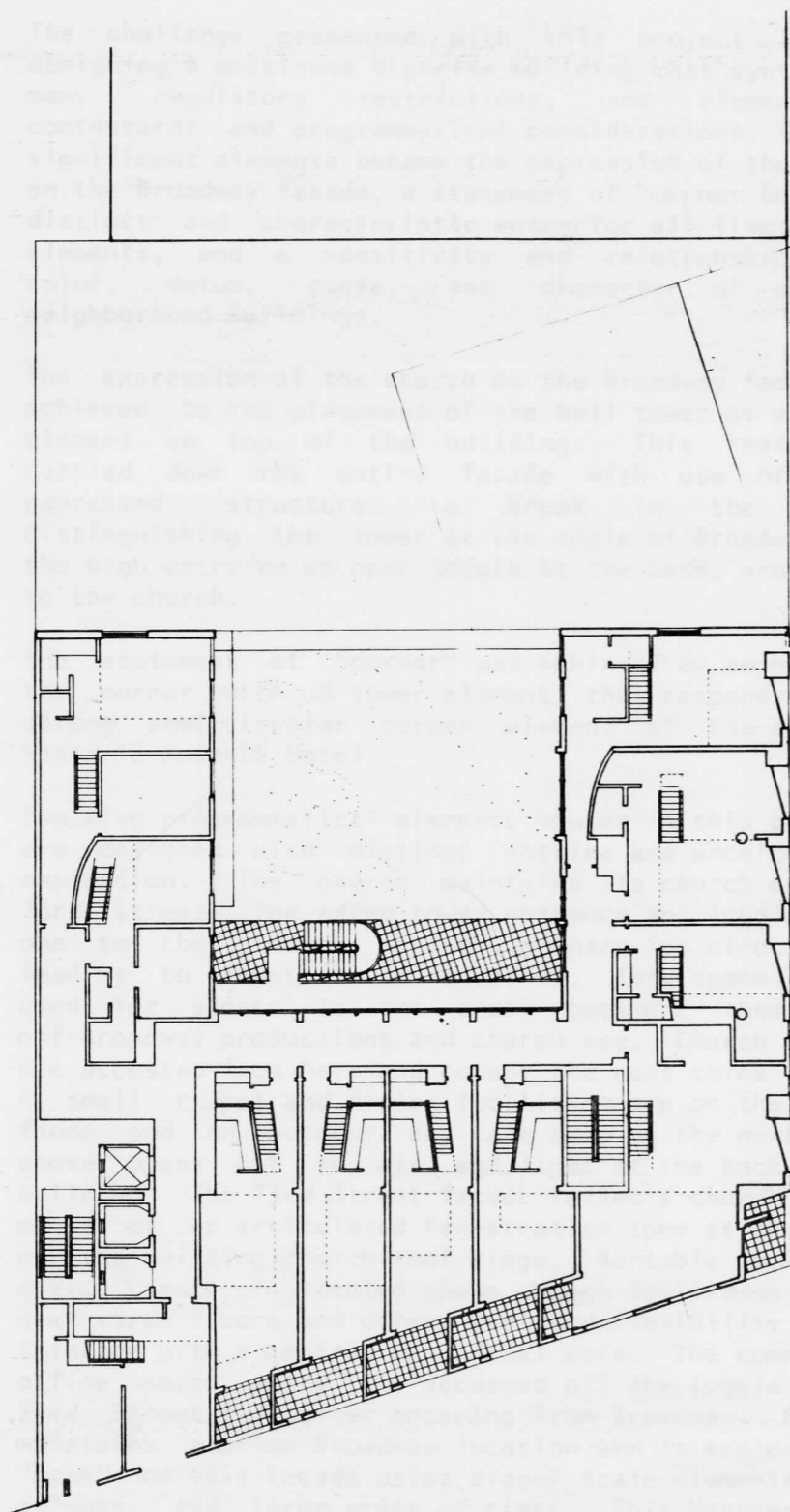
THIRD FLOOR PLAN



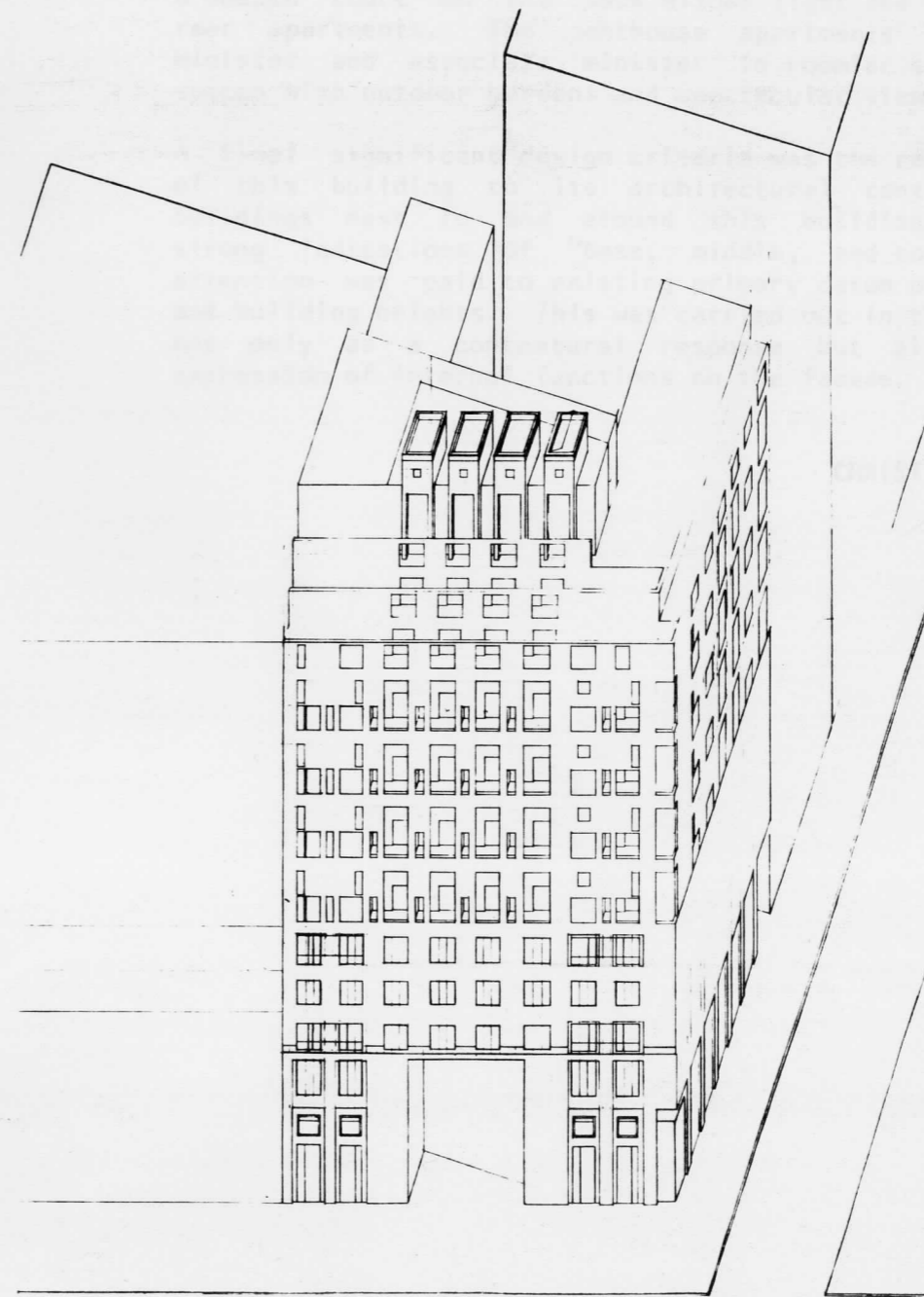
SECOND FLOOR PLAN



THIRD FLOOR PLAN



10th THRU 16th FLOOR - HOUSING PLANS



AXONOMETRIC FROM BROADWAY

THE CHURCH ON THE CORNER

The challenge presented with this project involved designing a multi-use highrise building that synthesized many regulatory restrictions, and elements of contextural and programmatical considerations. The most significant elements became the expression of the church on the Broadway facade, a statement of "corner tower", a distinct and characteristic entry for all five program elements, and a sensitivity and relationship to the color, datum, scale, and character of existing neighborhood buildings.

The expression of the church on the Broadway facade was achieved by the placement of the bell tower as a corner element on top of the building. This reading was carried down the entire facade with use of color, expressed structure, a break in the facade distinguishing the tower at the angle of Broadway, and the high entry to an open loggia at the base, proceeding to the church.

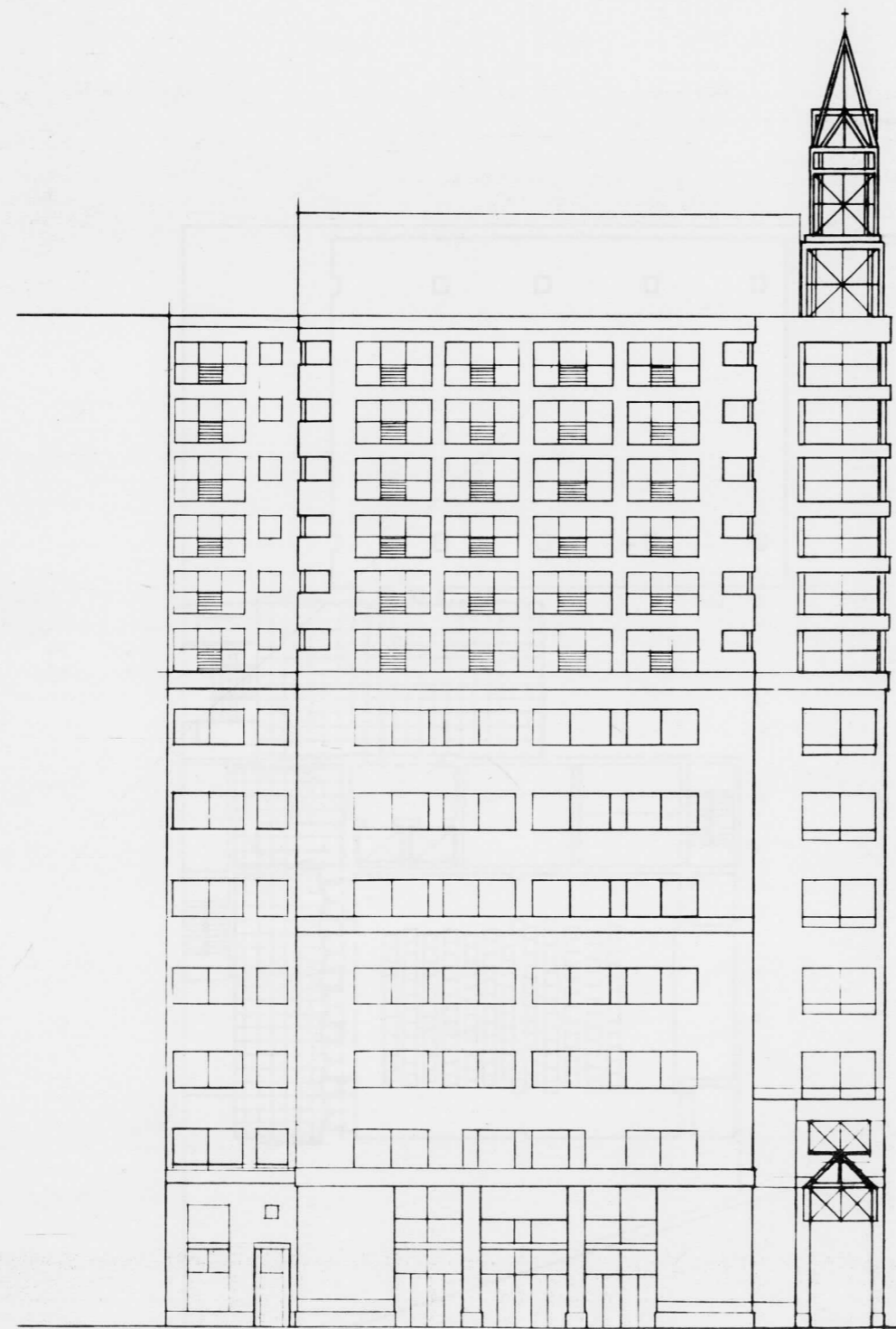
The statement of "corner" was achieved by emphasizing the corner with a tower element, that responds to the strong semi-circular corner element of the adjacent historic Ansonia Hotel.

The five programmatical elements housed in this building are designed with distinct entries and architectural expression. The church maintains its church entry on 73rd Street. The added tower entrance and loggia bring one to the "indoor street", a space for circulation, leading to elevators and reception. This space is also used for access to the small basement theater for off-Broadway productions and church use. Church offices are accessed from here and occupy the next three floors. A small chapel and dining facilities are on the second floor and an outdoor day care area on the next floor above opens out to air and light at the back of the building. The 73rd Street facade reflects church use by means of an articulated fenestration zone at the datum of the existing church roof ridge. Rentable commercial office space is located above church facilities on the next three floors and offers designed flexibility on the interior with a central mechanical core. The commercial office space entry is accessed off the loggia on the 73rd Street side after entering from Broadway. Banking maintains a prime Broadway location and is expressed as "base" on this facade using bigger scale elements: tall columns, and large areas of glass. This openness also reflects the public nature of the existing park that it faces and the commercial vitality of the surrounding street level shops.

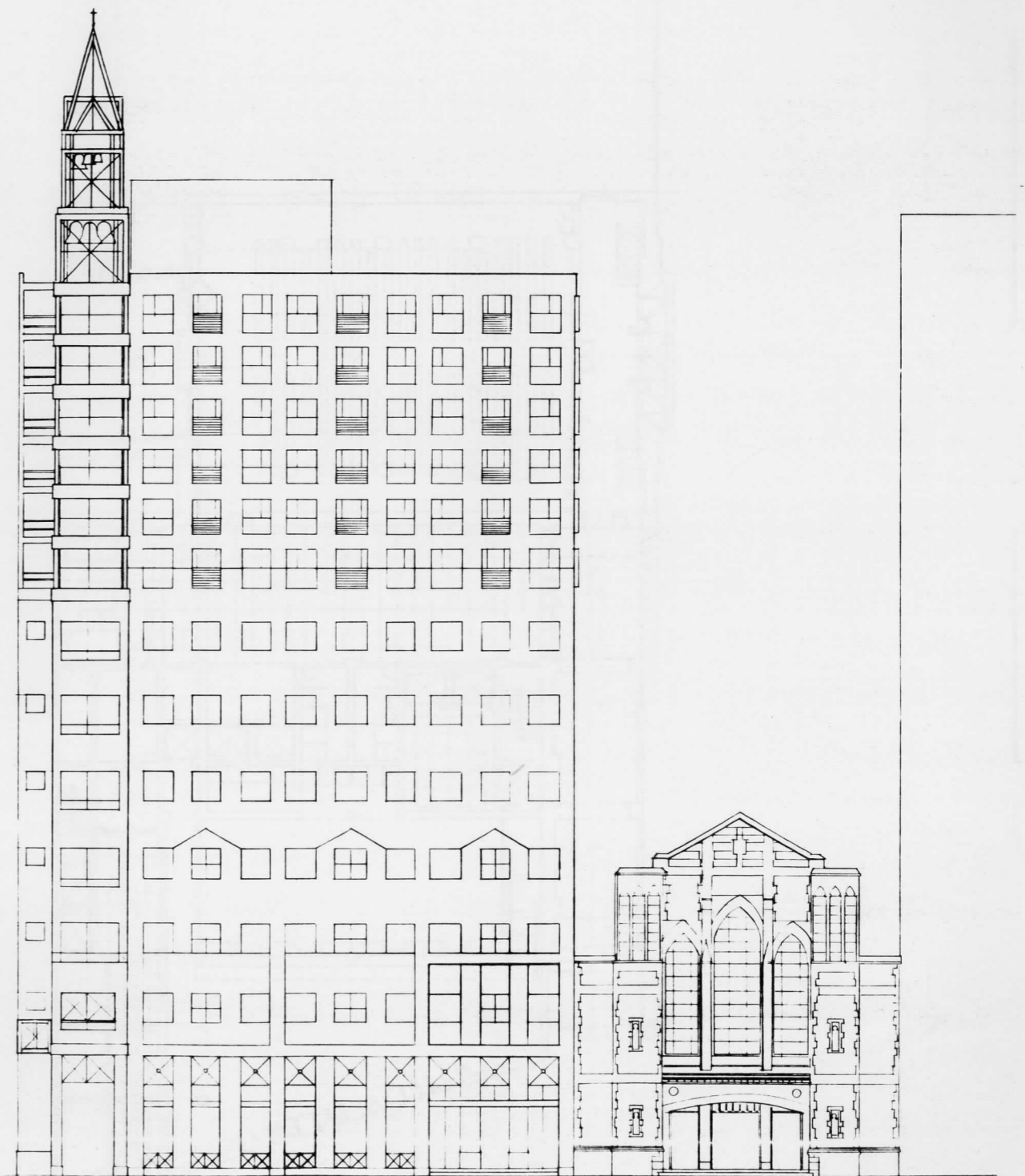
Finally, the housing maintains a more subtle, set-back singular entry on Broadway, and allows space for retail in the ground floor lobby area. Housing occupies the last six floors and penthouse areas of the building. A change in window type and size signals this change in use. A U-shaped court on the back allows light and air to the rear apartments. The penthouse apartments house the minister and associate minister in roomier split level spaces with outdoor gardens and spectacular views.

A final significant design criteria was the relationship of this building to its architectural context. The buildings next to and around this building expressed strong indications of "base, middle, and top." Close attention was paid to existing primary datum of cornices and building heights. This was carried out in this design not only as a contextural response but also as an expression of internal functions on the facade.

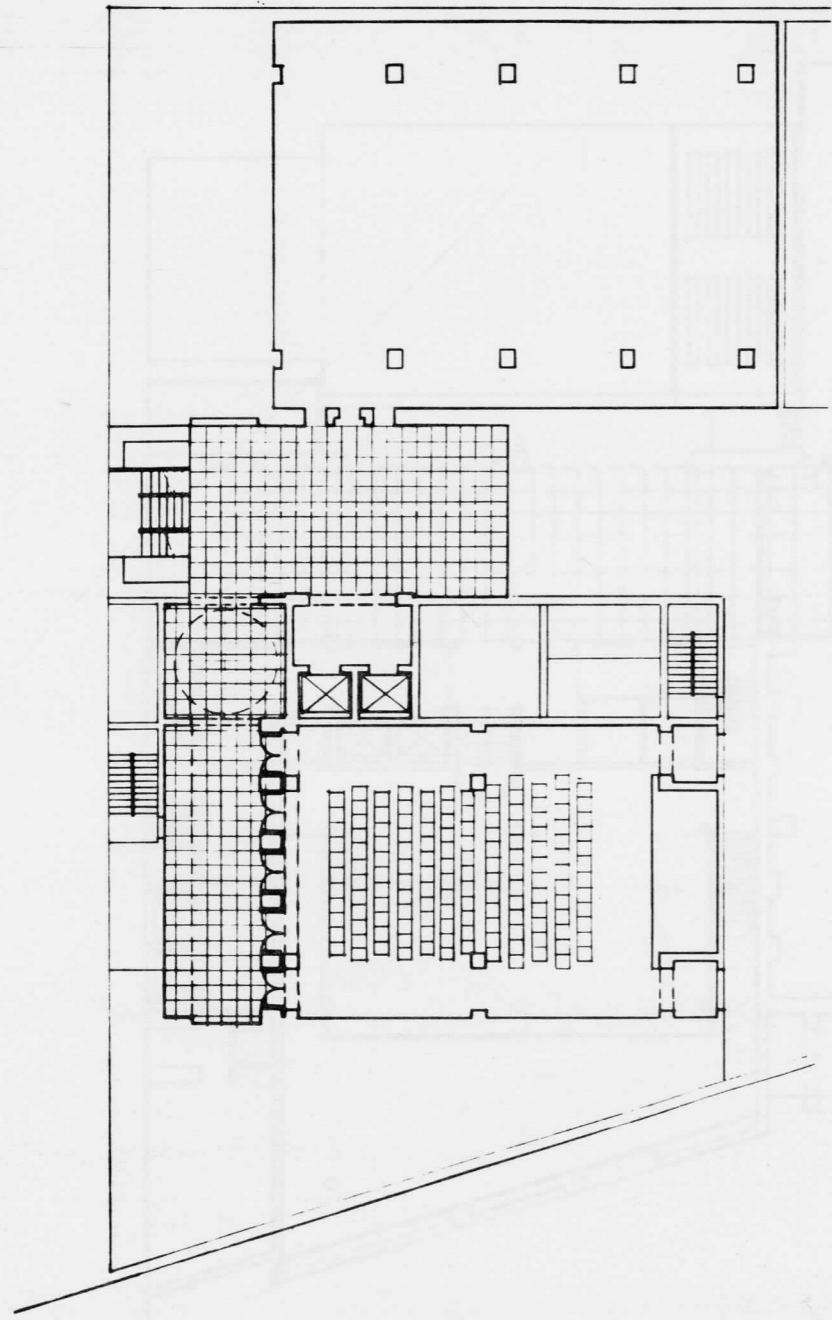
CHRISTINE DEWEY



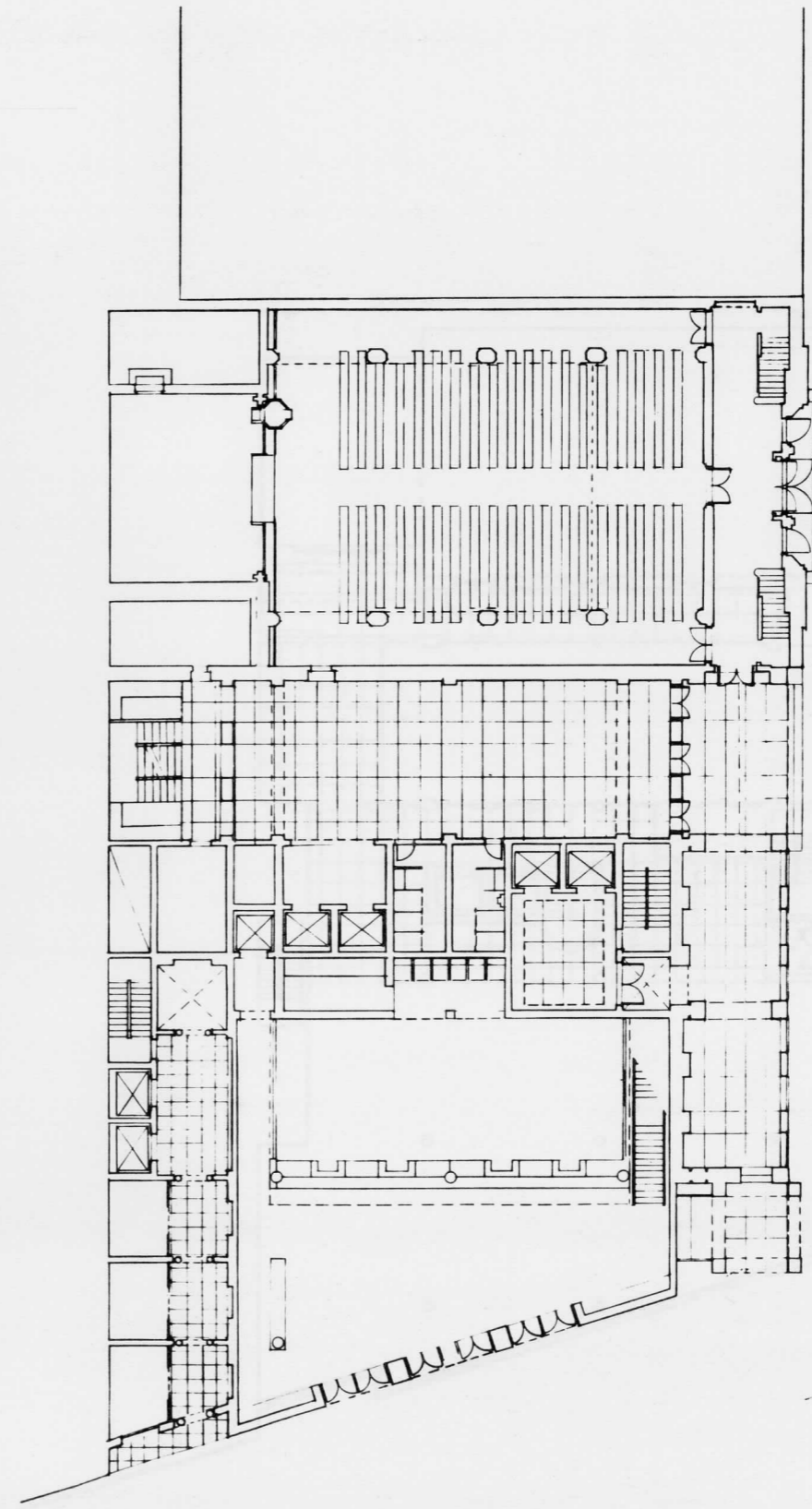
BROADWAY ELEVATION



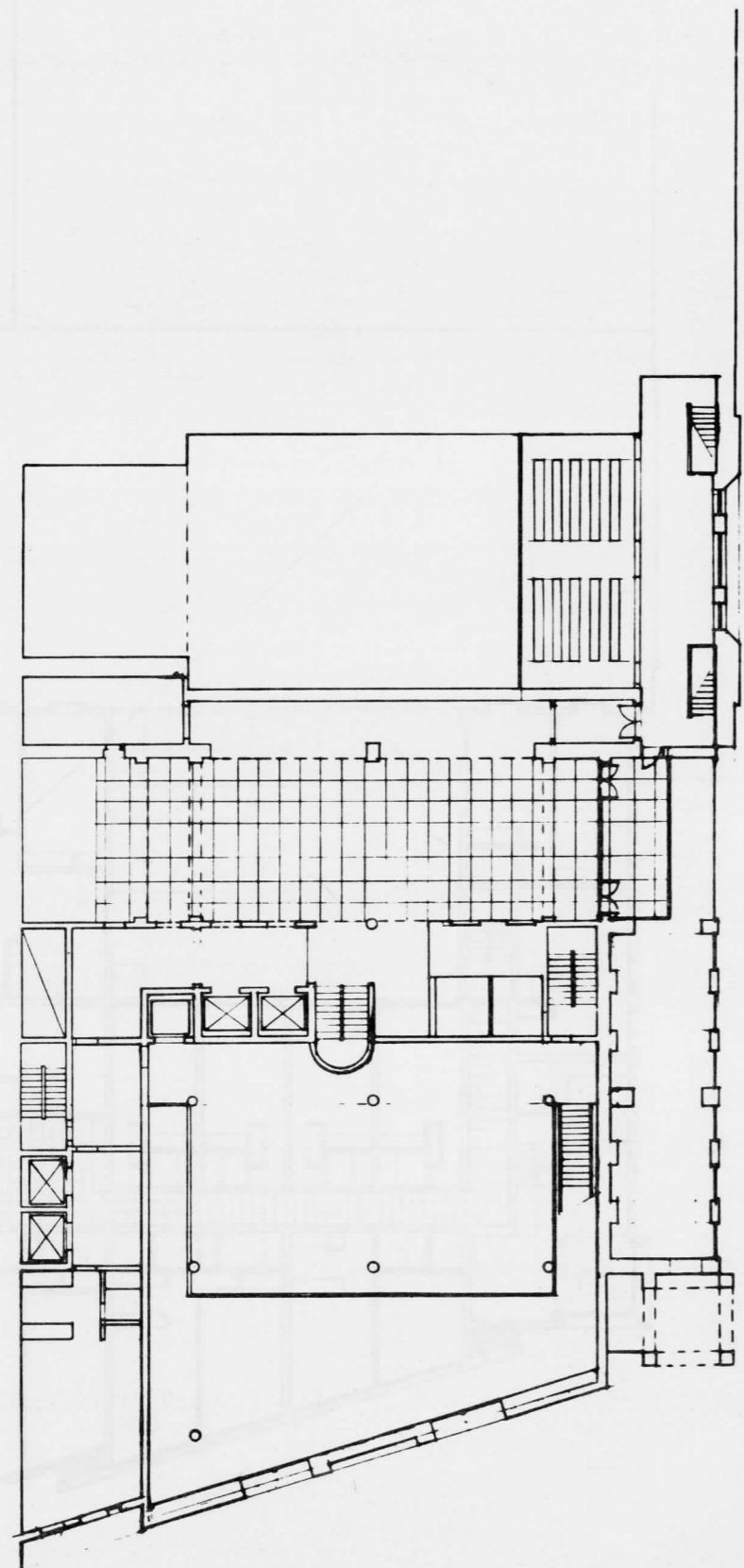
73 rd STREET ELEVATION



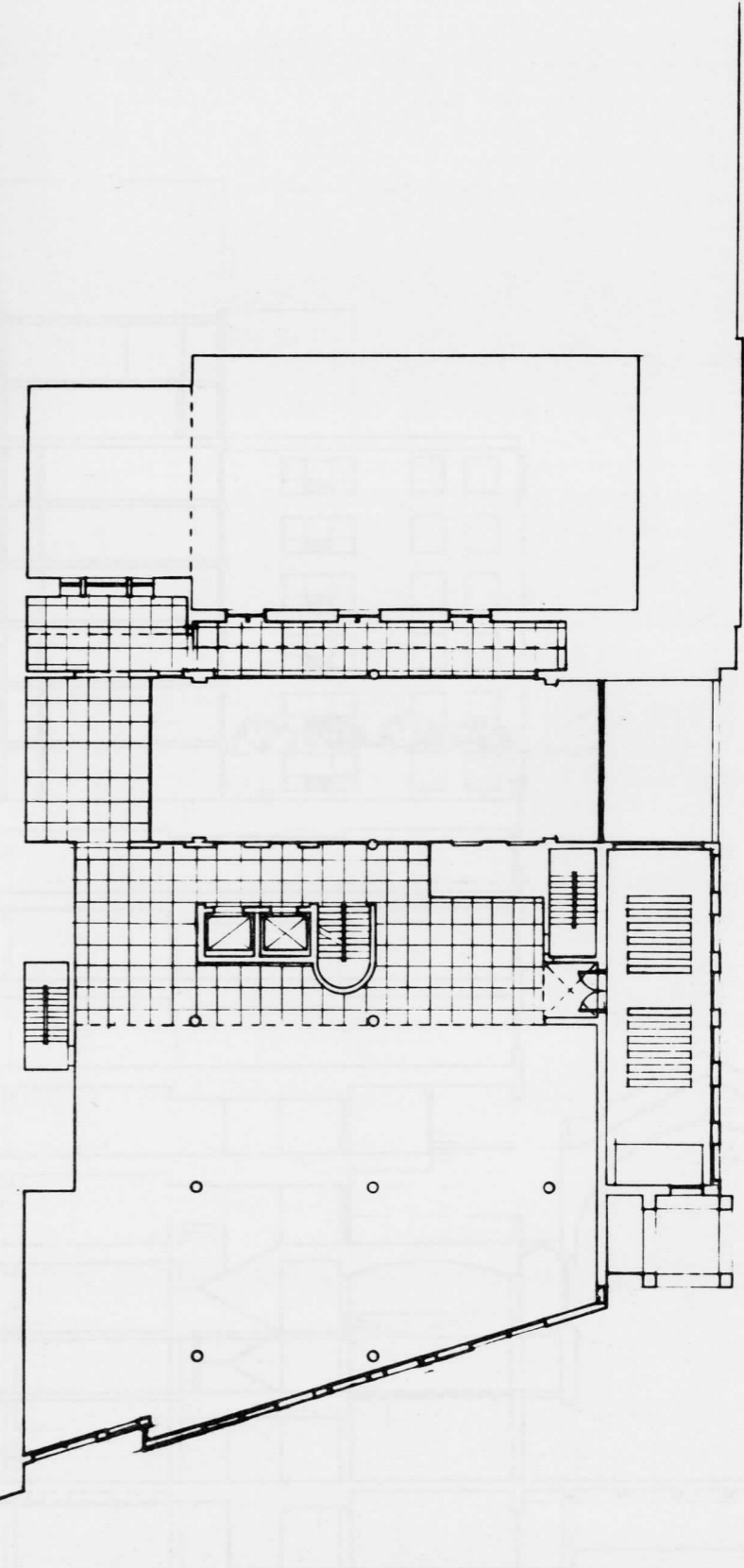
BASEMENT FLOOR PLAN



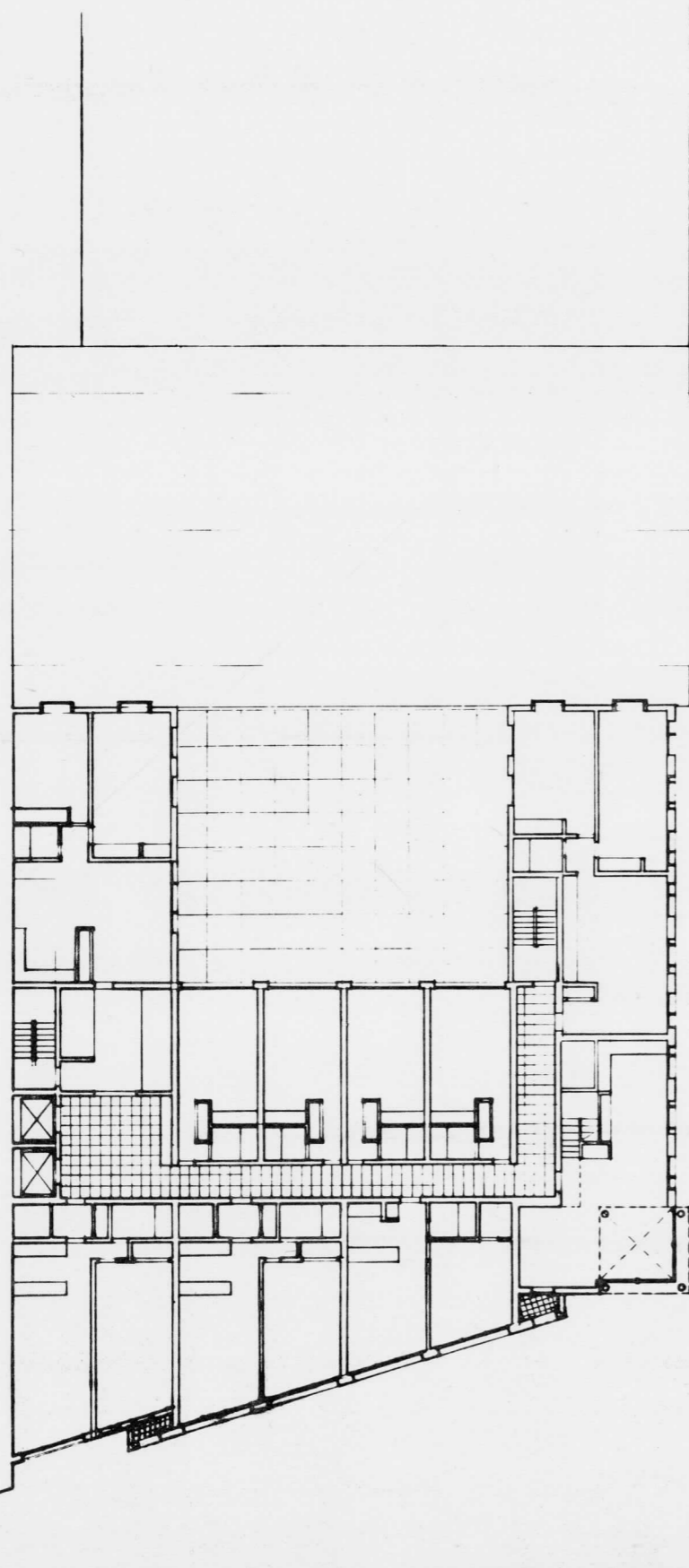
GROUND FLOOR PLAN



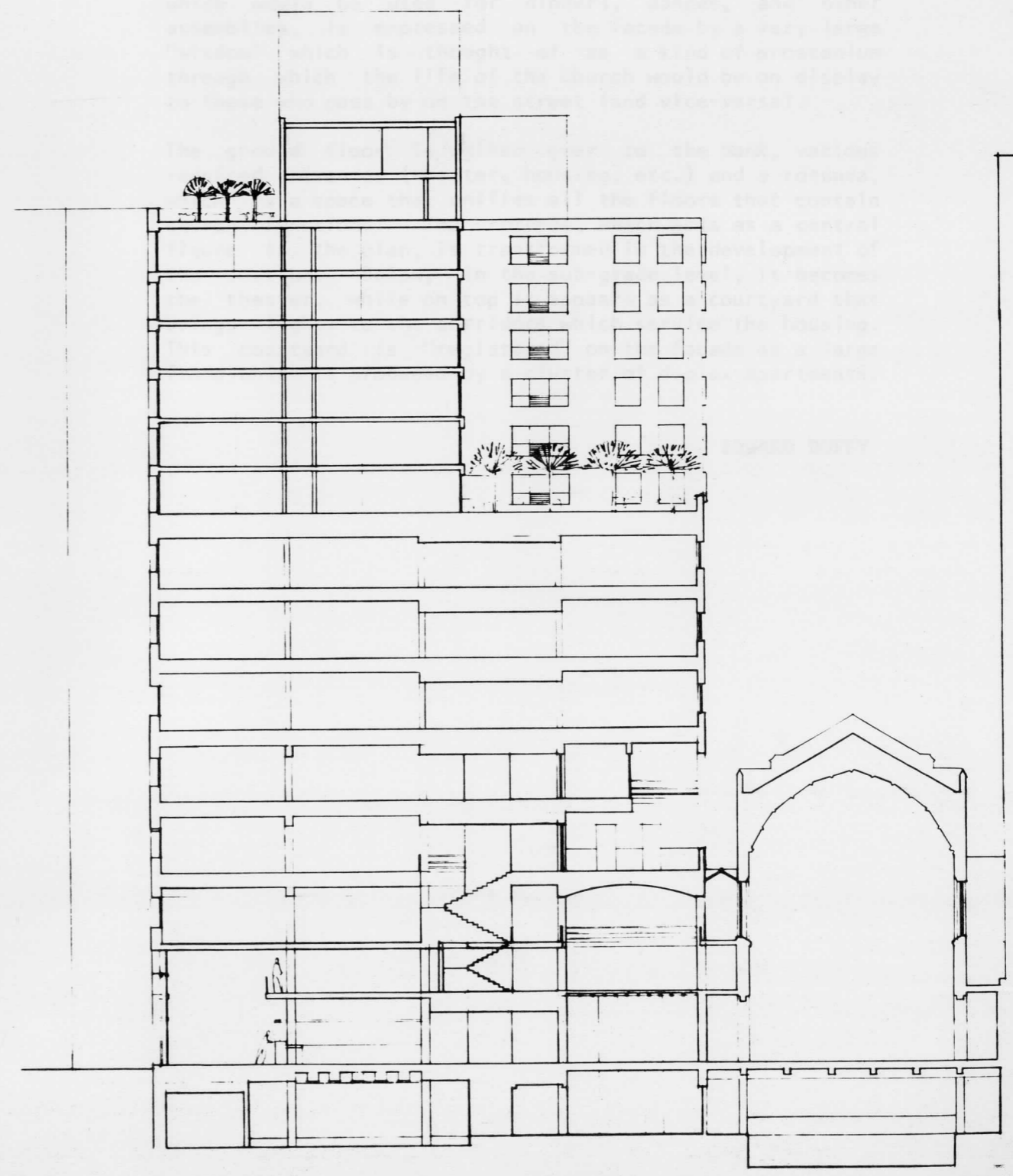
SECOND FLOOR PLAN



THIRD FLOOR PLAN



9th THRU 14th FLOOR - HOUSING PLANS



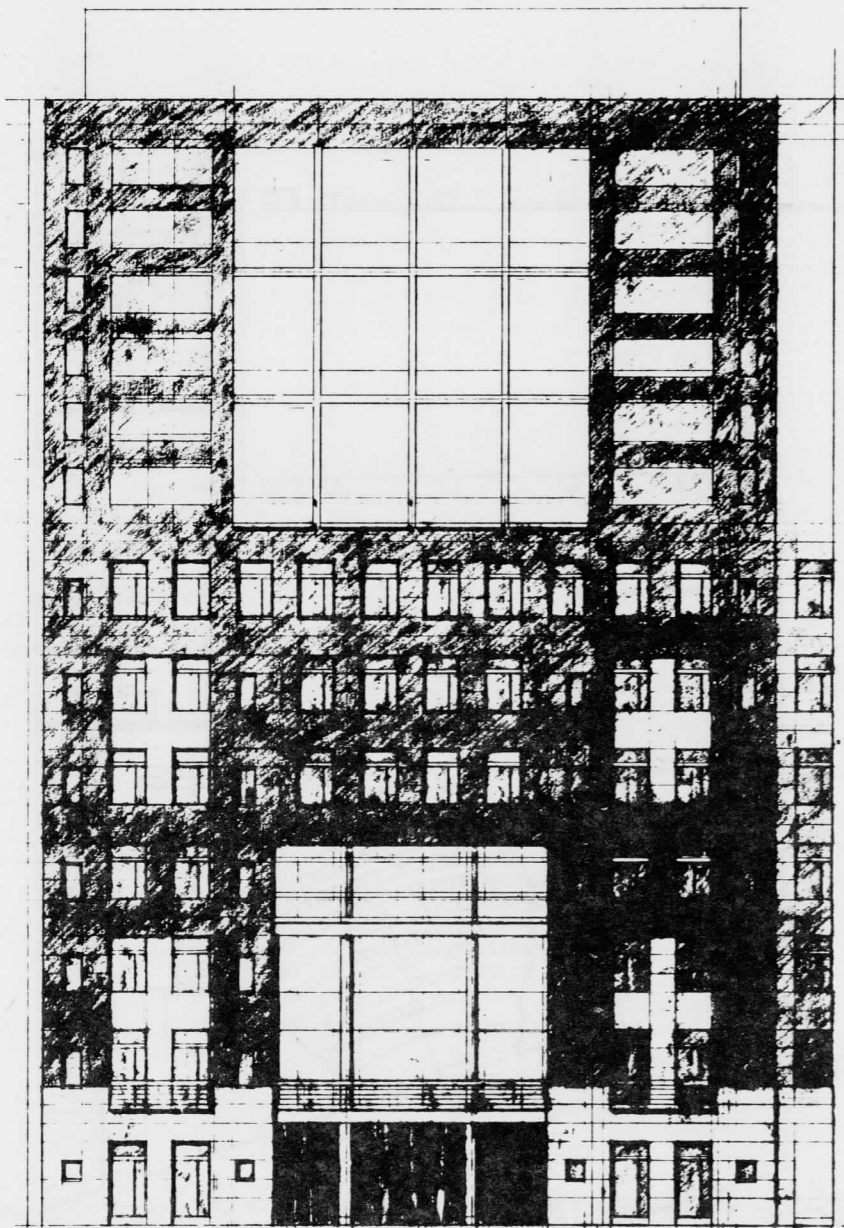
SECTION

ROOM AND WINDOW

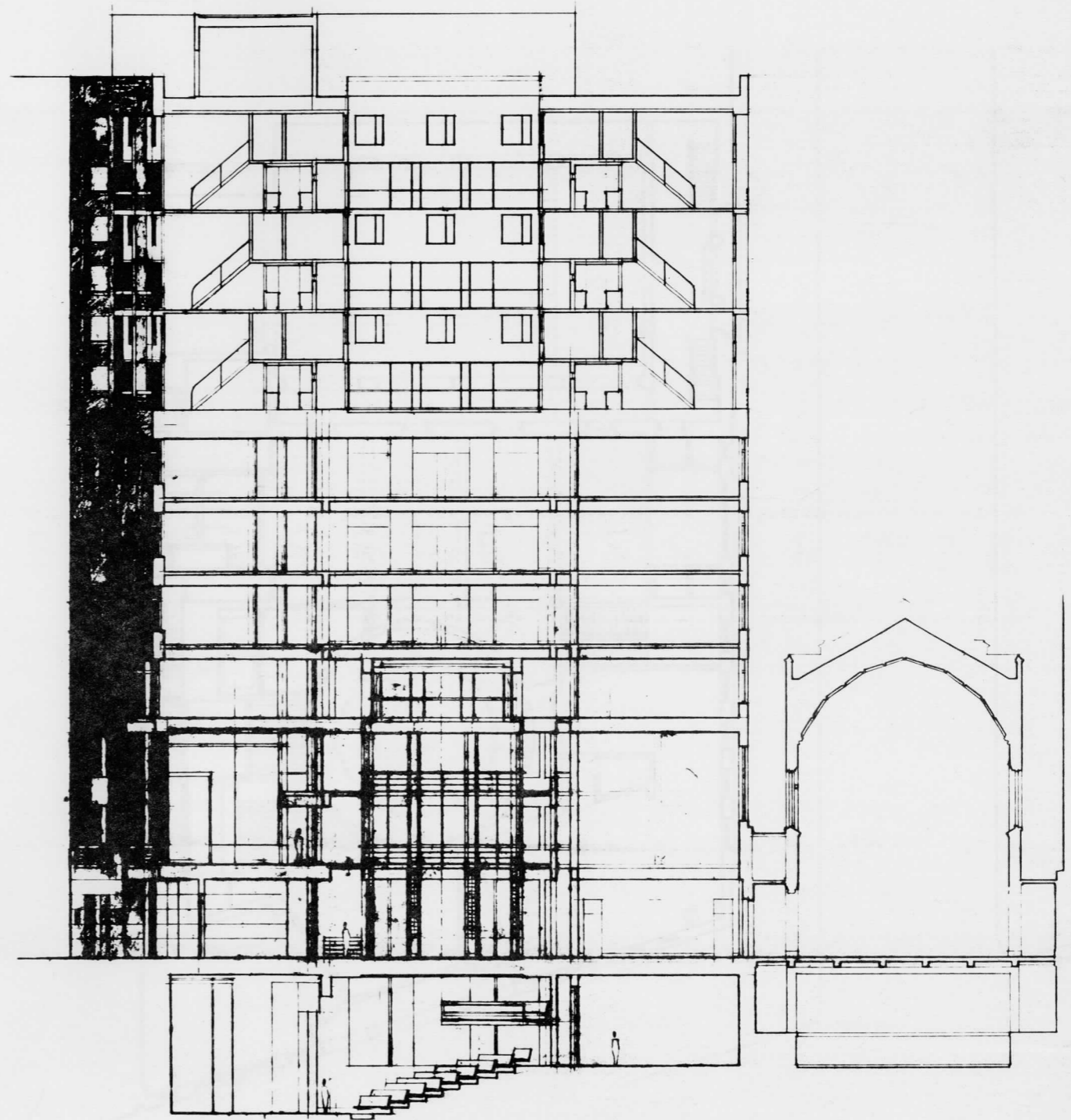
One of the fundamental goals of the project was the desire to establish a presence on Broadway for the Rutgers Church. To this end, a "great" room was placed on the main floor of the building facing the avenue. This room, which would be used for dinners, dances, and other assemblies, is expressed on the facade by a very large "window" which is thought of as a kind of proscenium through which the life of the church would be on display to those who pass by on the street (and vice-versa).

The ground floor is given over to the bank, various required entrances (theater, housing, etc.) and a rotunda, which is a space that unifies all the floors that contain church functions. The rotunda, which acts as a central figure in the plan, is transformed in the development of the section. Below, in the sub-grade level, it becomes the theater, while on top it appears as a courtyard that brings light to the corridors which service the housing. This courtyard is "registered" on the facade as a large frame which is produced by a cluster of duplex apartments.

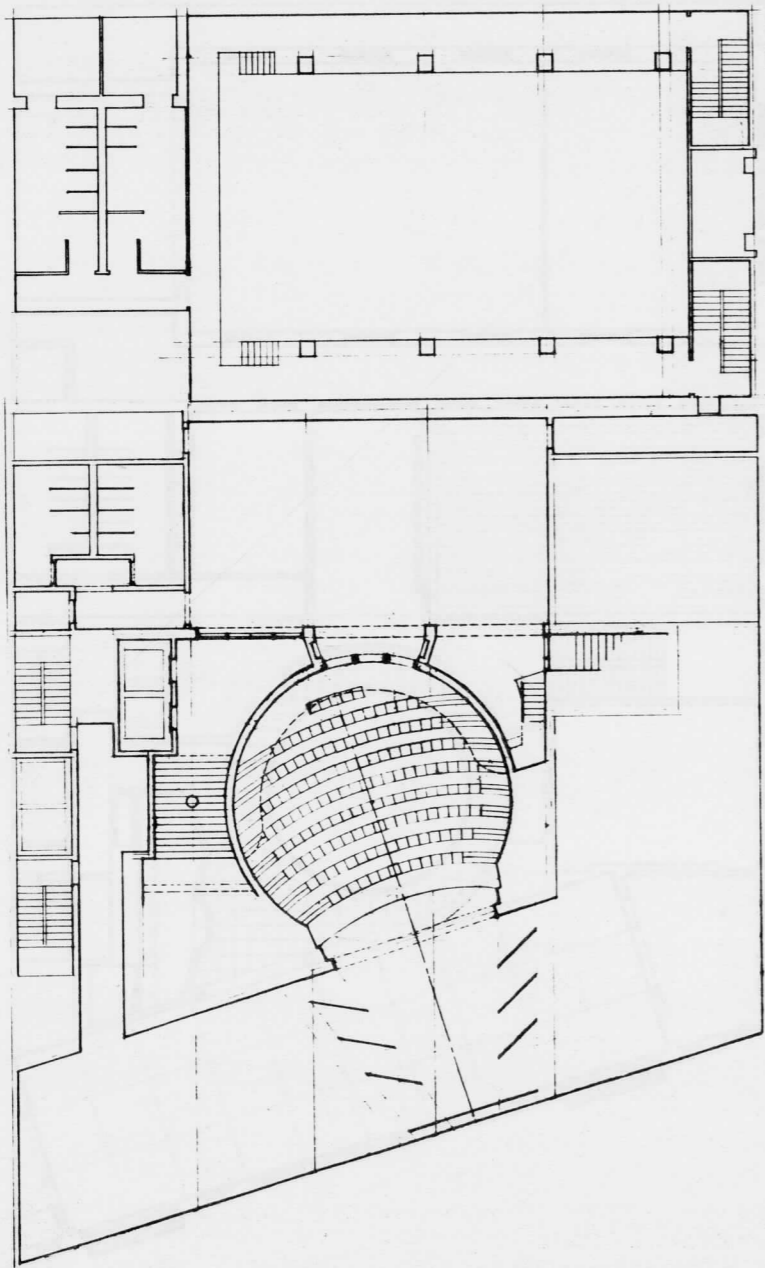
EDWARD DUFFY



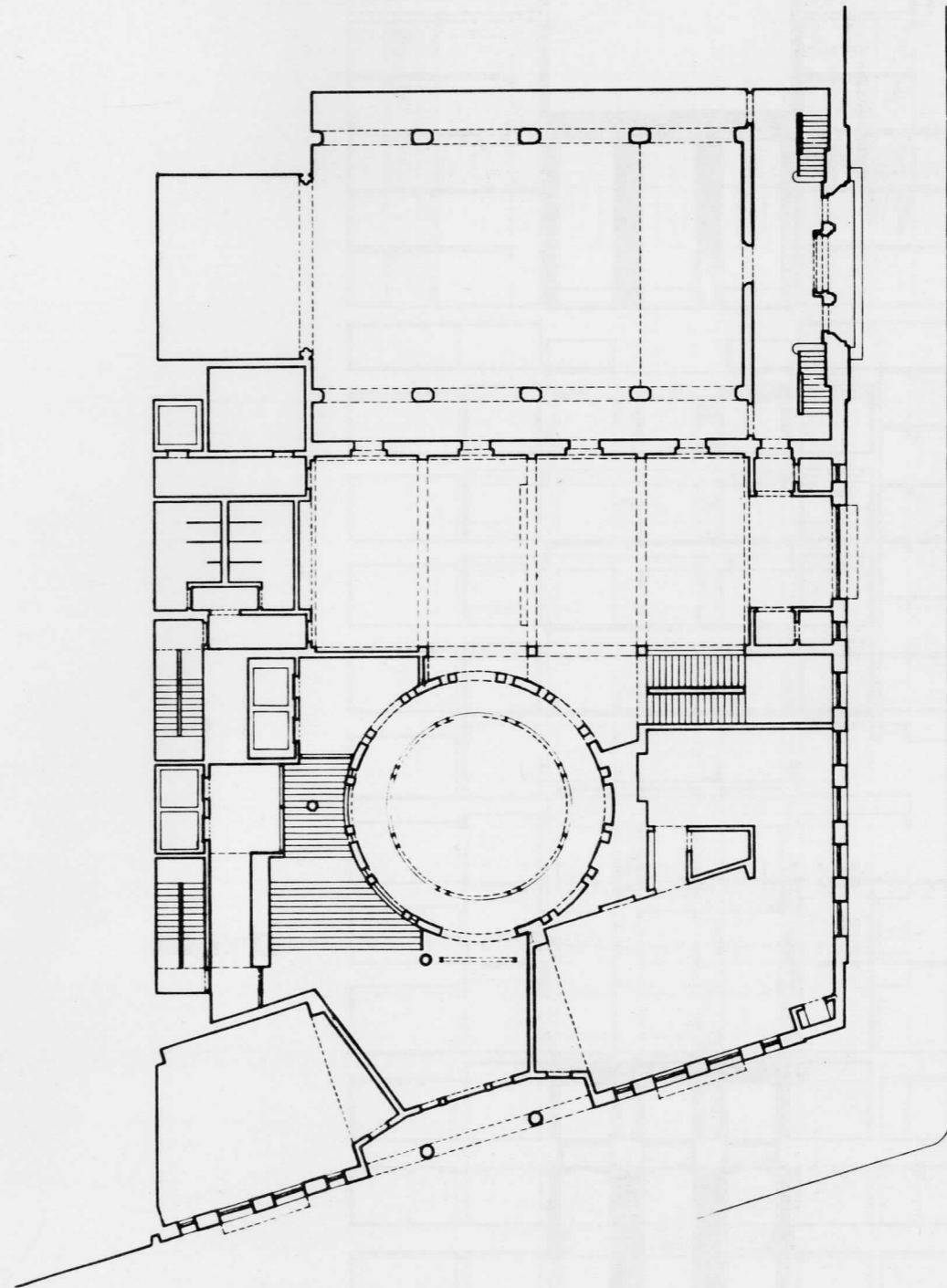
BROADWAY ELEVATION



SECTION



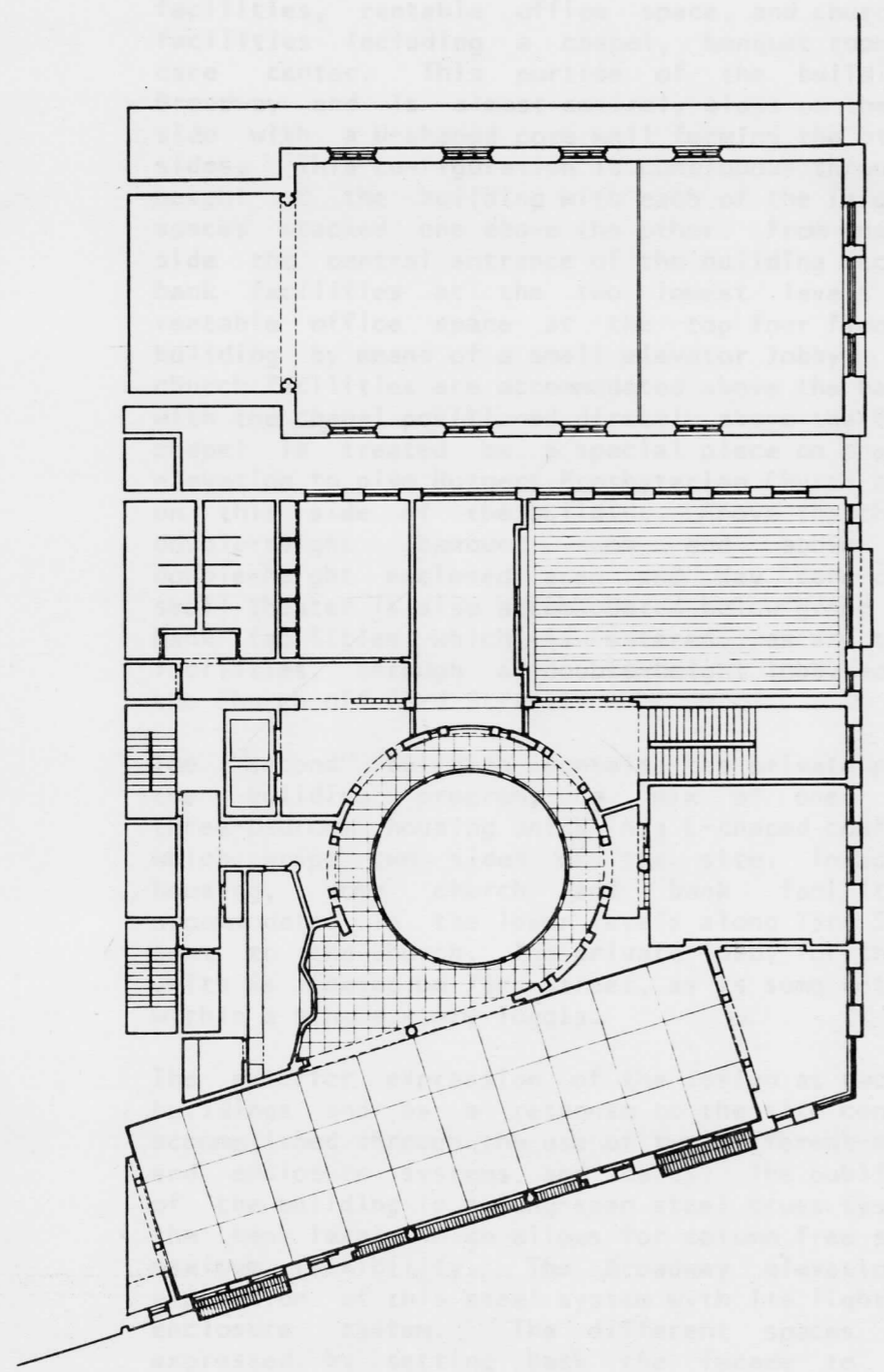
BASEMENT FLOOR PLAN



GROUND FLOOR PLAN

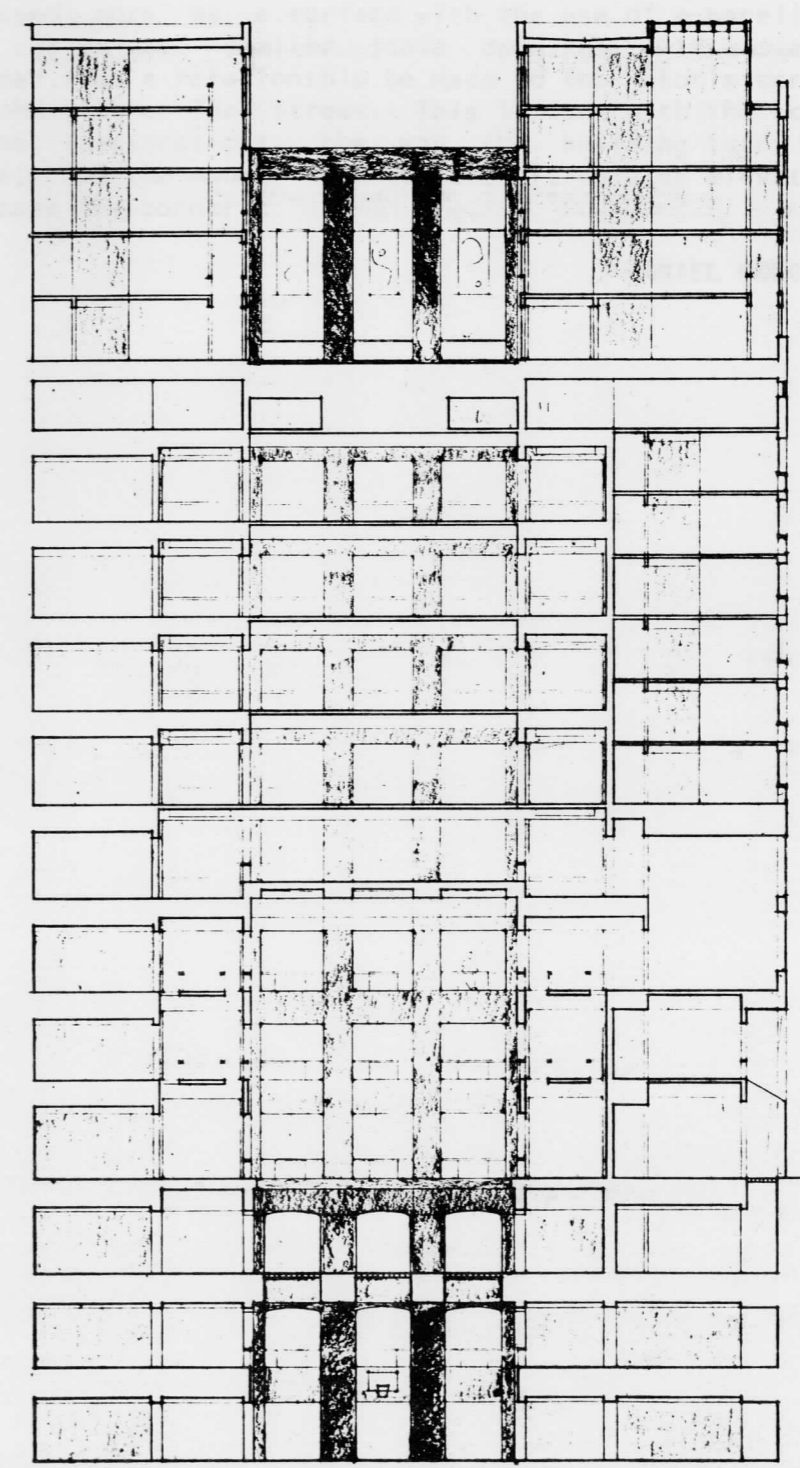
THE BUILDING FOR A MIXED-USE SITE

In an initial idea, this design was conceived of as actually two smaller buildings situated side by side which essentially divide the public and private functions of the program and address the layout of the site facing both a primary and secondary street. The public functions of the building include a theater, book shop, office, restaurant, office space and related facilities including a theater lobby and stage. The private functions include a residential building with a central courtyard.



SECOND FLOOR PLAN

social space with a bright, sunny glass wall and the view of the city. The building is designed to be a mix of public and private functions, including a theater, book shop, office, restaurant, office space and related facilities including a theater lobby and stage. The private functions include a residential building with a central courtyard.



SECTION

TWO BUILDINGS FOR A MIXED-USE SITE

As an initial idea, this design was conceived of as actually two smaller buildings situated side by side, which essentially divide the public and private functions of the program and addressed the issue of the site facing both a primary and secondary street. The public functions of the building include a theater, bank facilities, rentable office space, and church related facilities including a chapel, banquet room, and day care center. This portion of the building faces Broadway and is almost entirely glass on the Broadway side with a U-shaped core wall forming the other three sides. This configuration is continuous throughout the height of the building with each of the larger public spaces stacked one above the other. From the Broadway side the central entrance of the building accesses the bank facilities at the two lowest levels and the rentable office space at the top four floors of the building by means of a small elevator lobby. The major church facilities are accommodated above the bank levels with the chapel positioned directly above the bank. The chapel is treated as a special piece on the Broadway elevation to give Rutgers Presbyterian Church a presence on this side of the building. Above the chapel is a double-height banquet room and above that a double-height enclosed area and day care center. A small theater is also accommodated below grade under the bank facilities which is entered, as are the church facilities, through a double-height lobby adjacent to the church off 73rd Street.

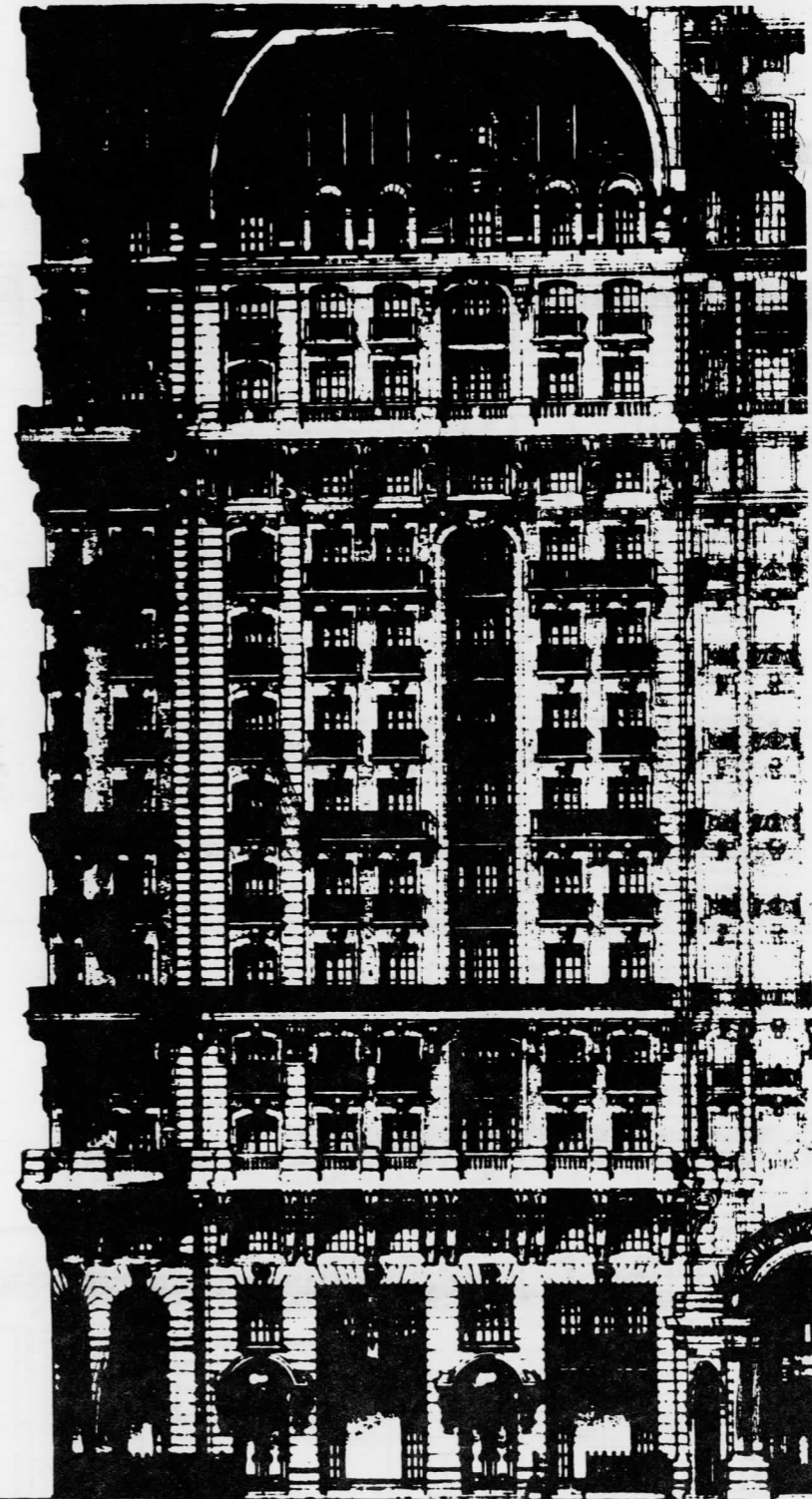
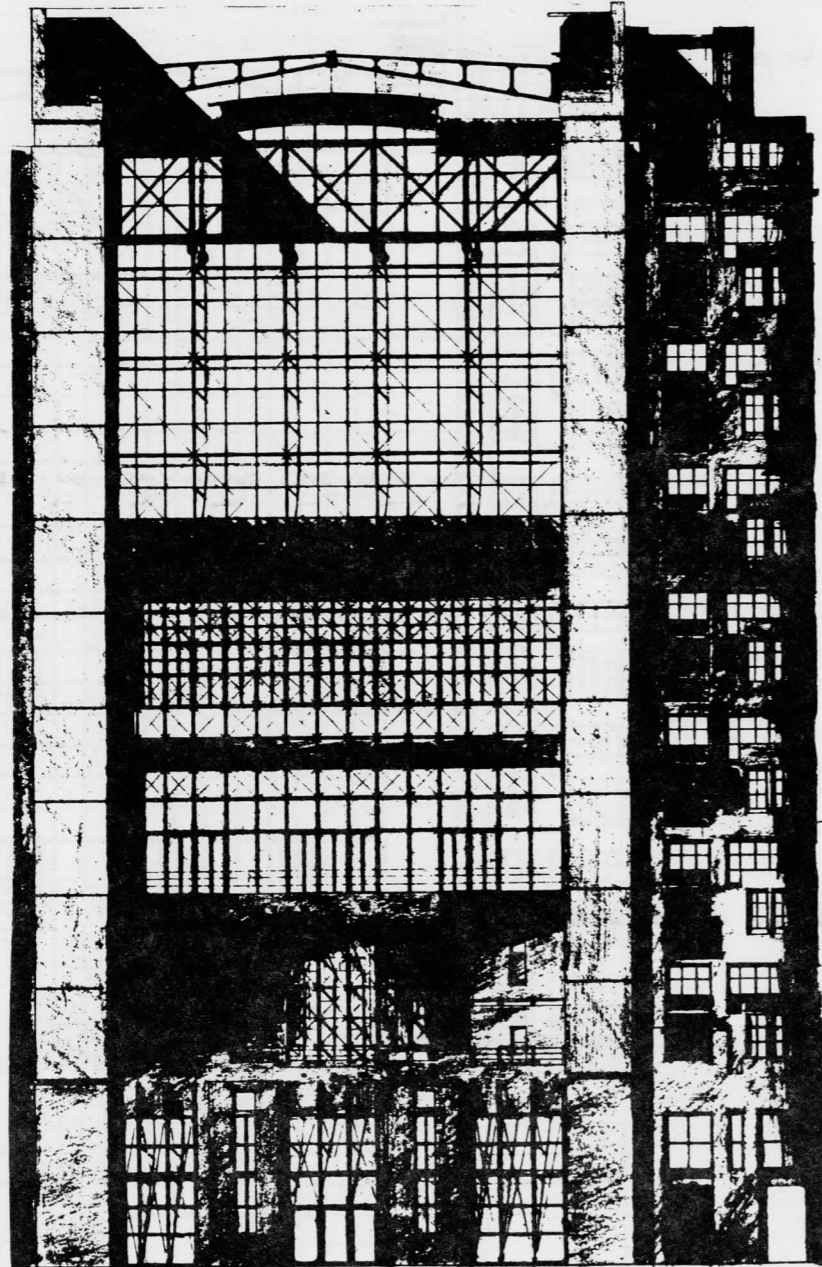
The "second" building contains the private portion of the building program, a mix of one, two, and three-bedroom housing units in a L-shaped configuration which wraps two sides of the site. In addition to housing, some church and bank facilities are accommodated in the lower levels along 73rd Street and next to the church. The private lobby for the housing units is located on 73rd Street, as is some retail space within a single story loggia.

The exterior expression of the design as two separate buildings and as a response to the site condition is accomplished through the use of two different structural and enclosure systems, and scales. The public portion of the building is a long-span steel truss system above the bank levels which allows for column free spaces and maximum flexibility. The Broadway elevation is an expression of this steel system with its light and lacy enclosure system. The different spaces are also expressed by setting back the facade to different depths. The chapel, in particular, is expressed as a

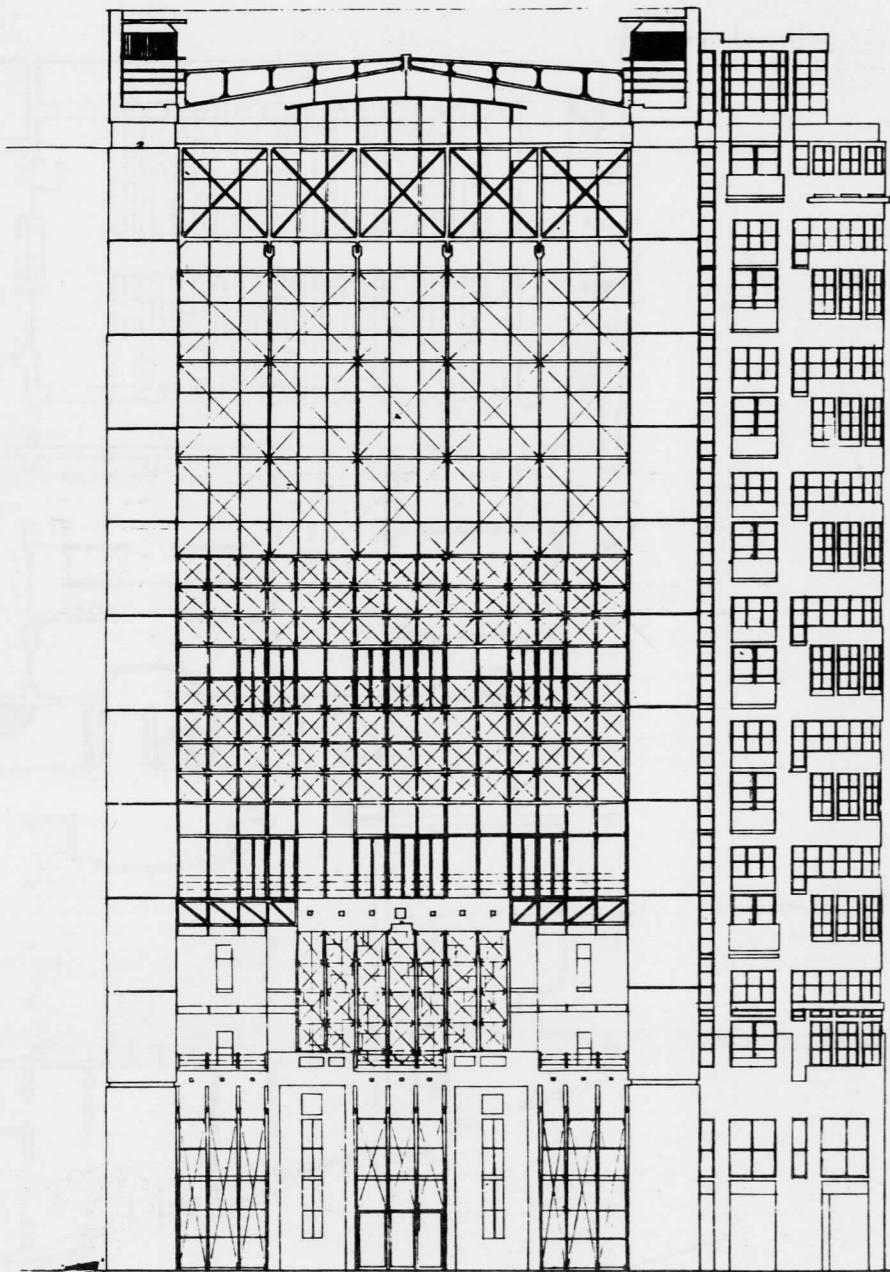
special piece with its slightly curving glass wall and the way the wall is set back deeply to either side of the chapel. A small atrium space is also set back to form a ring of special offices at the top floor of the building.

The housing portion of the building along 73rd Street is expressed more as a surface with the use of a panelized wall system and smaller scale openings. It was also intended that a relationship be made to the Ansonia across from the site on 73rd Street. This is done with the scale of the fenestrations, the way the building turns the corner, and the manner in which the articulated elevation expresses the corner.

DANIEL DONOVAN



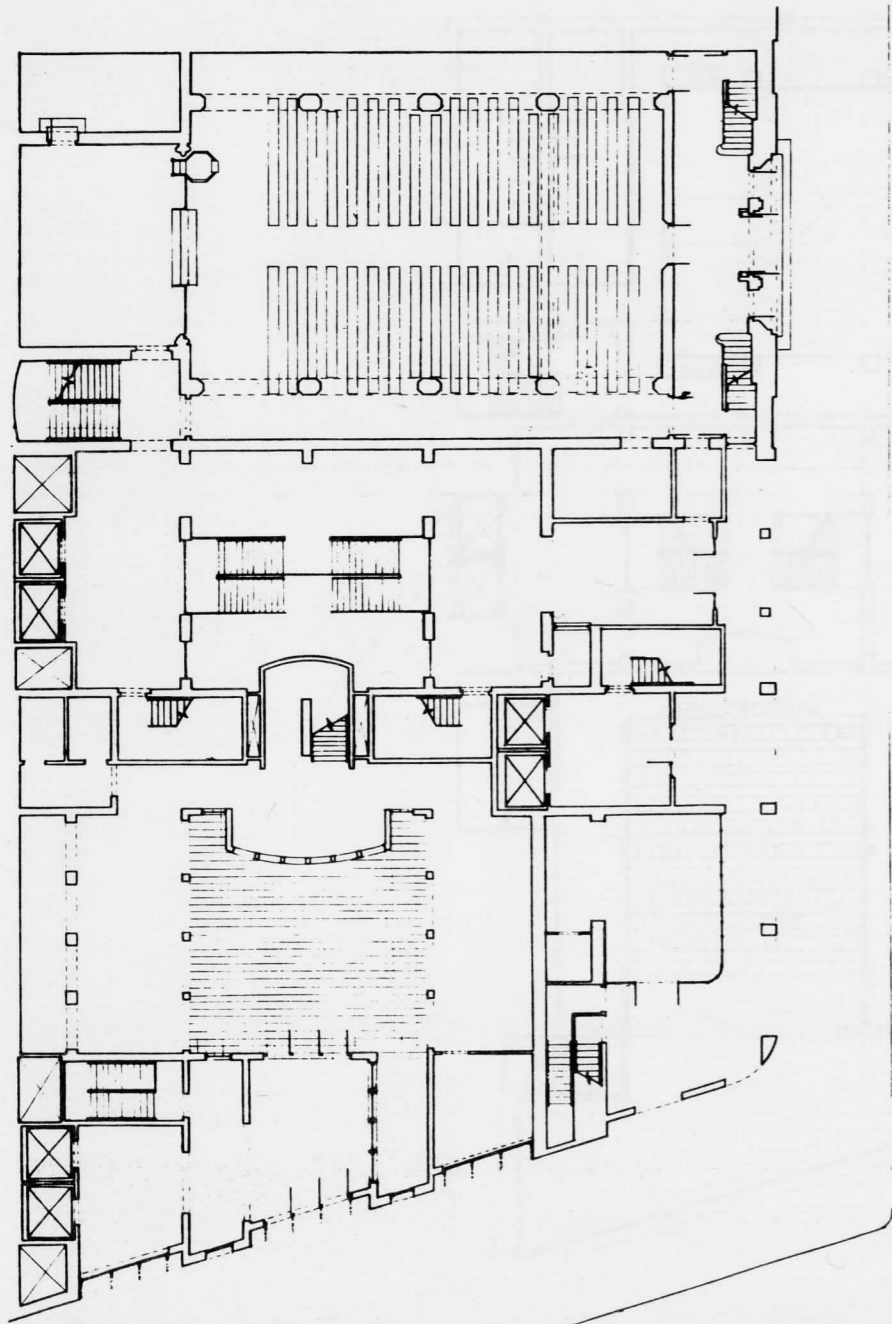
BROADWAY ELEVATION



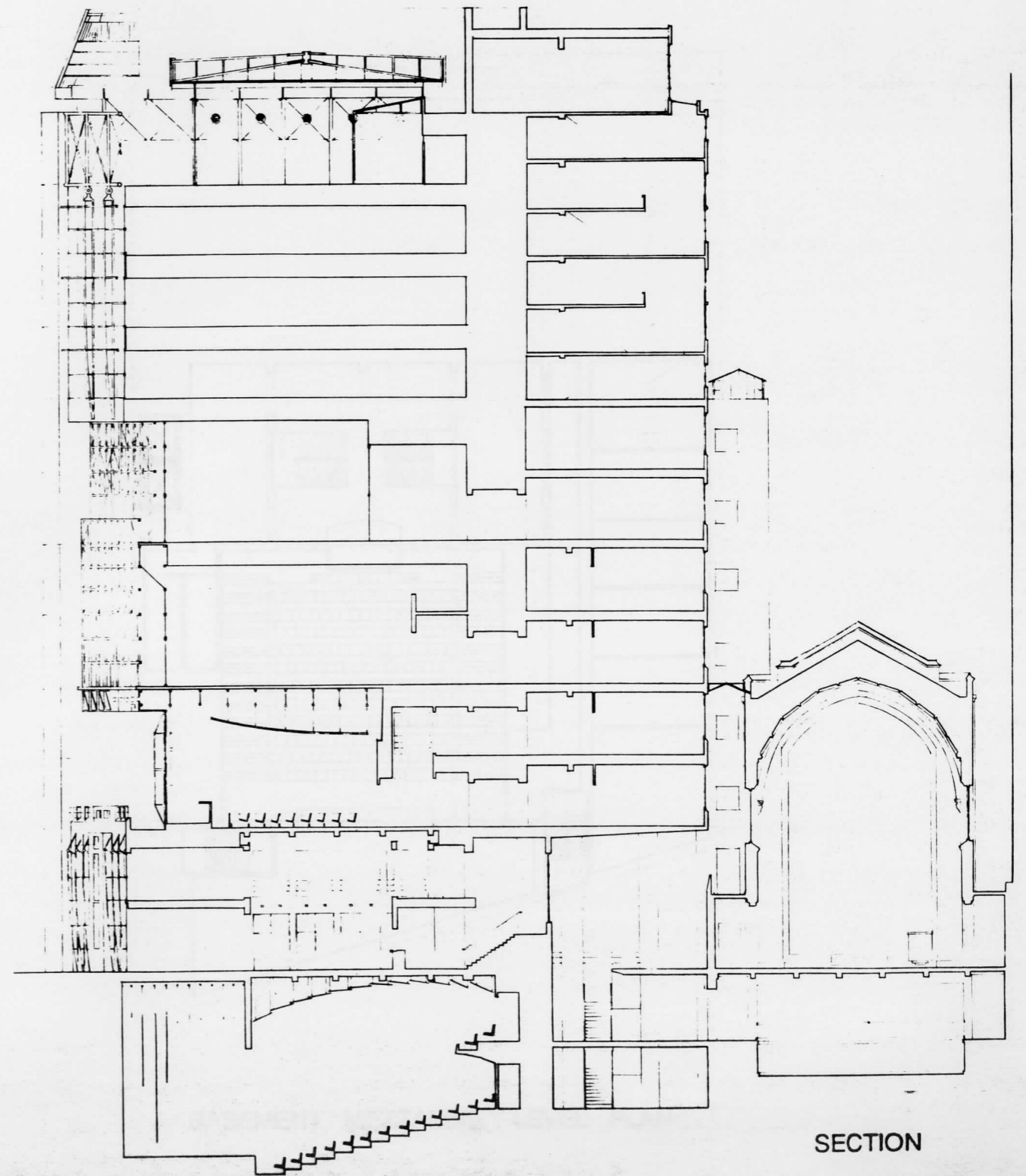
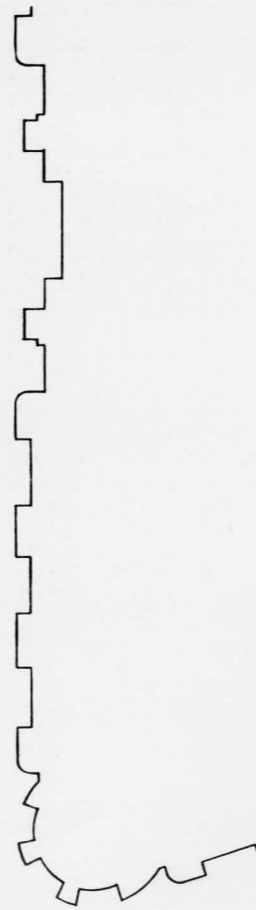
BROADWAY ELEVATION



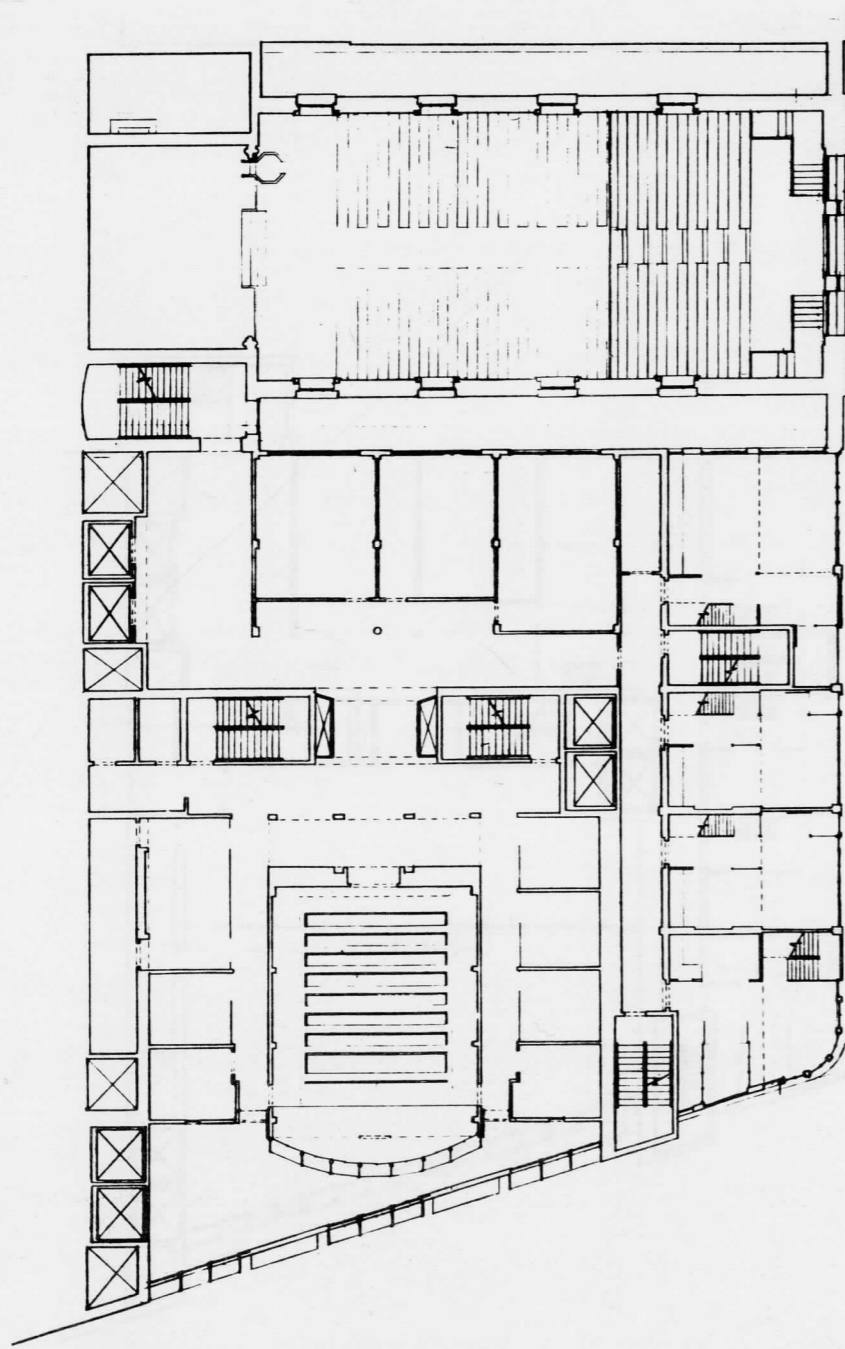
73 rd STREET ELEVATION



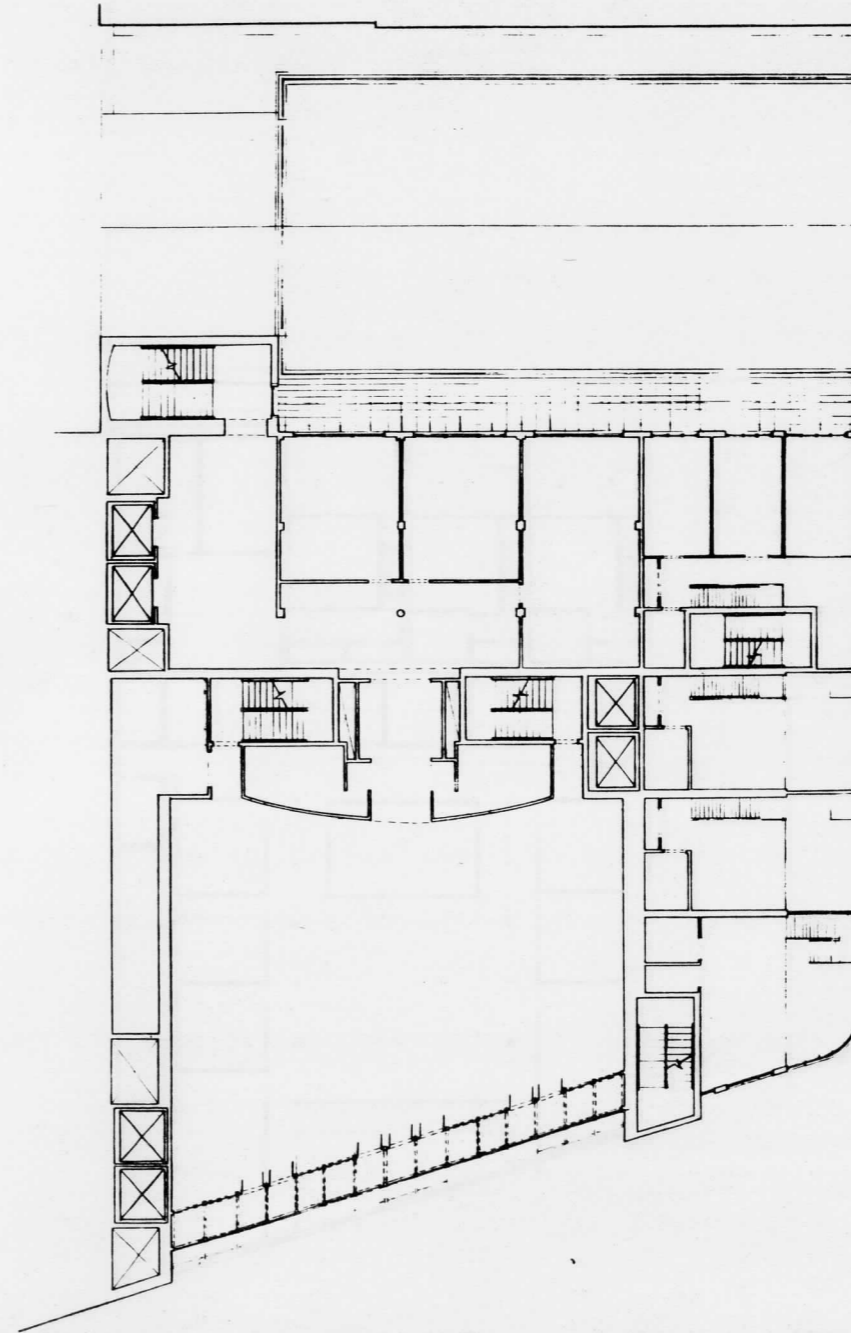
GROUND FLOOR PLAN



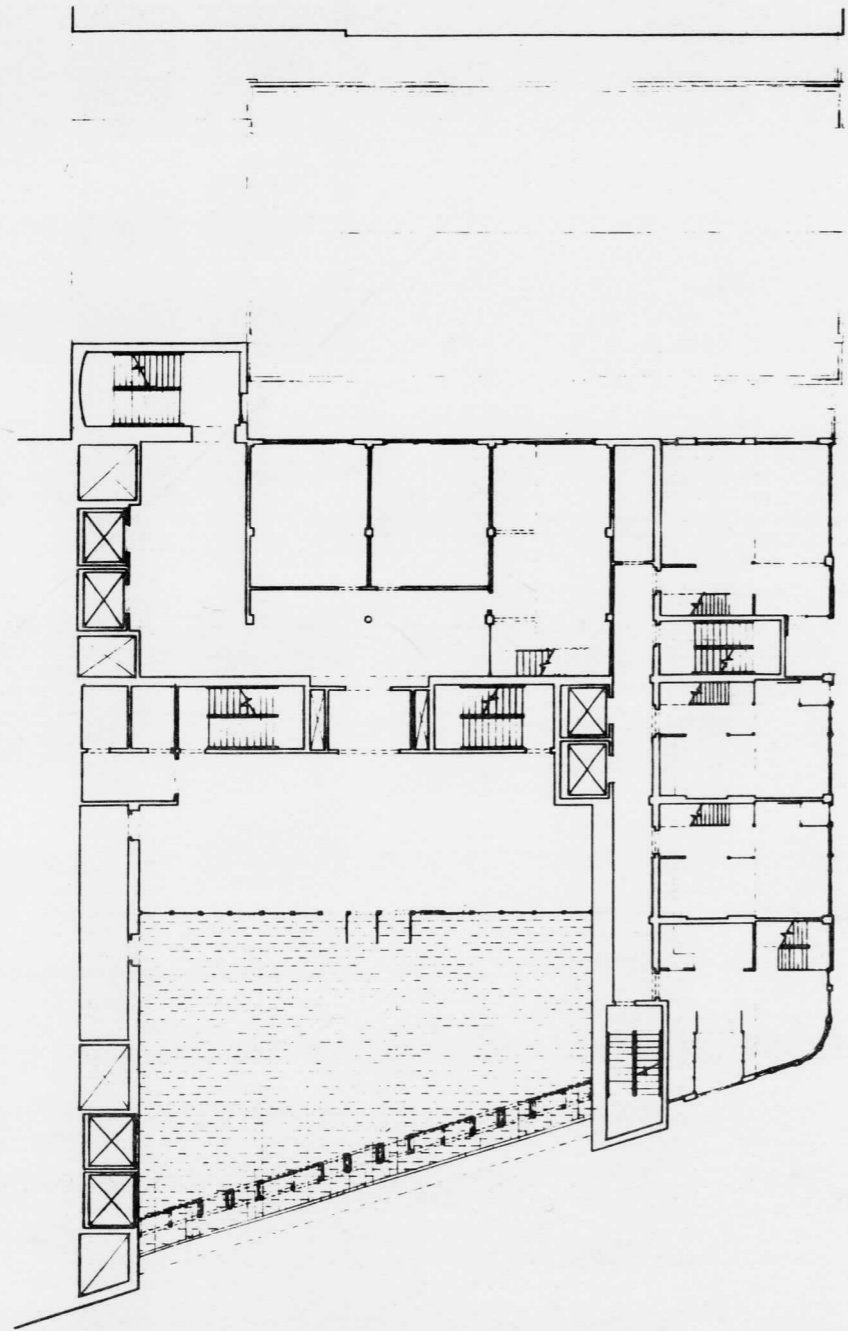
SECTION



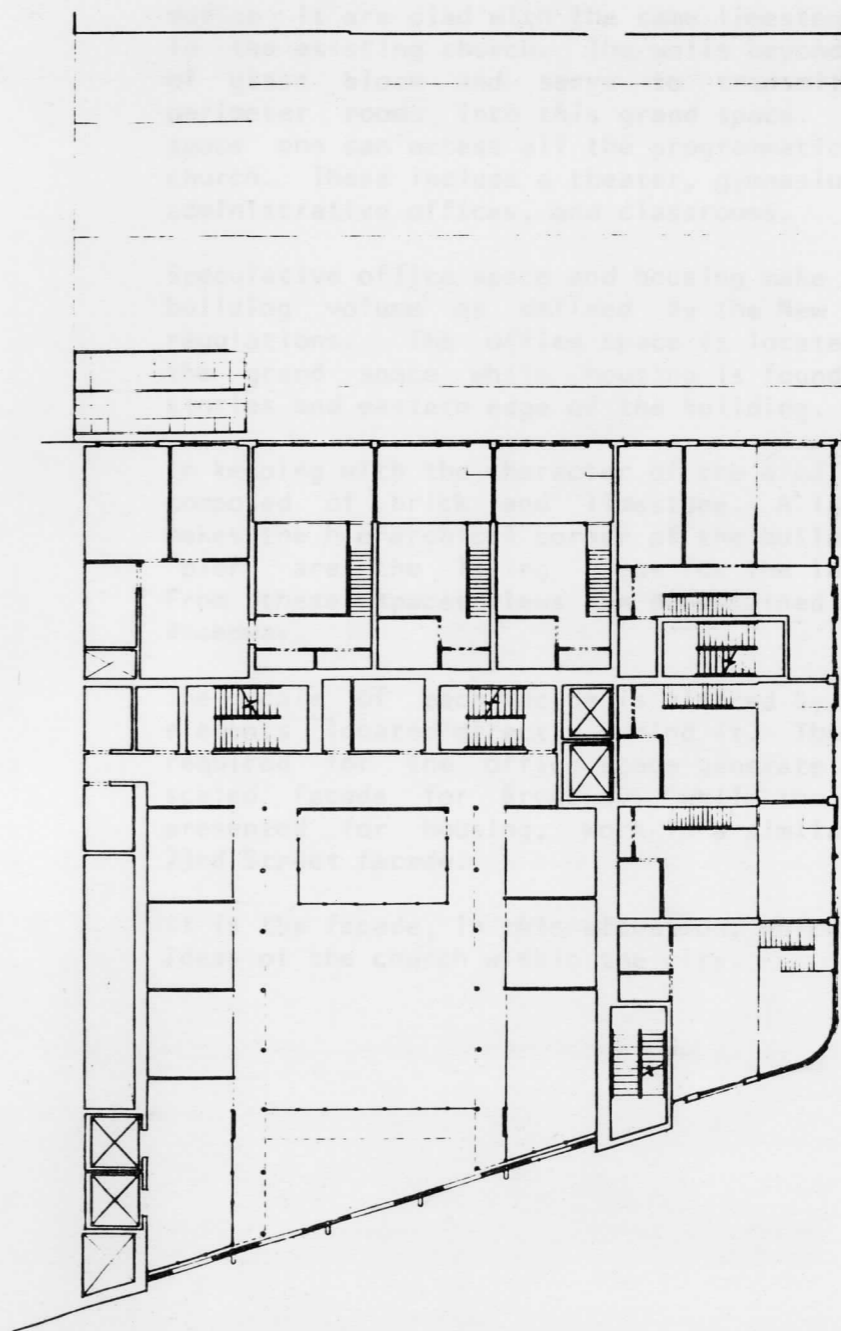
THIRD FLOOR PLAN



FIFTH FLOOR PLAN



SEVENTH FLOOR PLAN



9th THRU 11th FLOOR - HOUSING PLANS

THE CENTRALIZED SPACE AS COMMUNITY CENTER

The place of religion is an important institution within society. It therefore should exert a hierarchical presence within the fabric of the city. The Rutgers Presbyterian Church once held such a position, but in the process of urbanization the church became physically separated from the hierarchical public stage of Broadway and Verdi Square. This proposal seeks to spatially reconnect the Rutgers Presbyterian Church with the Avenue and Square by means of a third space. This courtyard-like space is located in the center of the proposed building plan and rises four stories within it. The surfaces which define it are clad with the same limestone which is found in the existing church. The walls beyond are constructed of glass block and serve to transmit light from the perimeter rooms into this grand space. From within this space one can access all the programmatic elements of the church. These include a theater, gymnasium, banquet hall, administrative offices, and classrooms.

Speculative office space and housing make up the remaining building volume as defined by the New York City zoning regulations. The office space is located directly above the grand space while housing is found on the top four stories and eastern edge of the building.

In keeping with the character of the area, the facades are composed of brick and limestone. A large glass "pier" makes the hierarchical corner of the building. Within the "pier" are the living areas for the luxury apartments. From these spaces views can be obtained both up and down Broadway.

The scale of each facade is altered by the programmatic elements located directly behind it. The larger openings required for the office space generate an appropriately scaled facade for Broadway, while the smaller openings presented for housing, work in a similar manner for the 73rd Street facade.

It is the facade, in this situation, which synthesizes the ideas of the church within the city.

TOBIAS GABRANSKI

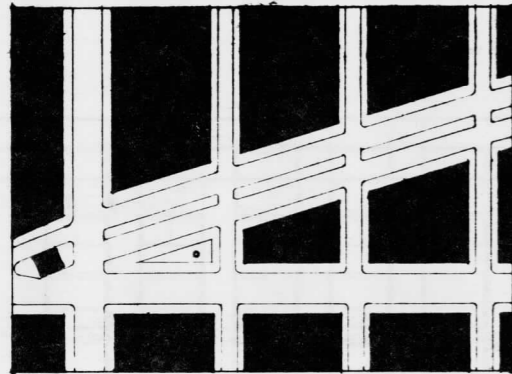


SITE PLAN - CONTEXT

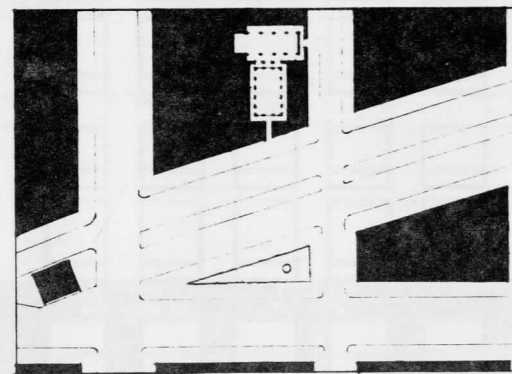


SITE PLAN - PROPOSE

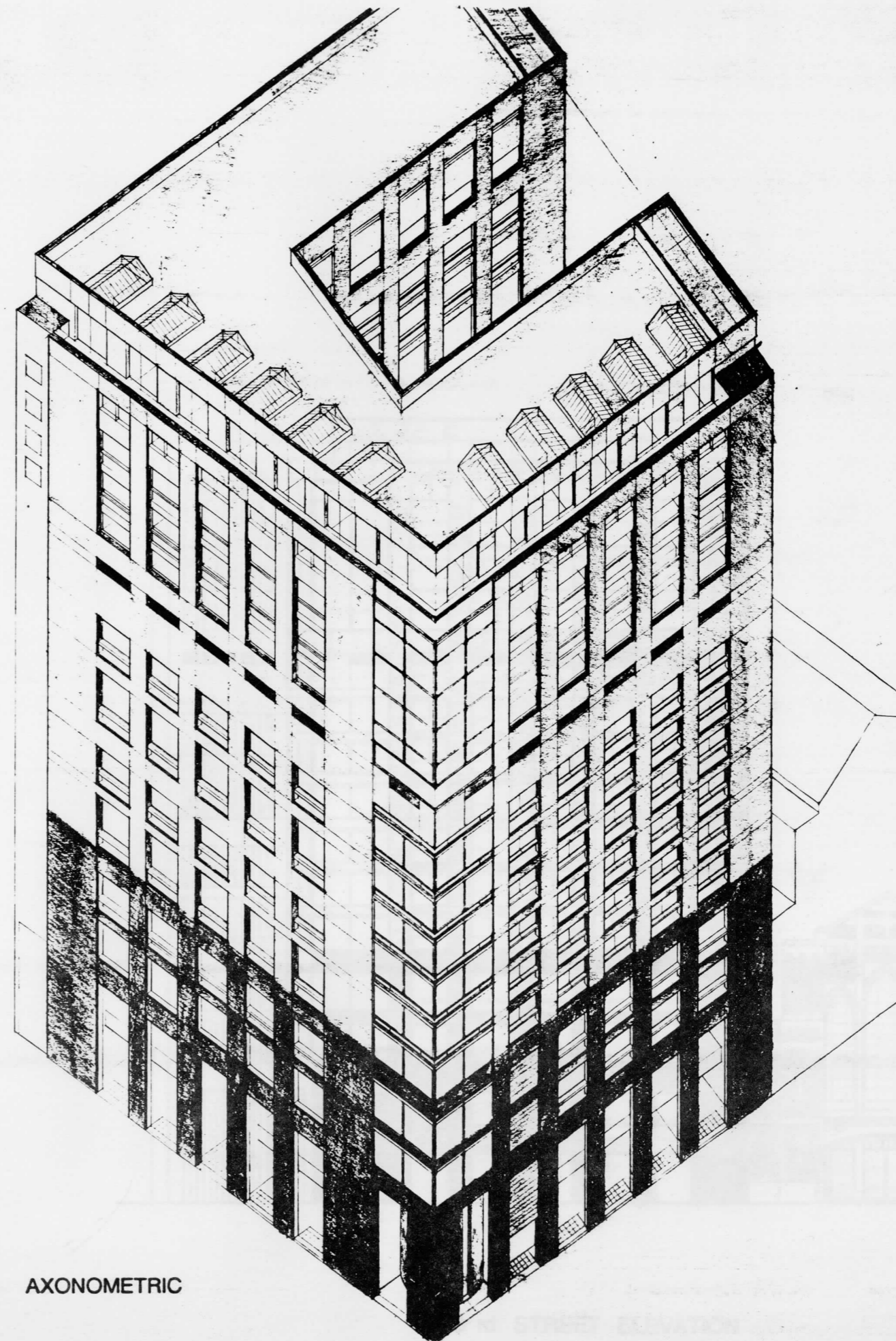
AXONOMETRIC



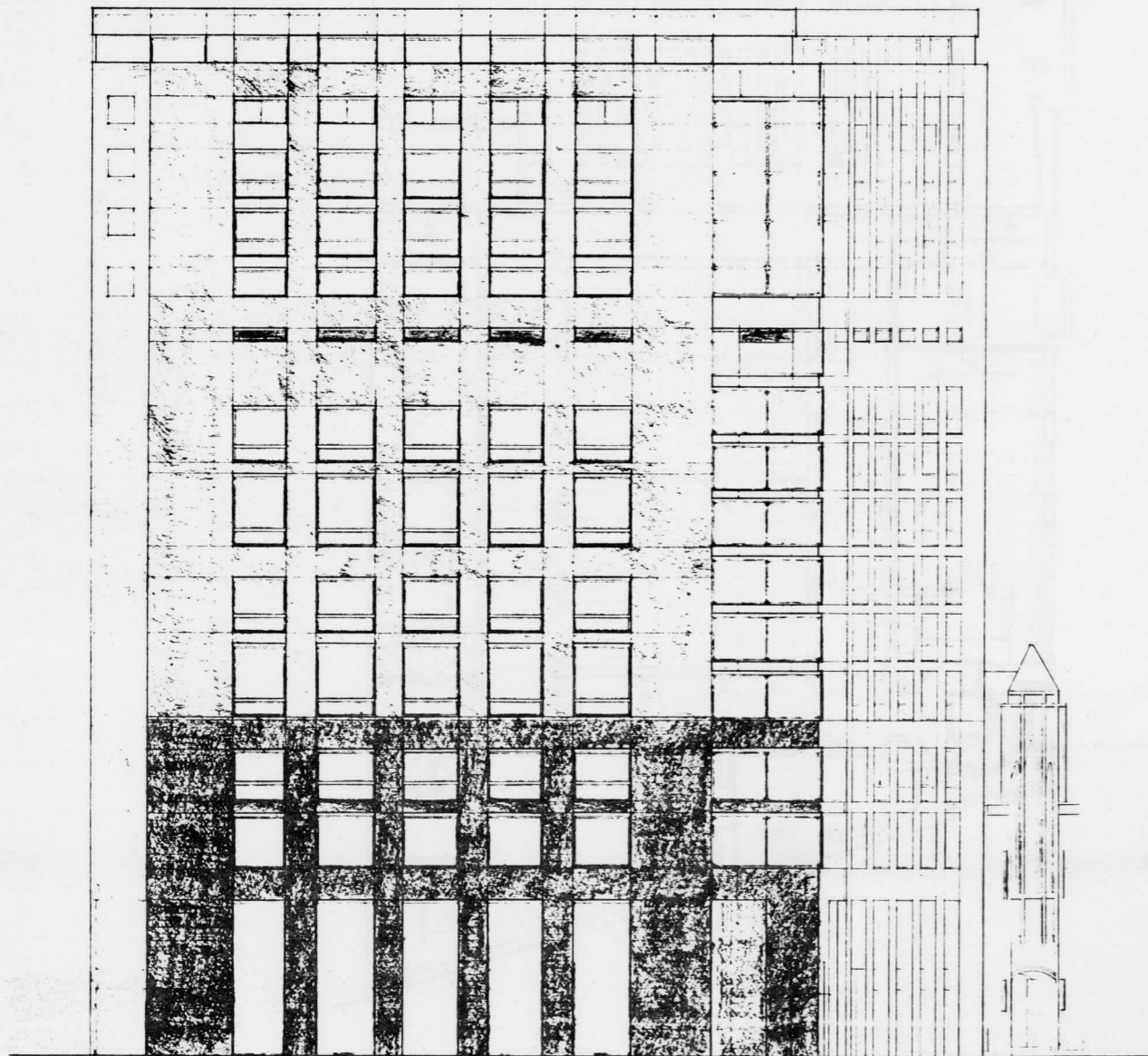
SITE PLAN - CONTEXT



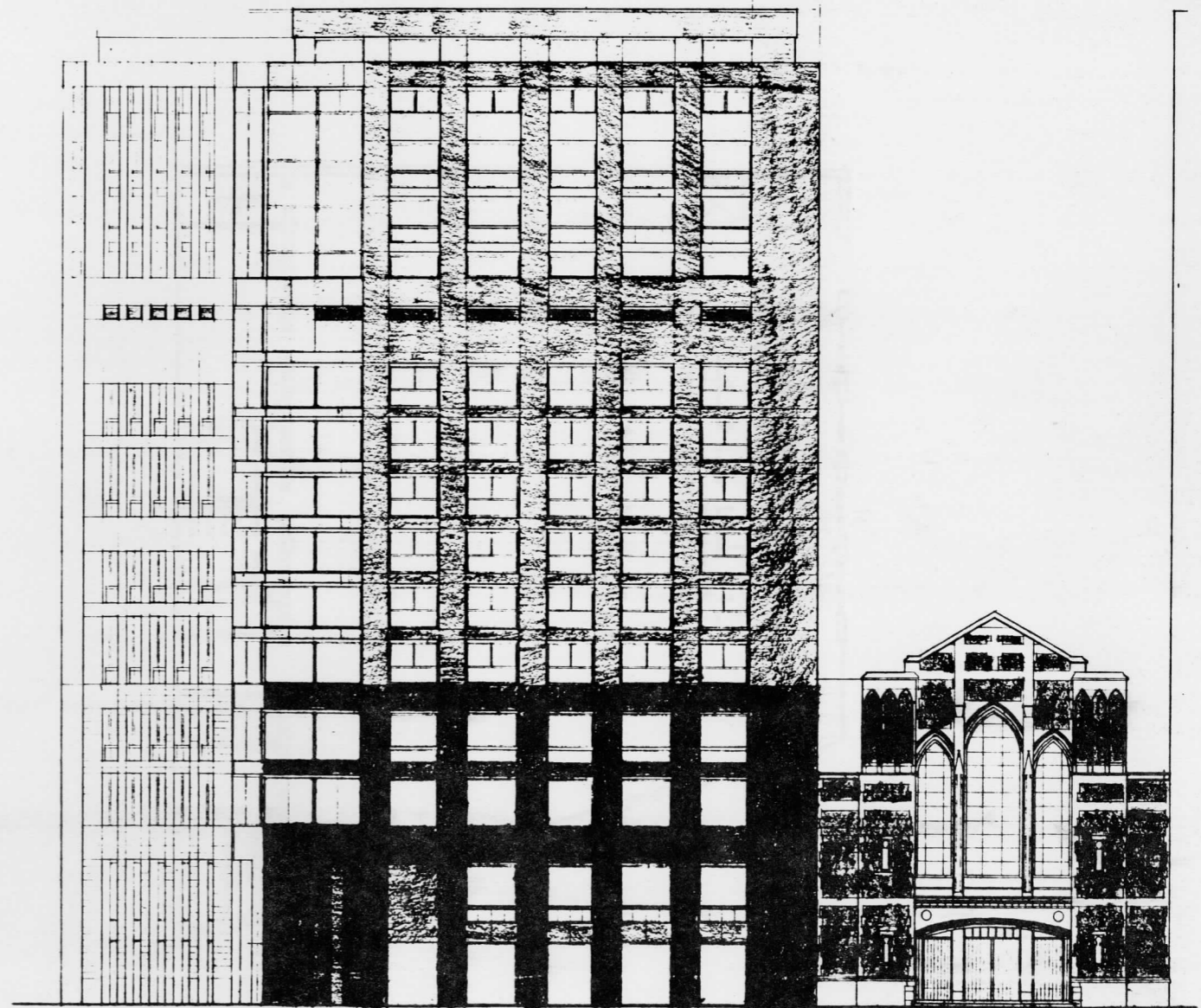
SITE PLAN - PROPOSE



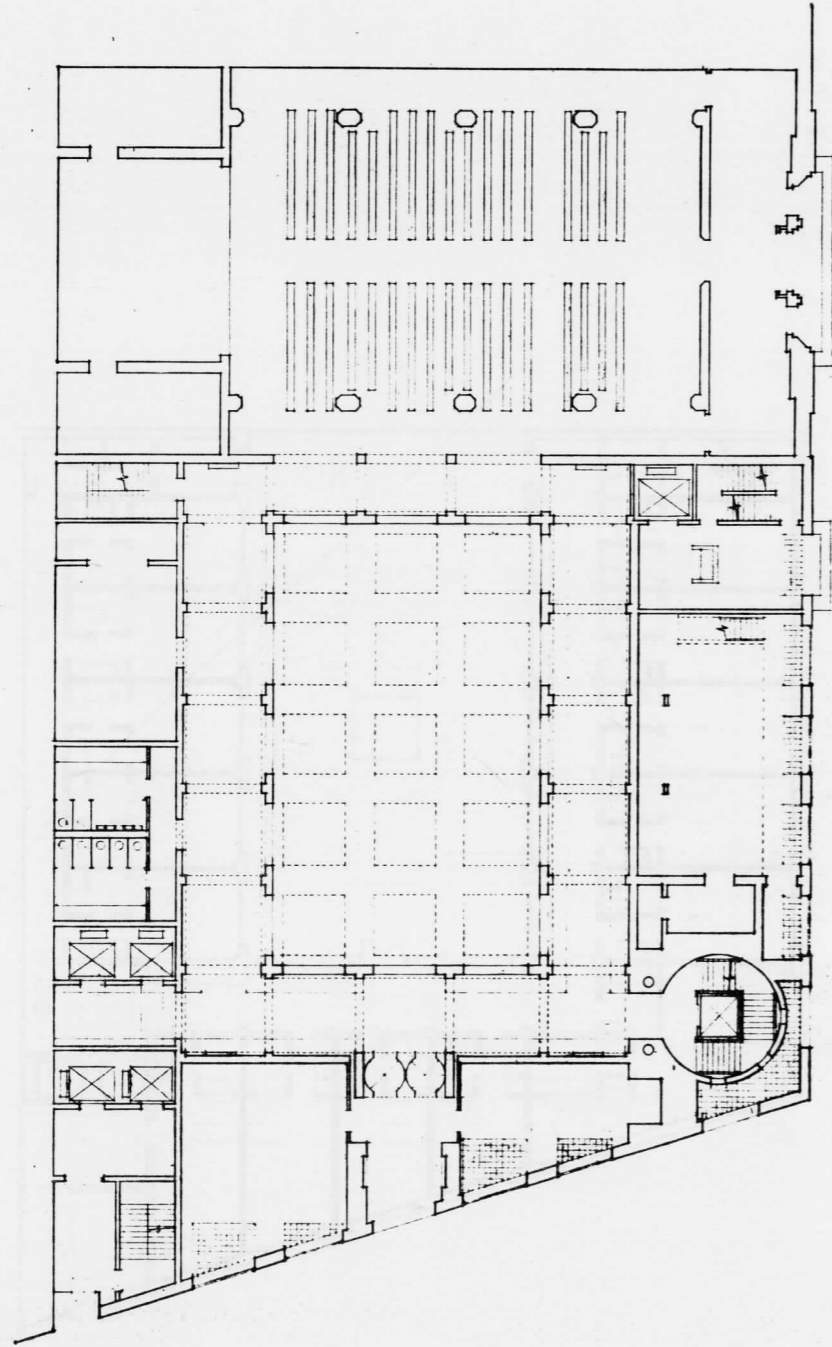
AXONOMETRIC



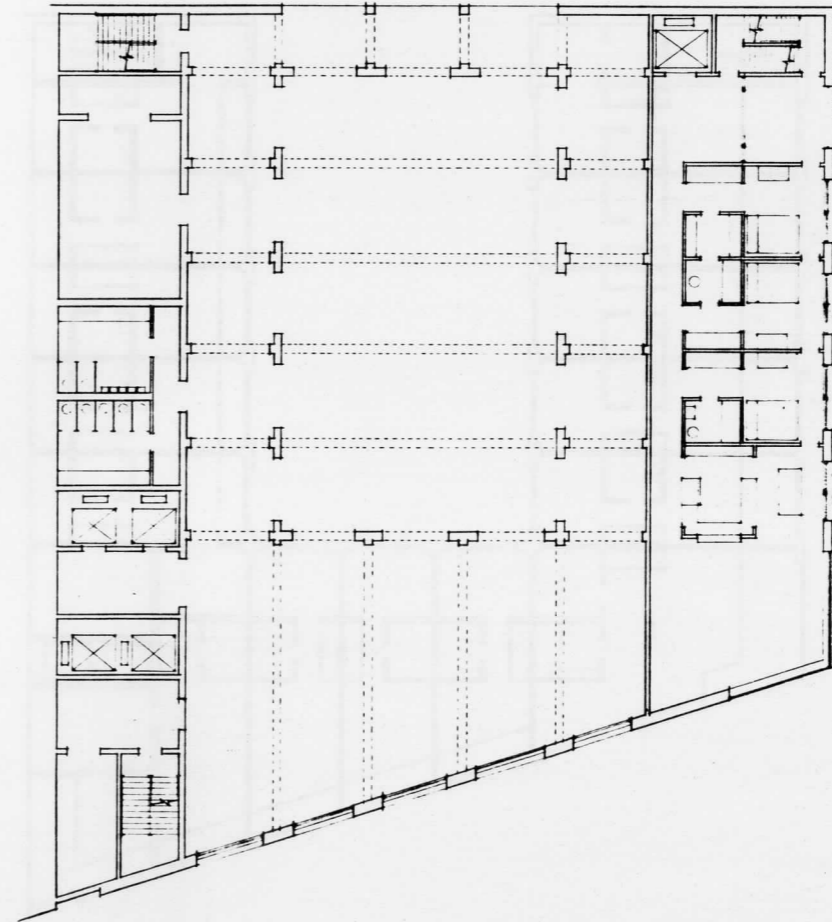
BROADWAY ELEVATION



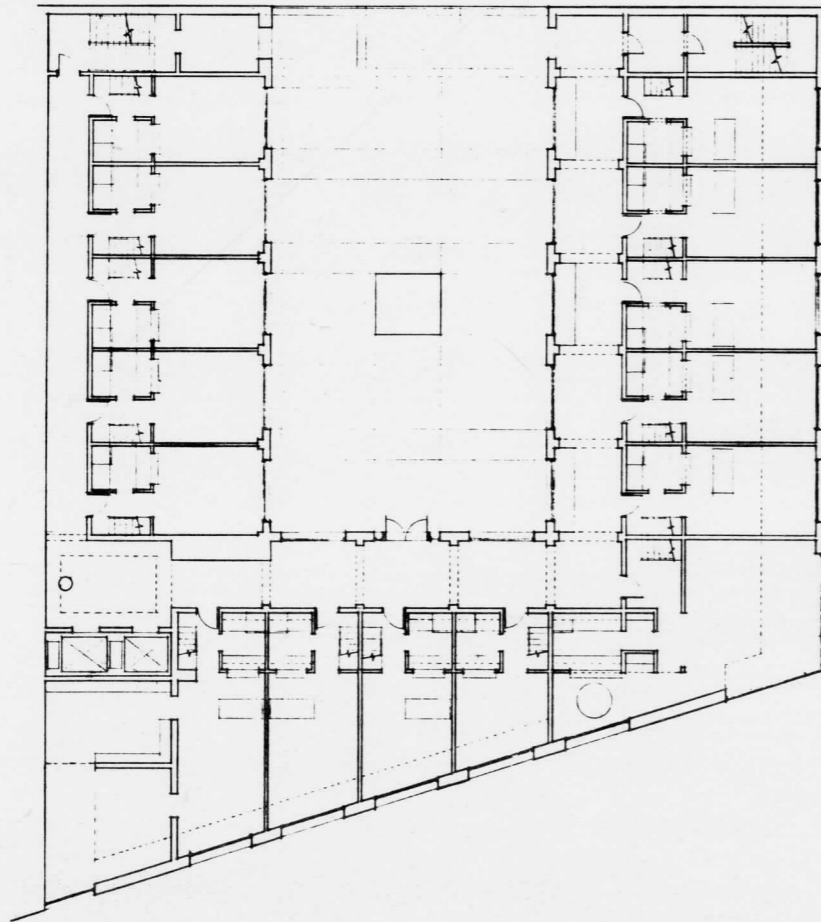
73 rd STREET ELEVATION



GROUND FLOOR PLAN

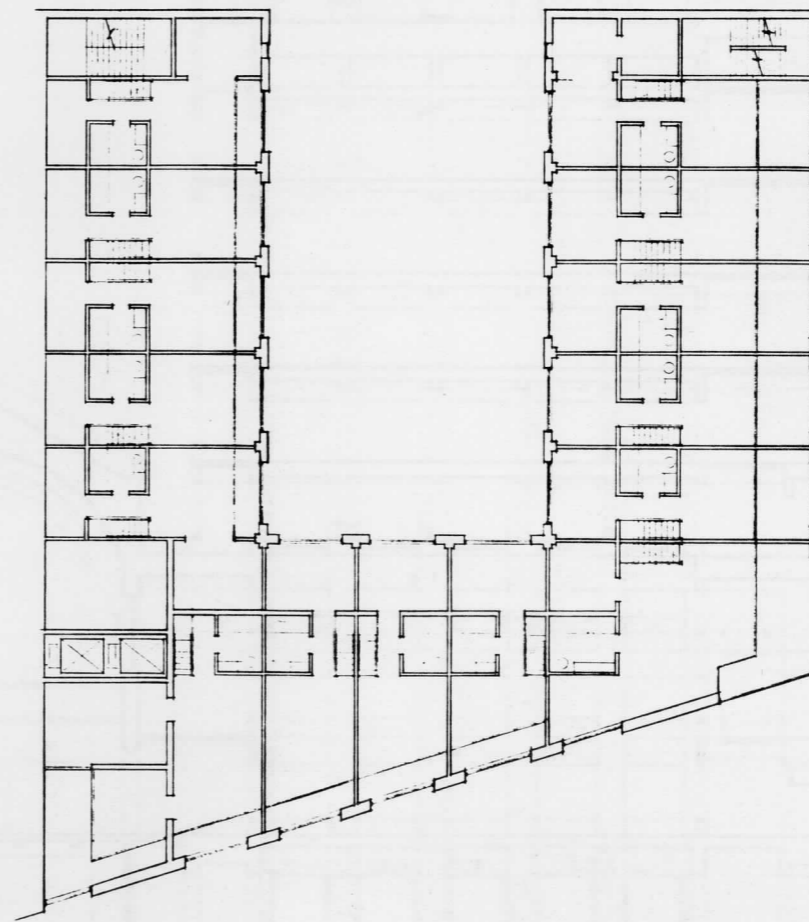


TYPICAL OFFICE FLOOR PLAN

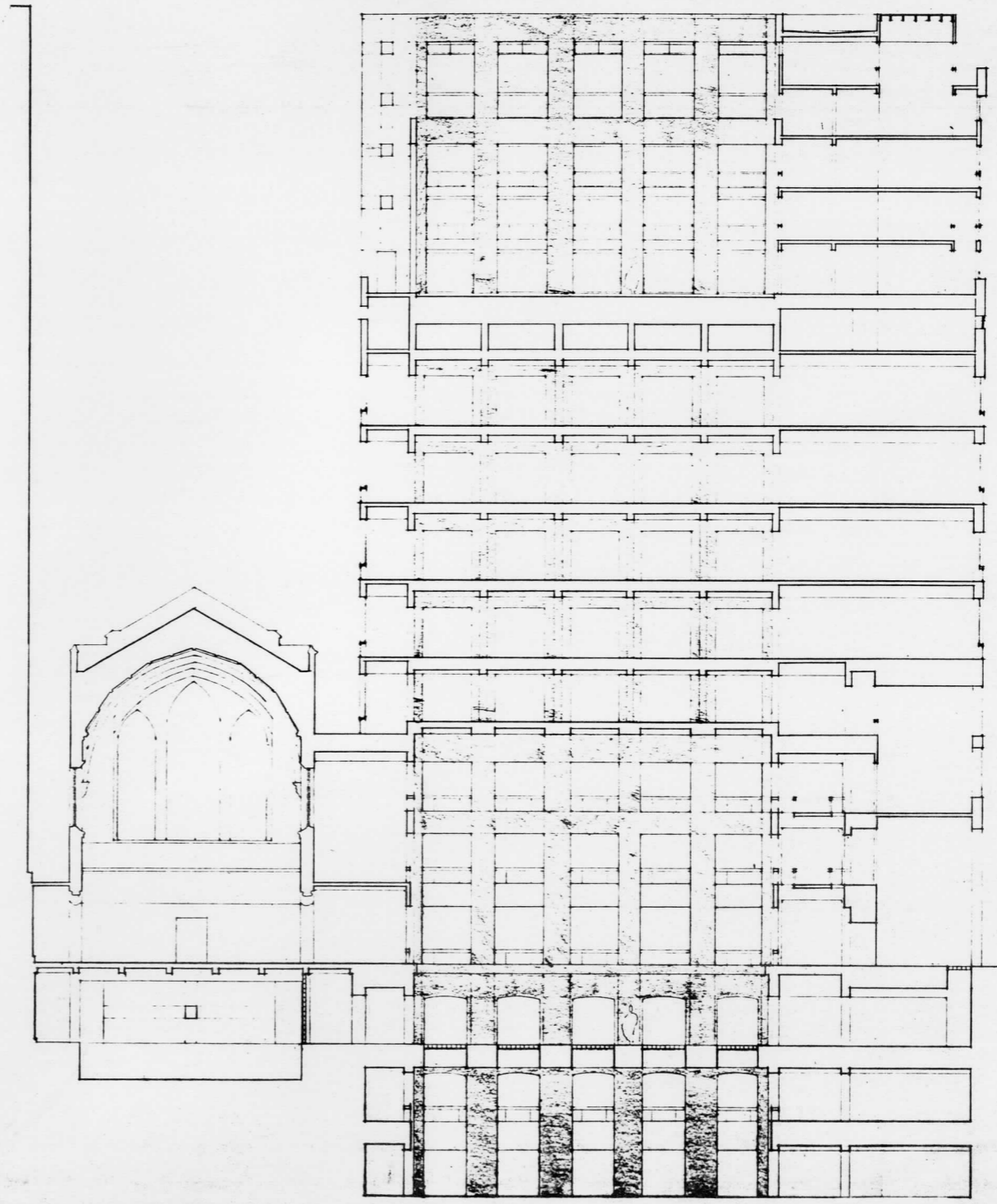


LOWER PLAN

TYPICAL HOUSING PLAN



UPPER PLAN



SECTION