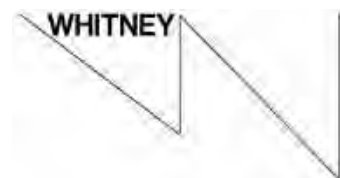


**WHITNEY MUSEUM OF AMERICAN ART
741/745 WASHINGTON STREET, NEW YORK, NY**

PRELIMINARY LPC APPLICATION
July 1st, 2022



JOHNSTON MARKLEE



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1. INDEPENDENT STUDY PROGRAM (ISP) AT ROY LICHTENSTEIN STUDIO (RLS)

The Whitney Independent Study Program (ISP) at the Roy Lichtenstein Studio (RLS) will provide studio and seminar spaces designed by renowned architecture firm Johnston Marklee. Every year since its founding in 1968, the Whitney Independent Study Program has graduated a cohort of 25 students in three areas of focus: **Studio Practice**, **Curatorial** and **Critical Studies**. The Program encourages critical study and theoretical inquiry into the practices, institutions and discourses that constitute the field of culture. Students and faculty collectively read, study and debate in intensive seminars. Key to the Program's ethos is for participants to challenge one another and deeply engage in critical thinking. The ISP offers a combination of a rigorous curriculum and the opportunity for students to independently develop their practice. The Program has trained some of the country's most renowned artists, leaders of foremost museums and cultural institutions as well as respected professors and critics.

Lacking a permanent home for the past five decades, the ISP has had to relocate to seven different locations across Manhattan. Thanks to an extraordinary gift from Dorothy Lichtenstein – philanthropist and the wife of the late artist Roy Lichtenstein (1923-1997) – and the Lichtenstein Estate, the ISP will offer unparalleled education facilities in the renovated 1912 factory space that served as Roy Lichtenstein's studio since the late 1980s, and since his death, has been the home of the Roy Lichtenstein Foundation.

THE STUDIO

The Whitney Museum of American Art began in the Greenwich Village studio of Gertrude Vanderbilt Whitney in 1914 where she hosted salons and presented exhibitions by living American artists. The notion of artist as maker and studio practice has continued to be central to the Museum's mission. Accordingly, the Whitney has become known as the "artists' museum." The ISP's new home in the Lichtenstein Studio will ensure that this founding ethos endures for future generations.



Whitney seated in her Greenwich Village studio with Whitney Museum director Juliana Force, 1939



Lichtenstein in his studio, 1986

URBAN CONTEXT

The Lichtenstein Studio is located in a richly mixed-use neighborhood that has historically housed artist studios including Westbeth Artists Housing – the largest public housing for artists in the country. The ISP's relocation to the RLS will for the first time bring the Program within a short walk of the Museum.



INDEPENDENT STUDY PROGRAM AT ROY LICHTENSTEIN STUDIO



Seminar with artist Donald Judd at his studio. On Judd's right is ISP director Ron Clark and on his left is artist Julian Schnabel, 1974



Roy Lichtenstein in his Washington Street studio in Greenwich Village, circa 1991

MISSION

The core tenets of the ISP are integrating three artistic disciplines: studio art practice, curatorial process and critical studies in an environment of dialogue and debate. Through visiting international artists and scholars, the Program encourages independent study and thinking as well as provides mentorship for these rigorously selected students. The three interrelated components of the ISP are comprised of 25 students annually, 15 of which are artists. Historically, the ISP has been one of the most diverse and international Whitney Museum programs.



ISP Faculty member David Diao talking with a student at the ISP space at 384 Broadway, 1983



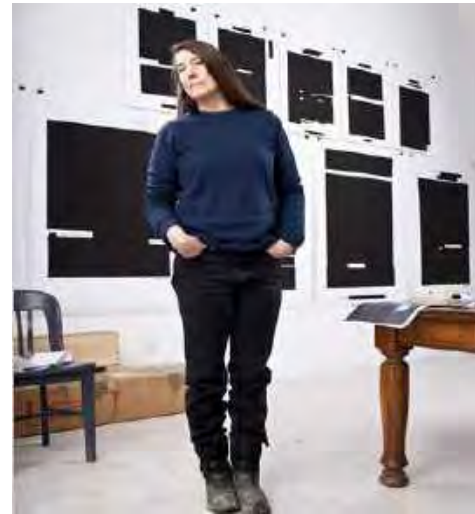
Hans Haacke leading a seminar at the ISP space at 384 Broadway, 1993, with Monica Chau, Yau Ching, Ron Clark, Lyle Ashton Harris, Renee Cox, Ken Landauer, Michael Richards, Mariko Mori, Jutta Koether and Tom McDonough

ISP STUDIO PROGRAM ALUMNI

The participants in the Studio Program are engaged in a variety of art practices, including painting, sculpture, film and video, photography, performance and various forms of interdisciplinary work. An exhibition of their work is held in May, which includes an accompanying catalogue.



Kathryn Bigelow, '72



Jenny Holzer, '77



Félix González-Torres, '81



Andrea Fraser, '84



Glenn Ligon, '85



Lyle Ashton-Harris, '93



LaToya Ruby Frazier, '11



Danielle Dean, '14

ISP CURATORIAL STUDIES PROGRAM ALUMNI

In addition to intensive seminars with other members of the cohort, the Curatorial students collaborate to produce an exhibition. Working closely with the ISP's faculty and Whitney curators, the students develop proposals, select artworks, arrange loans, design and oversee the installation of the exhibition as well as produce and write essays for the exhibition catalogue.



Richard Armstrong, '74
Director of the Solomon R. Guggenheim
Museum



Lisa Phillips, '77
Director of the New Museum



Madeleine Grynstejn, '86
Director of the Museum of Contemporary Art
Chicago



Lydia Yee, '90
Chief Curator at Whitechapel Gallery



Lisa Dent, '95
Director of Artspace New Haven



Carlos Basualdo, '95
Curator of Contemporary Art at the
Philadelphia Museum of Art



Sarah Lookofsky, '05
Dean of the Academy of Fine Art, Oslo



Yahagi Manabu, '18
Assistant Curator at the Mori Art
Museum

ISP CRITICAL STUDIES PROGRAM ALUMNI

Critical Studies Program students engage in individual scholarly research and critical writing projects through tutorials with professional art historians, critics and cultural theorists. Their research is included in a publication and a symposium is held in May at the Whitney Museum where the participants present papers resulting from their tutorial projects.



Roberta Smith, '69
Co-Chief Art Critic NYT



Michael Leja, '75
Professor of History of Art at
University of Pennsylvania



Nancy Princenthal, '78
Former Senior Editor of
Art in America



Johanna Burton, '01
Director of the Museum of
Contemporary Art Los Angeles



Huey Copeland, '03
BFC Presidential Associate Professor at
University of Pennsylvania



Naomi Beckwith, '03
Deputy Director and Chief Curator of the
Solomon R. Guggenheim Museum



Soyoung Yoon, '07
Program Director and Assistant Professor of
Art History & Visual Studies at the New School



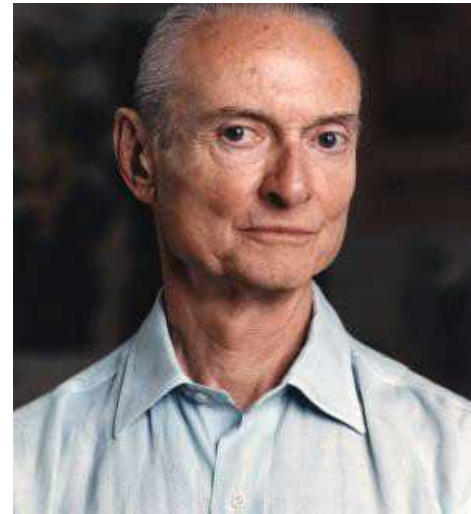
Joshua Lubin-Levy, '17
Whitney Museum of American Art
Senior Joan Tisch Teaching Fellow

ISP SEMINAR LEADERS

Seminar leaders are guest faculty from the US and abroad. The approximately annual 20 guest artists, critics and scholars host intensive discussions, give lectures and assign readings to the participants and meet individually with students to discuss their work or more general practical, theoretical or historical questions. The Director of the Program is the only permanent faculty.



Mary Kelly, artist



Roy Lichtenstein, artist



Renée Green, artist, ISP '90



Hans Haacke, artist



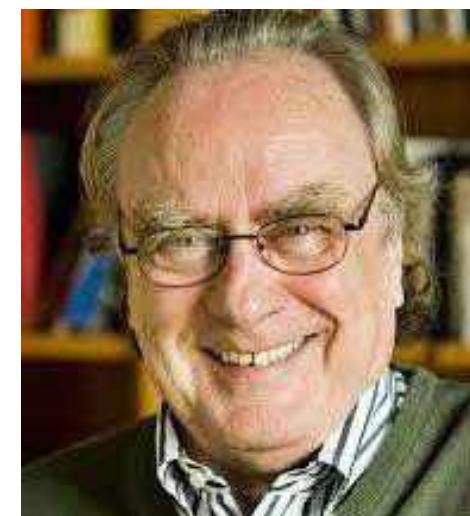
Stuart Hall, cultural theorist and author



Martha Rosler, artist



Lorna Simpson, artist



Benjamin Buchloh, Harvard professor

LICHTENSTEIN STUDIO SUMMER EDUCATION PROGRAMS

The Independent Study Program runs annually from September to May, which will allow the Studio to be available for Whitney Education Programs during the summer.



Teacher Tours of *Vida Americana* in February 2020

POTENTIAL SUMMER PROGRAMS

Whitney education programs are planned to begin in summer 2024. The renovated RLS facility will enhance the Museum's ability to connect and engage artists' practice for youngsters, teens, teachers and community groups.



Youth Insights participants with filmmaker Ja'Tovia Gary

- **Art for Social Impact: Teaching Institute** would provide opportunities for New York City public school teachers to collaborate with colleagues, Museum educators, artists, and curators.
- **Youth Insights Summer Intensive** would engage high school students with artists, art making and writing.
- **Whitney Kids Summer Camp** would offer underserved communities art programs in collaboration with the Museum's neighboring cultural organizations including the High Line and Little Island.
- **Artist/Educators/Scholar Residencies** would host 2-4 nationally recognized leaders to work with children, youth and families throughout the summer.
- **Whitney Education Community Advisory Network (WECAN) Showcase** focusses on the Whitney's neighbor organizations including schools, parent representatives, social service providers and community based organizations. Each summer, all would be invited to showcase their work from temporary exhibitions to performances or talks.

DOROTHY LICHTENSTEIN



In January 2022, Dorothy Lichtenstein promised the gift of Roy Lichtenstein’s 741/745 Washington Street Studio and apartment as the new permanent home for the ISP. She expressed to *The New York Times* in February 2022, “I love the idea” and “that the studio which Roy loved so much will continue to have meaning.”

Dorothy established the Lichtenstein Foundation in 1998 to support Lichtenstein scholarship and to continue his legacy as a New York artist. She is a leading cultural philanthropist, which includes her support of Studio in a School, Robert Rauschenberg Foundation, and Trisha Brown Dance Company.

As a long-time supporter of the Museum, Dorothy has been a Whitney Fellow for more than two decades, gifted Roy Lichtenstein's major film installation *Three Landscapes* (1970-71) and received the Museum’s 2014 American Art Award. On behalf of the Lichtenstein Foundation, the Museum was gifted 421 works to the Whitney’s permanent collection and 605 works as part of the Lichtenstein Study Collection.

JOHNSTON MARKLEE

After an extensive search and meetings with five firms the Whitney selected the renowned Los Angeles based firm Johnston Marklee. Founding partners Sharon Johnston and Mark Lee have diverse experience in designing artist studios and university facilities. The firm offers a holistic design process, addressing the infrastructural upgrade needs and accessibility together with the programming.



- Sharon Johnston is Professor in Practice at the Harvard Graduate School of Design.
- Mark Lee is the Chair of the Department of Architecture at Harvard University's Graduate School of Design.
- Recognized nationally and internationally with over 40 major awards and numerous publications.
- Projects are diverse in scale and type and span fourteen countries.
- Most recent and relevant project includes the UCLA Margo Leavin Graduate Art Studios.

NEW HOME OF ISP AT RLS ON 745 WASHINGTON STREET



2. BUILDING HISTORY AND HISTORIC DISTRICT CONTEXT

HISTORIC EVOLUTION OF THE ADAPTATION OF GREENWICH VILLAGE BUILDINGS FOR ARTIST LIVE/WORK SPACES



Early 20th-century studio additions, 73-77 Bedford Street, date unknown. (The Row House Reborn)



Original Whitney Museum, 8 West 8th Street, date unknown. (Life Magazine)

The project builds on the significant legacy of how artists have inhabited and used buildings of Greenwich Village over time. This is a story of evolution that includes the conversion of small scale residential buildings with studio windows in the early 20th century; the genesis of the Whitney Museum of American Art in three converted rowhouses on West 8th Street; the rehabilitation of Bell Labs for Westbeth Artists Housing in 1970; and the conversion of former industrial buildings by artists in the post-war period as at the Lichtenstein Studio.



Westbeth Artists Housing, 55 Bethune Street, c.1970-1985. (Museum of the City of New York)



Roy Lichtenstein studio at 741-45 Washington Street, c.1988 (Municipal Archives)

BUILDING LOCATION AND ORIGINAL INDUSTRIAL USE



1921 Sanborn map (NYPL)



1940 tax photograph (Municipal Archives)

741-45 Washington Street was originally constructed in 1912-13 as a warehouse and office for A. Milne & Co., a steel and iron company.

TRANSFORMATION OF BUILDING TO ARTIST USE



Ca. 1988 tax photograph (Municipal Archives)



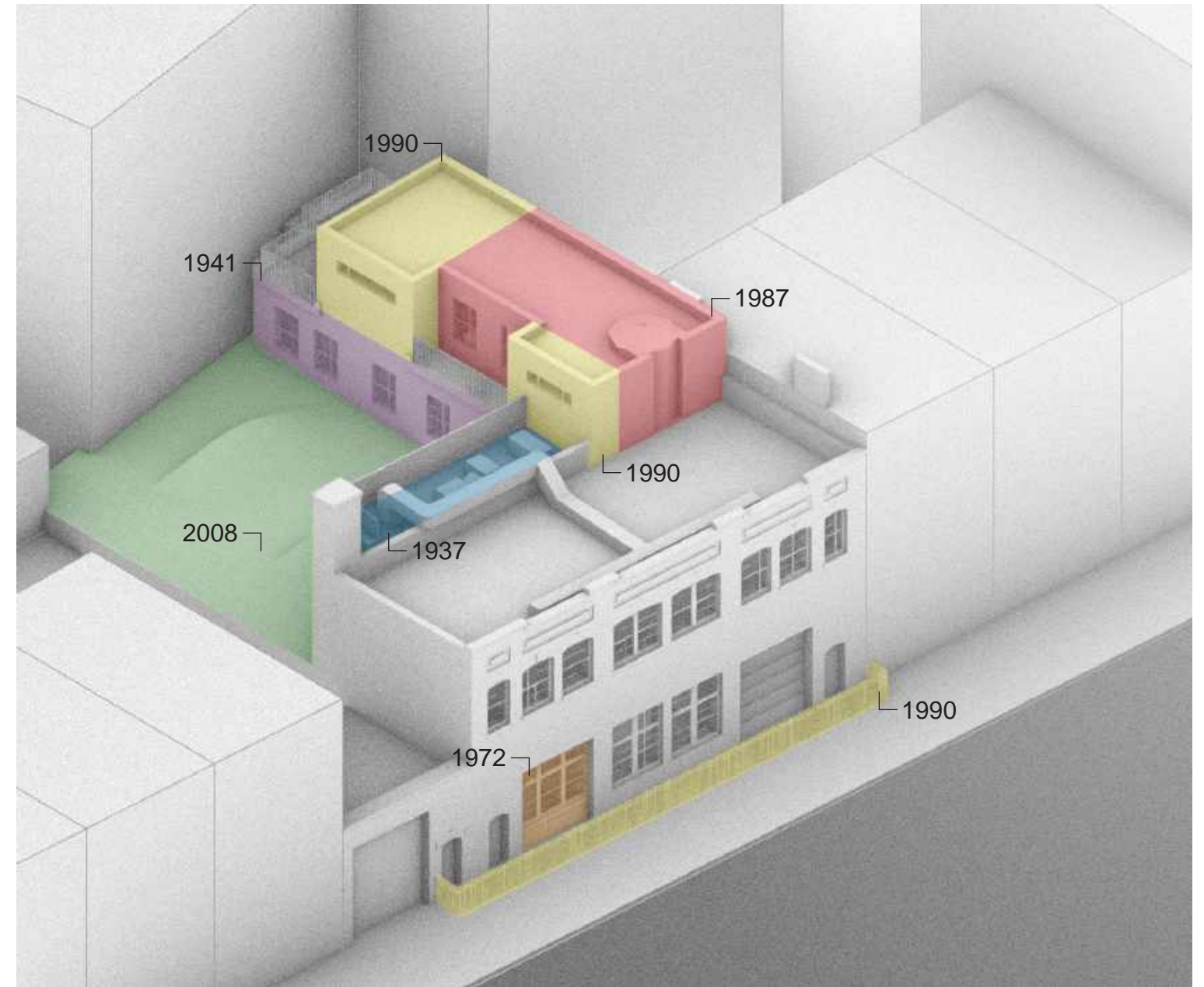
Ca. 1991 view of Roy Lichtenstein's studio (Estate of Roy Lichtenstein via New York Times)

Dorothy and Roy Lichtenstein acquired the building in 1986 and converted it for use as their personal residence and Roy Lichtenstein's art studio.

REAR FACADES AND CHRONOLOGY OF PAST BUILDING ALTERATIONS



View at roof of rear extension, looking south
(Dezeen, artwork @ Estate of Roy Lichtenstein)



Chronology of expansions and alterations at building

The building fabric has evolved over time with its changing uses. A series of alterations, including four additions, were all executed in brick. These changes establish a pattern and vocabulary for the building's continued evolution.

EXISTING CONDITIONS OVERALL BUILDING



Existing conditions, 2022

EXISTING CONDITIONS GROUND FLOOR



Existing conditions, 2022



Existing conditions, 2022

VARIETY OF BUILDING SCALE AND TYPE IN IMMEDIATE CONTEXT



Block context, looking north-east



Block context, looking south-east

The block represents the great variety of building types, scales, and styles that characterize the the far west Village. Large commercial buildings framing the project site to the north, west and south are juxtaposed with Greek Revival row houses and late-nineteenth century tenements. The context illustrates that commercial buildings are not defined by a specific height or scale like that of row houses and tenements.

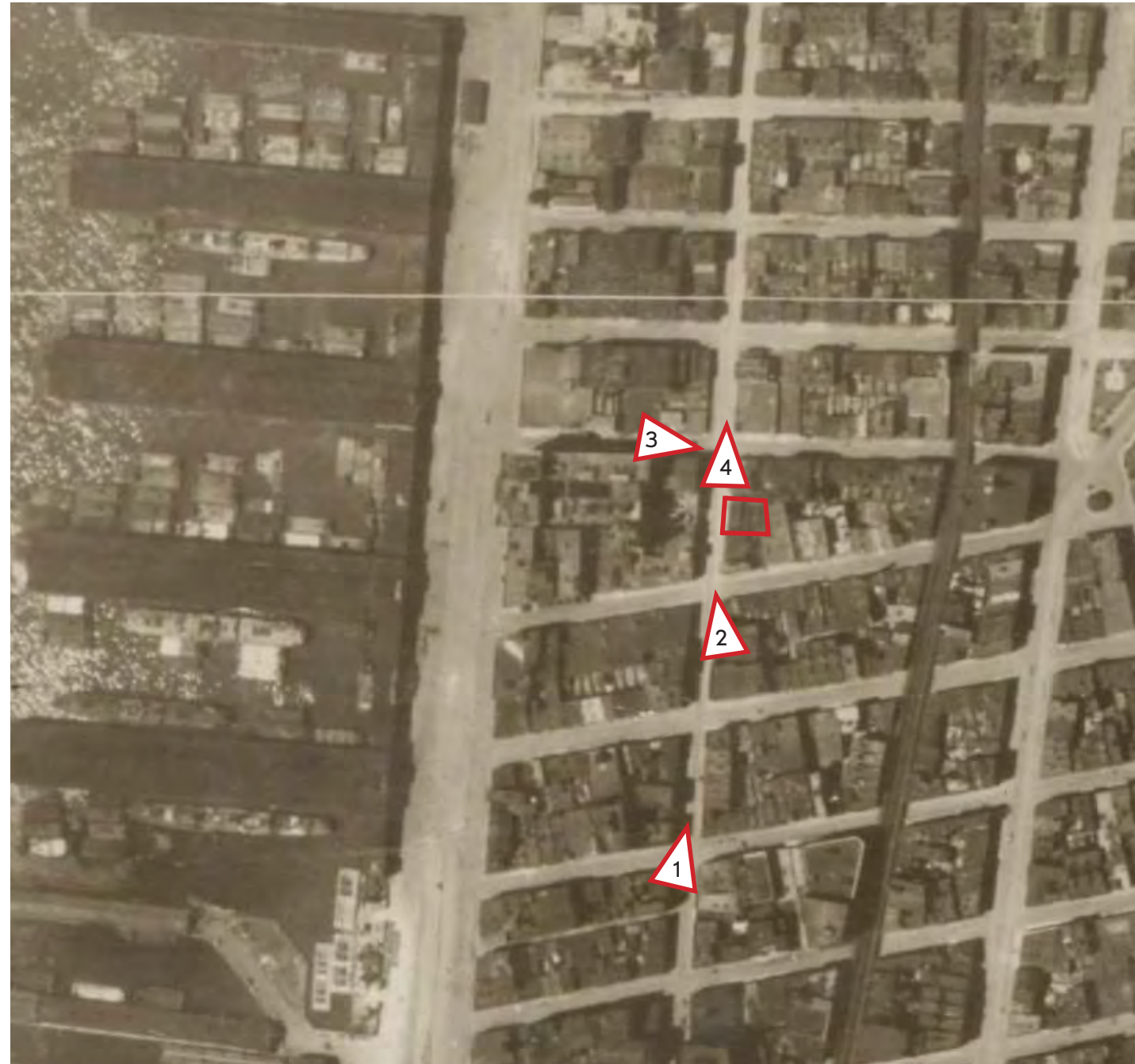
WASHINGTON STREET INDUSTRIAL CORRIDOR HISTORIC CONTEXT



VIEW 1
Washington Street looking north from Perry Street
1932 (NYPL)



VIEW 2
Bell Laboratories Building, 1936 (Westbeth)



1924 aerial view (NYPL)

This section of the historic district evolved due to the commerce of the Hudson River waterfront. The 1924 aerial view shows the area demarcated by the Greenwich Street Elevated to the east and the working piers to the west, a physical environment that led to a diversity of commercial development.

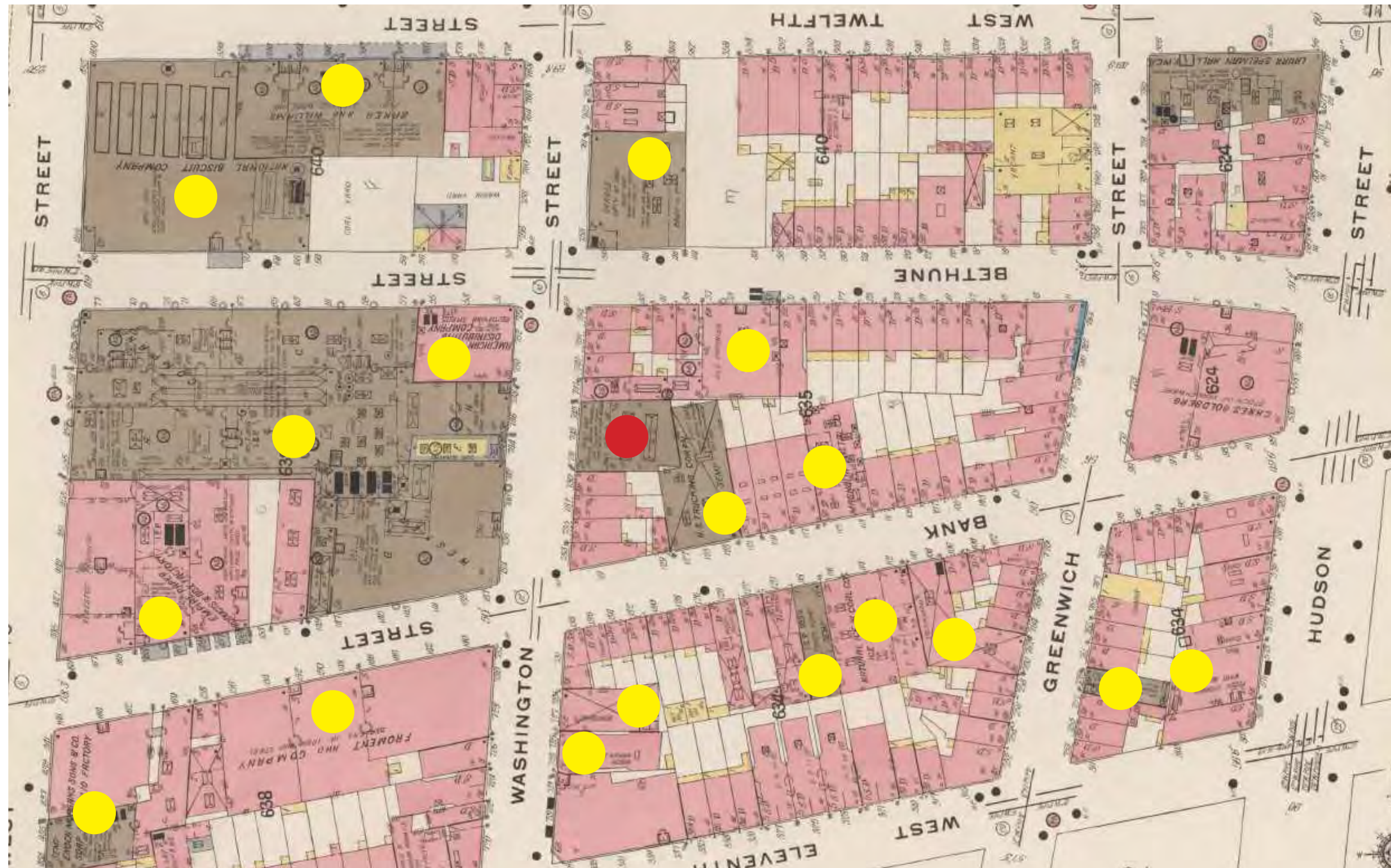


VIEW 3
South side of Bethune Street looking east from
Washington Street, 1931 (NYPL)



VIEW 4
Washington Street looking north from Bethune Street,
1934 (NYPL)

HISTORIC CONCENTRATION OF INDUSTRIAL AND MANUFACTURING BUILDINGS IN IMMEDIATE CONTEXT



Industrial and manufacturing buildings in immediate area surrounding 741-45 Washington Street, 1921 Sanborn map (NYPL)

This 1921 Sanborn map shows the varied context in plan with the concentration of industrial buildings near Washington Street interspersed with smaller scale buildings.

COMPARABLE LPC APPROVALS IN GREENWICH VILLAGE HISTORIC DISTRICT

EXISTING



EXISTING



APPROVED



85 Jane Street, 2016 LPC approval (Steven Harris Architects)

APPROVED



St. Luke's School, 2014 LPC Approval. (ABA Studio)
(Google Maps, Architectural Record)

This proposal fits within the context of other LPC-approved expansions of low-scale brick buildings in the Greenwich Village Historic District. These visible additions extend the existing brick palette as part of a modern composition.

3. DESIGN

JOHNSTON MARKLEE ARCHITECTS
PROJECTS FOR CONTEMPORARY ART PRODUCTION



Marfa Studio 3, Marfa, TX



Amiryani Studio 3, Marfa, TX



Johnston Marklee-designed artist studio buildings calibrated for light, spatial function, and wall requirements.

JOHNSTON MARKLEE ARCHITECTS
PROJECTS FOR CONTEMPORARY ART PRODUCTION



UCLA Margo Leavin Graduate Art Studios, Culver City, CA



Alex Israel Studio, Los Angeles, CA



Johnston Marklee-designed artist studio buildings as simple massings with specific openings for light, access, & material handling.

JOHNSTON MARKLEE ARCHITECTS
PROJECTS FOR CONTEMPORARY ART COLLECTIONS



Art Shed, Beverly Hills, CA



Menil Drawing Institute, Houston, TX



Johnston Marklee-designed exhibition & museum buildings as elemental massings with refined openings to protect the art within.

JOHNSTON MARKLEE ARCHITECTS
ADAPTIVE REUSE PROJECTS FOR CONTEMPORARY ART PRESENTATION



Honor Fraser, Culver City, CA



Various Small Fires, Los Angeles, CA

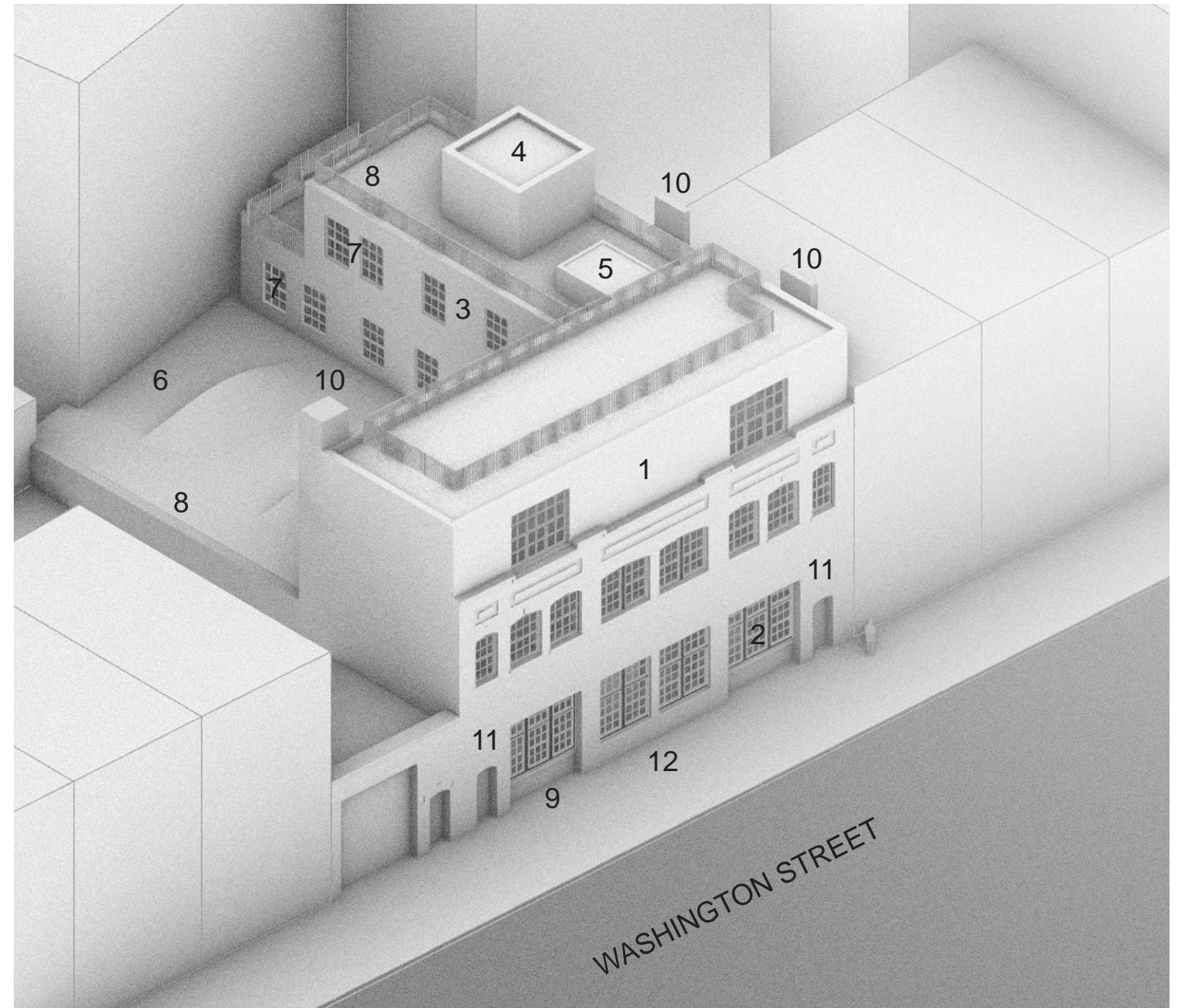


Maison d'Art, Los Angeles, CA

AXONOMETRIC VIEW



EXISTING



PROPOSED

Key:

1. New rooftop addition;
2. New windows to replace existing garage door;
3. Infill of existing balcony;
4. New stair bulkhead;
5. New elevator bulkhead;
6. New deck at existing roof garden;
7. New window/door;
8. New parapet/guardrails;
9. Brick infill;
10. Chimney extensions per code;
11. Entry lights, security cameras, and plaque signage;
12. Removal of existing fence

VIEW FROM WASHINGTON STREET



EXISTING

VIEW FROM WASHINGTON STREET



PROPOSED

ELEVATION AT WASHINGTON STREET

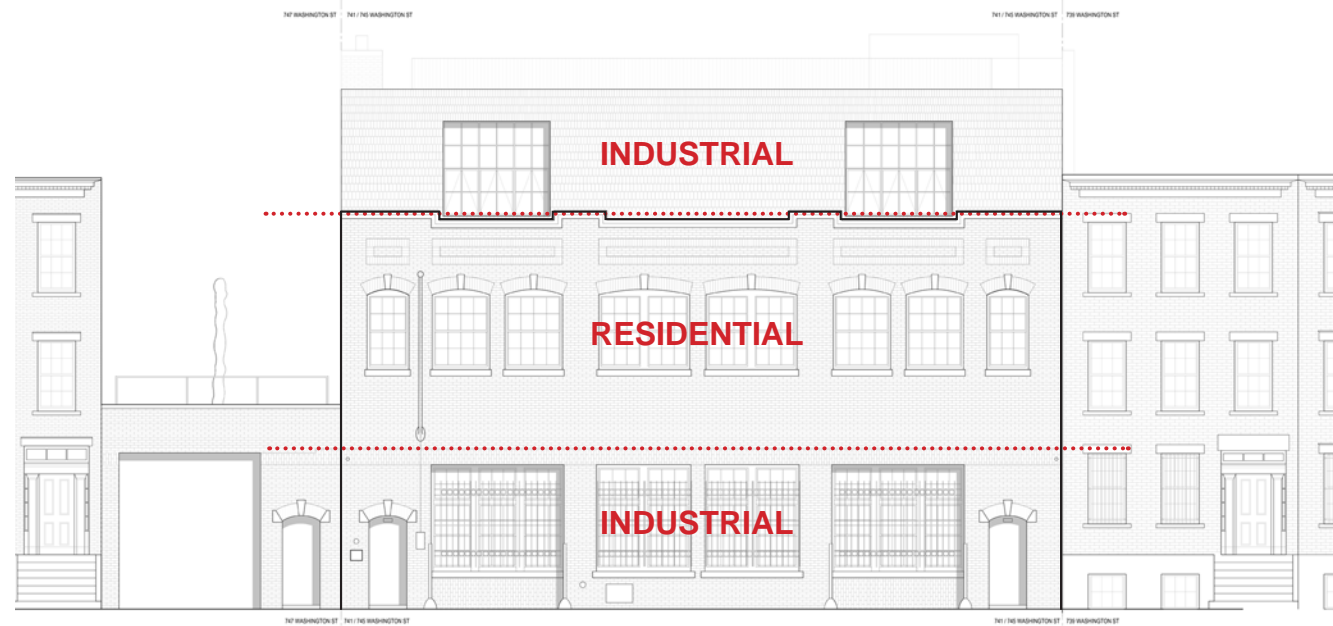


ELEVATION AT WASHINGTON STREET

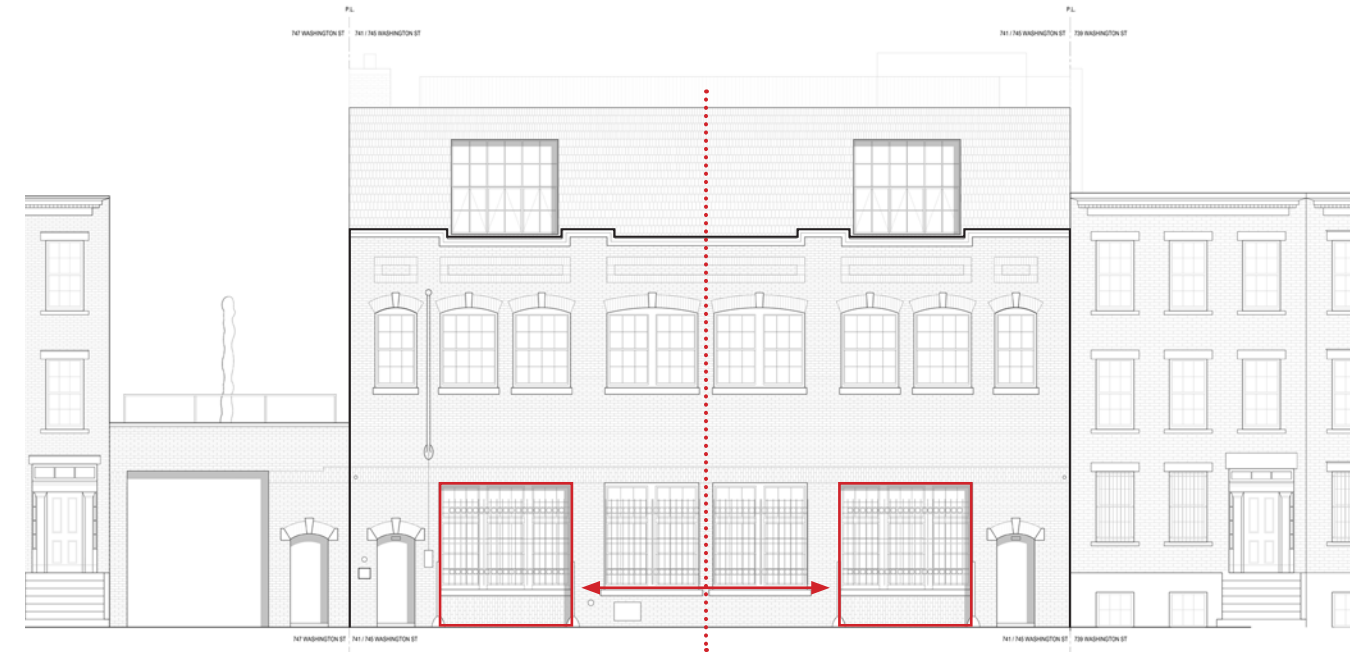


PROPOSED

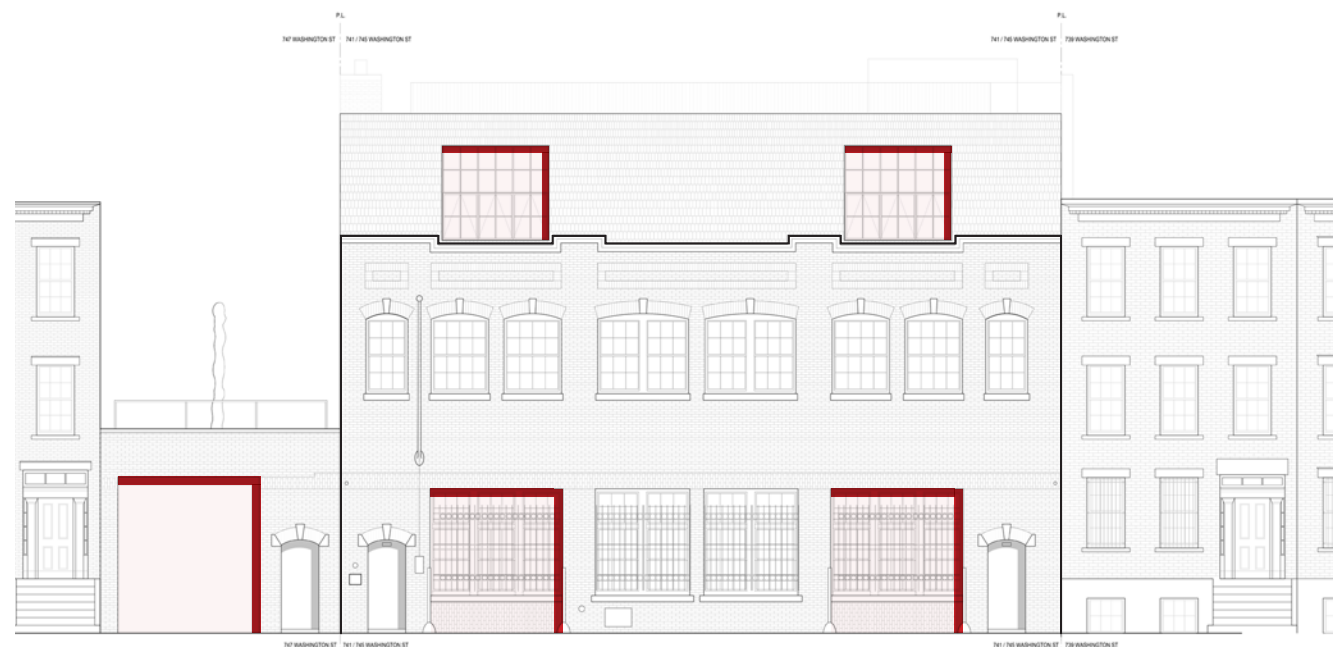
STRATEGIES FOR FACADE OF NEW ADDITION IN RELATION TO EXISTING



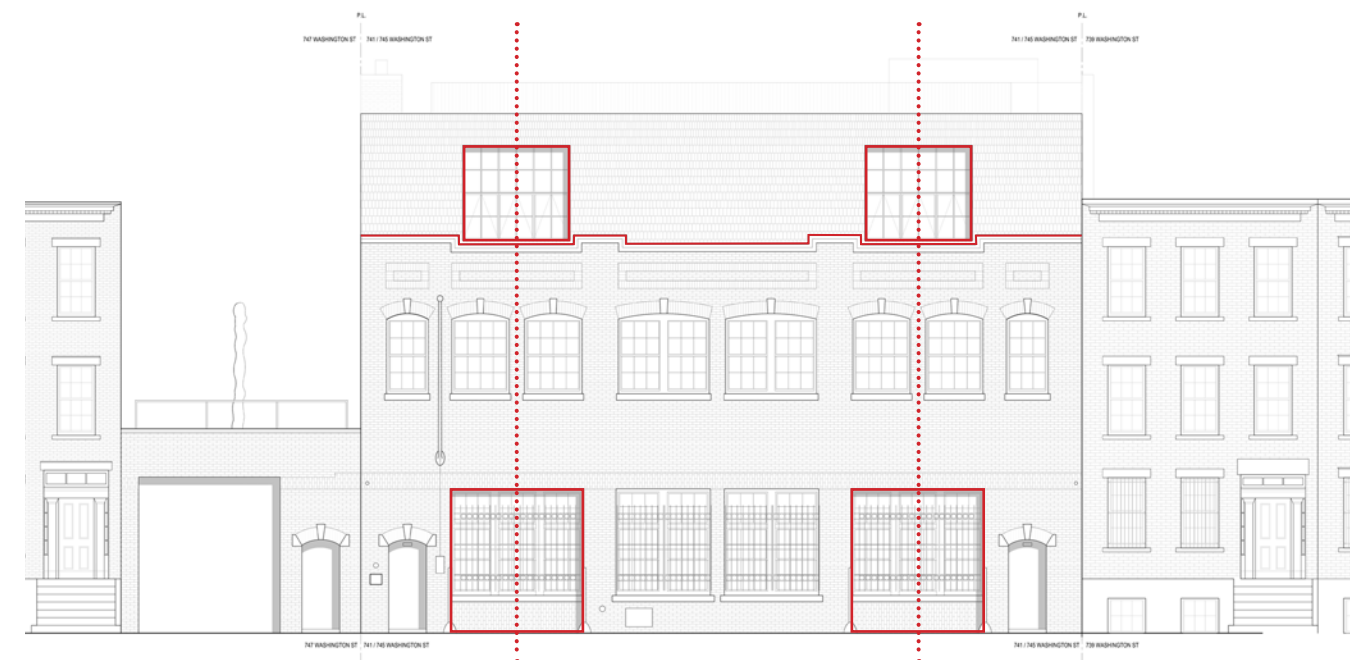
Reflect window typology and scale of existing building use



Restore symmetry/balance of original existing facade



Recess window openings similar to existing



Align with existing windows and contour of existing roof parapet

Placement of windows and massing of addition recedes visually from existing while harmonizing within the overall architectural order

STREET CONTEXT & CHANGE IN BUILDING USES OVER TIME



1940 Photo - Steel warehouse and office



1988 Photo - Studio and residence



Washington Street Elevation East



Washington Street Elevation West (Westbeth Artists Housing)

The existing fabric is eclectic in scale, detail, and material, and continues to evolve.

OVERALL ELEVATION OF WASHINGTON STREET DEPICTING CONTEXTUAL MATERIALITY, ADDITIONS, AND BULKHEADS

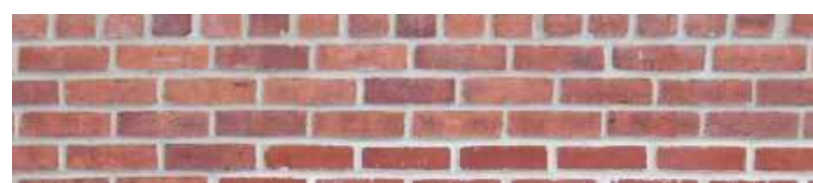


The context of various building scales, detail, articulation, and facade orientations is diverse.

VARYING BRICK FACADES THROUGHOUT BUILDING



Washington Street facade brick, 1913



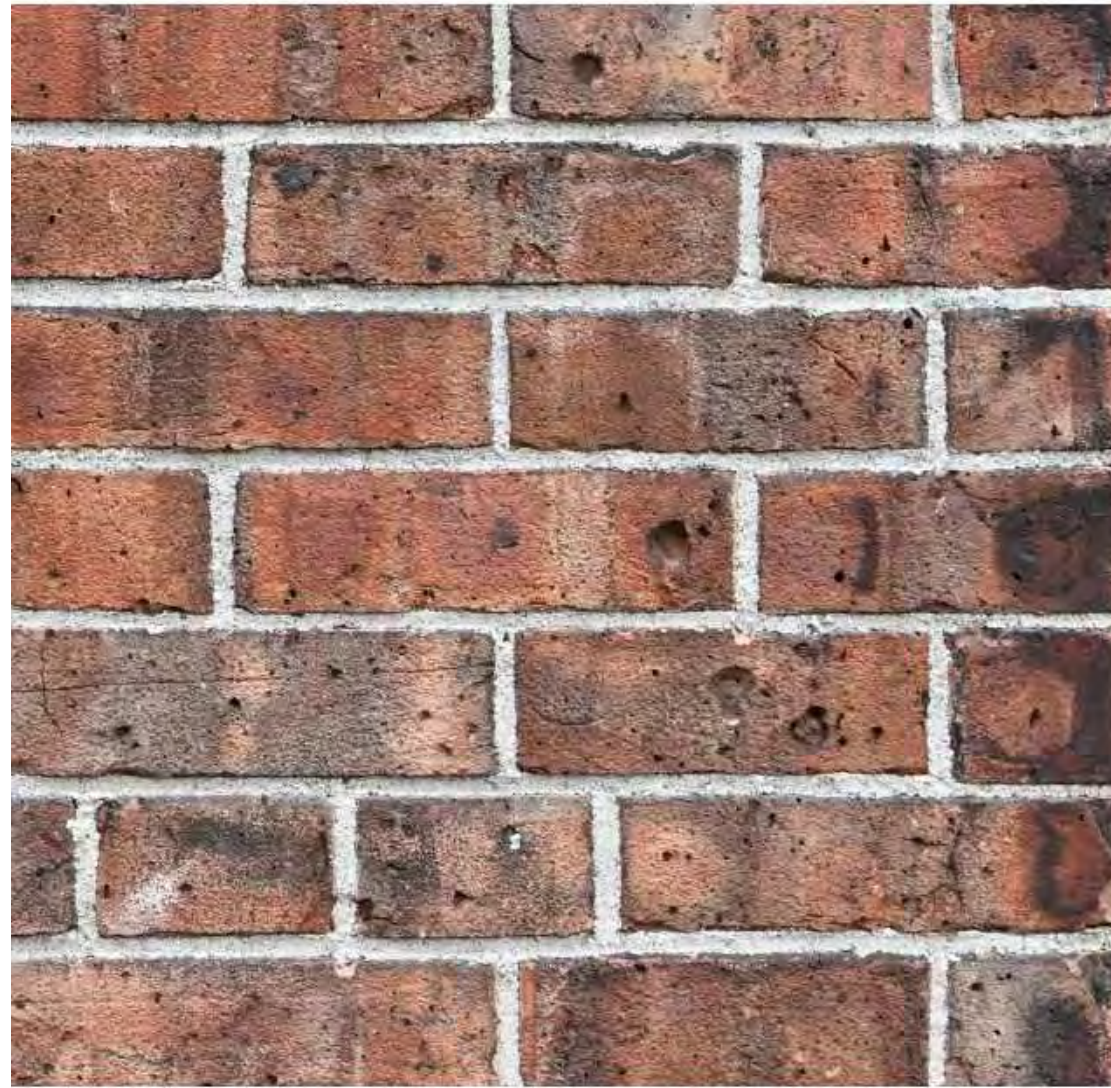
Rear south facade brick, 1941-1990



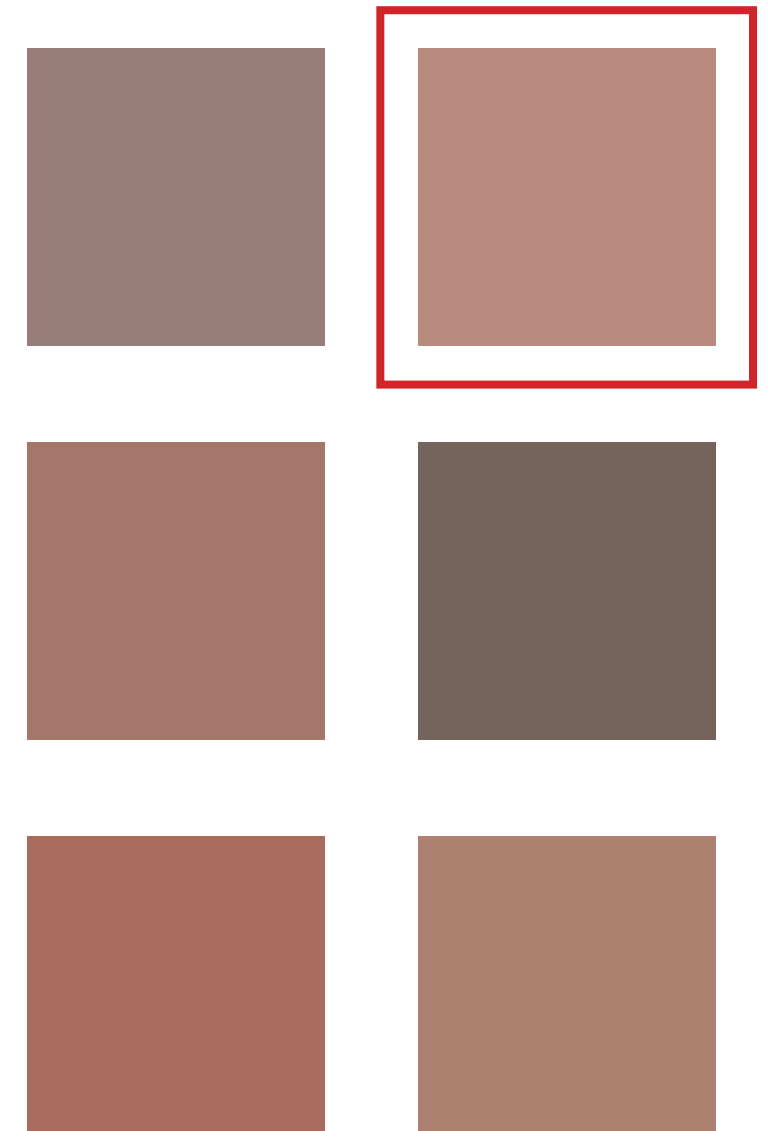
Rear east facade brick veneer over stucco, 2008

The brick type and detailing within the site reflects the various additions and uses over time.

VARYING BRICK COLOR/TONES AT 741/745 WASHINGTON STREET FACADE



Brick detail photos, Washington Street facade



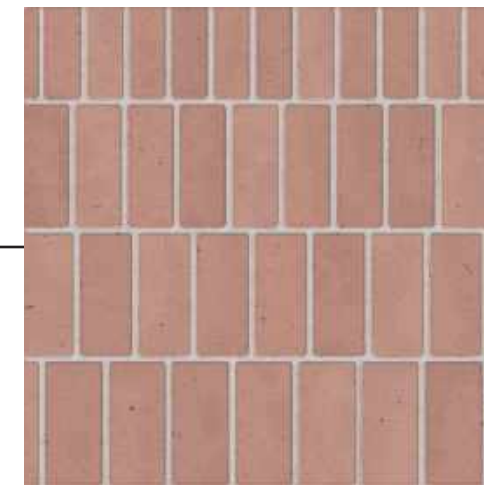
Hues in existing brick

The proposed brick color for the new addition, selected from a hue found in the current facade, harmonizes with the tones of the existing brick.

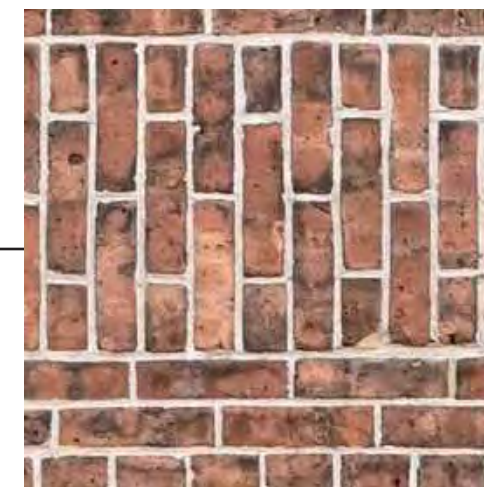
BRICK FACADE DETAIL OF NEW ADDITION IN RELATION TO EX'G WAREHOUSE FACADE AT WASHINGTON STREET



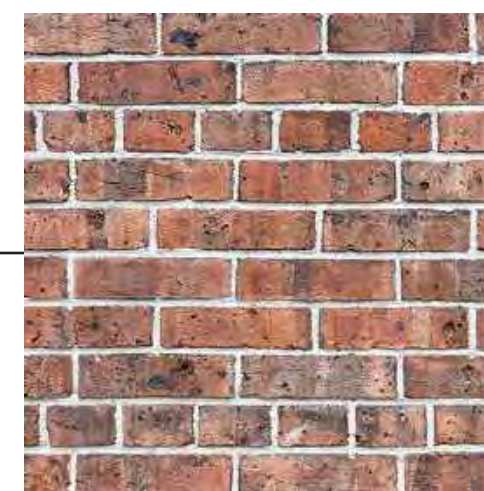
Brick pattern & texture



Proposed
Sailor courses w/ varying widths



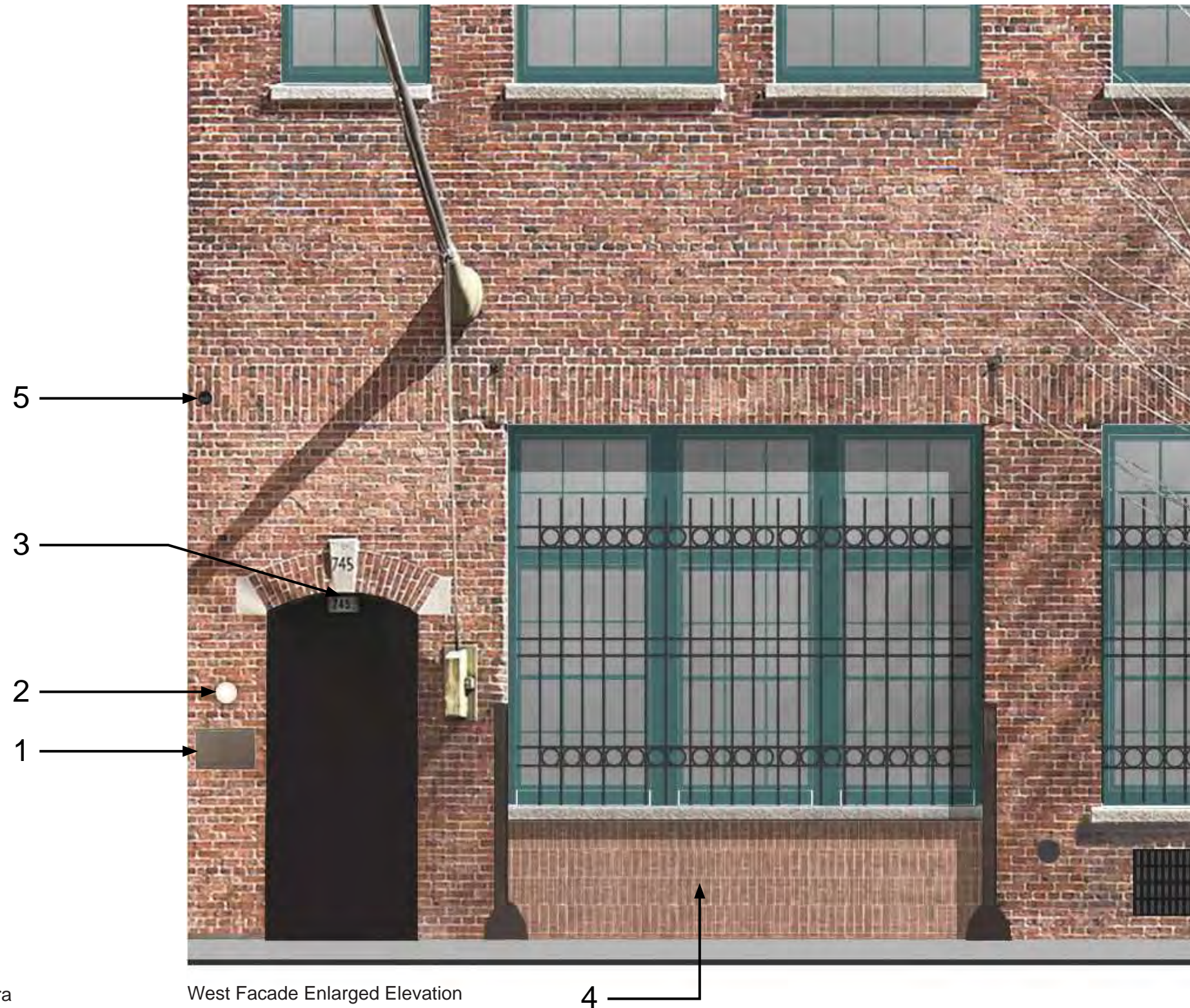
Existing
Vertical courses at lintels



Existing
Common bond

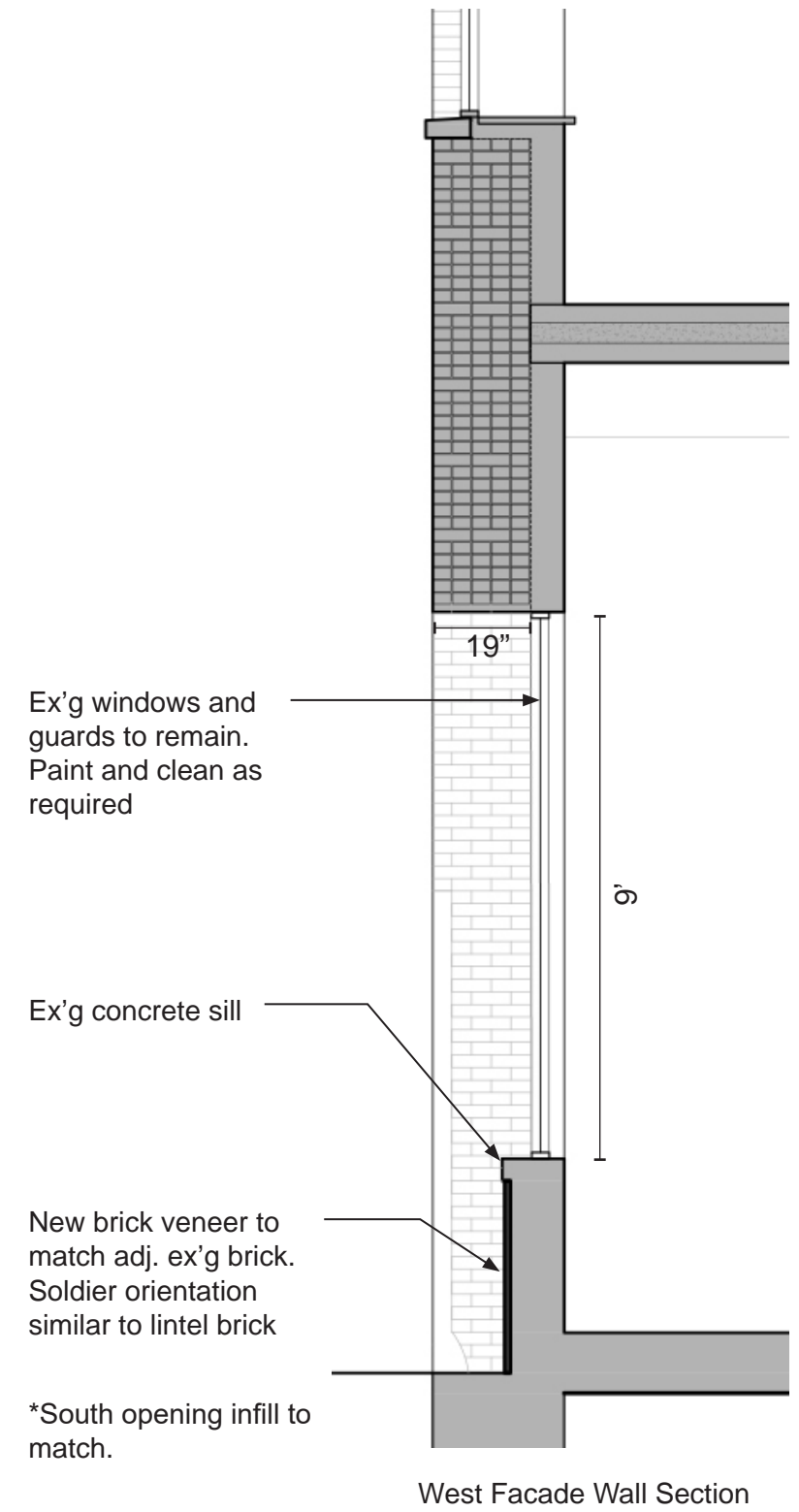
The proposed brick detailing draws on the historic lintel construction of vertical bricks with a finer grain and reduces and disappates towards the roofline.

DETAIL ALTERATIONS TO EXISTING FACADE AT WASHINGTON STREET

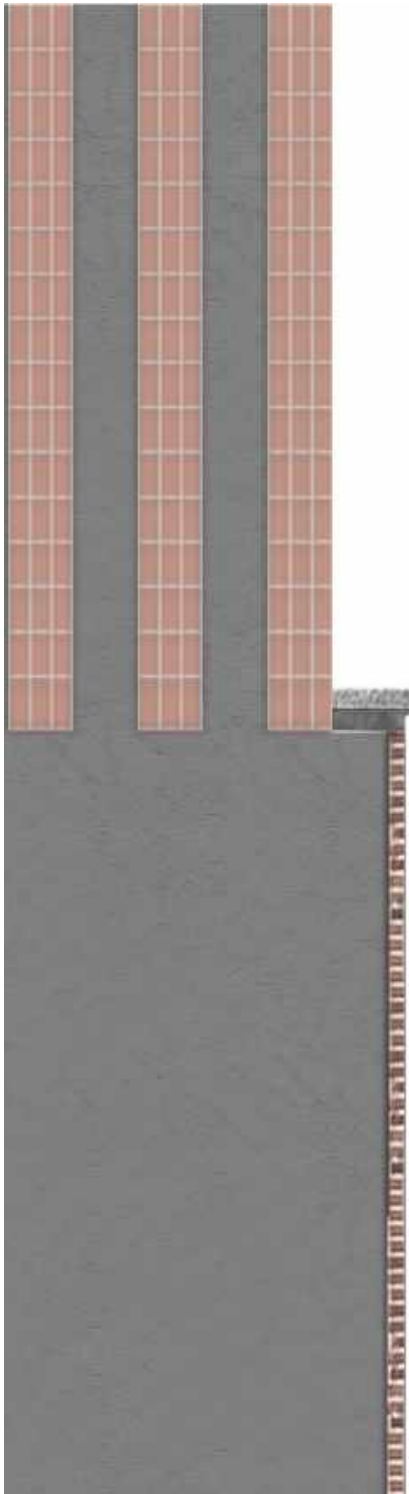


Key

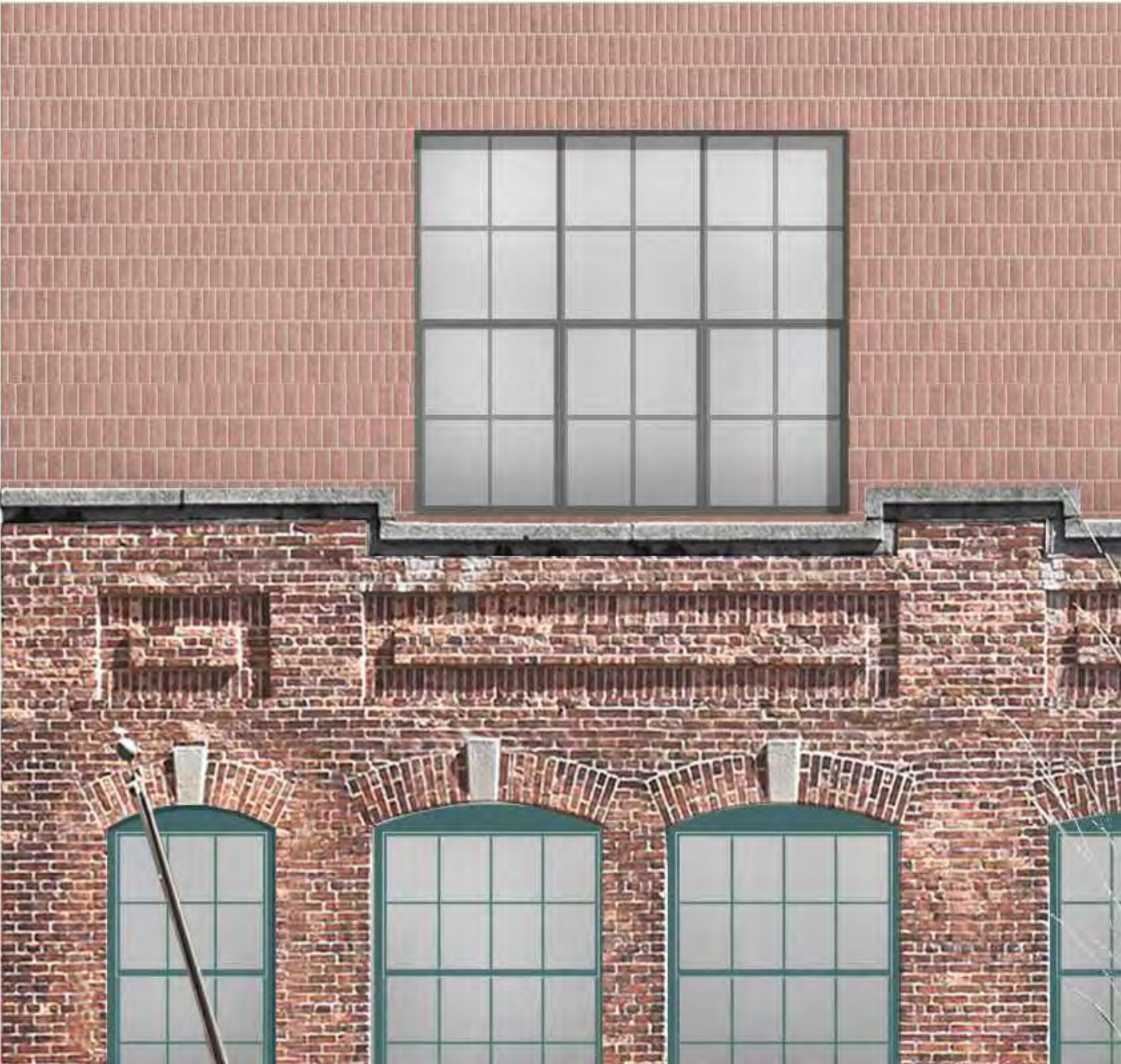
- 1. Historic plaque
- 2. New exterior sconce
- 3. Ex'g ambient light
- 4. New brick infill
- 5. New security camera



NEW ADDITION AT WASHINGTON STREET

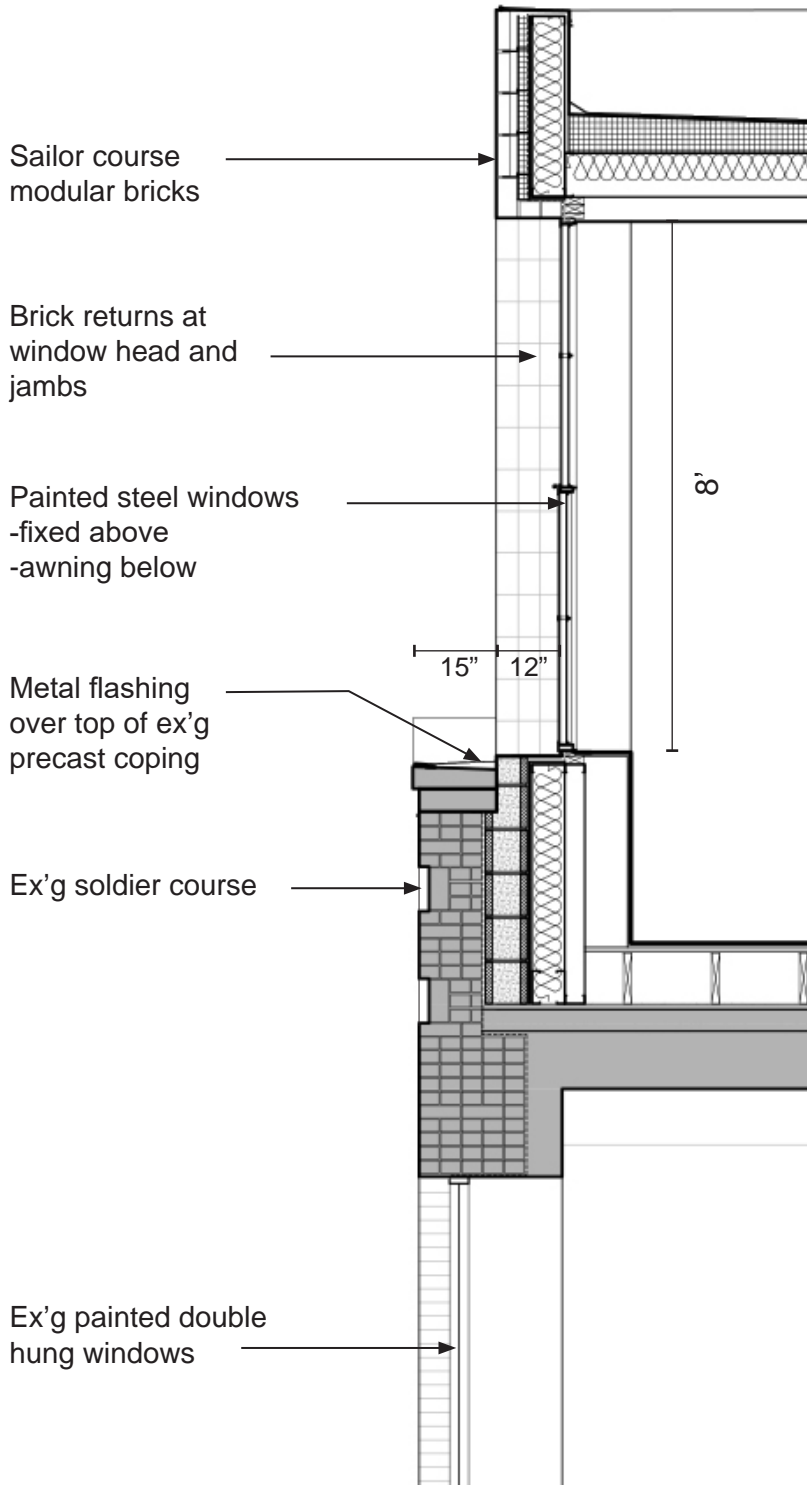


North Facade Enlarged Elevation



West Facade Enlarged Elevation

The proposed windows in the addition are setback into the wall in a shadowed recess.

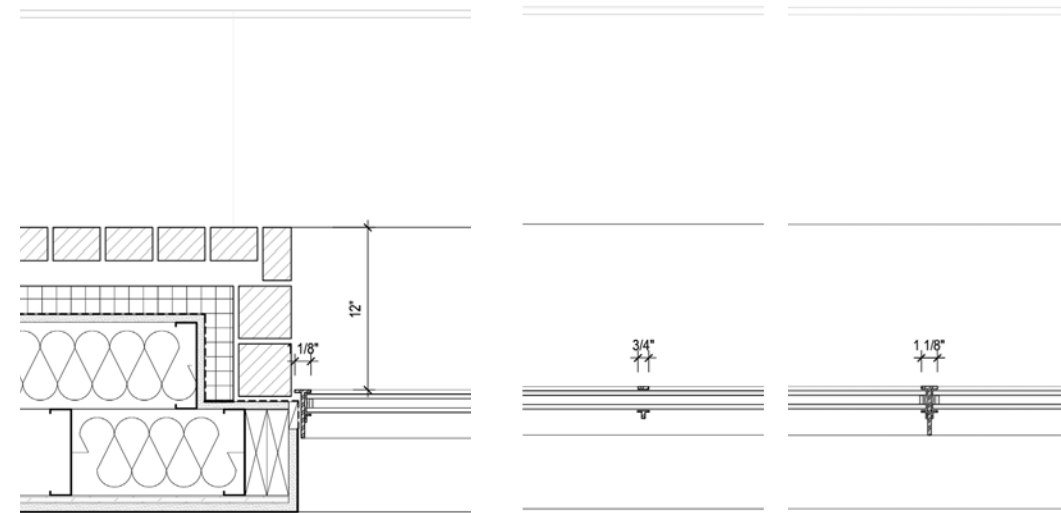


West Facade Wall Section

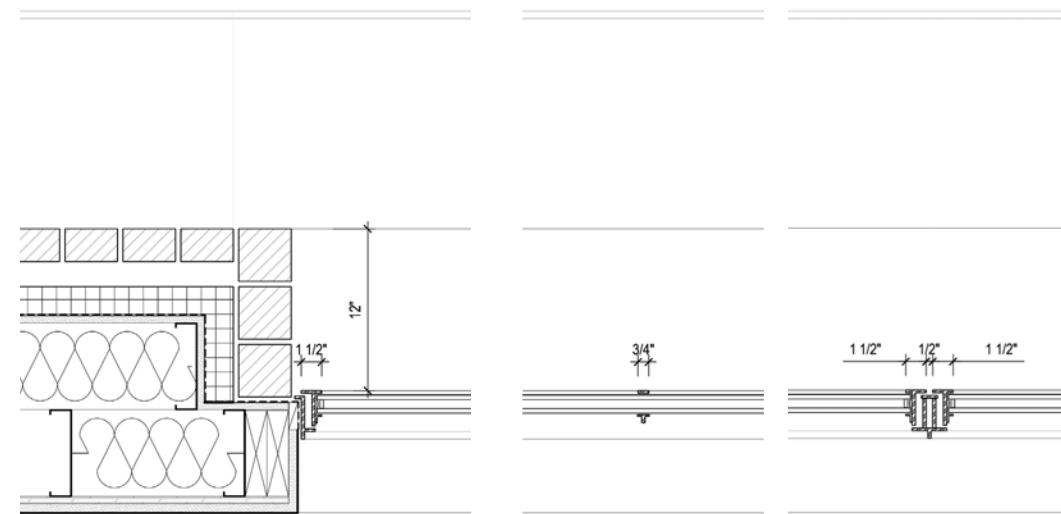
PROPOSED WINDOW SYSTEM OF NEW ADDITION AT WASHINGTON STREET



Narrow sightline steel window reference



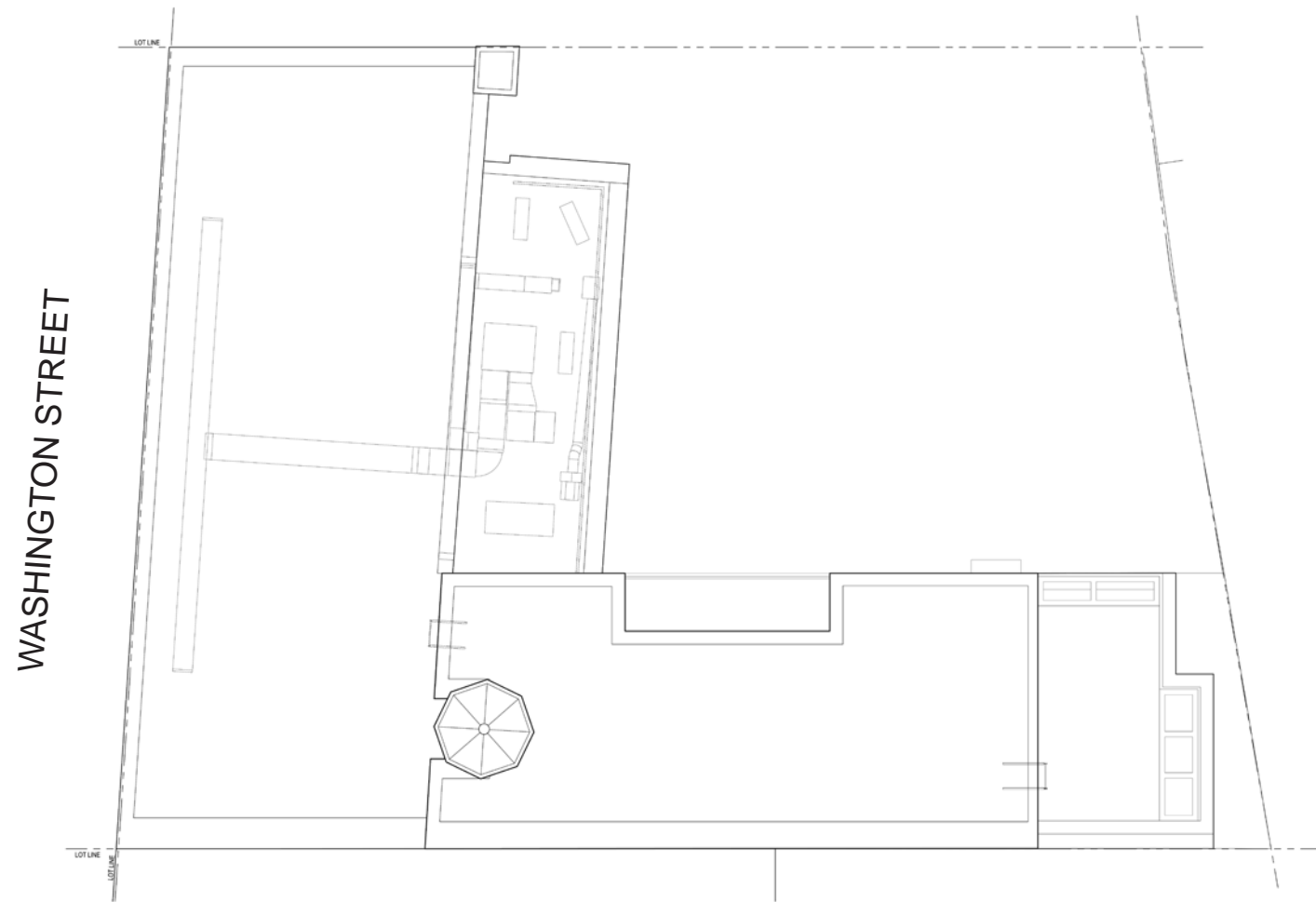
Typical jamb detail at fixed windows above



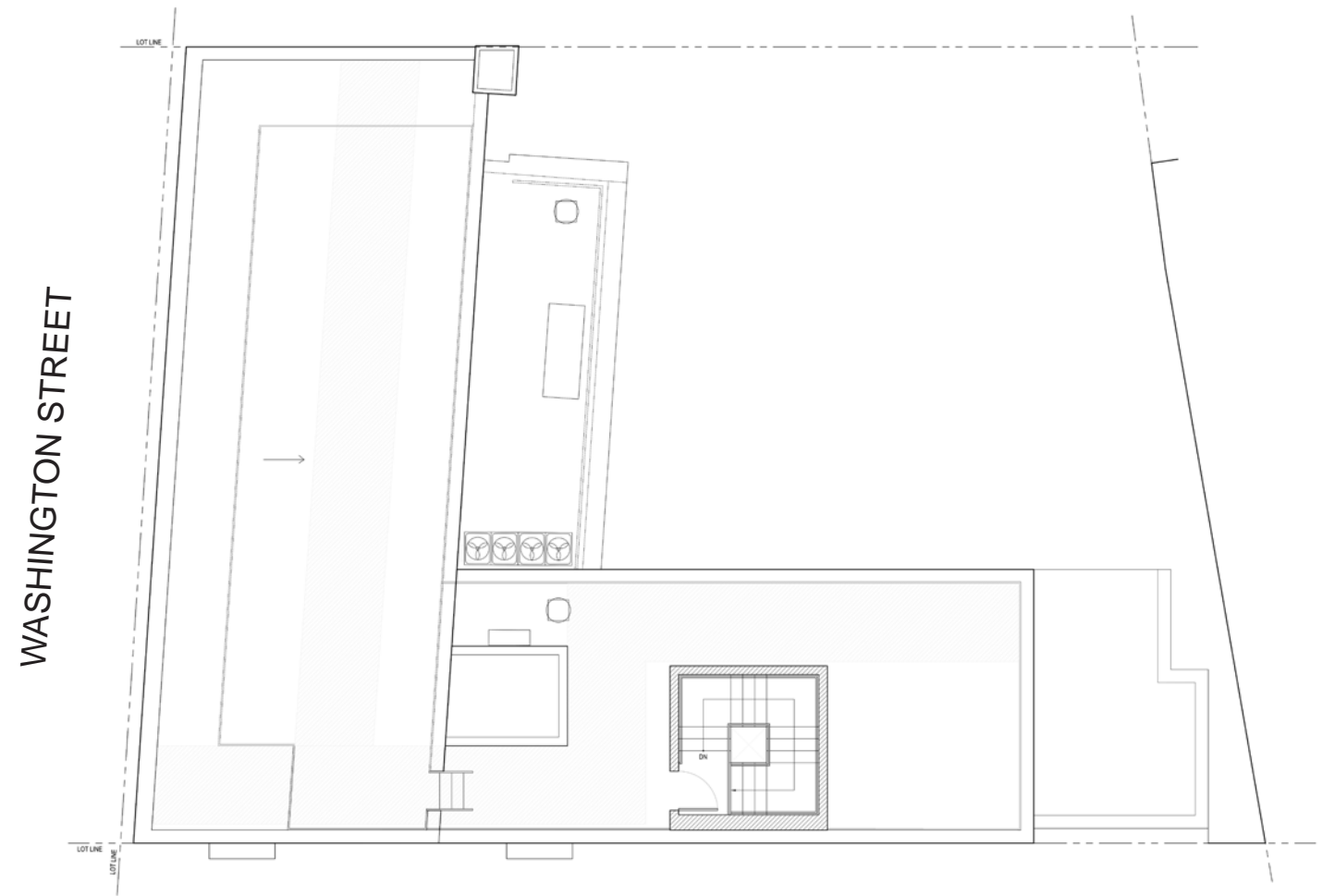
Typical jamb detail at awning windows below

The proposed windows have a narrow sightline with divided lights to harmonize with the hung windows on the existing warehouse facade. They are common for industrial applications and studios for contemporary artists.

ROOF PLAN



EXISTING



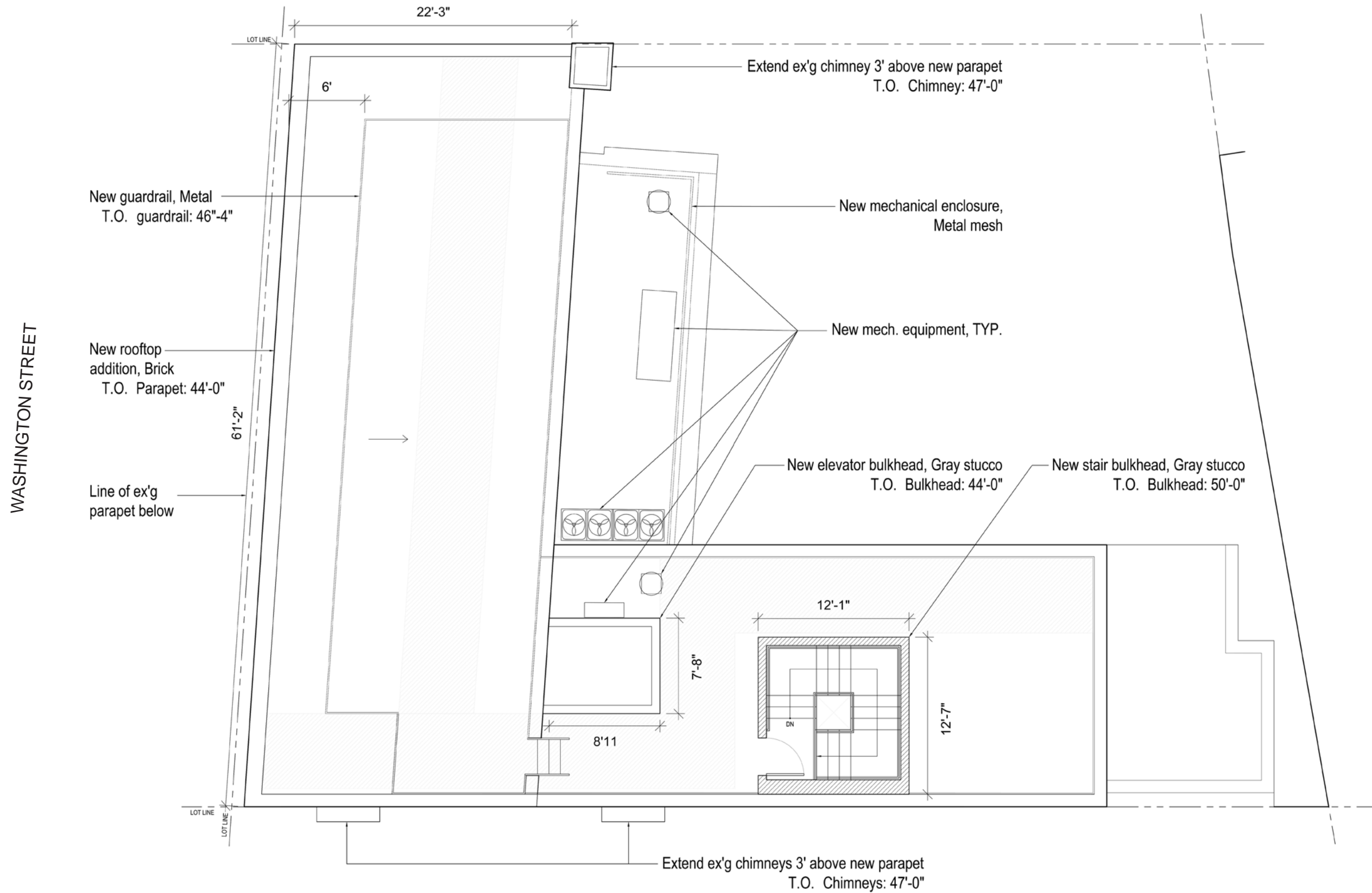
PROPOSED



PROPOSED THIRD FLOOR PLAN

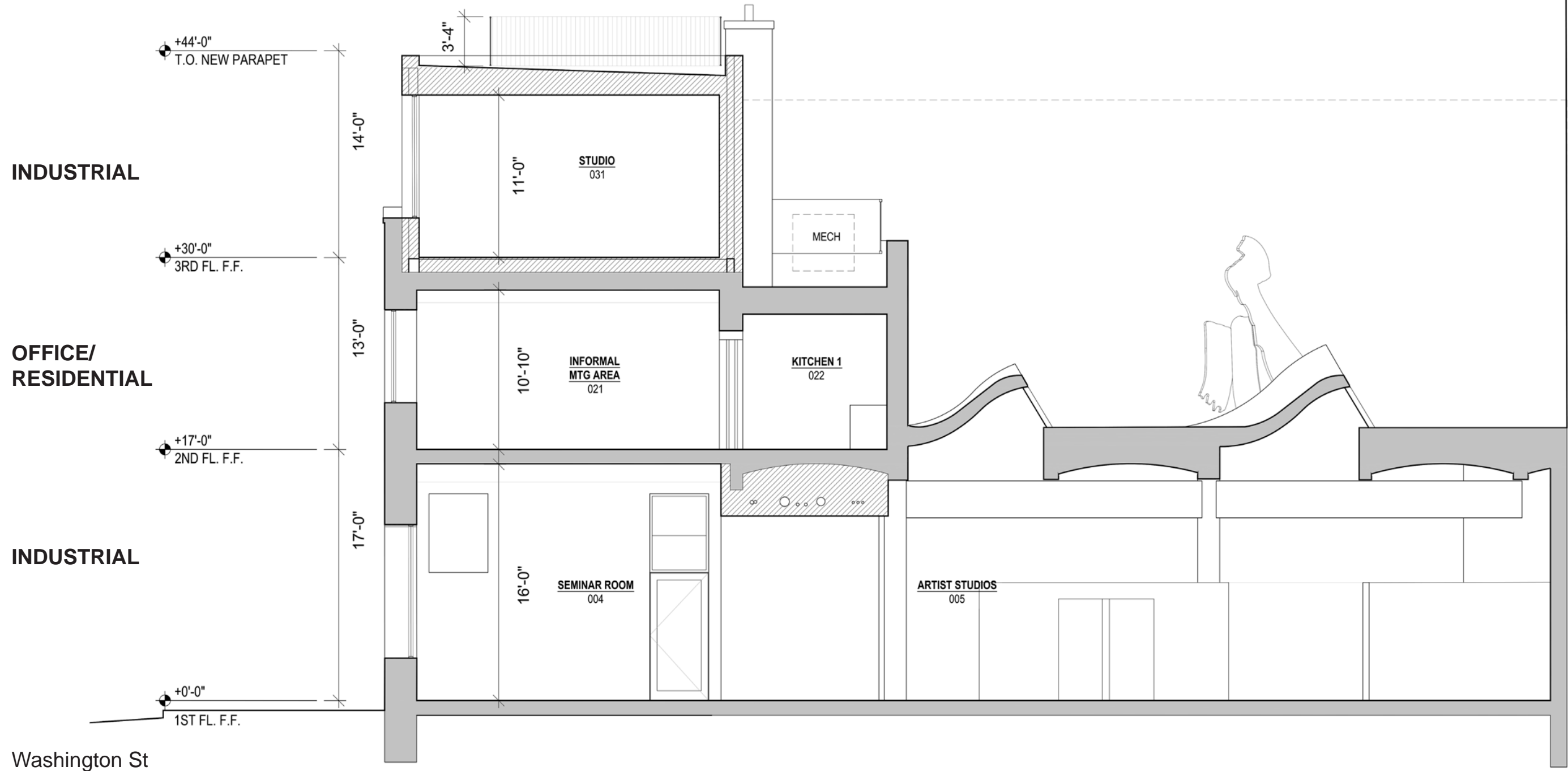


PROPOSED ROOF PLAN



PROPOSED BUILDING SECTION

Conceptual Use Typology



The proportions of the building section reflect the uses within and harmonize with the overall scale and massing.

VIEW FROM WASHINGTON STREET



EXISTING

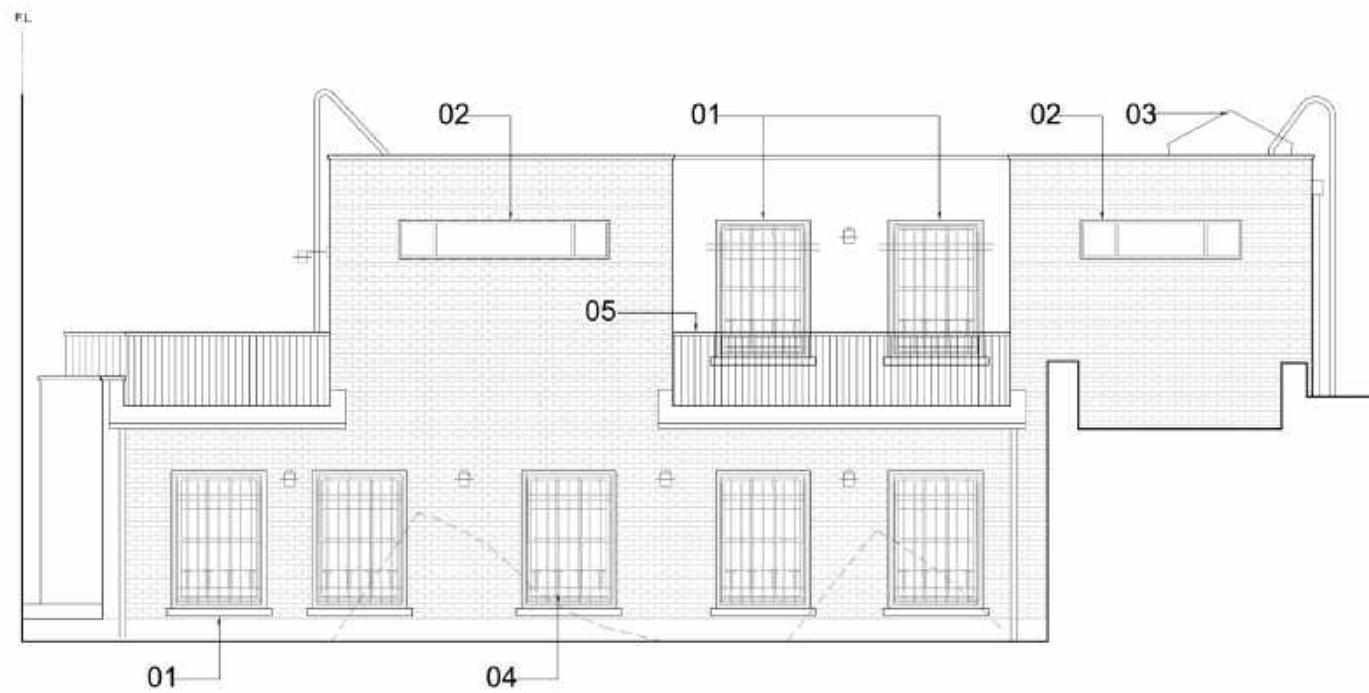
VIEW FROM WASHINGTON STREET



PROPOSED

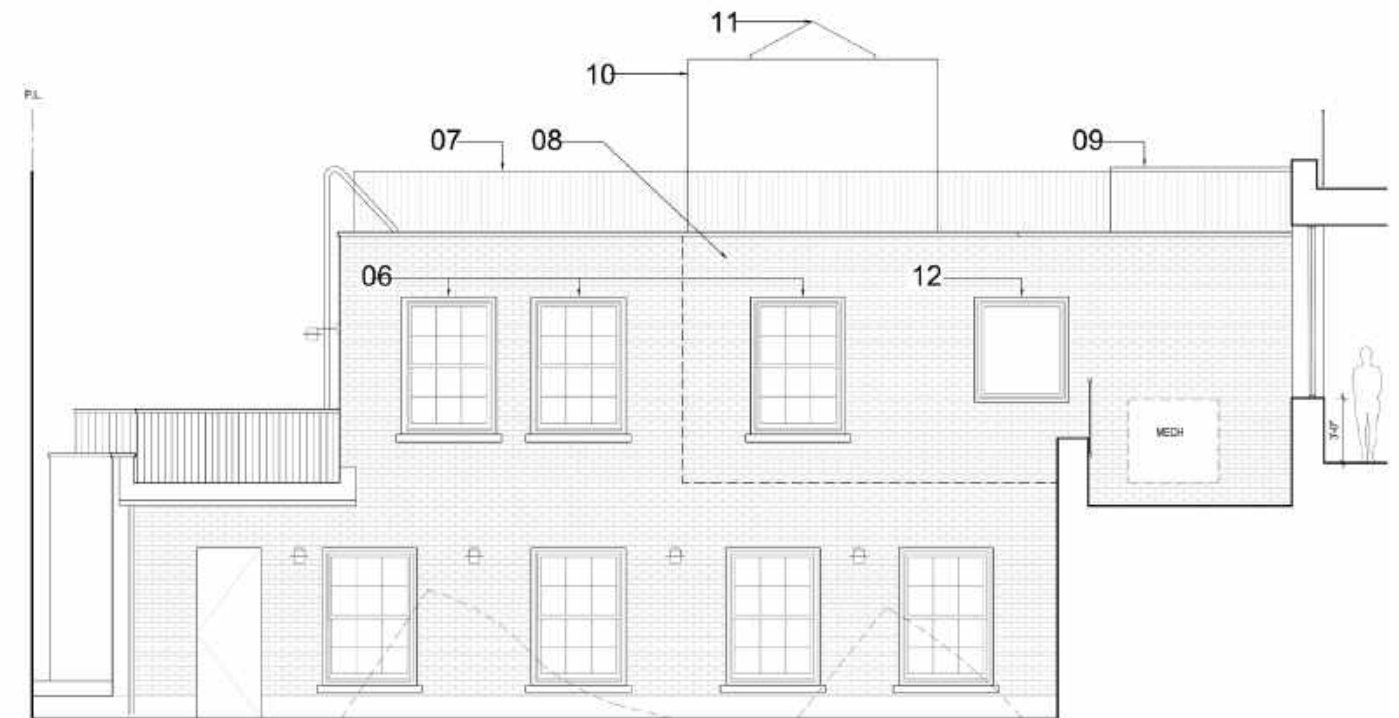
4. APPENDIX

ELEVATION OF REAR FACADE FACING SOUTH



- 01 Remove and store ex'g windows for reuse
- 02 Remove window
- 03 Remove and store ex'g skylight for reuse
- 04 Remove window guards
- 05 Remove ex'g guardrail

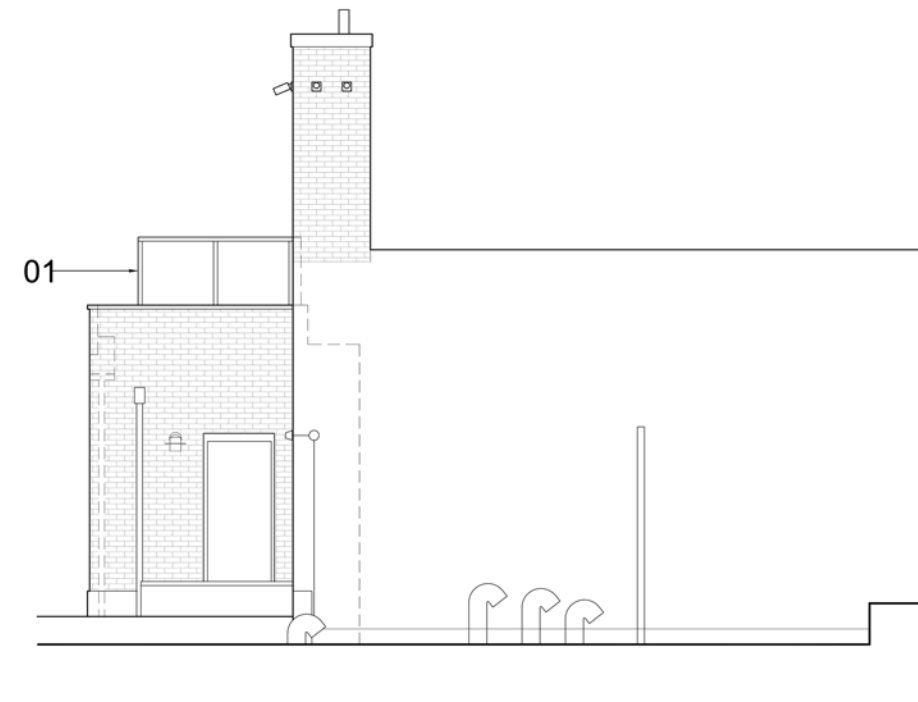
EXISTING



- 06 Ex'g windows reinstalled in new location
- 07 New metal guardrail
- 08 New brick to match adj. ex'g
- 09 New elevator bulkhead
- 10 New stair bulkhead
- 11 Ex'g skylight installed in new location
- 12 New window

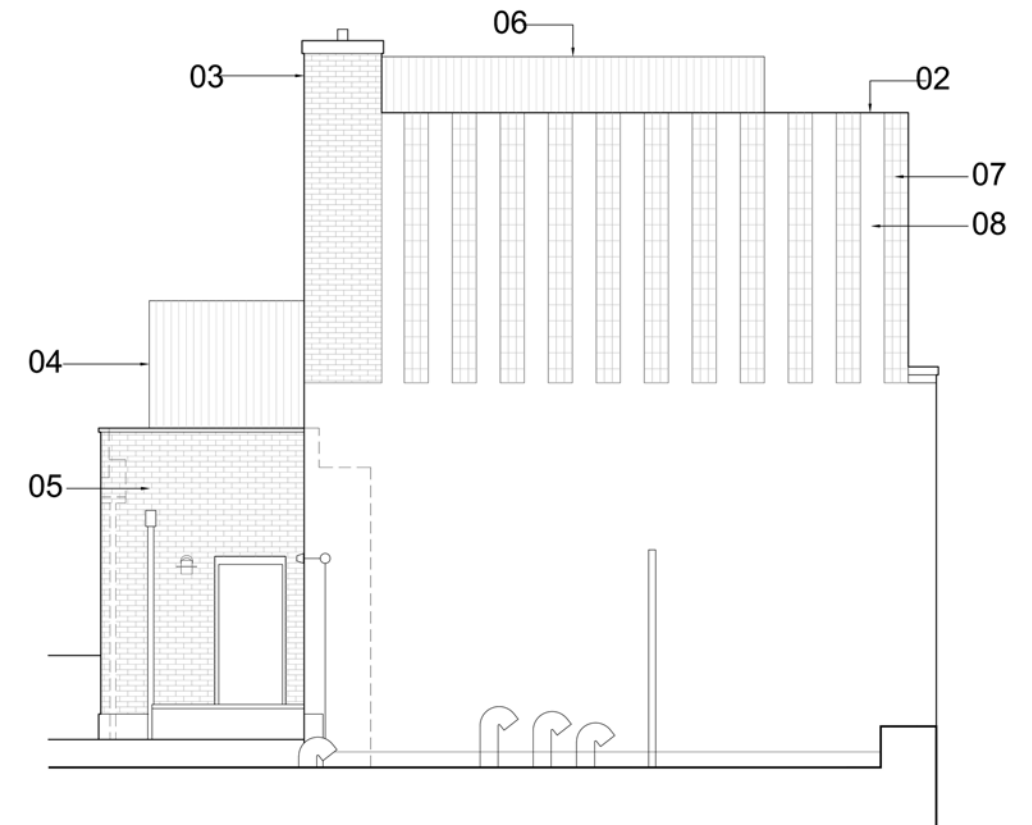
PROPOSED

ELEVATION OF SIDE FACADE LOOKING SOUTH



01 Remove ex'g mech. enclosure

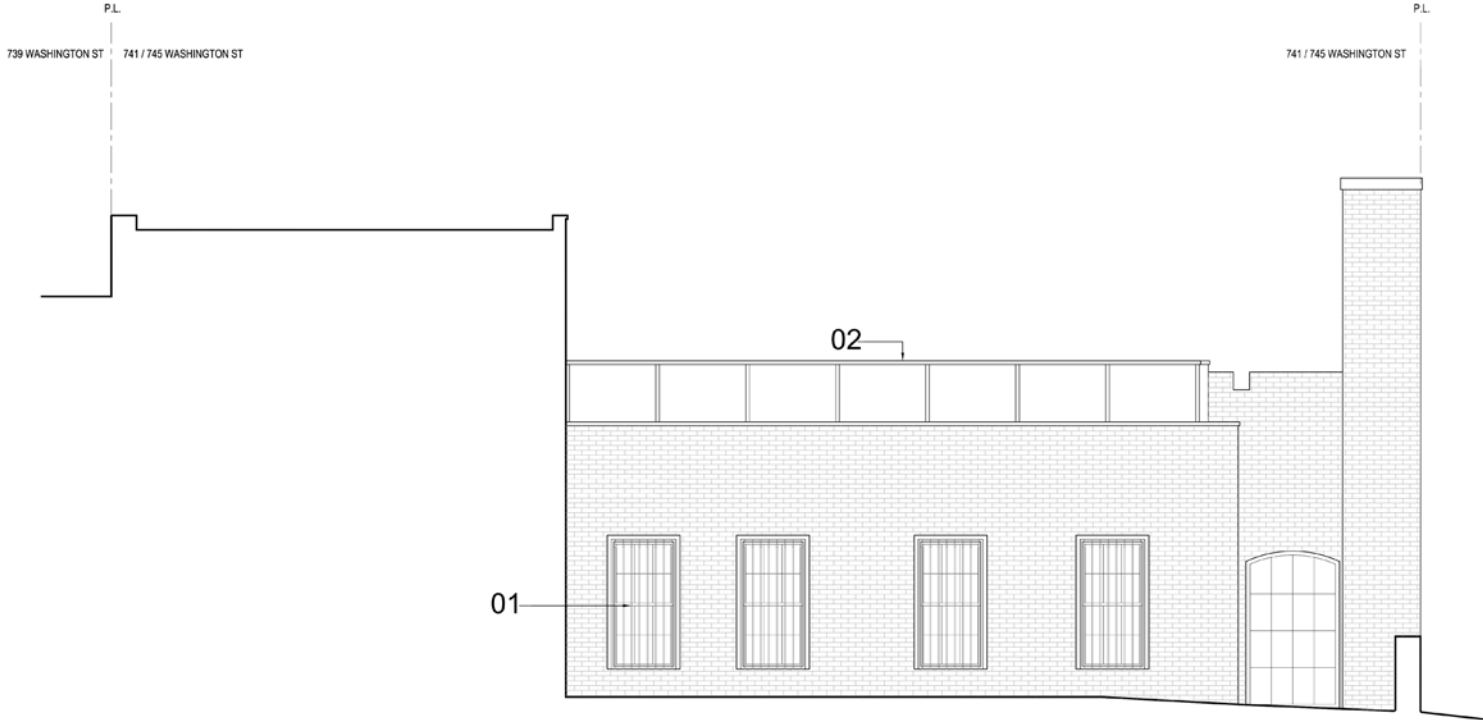
EXISTING



- 02 New rooftop addition
- 03 Extend chimney 3' above new parapet
- 04 New metal mesh enclosure
- 05 Stain ex'g brick
- 06 New metal guardrail
- 07 Brick to match front facade
- 08 Stucco over brick

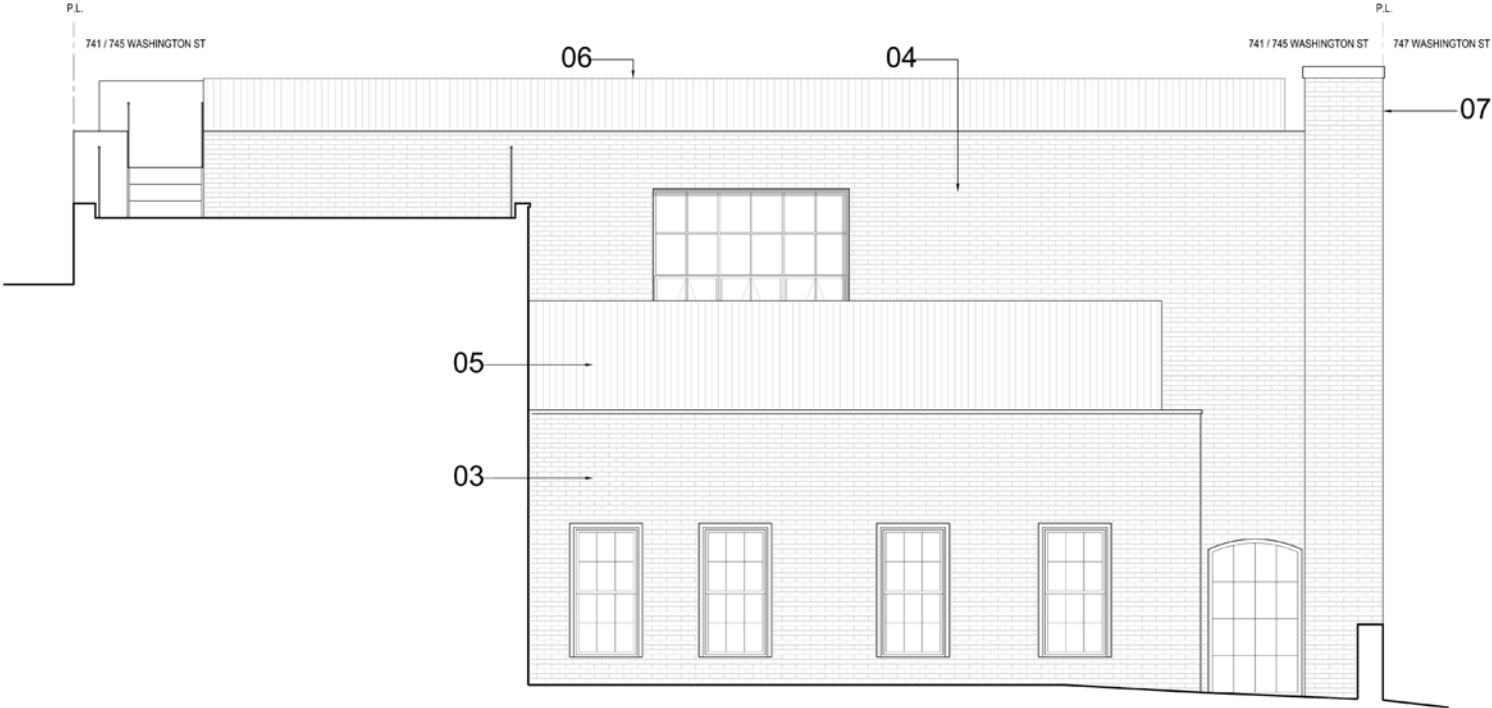
PROPOSED

ELEVATION OF REAR FACADE FACING WEST



- 01 Remove ex'g window grates
- 02 Remove ex'g mech. enclosure

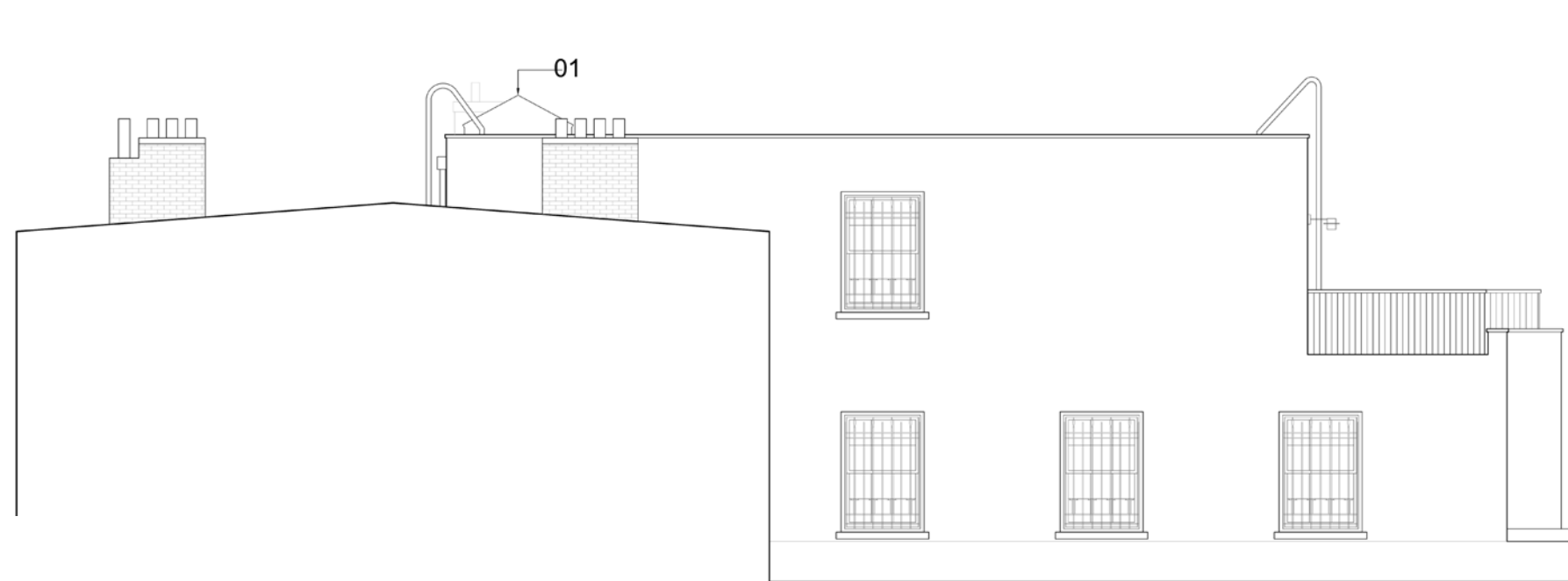
EXISTING



- 03 Stain ex'g brick
- 04 Brick to match rear ex'g
- 05 New custom metal mesh enclosure
- 06 New metal guardrail
- 07 Extend chimney 3' above new parapet

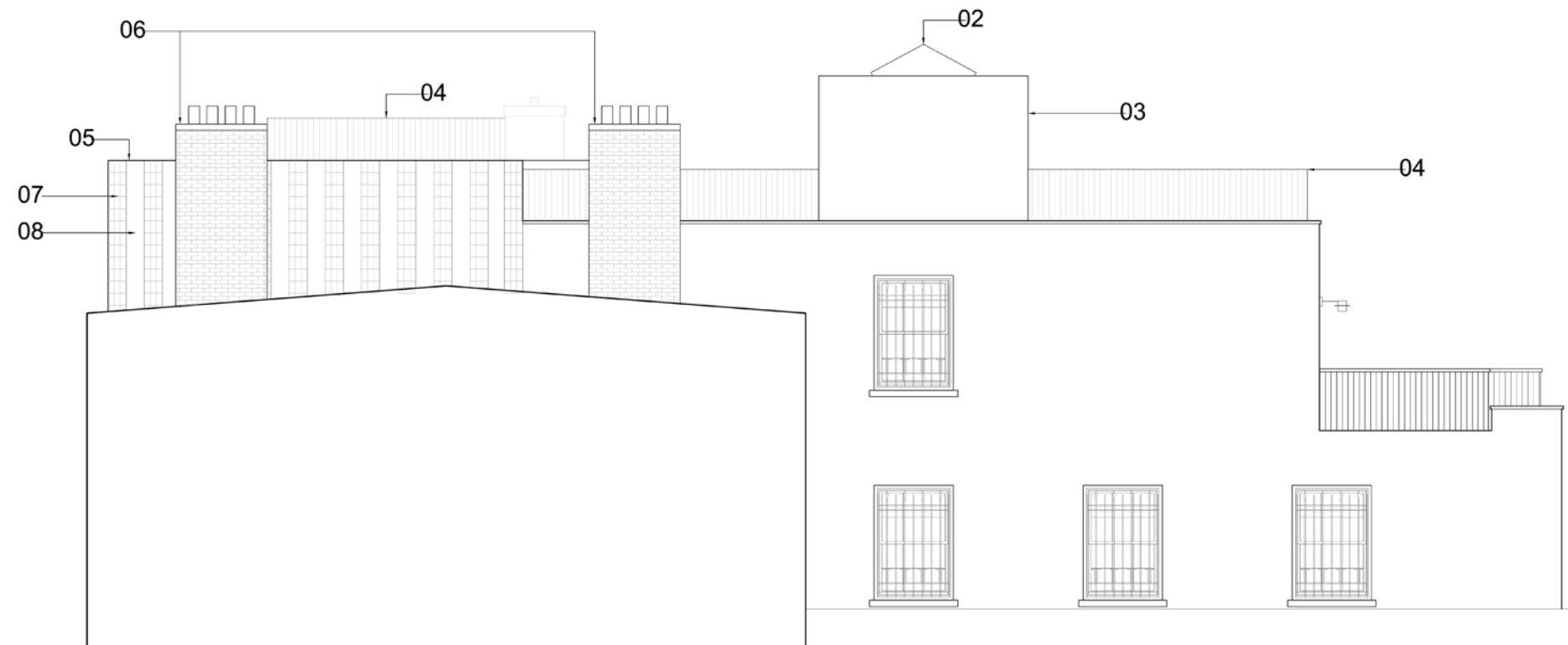
PROPOSED

ELEVATION OF SIDE FACADE LOOKING NORTH



EXISTING

01 Remove and store ex'g skylight for reuse



PROPOSED

02 Ex'g skylight installed in new location
 03 New stair bulkhead
 04 New metal guardrail
 05 New rooftop addition
 06 Extend chimneys 3' above new parapet
 07 Brick to match front facade
 08 Stucco over brick