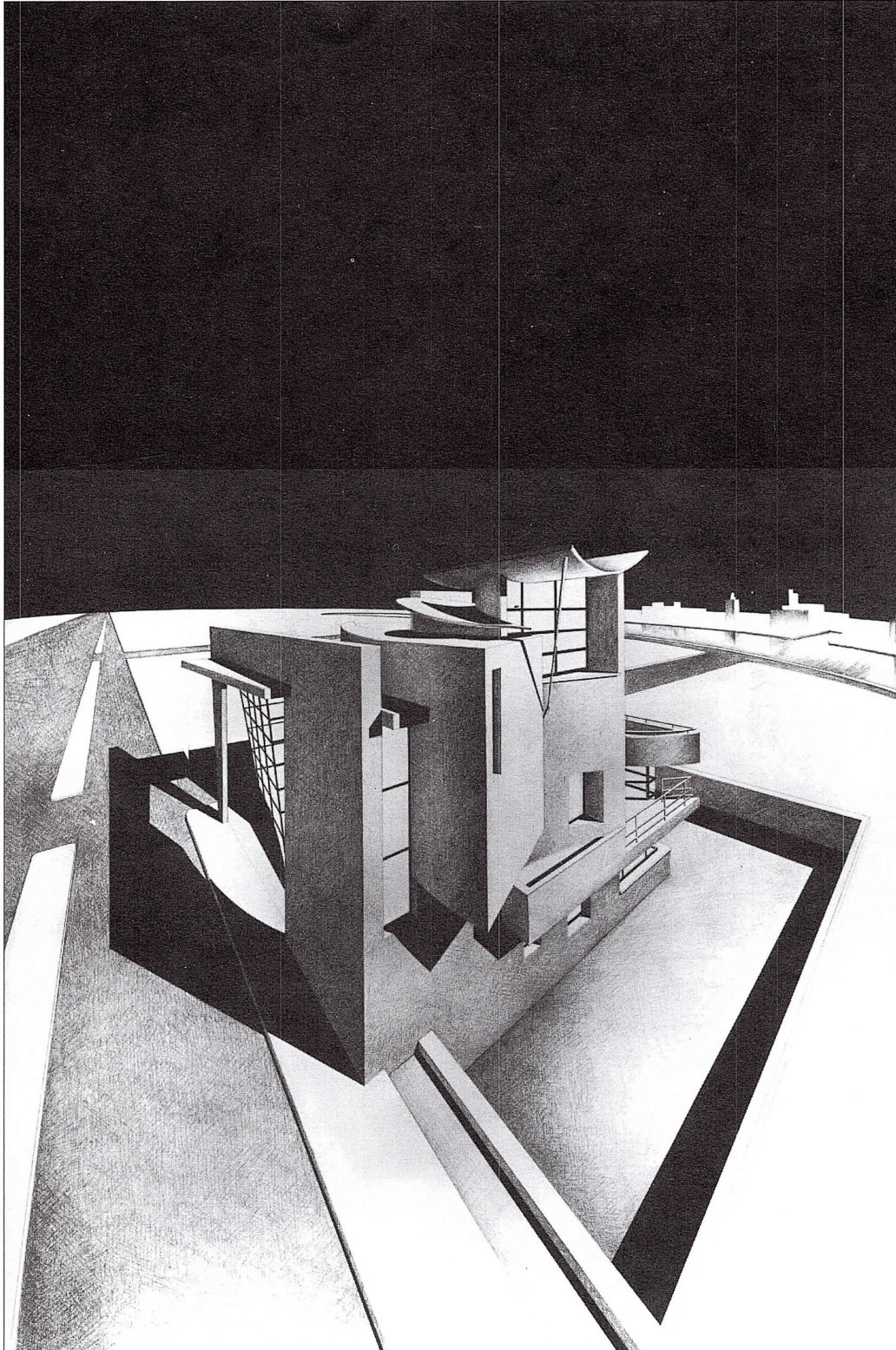


AN EYE ON NEW YORK ARCHITECTURE

Published by the American Institute of Architects New York Chapter, volume 57, number 9, May 1995

OCULUS



A speculative villa in the Hague by Hariri + Hariri

7

Patricia Johanson

8

Heintz/Ruddick

10

Hariri + Hariri

BACK TO NATURE

Waterfronts

Islands

Central Park: Vaux and White

Volume 57, Number 9, May 1995

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 New York Chapter**

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Oculus, published ten times a year,
 September through June, is a benefit of
 AIA New York Chapter membership.
 Public membership is \$60. A year's
 subscription to *Oculus* is \$40.

For more information on professional and
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BUDGET CUTS, INDUSTRY PAIN: AIA Responds

BY KIRA GOULD

One of the Chapter's primary responsibilities is to keep architects informed of issues that will affect them. Never has that been more important than now, when pending state and local budgets include dramatic capital cuts, the deepest proposed in many years.

At this writing, budget negotiations have begun in earnest. The AIA New York Chapter, together with real estate and construction industry groups, has been making your voice heard — loud and often.

Background

During the first six months of 1994, there were 30,000 new private sector jobs created. The business climate in New York City was at last increasingly optimistic. Economists had predicted another 60,000 jobs by the end of 1994, but not the midyear collapse that occurred. By the end of the year, the net gain was only 21,000 private sector jobs.

At the same time, the Federal Reserve Board imposed seven interest rate hikes to stem inflation. But in New York City, where inflation is less than 2.5 percent a year, the lowest it has been in a generation, those rate hikes drain the economy.

"This is the first time in years that New York will endure such severe cuts at all three levels of government at the same time. Usually the city is in a counter-cyclical mode, and a declining capital budget at one level is offset by continued investment at another," said Carol Clark, executive director of the AIA New York Chapter. "We're working hard to make architects among the industry voices that are heard in the legislative chambers and the Governor's and Mayor's offices."

State Spending

By early May, the state budget process should be concluded. The architectural community's argument against budget cuts is that past experience has demonstrated that deferral of maintenance, necessary new construction, and renovation of buildings compromises public health and safety. It also has a negative effect on the quality of life.

"History shows us it costs in real dollars a great deal more to stop a capital project and restart it later than to complete it, so cuts to projects already under way will hardly be cost-effective," according to Clark.

"These are severe, grim cuts that will prove to be shortsighted," she said. "Capital budgets should be viewed separately from operating budgets."

"The magnitude of the 30 percent of capital appropriations to be cut is tremendous. The public will suffer; the result will be visible in schools, universities, libraries, museums, transit facilities, and elsewhere. There has to be the ability to craft an alternative," Clark said.

The Local Outlook

The New York City budget deadline looms in June. At this writing, commissioners are being asked to prepare capital budgets reflecting another 30 percent cut in capital programs over the next four years.

"We've been working with the Building Congress to spread the word on these proposed cuts and to make our industry's voice count," Clark said. "We will keep members fully apprised as this initiative proceeds."

Federal Changes

The efforts of the Clinton administration and Congress to dismantle the Department of Housing and Urban Development (HUD) and to cut funds for housing are also of particular concern. "Our Housing Committee has been a driving force in leading the Chapter to express its point of view," Clark said.

The proposed cuts would have significant, negative consequences for New York City's federally-funded housing projects. "We have coordinated our efforts with the Government Affairs division of AIA National and started a dialogue with the two New York State Senators and select Congressional representatives who are active on the housing front and concerned about the mission of HUD," according to Clark.

Other Legislative Issues

For some time, AIA New York State has been working in Albany to get a capitalized statute of repose passed to help protect architects from unreasonable suing standards. "We continue to support these efforts," Clark said. "And we are working to bolster them and meet with success in 1995."

Time Out

BY MATTHEW BARHYDT

Time Out magazine, the successful London weekly arts-and-entertainment guide, arrived in New York City in mid-March in a whirlwind. It is launching a local version of the magazine from a frenetic new space at 627 Broadway, designed by **Margaret Helfand Architects**.

The magazine wanted to do something innovative, with only seven weeks to pull it together, according to Helfand. That left just two weeks for design and construction drawings. A judicious and innovative use of low-cost building materials allowed Helfand and team members **Marti Cowan** and **Martin Zogran** to meet the programmatic and budgetary needs of the magazine, their own design objectives, and the nearly impossible construction schedule. "Each thing was thought through to be absolutely minimal," Helfand explained.

At press time the design scheme was fully evident, although construction was not complete. In plan, four private offices and open production areas are twisted to avoid the easy orthogonal of the long, narrow loft space that stretches from Broadway to Mercer Street. The offices are constructed of full-height, painted gypsum board partitions and full-height, corrugated, translucent acrylic pan-

els that have a slight purple sparkle. The panels are mounted on metal tracks at floor and ceiling; intermittent diagonal bracing plays off the angles of the floor plan. Parallelogram-shaped workstations and panel surrounds are each made from a single four-by-eight-foot sheet of a one-and-a-half-inch-thick type of particle board called OSB, glued together. Finished in a soft, bleached white, the elongated, abstract shapes of the embedded, pressed wood pieces read like thick brush strokes on a canvas. Six-foot-high partitions of similar OSB board — on exposed wood-stud framing — are interspersed with the same full-height, corrugated, translucent panels to separate different functions of the magazine. Partitions of chain-link fencing demarcate the secure reception and receiving areas from the freight elevator lobby. Wood doors to the offices and conference tables will also be made of finished particle board.

Mechanical, lighting, electrical, and voice-data services are treated as separate design components. Exposed triangular ductwork branches out from floor-mounted air-conditioning units, passing through new walls like appendages frozen in air. Existing continuous strips of pendant fluorescent lighting, running through the space from front to back, were retained; single units were removed or turned on an

angle where penetration by a wall or ductwork occurs. Electrical conduit runs diagonally along the ceiling from panels on the north wall; voice-data conduit runs diagonally from connections on the south wall. Combined services are brought down from the ceiling to the clustered work areas through bundled groups of exposed conduit.

Helfand has taken the same minimal approach with finishes as well. All walls, columns, ceilings, ductwork, conduit, and panels are painted white. Wood tables, partitions, and office doors are finished in a powdery bronze clear-coating. The highly polished, existing wood-floor planking remains; there will be no carpeting. With the warm, abundant natural light from the windows, the finished effect should be of a highly molded, sculptural space with shimmering overtones of muted color weaving back and forth.

In full gear, *Time Out* magazine will eventually employ about 70 people. Until the magazine is completely up and running it will not be possible to judge how successful the architects have been, as great as the space looks now. The open areas could be very noisy because of all of the hard surfaces, although air passing through the ductwork may blanket some of the sound. However, to date, the client is extremely happy. Helfand and her team have demonstrated that there is more to office

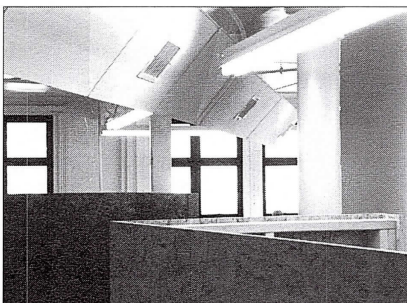
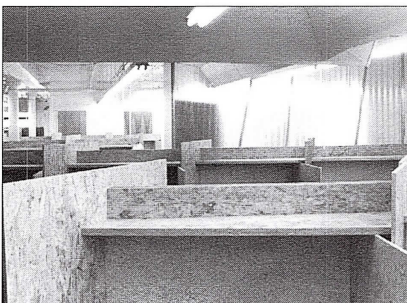
design than glass-fronted office modules and contract furniture workstation clusters.

Heritage Trails New York

BY MATTHEW BARHYDT

Private initiative is supplanting governmental responsibility as New York City continues to struggle with a seemingly unending financial crisis. The quasi-public Business Improvement Districts (BIDs) that proliferate throughout the city — independent, voluntary, and self-taxing — have started to take local responsibility for such large and small urban concerns as sidewalk cleaning, streetlighting, newspaper boxes, and the homeless. Now the Alliance for Downtown New York, the BID that has organized most of Lower Manhattan south of City Hall (*Oculus*, March 1995, p. 7), is working with the J. M. Kaplan Fund to spark economic development in the downtown area with "Heritage Trails."

The Heritage Trails were conceived by Richard Kaplan and Nadine Peyser of the Kaplan Fund, working with the graphic design firm of Chermayeff and Geismar, as four separate but interconnected walking tours planned to take advantage of the rich architectural and historic

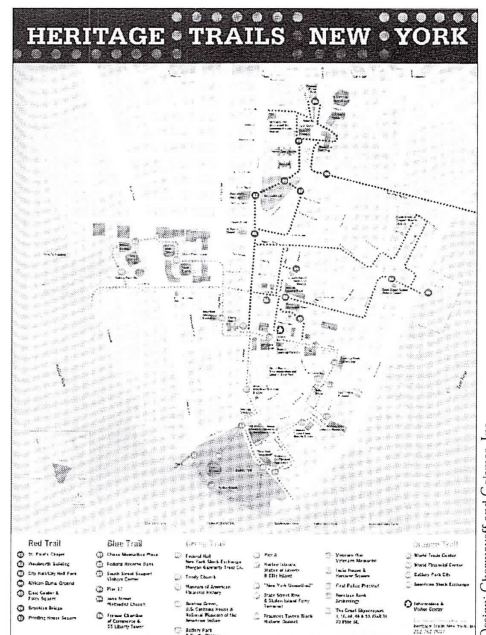


Time Out offices

photos: Dorothy Alexander



Proposed kiosk for Heritage Trails, New York



Map of Heritage Trails, New York

Design: Chermayeff and Geismar, Inc.

Design: Chermayeff and Geismar, Inc.

legacy of downtown. The idea is loosely based on the Freedom Trail in Boston and an unsuccessful walking tour set up in the Wall Street area for the 1976 Bicentennial. The trails are intended to promote Lower Manhattan as a tourist attraction and as a destination for more New Yorkers. "We wanted to assist in the revitalization of Lower Manhattan," Peyser said. "The ultimate goal is to build on the mass that is downtown — to keep people downtown."

Fully realized, each trail will be about a mile long and delineated by different colored six-inch, rubberized, reflective dots applied to streets and sidewalks along the route. Each trail will have a number of permanently mounted visual display boards at significant points of interest — landmark buildings, archeological sites, and places of historic events. The displays will provide information about each stopping point with photographs, drawings, maps, and text. Linked to a continuous audio system operated by nonlinear "audio wands," visitors will be able to receive information about any area on the trail at any time, in several different languages.

All trails will begin and end at a common point, in the planning stages now, known as the "Heritage Trails Hub." Heritage Trails NY, Inc., a nonprofit corporation set up by the Kaplan Fund to realize the Heritage Trails project, is currently negotiating with the National Park Service to use part of Federal Hall as the hub. Peyser sees the hub as a destination point in its own right, especially for school children. It will be a glorious information center with three-dimensional maps and displays; interactive video; temporary exhibition space; a shop with books and promotional information about Lower Manhattan; a cafe; and of course, bathrooms and telephones.

The entire project will be completed in two phases. Phase one will include installation of all trail dots; printing brochures with maps and site descriptions (written by Brendan Gill); installation of a prototypical site display board; placing an information kiosk with a multimedia video presentation in Federal Hall; and choosing site locations for greeters (people who give out information along each trail in lieu of site markers). According to Peyser,

phase one will serve as a one- or two-year evaluation period, intended to test the entire assumption of the Heritage Trails concept and work out any problems that develop. It will also allow Heritage Trails NY, Inc., to begin the marketing and fund-raising necessary to continue with phase two. Phase one will be finished by Memorial Day (May 27), if current reviews by the Landmarks Commission, the Arts Commission, and the Department of Transportation are concluded successfully. The Alliance for Downtown NY is working on necessary owner approvals and will maintain all physical components of the trails. Funding is being provided by the Alliance, J. P. Morgan, and American Express.

The second phase of the project will include completion of the Heritage Hub, installation of the remaining site displays, and most importantly, the establishment of an organization to run the entire Heritage Trails program.

Field Reports

BY MATTHEW BARHYDT

Three hotel projects in Lower Manhattan, all at different stages of completion, point to the growing importance of the downtown area as a business and tourist destination at a time when the city's economy is almost flat.

Although it is no architectural tour de force, the reopened **Vista Hotel** at the World Trade Center is certainly an improvement. Architects **WBTL** and public space interior designers **Daiker Howard** have corrected entry and circulation problems recognized long ago by the owners and operators (the Port Authority and Hilton International Management, respectively) — not to mention design critics. The February 1993 World Trade Center bombing was the immediate impetus for a renovation of the hotel already planned in stages, Kathleen Duffy, public relations director for the hotel, explained.

Previously, the Vista had no front door. The "very low-key entrance" on West Street, as Duffy described it, was in fact the vehicular drop-off point and the main pedestrian doorway to the hotel. It looked more like the entrance to a parking garage.

Now the hotel has some presence on the street. A new triangular glass-and-steel canopy, mimicking the facade fenestration divisions, is staggered two and three stories above the main entrance, opening into a rebuilt lobby. The entry facade has been enlarged by the addition of a new ADA-compliant revolving door for wheelchair use. Two eight-foot-square windows, each subdivided into a portal bordered by irregularly shaped panes outlined in metal, have been cut into the exterior wall of the hotel north of the entry to bring more light into the check-in areas.

Inside the now bright, amoeba-shaped lobby, a sensuous staircase of dark, rough-hewn granite curves up and around a small fountain to a balcony lounge overlooking the two-story space. Glass balustrades capped with brass tube rails follow the stair up to the edge of the balcony face. A scalloped fascia of white-painted gypsum board, recessed downlighting, and surface-mounted, vertical, gold accent lighting bring the eye from the lobby below to the lounge above. Lightly stained, gridded wood paneling and matching framed off-white wall panels surround the public areas on the first floor, neutral backdrops to the interlocking green, red, and beige geometrically-patterned carpeting and complementary-colored seating upholstery. A decent modern art collection scattered throughout the space is an unexpected surprise.

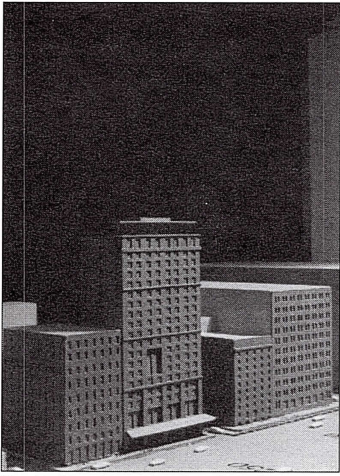
A new entrance into the second-floor lobby lounge of the hotel from the southwest corner of the WTC plaza makes it more accessible from surrounding streets. The hotel is no longer just a windbreak. (It remains to be seen how the ungainly vestibule of glass block and base building metal panels fits into Port Authority plaza reconstruction plans; according to Carla Bonaccia, senior project manager for the Port Authority, it may be expanded.) With the enlargement and refinishing of the existing hotel entry at the base of Tower One, the Vista Hotel is finally more an integral part of the entire World Trade Center complex than an appendage.

A visitor walking to the Vista Hotel now will find the experience easier; the same visitor walking through the hotel will find it comfortable and pleasant. Yet the hotel still lacks a sense of urbanity in its public areas

— a recognition of the excitement of the city beyond, only teasingly acknowledged here and there. The Vista Hotel remains a suburban-style retreat from the concrete jungle.

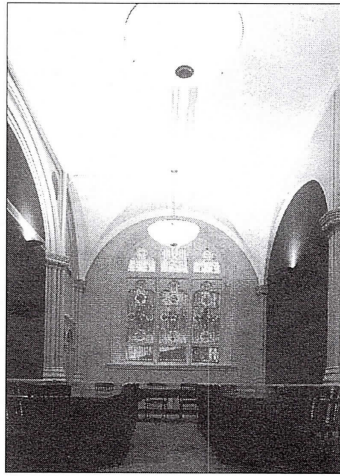
Construction of what was to be called the **Mercer Hotel** in Soho is expected to restart, according to Andre Balazs of Prince Street Acquisitions, owners of the property. Work stopped on the conversion of the nineteenth-century red-brick building at the northwest corner of Prince and Mercer streets when the general contractor, Cevilli & Travato, was fired for poor workmanship and lack of performance two years ago, Balazs claimed. (Cevilli & Travato has since gone out of business.) Structure Tone was brought in at that time to do some "remedial work," Balazs said, and may continue as general contractor. Lee Harmon of Harmon/Jablin Architects was the architect of record; the interiors are being redesigned and a new interior design firm has not yet been selected. Renovation work on the exterior is finished except at street level; the remaining interior construction work will take about eight months to complete. While the name of the hotel may change, "the marketing position has not changed," Balazs explained. This sister hotel to the Los Angeles Chateau Marmont is still intended to appeal to those who can afford to shop and eat in tony Soho.

It may be great prescience or just plain gambling, but developers the Brewran Group and Carl Marx Company, Inc., are planning a medium-priced, 350-room hotel for the northwestern edge of Tribeca. **Ehrenkrantz & Eckstut Architects** is designing the **Hudson Center Hotel and Conference Center**. The project will use a crumbling, five-story, boarded-up brick warehouse fronting West Street, between Laight and Vestry streets, as the backdrop for a new 17-story tower that will replace a parking lot at the southeast corner of Laight and Washington streets. According to architect Nancy McCoy, the renovated warehouse building will serve as the main entrance to the hotel and will contain conference facilities, a two-story ballroom, and several community meeting rooms. An arcade will link the structure to the brick-clad tower housing the hotel rooms.



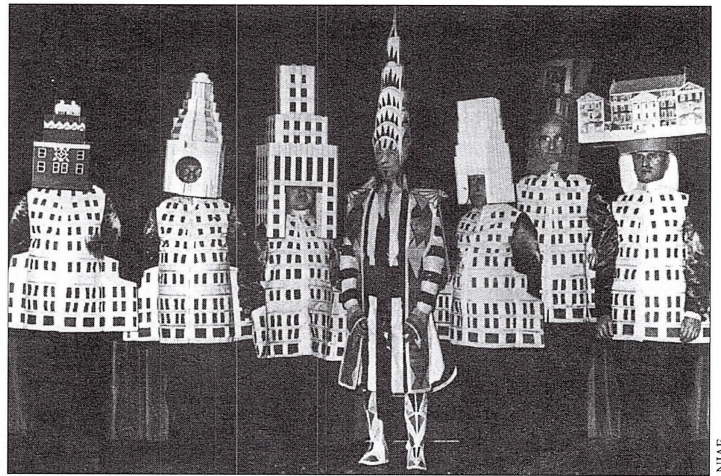
The Hudson Center Hotel and Conference Center

Ehrenkrantz & Eckstut



Federation of Protestant Welfare Agencies headquarters, Kapell and Kostow

Joek Pontal



The architects came dressed as their buildings at the Beaux Arts Ball of 1931. From left to right: A. Stewart Walker as the 57th Street Fuller Building, Leonard Schultze as the Waldorf Astoria, Ely Jacques Kahn as the Squibb Building, William Van Alen (center) as the Chrysler Building, Ralph Walker as One Wall Street, D.E. Ward as the Metropolitan Life Tower, and J. H. Freedlander as the Museum of the City of New York

NIAE

The project is now in the middle of a lengthy review process that will take the rest of this year to complete, McCoy explained. While local Community Board 1 “has become a little more positive about the project over time,” McCoy said, the same area residents who were responsible for getting the Tribeca district landmarked are opposed to the whole idea. And although the design scheme proposed by the architect and developers has been approved by the Landmarks Commission (the warehouse site is part of the landmark district even though the tower is not; the physical connection and relationship between the two buildings mandate Landmarks approval), variances have yet to be granted by the Board of Standards and Appeals for zoning, use, setbacks, and FAR.

Walking through this sleepy little section of Tribeca, still void of trendy restaurants, it is easy to understand why there is fear that any hotel project, no matter how well designed, will unequivocally change the character of the neighborhood. Only the well-off and the lucky can afford to live in Tribeca, yet the area so far has escaped much of the commercialization that has altered the Village and Soho. Unfortunately, it is only a matter of how and when change will occur here, not if it will happen.

The firm of **Der Scutt Architect** was recently awarded the commission to develop a facility master plan for the **Reading Public Museum** in Reading, Pennsylvania. The scope of work includes architectural planning for expansion of the museum, a new

entrance, additional storage areas, and gift shop renovation. Site planning work includes pedestrian and vehicular circulation, and parking. Phase one of the master plan will be finished by June 1.

Kapell and Kostow Architects received a New York Landmarks Conservancy **1994 Lucy G. Moses Preservation Award** for its restoration of the 1892 neo-Gothic Church Missions House at 22nd Street and Park Avenue South. The original building was designed by Robert William Gibson and Edward J. Neville Stent; it is the present headquarters of the Federation of Protestant Welfare Agencies. Restoration work included uncovering marble mosaic floors and plaster ornaments; renovation of the copper and terra-cotta roof; and refurbishing wood doors, wood wainscoting, and stained-glass windows.

The Van Alen Institute

BY JAYNE MERKEL

Trustees of the National Institute for Architectural Education and its new program, the Center for Public Architecture, have voted to merge and rename the new institution for its principal benefactor, William Van Alen, the architect of the Chrysler Building. Official approval of the name change is pending in Albany, but the new agenda is already in place.

“Our mission is to promote inquiry into the processes that shape the

design of the public realm and to develop programs that support the evolving role of architecture in its planning, design, and implementation,” explained chairman Robert Fox of Fox & Fowle Architects. The group underwrote a study to explore what should be done with Randall’s and Wards Islands, presented plans for the resurrection of 42nd Street, and is involved in efforts to reinvigorate Lower Manhattan.

The Van Alen Institute is the latest incarnation of the Society of Beaux Arts Architects, which “was founded in 1894 by people who had studied at the Ecole des Beaux-Arts in Paris,” according to the director, Joan Bassin. “In 1903, they put together money to create the Paris Prize for a student to have the same wonderful experience they all had.” The first prize was awarded in 1904. William Van Alen won it in 1907.

In 1916, the Society changed its name to the Beaux Arts Institute of Design. It thrived during the years when Beaux Arts education was being instituted in American schools, and sponsored the famous Beaux Arts Ball of 1931, when the architects arrived dressed as their buildings.

In the 1950s, as Beaux Arts training was going out of style, the institution was reconceived, and its name was changed again, this time to the National Institute for Architectural Education. The focus, as the name implied, became education in a broader sense, and the Institute started to award traveling fellowships.

William Van Alen, who was married but had no children, left his estate and house at 139 East 52nd Street to his widow and the Institute when he died in 1959. After her death in 1970, the NIAE, which then had quarters at 20 West 40th Street, took possession of the property, at first resisted offers from developers but eventually capitulated, and wisely invested the money in the building where it is housed today at 30 West 22nd Street. The Institute purchased the six-story loft building, occupied the sixth floor, and leased the rest of the space to other tenants, including the popular restaurant, Lola.

In the late 1980s, the Institute board decided to hire a professional director and expand the program. Dr. Bassin, an art historian who teaches at the New York Institute of Technology, arrived in 1989 as the second director. She helped develop a program of lectures and exhibitions. The Van Alen Institute still offers the Van Alen Traveling Fellowship, now an international competition that requires the recipient to travel outside his or her country. A number of the recent winners have been foreigners who chose to travel or study in the United States.

Now the Institute is concentrating its efforts closer to home, emphasizing built architecture as well as the education of architects, and focusing on the public realm. “We really want to help our city become a better place,” Fox said.

BACK TO NATURE

BY JAYNE MERKEL



Asphalt Green AquaCenter

JEFF GOLDBERG/REDA

Many of these efforts involve public-private partnerships of the kind Rogers, who conceived the strategy, has been using to restore Central Park for almost 20 years. As Central Park Administrator, a professional city position, and president of the board of private citizens who raise money to support the park's maintenance, Rogers embodies public-private collaboration. But she attributes the current efforts to those originally made to save the subway system 20 years ago.

"It's like the subway used to be. A lot of people got together and saw to it that the subway system would be revived. That has pretty much been accomplished. Now a group of us feel it's important to pay attention to the public spaces above ground," Rogers said.

The public space movement is a logical outgrowth of the historic preservation movement. First you restore the buildings, then you restore the landscape they inhabit. The current interest in public space is also related to the environmental movement and the fitness craze.

Body consciousness lies behind the creation of Richard Dattner's Asphalt Green AquaCenter on the Upper East Side, where private citizens, schools, foundations, institutions, and corporations created a swimming pool complex on public land that is used jointly by public and private schools, private citizens, and institutions like Mount Sinai Hospital. Health awareness has been responsible for the building of numerous architecturally ambitious athletic centers on American campuses in recent years for student use (as opposed to spectator events). Rafael Vinoly's 165,000-square-foot Apex at Lehman College in the Bronx is one of the most striking examples.

The first project of the Van Alen Institute is a privately-funded study for public land on Randall's and Wards Islands. Significantly, it is

titled *Sports and the City*, for many of the landscape reclamation efforts suggested are geared toward recreation. Parks and public spaces in the late twentieth century are seen as places for active play. Functionalist thinking has had its effect. Faced with a park, we ask what we should do there.

Central Park, designed for observation and contemplation — a picturesque image of nature for city dwellers — is filled with joggers, rollerbladers, bicyclists, tennis players, rowers, baseball players, and dog walkers. People still stroll, sunbathe, and wander there, but they also listen to concerts, study animal behavior, bowl on the green, get back rubs, and dine. Still, they do all these things in a setting as close to nature as Manhattan has to offer. Fitness intersects with environmentalism directly in Central Park. The lungs of the city are also the community gym.

One gym and one Eden are no longer enough. The study of Randall's and Wards Islands proposes not just facilities for "active organized sport," but also "the partial restoration of the wetlands in the Little Hell Gate inlet," which were filled in during the 1930s to connect the islands when the Triborough Bridge and waste water treatment plant were built there. The main recommendation of the report is the restoration of the natural features of the islands for educational and recreational use, the same type of use being proposed for most of New York's 578 miles of waterfront.

But not all environmentally conscious recreational schemes are the same. In the following pages, *Oculus* investigates several different approaches to waterfront development and reclamation being tried here and elsewhere.

REVEALING NATURE: On Randall's and Wards Islands

For 150 years, Randall's and Wards Islands have been the city's dumping grounds — repositories for things and people nobody wanted closer to home.

Now a study — the first project of the Van Alen Institute — suggests capitalizing on the islands' out-of-the-way locations and reinstating their natural characteristics. Although titled *Sports and the City*, the report advises: "preserve the large tracts of open space, which are the islands' most prized assets." It also recommends the restoration of the Little Hell Gate inlet's wetlands "as a gesture of our commitment to sustainable design and as an educational opportunity."

As in Central Park, the environmental agenda here both coincides and competes with a recreational one. The bias of the report is toward passive recreation — walking, hiking, boating, and the study and contemplation of nature, but for ecological and educational purposes more than for romantic ones. Sports, both active and passive, are provided for in the plan, but they are confined to specific areas.

The study recommends renovating or rebuilding the stadium Robert Moses built on Randall's Island and adding a giant scoreboard visible from the Triborough Bridge. And it suggests placing facilities adjacent to the stadium — including "an earth berm amphitheater for track and a small gymnasium for fencing, wrestling, and gymnastics" — to encourage a mix of sporting activities and events.

Although it acknowledges that representatives of the various institutions and city agencies located on the

islands — such as the Manhattan State Psychiatric Center; Volunteers of America; Odyssey House; MTA Bridges and Tunnels; the City Parks; and the Sanitation, Marine, and Police departments — constitute a community that should be consulted as planning proceeds, it agrees with an unrealized plan by Robert Moses that “all social and community facilities should be removed.”

Sports and the City replaces a social agenda with an environmental and recreational one. While it acknowledges that the removal of social facilities is improbable, it says, “the large homeless shelter is a threat to the safety of island users and should be removed.” As recently as five years ago, when homelessness was considered a housing problem and believed to be soluble, such a suggestion would have been surprising, if not unthinkable. But park-making has often involved hard choices, as Roy Rosenzweig and Elizabeth Blackmar pointed out in *The Park and the People: A History of Central Park* (Ithaca, New York: Cornell University Press, 1992, 600 pages, 145 illustrations, 6 5/8 x 9 3/8, \$39.95 cloth). They explained that Central Park’s creation may not have just involved the dismantling of the “300 squatters’ hovels,” as previously believed, but a whole African-American community of solidly constructed houses, known as Seneca Village.

The *Sports and the City* report — and the comprehensive exhibition that accompanied its publication — is also noteworthy for its use of historic maps and archives, impressive visual documentation, and inviting presentation. The 60-page exhibition catalog (116 illustrations, 59 in color, 7 7/8 x 11) is available through the Van Alen Institute for \$25.

Authors of the report were architect Deborah Berke, AIA; landscape architect Ken Smith; and architect Claire Weisz, who worked with numerous interns on the project. Andrea Woodner directed the project.

INTO NATURE: Patricia Johanson

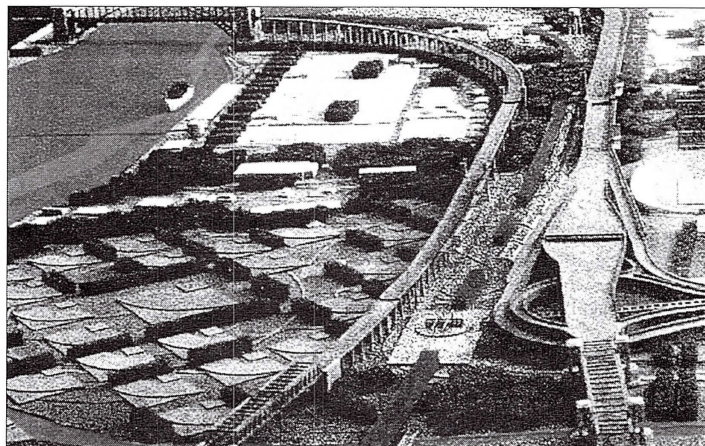
The garter snake that crawls along San Francisco Bay is big enough to see from an airplane and tame enough to nurture endangered butterflies. That snake is actually a baywalk designed by Patricia Johanson. It curls around the top of a sewage facility for a third of a mile in Candlestick Cove, creating an “endangered garden,” actually a series of gardens at a new state park, which offer pedestrians access to the intertidal basin and provide “cover for small mammals,” “larval food plants for endangered butterflies,” and “food and habitat for the bay’s many shorebirds and songbirds.”

The *San Francisco Garter Snake*, begun in 1988, is only the latest and largest of the creatures Johanson has been envisioning for a quarter of a century. Leaves, stems, flowers, butterflies, and turtles appear in *Gardens That Are Out of Sight*, commissioned by *House and Garden* magazine in 1969 but not published. One, intersected by petal-shaped walks, restores natural woodland to a city; another creates butterfly-shaped jetties to reduce sediment in rivers.

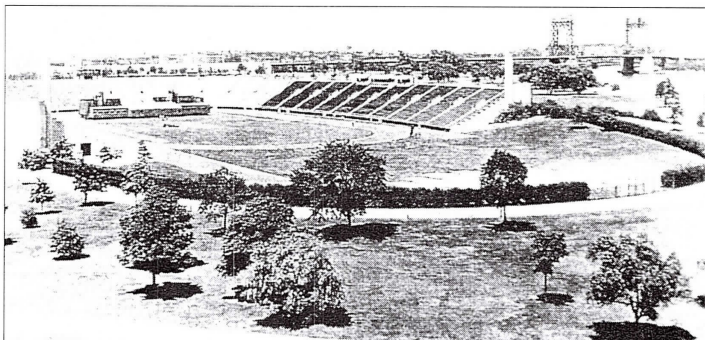
Two years later, after showing paintings and drawings at New York galleries, MoMA, and other museums, she built a 3,200-foot-long line drawing in the woods near her home in rural Buskirk, New York. Quieter and more subtle than other earthworks of the time, it brought the viewer into nature rather than art into the landscape.

Johanson’s *Fair Park Lagoon* in Dallas (1981–86) carries people into the lagoon on Gunite ramps that take the forms of the plants and creatures they shelter while reducing the erosion of the shoreline and cleaning up the water.

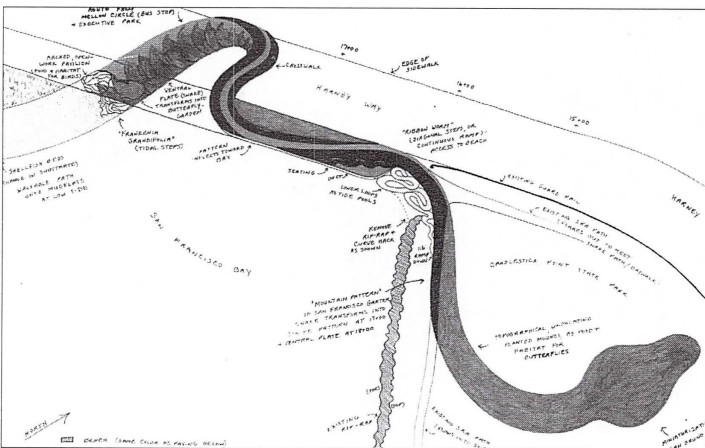
“Most people go running over to them because they look like sculptures, but once you step out onto them, you become part of the environment. Everybody begins to see something different — it might be a frog or a fish or a pond cypress — and gets absorbed in its activities. You get involved in a dialogue that is both with the natural world and with



Proposal to extend the line of trees at the throat from Wards Island through Randall’s Island to the Bronx



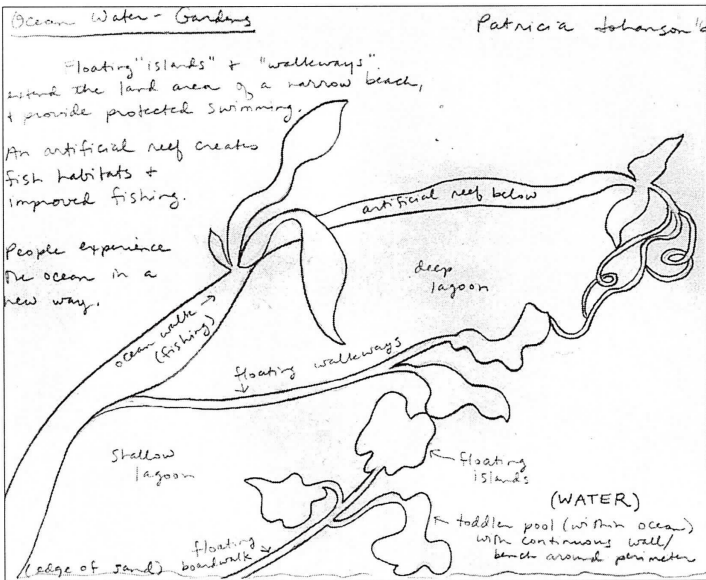
Downing Stadium as originally conceived was a set piece in the landscape with open vistas to the city it serves, as seen in this photograph taken upon its completion in 1936



Candlestick Cove, San Francisco, *Endangered Garden* site plan, Patricia Johanson



Fair Park Lagoon, Dallas, Patricia Johanson



Drawing of Ocean Water Gardens, Patricia Johanson

yourself. It's a closed dialogue. What distinguishes my work is that it is of the natural world — the sculpture dissolves," said Johanson who started out as an artist but has now become more an environmental activist.

Along the way, she became an architect. She studied art at Bennington College and earned a master's degree in art history at Hunter in the 1960s. But when she decided to pursue public projects, she commuted to New York to study civil engineering and architecture at City College so that she would be able to maintain control over her work as it moved through the planning stages, city agencies, and construction. She also collaborated with Mitchell/Giurgola on several projects in the 1970s. Today she is working on a total ecological plan for the City of Boston, based around the river, and on a river reclamation project in Kenya.

The garter snake in the endangered garden is being completed now in a more modest form than originally proposed. "The intention was to present the entire Sunnysdale pump station and holding tank for water and sewage as a work of art and as an extension of the Candlestick Point State Park, while increasing food and habitat for wildlife and providing maximum access to San Francisco Bay," she explained.

Although, as an artist, Johanson is troubled by the compromises that go with the realization of any large public built work — "It's not what I designed, it's part of what I designed" — as an environmentalist, she is satisfied. "There is no way you can fly into San Francisco without asking the question, What is that?,"

and then you get into the environmental dialogue."

APPROACHING NATURE: Heintz/Ruddick Associates

BY JAYNE MERKEL

"Today people want to get out to the water," Margaret Ruddick explained in a lecture in the Parsons "Artificial Ecologies" series on February 20. "Waterfront parks used to be designed on the Olmsted model, like Riverside Park — a platform from which to view the river. It didn't matter that there was a railroad at the edge, because the point was not to go down to the water.

"There is no longer a line separating us from the water. There is an entire interconnected ecological system," she said.

But in urban situations, like many of those in New York, the water's edge is separated from people by transportation corridors put in place when the Olmsted model was unquestioned. "Robert Moses felt it was appropriate to keep the edge covered — with roadways and sometimes railroads underneath," Ruddick noted.

Two recent projects by Heintz/Ruddick Associates landscape designers attempt in different ways to bring pedestrians to the water below the FDR Drive, where a maze of ramps and parking lots cuts city streets off from the East River.

The firm's Stuyvesant Cove open space study concerns the area between 18th and 25th streets, just south of the Waterside Plaza, marina, and seaport. The project was generated by a community board group initially organized in the 1970s to protest a proposal to develop a hotel and housing in the area similar to Waterside.

The Economic Development Corporation encouraged the community to put together a plan of its own. Eventually the EDC put out a request for proposals, and Heintz/Ruddick was selected.

Heintz/Ruddick's idea is to divert

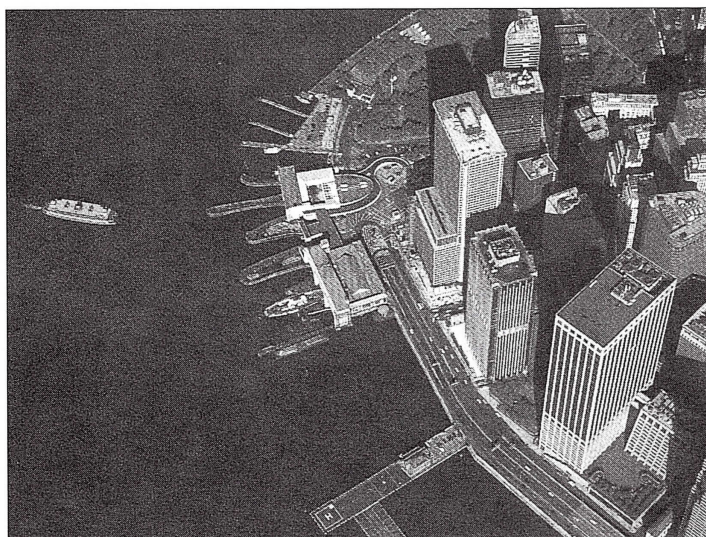
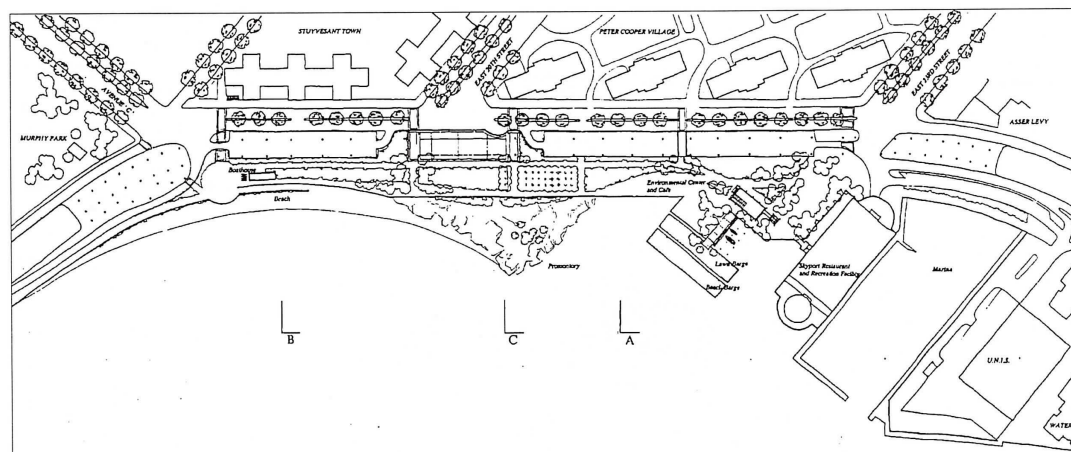


Photo: Julian Olivares

Site of Heintz/Ruddick East River Esplanade, Water Street, Lower Manhattan



Stuyvesant Cove Park Plan, Heintz/Ruddick

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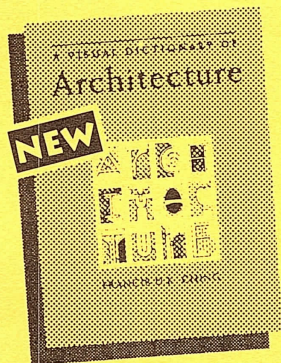
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May

1

**Monday
LECTURE**

Olympic Design. Given by Mark Lee Favermann. Sponsored by the National Design Museum. 6:30 pm. 2 E. 91st St. 860-6321. \$15.

2

**Tuesday
CONFERENCE**

Superstores Issues. Cosponsored by the APA Metro Chapter, the Municipal Art Society, the Center for Neighborhood Economic Development, and the New York Main Street Alliance. 8:30 am. Citicorp Building, Long Island City. 340-2359.

4

**Thursday
AIA NEW YORK
CHAPTER EVENTS**

Innovation in Courthouse Design. Sponsored by the AIA New York Chapter Architecture for Justice Committee. 6:00 pm. Lehrer McGovern Bovis, 200 Park Ave., ninth floor. Contact Jerry Pasichow, 685-2883, or Ed Rosen, 592-6771.

LECTURES

On Softness. Given by Joan Ockman. Sponsored by Pratt Institute School of Architecture. 7:00 pm. Higgins Hall Auditorium, 61 St. James St., Brooklyn. 718-636-3404.

The Triumph of Classical Architecture in America. Given by David Garrard Lowe. Sponsored by the New York School of Interior Design. 6:00 pm. 170 E. 70th St. Advance

8

**Monday
LECTURE**

The Dymaxion Dwelling Machine: R. Buckminster Fuller's Dream Home. Given by Christian Overland. Sponsored by the National Museum of Design. 6:30 pm. 860-6321. \$15.

9

**Tuesday
AIA NEW YORK
CHAPTER EVENTS**

Dialogues with Preservation Architects in the Public Sector. Given by Michael Adlerstein, chief of urban projects, North Atlantic region, the National Park Service. Sponsored by the AIA New York Chapter Historic Buildings Committee. 5:30 pm. Federal Hall. Reservations to Page Cowley, 673-6910.

10

**Wednesday
EXHIBITION**

Herter Brothers: Furniture and Interiors for a Gilded Age. Sponsored by the Metropolitan Museum of Art. Fifth Ave. at 82nd St. 535-7710. Closes July 30.

11

**Thursday
PUBLIC HEARING**

The Future of East 125th Street. Cosponsored by the National Museum of Design and CIVITAS. 6:30 pm. Reservations, 860-6321.

13

**Saturday
LECTURE**

Queens Preservation. Given by

18

**Thursday
LECTURE**

Gothic Style: Architecture and Interiors from the Eighteenth Century to the Present. Given by Kathleen Mahoney. Sponsored by the Bard Graduate Center for Studies in the Decorative Arts. Book-signing 5:30 pm; lecture 6:00 pm. 18 W. 86th St. Advance registration, 501-3013. \$15.

TOUR

Times Square: Talltale Signs. Given by John Krisikewicz. Sponsored by the National Design Museum. 6:00 pm. Advance registration, 860-6321. \$15.

20

**Saturday
LECTURE**

When To Save What. Given by Richard Haas. Sponsored by the Michael Ingbar Gallery of Architectural Art. 12:00 pm. 568 Broadway. Reservations, 334-1100.

TOUR

The Upper West Side: El Train and Subway, Rowhouse and High-Rises. Given by Barry Lewis. Sponsored by Cooper Union. Advance registration. 353-4195. \$20.

21

**Sunday
TOUR**

Springwood, Val-Kill, and the Vanderbilt Mansion. Given by Justin Ferate. Sponsored by the National Design Museum. 8:00 am. Advance registration, 860-6321. \$95.

LECTURE

June

1

**Thursday
AIA NEW YORK
CHAPTER EVENT**

The Family Court. Sponsored by the AIA New York Chapter Architecture for Justice Committee. 6:00 pm. Lehrer McGovern Bovis, 200 Park Ave., ninth floor. Contact Jerry Pasichow, 685-2883, or Ed Rosen, 592-6771. \$10.

3

**Saturday
LECTURE**

Personal Penn Stations. Given by Franny Eberhart. Sponsored by the Michael Ingbar Gallery of Architectural Art. 12:00 pm. 568 Broadway. Reservations, 334-1100.

7

**Wednesday
EXHIBITION**

Josef Albers: Glass, Color, and Light. Sponsored by the Guggenheim Museum. 1071 Fifth Ave. 423-3500. Closes September 17.

Deadlines

May 12

Entry deadline for Lloyd Warren Fellowship/82nd Paris Prize. Applicants must have received degrees between June 1990 and December 1994. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, New York 10010, 924-7000.

June 8

Entry deadline for Challenge Grounds: Urban Housing and Community Outdoor Space competition for students of accredited schools in the U.S. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, New York 10010, 924-7000.

July 10

Entry deadline for the ninth international Waterfront Competition. Jurors will select the year's top urban waterfront projects and plans. Contact Susan Kirk or Ginny Murphy at the Waterfront Center, 1536 44th St. NW, Washington, D.C. 20007, 202-337-0356, fax 202-625-1654.

**AIA New York Chapter
Committee Meetings**

MAY

1
6:00 PM

Public Architects

**Continuing
Exhibitions**

Kid City, Urban Center galleries one and two, 457 Madison Ave. 935-3960. Closes May 4.

Architecture Through Photography: Perceptions of Modernism. Columbia University Graduate School of Architecture, Planning, and Preservation, Buell Hall, Arthur Ross

Friday TOUR

The Verazanno Bridge: Big, New, and Congested. Given by **Clark Weiman**. Sponsored by Cooper Union. 1:00 pm. Advance registration, 353-4195. \$25.

6 Saturday LECTURE

Upcoming Changes to Upper West Side Institutions. Given by **Elise Rosenblatt**. Sponsored by the Michael Inghar Gallery of Architectural Art. 12:00 pm. 568 Broadway. Reservations, 334-1100.

TOURS

On the Waterfront. Sponsored by the National Design Museum. 10:00 am. Advance registration, 860-6321. \$75 fee includes lunch.

Above and Below City Hall. Given by **Barry Lewis**. Sponsored by the Cooper Union. Advance registration, 353-4195. \$20.

7 Sunday LECTURE

Drawings and Prints of Domestic Interiors from the Eighteenth to the Twentieth Century. Sponsored by the National Museum of Design. Advance registration, 860-6321. \$45 includes lectures on May 21 and 28.

TOUR

Ornament and Crime: A Look at Lower Broadway. Sponsored by the Bard Graduate Center for Studies in the Decorative Arts. 1:00 pm. Broadway and Howard St. (one block north of Canal St.). Advance registration, 501-3013. \$15.

TOURS

Terminal City: Grand Central Terminal and its Impact on New York. Given by **Barry Lewis**. Sponsored by Cooper Union. 12:00 pm. Advance registration, 353-4195. \$20.

Columbus Avenue Dustbowl. Given by **Clark Weiman**. Sponsored by Cooper Union. 1:00 pm. Advance registration, 353-4195. \$25.

Brooklyn Heights Self-Guided House Tour. Sponsored by the Brooklyn Heights Association. 1:00 pm. 858-9193. \$25 (includes tea at Plymouth Church of the Pilgrims and tour of sanctuary).

15 Monday LECTURE

Unfolding Structures. Given by **Chuck Hoberman**. Sponsored by the National Museum of Design. 6:30 pm. 860-6321. \$15.

16 Tuesday

PANEL DISCUSSION

Ethical Dilemmas in the Practice of Architecture. Panelists include **Henry Cobb**, **Bartholomew Voorsanger**, **Mack Scogin**, **Brendan Gill**, and **Laurie Beckelman**; moderated by **Carl M. Sapers**. Sponsored by the Harvard University Graduate School of Design and GSD Alumni/ae Council. 6:00 pm. Century Association, 7 W. 43rd St. Contact William S. Saunders, 617-495-4794. \$20.

EXHIBITION

Decorating the American Home. Sponsored by the Metropolitan Museum of Art. Fifth Ave. at 82nd St. 535-7710. Closes July 30.

lectures on May 7 and 28.

22 Monday FILM

The Frank Lloyd Wright Ways. Sponsored by the American Institute of Architects New York Chapter Historic Buildings Committee in conjunction with the New York Chapter of the Frank Lloyd Wright Building Conservancy. 6:00 pm. 200 Lexington Ave. sixteenth floor. 683-0023, ext. 16. \$5 (\$10 nonmembers).

23 Tuesday

AIA NEW YORK CHAPTER EVENTS

Intellectual Property Rights of Design Professionals. Cosponsored by the AIA New York Chapter Professional Practice Committee and the law firm of Baer Marks & Upham. 8:00 am. AIA New York Chapter's sixteenth-floor conference space. Reservations, 683-0023, ext. 16. CES credits available to participating AIA members.

Emergency Department. Given by **Gail Allen, RN**. Sponsored by the AIA New York Chapter Health Facilities Committee. 6:00 pm. 200 Lexington Ave. 683-0023, ext. 16. \$5 (\$10 nonmembers).

28 Sunday LECTURE

Drawings and Prints of Domestic Interiors from the Eighteenth to the Twentieth Century. Sponsored by the National Museum of Design. Advance registration, 860-6321. \$45 includes lectures on May 7 and 21.

9

**5:30 PM
Historic Buildings
at Federal Hall**

11

**6:00 PM
Minority Resources**

15

**6:00 PM
Housing**

16

**8:00 PM
Architecture for Justice
at Ricci Associates**

17

**12:30 PM
Architecture for Education**

6:00 PM

Women in Architecture

18

**8:30 AM
Public Sector Contracts**

6:00 PM

Building Codes

22

**6:30 PM
Learning By Design**

23

**4:30 PM
Health Facilities**

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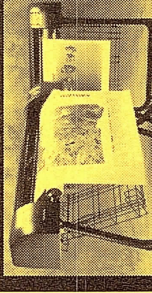
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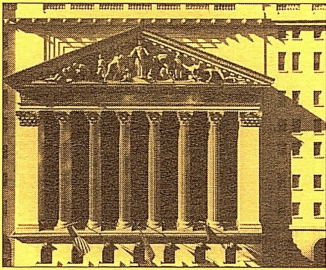
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Oculus welcomes information for the calendar pertaining to public events about architecture and the other design professions. Information is due in writing six weeks before the month of the issue in which it will appear. Because of the time lag between when information is received and when it is printed, final details of events are likely to change. We recommend that you check with sponsoring institutions before attending.

The Changing Stock Exchange

BY KIRA GOULD



New York Stock Exchange

AIA New York Chapter's Corporate Architects Committee toured the New York Stock Exchange (NYSE) in March to see the in-progress renovation designed by Haines Lundberg Waehler. "It's really a technology upgrade," said NYSE facilities man-

ager Joe Gabriel, "but accommodating changes became a masterpiece of engineering and design."

Technologically, the Exchange has come a long way from a time when six miles of pneumatic tubes delivered reports from the trading floor to the ticker system and elsewhere in the 1903 building designed by George B. Post, with a famous facade of six towering Corinthian columns. Investment in this recent renovation — a \$140 million effort begun last spring and due to be finished this month — is confirmation that the Exchange will not be moving from its landmark building any time soon.

One significant aspect of the renovation is the retooling of posts that serve as trading stations to more than 50 people at a time. The revised posts are slimmer: Boxy

computer monitors have given way to flat screens that fit into a grid holding sheet-metal panels on each post's face. The posts are loosely cylindrical, and their outside faces curve out over the heads of the traders, creating angled facades ideal for screen visibility. Inside the posts, organized slots for papers are made of clear plastic to maximize openness. Expansion is predicted and accommodated: Wiring is already in place for the addition of new screens. Because of the activity of the Exchange, the work is carefully staged over successive weekends; committee members on the tour saw posts in three phases of construction, so that posts are functional for trading time during the week.

For Gabriel, introducing new approaches at an institution steeped in tradition can be challenging.

When first on the job years ago, Gabriel tried to soften tremendous noise in an auxiliary trading room with nine-and-a-half-foot ceilings. The traders rejected the idea — they gauge the state of the market by the pitch of the noise. Member firms say they prefer the traditional existing wood floors over lower maintenance, more comfortable surfaces.

But Gabriel remains proactive. "My job is to be sure we never let our resources get to the point that we can't react to developments in the business," he said. Part of the job is planning for the tremendous wear and tear on the Exchange's physical resources. The Exchange lists 2,700 different securities, and when it is open there are more than 3,000 people on the floor. This work space takes a beating.

URBAN CENTER BOOKS' TOP 10

As of March 31, 1995

1. **New York 1960**, Robert A. M. Stern, Thomas Mellins, and David Fishman (Monacelli Press, cloth, \$125.00).
2. **Delirious New York**, Rem Koolhaas (Monacelli Press, paper, \$35.00).
3. **A Sense of Place, A Sense of Time**, J. B. Jackson (Yale University Press, cloth, \$22.50).
4. **The 20th Century, Architecture and Urbanism: New York**, Kenneth Frampton and Michael Moran (A+U, paper, \$89.95).
5. **Unprecedented Realism: The Architecture of Machado and Silvetti**, K. Michael Hays (Princeton Architectural Press, cloth \$60.00, paper \$40.00).
6. **'Contemporary,' Architecture and Interiors of the 1950s**, Lesley Jackson (Phaidon, cloth, \$49.95).
7. **Shallow Water Dictionary**, John R. Stilgoe (Princeton Architectural Press, paper, \$9.95).
8. **The Brooklyn Reader: Thirty Writers Celebrate America's Favorite Borough**, Andrea Wyatt Sexton and Alice Leccese Powers (Crown, paper, \$13.00).
9. **LAX, The Los Angeles Experiment**, Mick McConnell (Sites, paper, \$25.00).
10. **James Gamble Rogers and the Architecture of Pragmatism**, Aaron Betsky (Architectural Heritage Foundation and MIT Press, cloth, \$45.00).

RIZZOLI BOOKSTORES' TOP 10

As of March 31, 1995

1. **Saaren House and Garden, A Total Work of Art**, ed. Gregory Wittkopp, Roy Slade, Diana Balmori (Harry N. Abrams, cloth, \$45.00).
2. **Antoine Predock Architect**, Brad Collins and Juliette Robbins (Rizzoli, cloth \$60.00, paper \$35.00).
3. **Havana/La Habana**, George Rigau and Nancy Stout (Rizzoli, cloth, \$45.00).
4. **Follies and Fantasies, Germany and Austria**, Nic Barlow and Sally Aall (Harry N. Abrams, cloth, \$39.95).
5. **Event Cities**, Bernard Tschumi (MIT Press, paper, \$29.95).
6. **Abstract 93/94** (Columbia, paper, \$19.95).
7. **French Farmhouse**, Donald Elsie Bu (Abbeville Press, cloth, \$29.95).
8. **Venice Hidden Splendors**, Cesare M. Cunaccia (Abbeville Press, cloth, \$35.00).
9. **Morphosis, Buildings and Projects 1989-1992**, Richard Weinstein (Rizzoli, cloth \$65.00, paper \$40.00).
10. **Franklin D. Israel, Architectural Monographs No. 34**, (Academy Editions, paper, \$35.00).

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northbound traffic, which now runs east of the parking lots under the viaduct, to Avenue C in order to widen the strip of land adjacent to the water. There they want to insert a bike path, walkway, and plantings. The firm proposes more intense development to the north, with a restaurant on a new deck atop the seaport and a small boat dock in a little inlet that will be protected by two new barges for sunbathing built diagonally to the shoreline. One is to be covered with grass, the other filled with sand like a beach.

Farther south, at about 20th Street, an existing triangular wedge of concrete debris, where people now go to fish, is to be built up and made into northern edge of a crescent-shaped, hard-surface beach. A kayak boathouse here will accommodate the only sport that can withstand the currents from larger vessels in the area.

Tree-high, easy-to-maintain plantings will screen the little park from the parking lot — but not too completely, for security reasons. The landscape designers plan to light the dramatic underside of the viaduct to make the structure visible and the parking area more attractive. They collaborated with the Karahan-Schwartz Architecture Company on the new buildings in the plan, which will require further traffic and engineering studies before a request for design development proposals can be circulated.

Heintz/Ruddick's ideas for the East River Esplanade near its offices on Water Street in Lower Manhattan, still in the preliminary stages, involve no plantings at all. In this more intensely developed commercial area, between South Street Seaport and the Maritime Building, the firm proposes another pedestrian path east of the parking lots under the FDR Drive. But here it hopes to obtain extra land with a cantilever and a cable-stayed bridge.

"The imagery is more nautical here," Judith Heintz said, as befits the historic port. But she sees it "not as a historic restoration, but as the creation of a new layer that brings to light some of its past, while creating an experience of the waterfront that is very much of this time." The new pedestrian bridge would bring

people out over the water as they navigate the area between the Seaport and the Staten Island Ferry Terminal at Battery Park.

FOR THE BIRDS: Abel Bainnson Butz

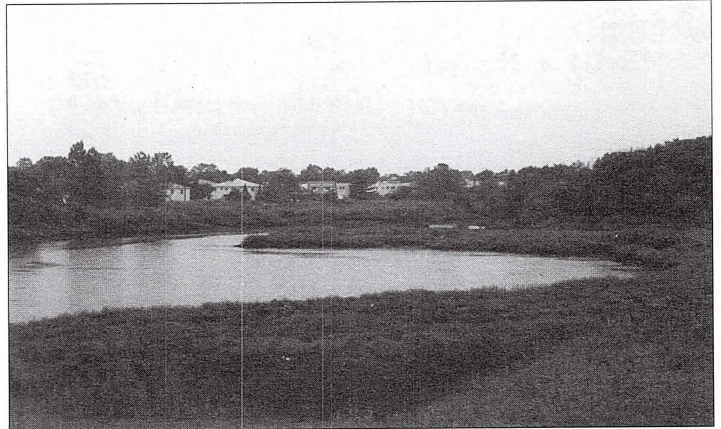
BY WENDY MOONAN

While the boom in recreational architecture continues apace — witness the new \$55 million, 140,000-square-foot Reebok Sports Club on the Upper West Side, which opened in April — a quiet trend is starting to emerge that is as far from the cutting edge as you can get: new sanctuaries for birds and bird-watchers.

New York landscape architect Howard G. Abel, of Abel Bainnson Butz, the landscape architecture firm that created the prizewinning Riverbank State Park with architect Richard Dattner on the Hudson River in 1993, is currently designing two New York City parks as nature sanctuaries. "In the recreation area, our firm is going into more passive recreation," Abel jokes. "We're going native."

Both projects are in Brooklyn. The first, which is in the planning stages, is a \$2 million bird sanctuary on White Island, a 73-acre island off Marine Park in Brooklyn. Here, over the next year and a half, Abel will replace phragmites (reeds) with wind barriers, flowering meadows, trees, thickets, and low grasses. "This will encourage birds to nest," Abel explains, "especially Savannah, Henslow, and Vesper sparrows, northern Harrier hawks, and Eastern meadowlarks." Abel says the work will be paid for by a private developer who feels it will enhance a parcel of land that he is developing a mile away from the island. There will be no access to White Island except by private boat, but Abel says the birds will be visible from Marine Park's walkways because only a small water channel separates the two.

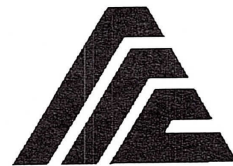
The second project is Fresh Creeks, a 40-acre city park near Starrett City in East New York off the Belt Parkway. The contracts for this park have already been awarded, and the work should be completed by the



Fresh Creeks park

end of 1995, according to Abel. Here a landfill made from construction debris (not garbage) is being reclaimed. The city and state are in a partnership to spend \$1 million to put in wetland plantings and water grasses near the creek, which is still in its natural state. Abel says the egrets and fish are already coming back. Observation areas will be constructed throughout the park.

Older bird-watchers will recall that it was only about 20 years ago when the Jamaica Bay Wildlife Refuge was created not far away, in Queens. Now part of the Gateway National Recreation Area, the former city park was planted with materials to attract birds and was so successful that it has long been a mecca for bird-watchers across the state.



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Amy Wollman

REACHING OUT: Hariri + Hariri

BY JAYNE MERKEL



Dorothy Alexander

Hariri + Hariri

High style, handicraft, a sense of place, and a social agenda — qualities often considered mutually exclusive — catalytically coexist in the work of Gisue and Mojgan Hariri, sisters who were born in Iran, work in Greenwich Village, and build around the world.

In a lecture at the Architectural League on March 3, they showed strikingly inventive houses in New Canaan, Indianapolis, Ontario, the Virgin Islands, and the Hague; a sensational music studio in Chelsea; a clever theoretical project for a new Oval Office in the White House; and even a competition scheme for the San Francisco waterfront, which suggests possibilities for derelict piers here.

"The old port is now gone, so the question is, What do you do with the abandoned piers?," the program asked.

"We suggested removal of all abandoned piers, creating a clear edge on the bay," Gisue said. The solution must have been too radical for the jurors. "We created a new pier — a mega-terminal pier that extends the city out from the congested center with places for all transit terminals and a large sunken public plaza with a spectacular waterfall" on a floating barge-like structure nearby.

"This project stems from a paradoxical human desire to be connected

and disconnected from city life at the same time." The half-mile-long pier brings together a heliport deck, several levels of parking, new ferry terminals, and rapid transit. The even bigger barge contains affordable rental facilities for young filmmakers and a plaza for public events protected from the chilly breezes of the bay, which Gisue remembers from the days when she worked in San Francisco for Jennings and Stout.

In this separate and protected place, they envision a youth center for run-aways with temporary housing, a soup kitchen, a career development center, and a lecture hall in a long narrow "fog habitat" perched between the barge and the Embarcadero. Another fog habitat accommodates homeless women with children, battered women, medical clinics, and supervised playgrounds. The complex is tied back into the city by narrow pedestrian bridges aligned with the urban grid. The long narrow habitats, which recall the old piers, also provide individual observation points — rather as telescopes do.

Reminiscent of humorous early urban visions of Superstudio and Rem Koolhaas, this project entertains while it entices. A little figure at the end of the transit pier in several drawings is using the "bungee-jumping ramp for impatient commuters."

Sometimes the Hariris' humor is dead serious. Their "New Oval Office" wisely proposes "a desk the President could really work from, not just be photographed behind." They liberate the oval: New curved walls, filled with high-tech equipment, break through the old, giving the President a glimpse of what is really going on in the world. And virtual reality shows him "what it means to be deprived of rights."

But these are no Puritans. Their houses are filled with sensuous pleasures. And the Hariris can work on microscopic and macroscopic scales. George Kovacs Lighting is producing their handsome stainless steel four-poster bed, several designs for tables, and a series of intriguing cloud-shaped light fixtures in wire mesh.

Mojgan Hariri studied product design at the Rhode Island School of Design after high school in Iran,

before she converted to architecture and joined Gisue at Cornell.

"During the last years in school, we began entering competitions and helping one another. It was with those projects that we realized we actually work better together," Gisue said. Mojdan stayed at Cornell to earn an M.Arch. in urban design with Colin Rowe. Gisue went to San Francisco, but took a workshop with Paolo Soleri at Arcosanti along the way.

Although it is hard to see his influence in their spare, geometric, stainless steel aesthetic, she says Soleri provided the necessary antidote to her rational, disciplined East Coast education. "Thinking about new communities, the preservation of nature, miniaturization — the engagement of a philosophy of daily life with the work that you do" — was important to her as well as "the experimentation with color."

Because the Hariris' work is so elegant and stylish, it takes a while to realize that it is also very smart. They used their now-trademark brushed stainless steel surfaces in the Silbermann apartment on West End Avenue because there were several children and they knew the steel would get finger marks. Repeated on eye-shaped ceiling fixtures, the surfaces glisten like the ones on David Smith sculptures in the sun.

"The idea in the apartment is that for urban dwellers, especially in Manhattan where everything is tight, we need to create hybrid conditions," Gisue Hariri explained. A mantel-piece contains wood storage and a rack for fireplace tools. A kitchen divider holds the television.

Although most of their jobs have come through word of mouth, some have come directly from publications. One client for a million-dollar house found them in *Architectural Record*. And the Silbermann apartment led to new studios for the owner's music company.

Hariri + Hariri was asked by the JSM Music Studios to design a reception area, offices, and a large lounge for meetings and concerts on two floors of a loft building on 19th Street in Chelsea. They composed the tall, narrow space with a "beat" of irregular cubes along one wall

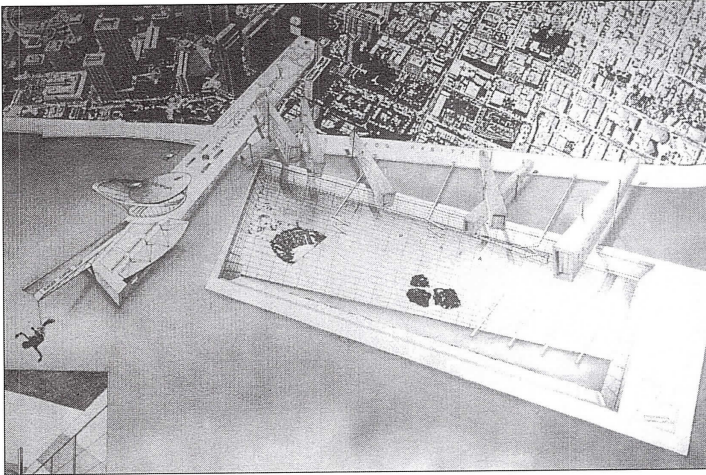
played off against a "melody" of curvilinear planes on the other. This dream commission, for a place where people like Madonna record, included cloud lamp fixtures and freestanding furniture to go with the overarching, curved stainless steel interior wall.

Although at home with this imagery — and best known for it — the Hariris have shown an impressive ability to temper and even put it aside in a series of recent houses where climatic and vernacular traditions suggest other forms.

Sweeping curves, stainless steel, and stucco predominate in the Gorman Residence in New Canaan, a *Record House* of 1993, even though the project is an addition to an existing carriage house. But the Barry's Bay Cottage in Ontario, which won the same award two years later, is a rustic, craftsmanlike, north woods camp with red western cedar walls inside and out. Barrel-vaulted farm buildings in the area provided the inspiration to mediate between the Hariris' usual style and that of their clients' beloved old prefabricated A-frame cottage next door.

Outside Indianapolis, Indiana, where their clients bought 70 flat acres of farmland to protect themselves from encroaching subdivisions, the house extends for 135 feet with walls that continue nearby crop lines. And on St. John's Island, the Kash Villa, had it been built, would have been carved into the steep slope of the site with curved, poured concrete walls echoing the topography of the bay below.

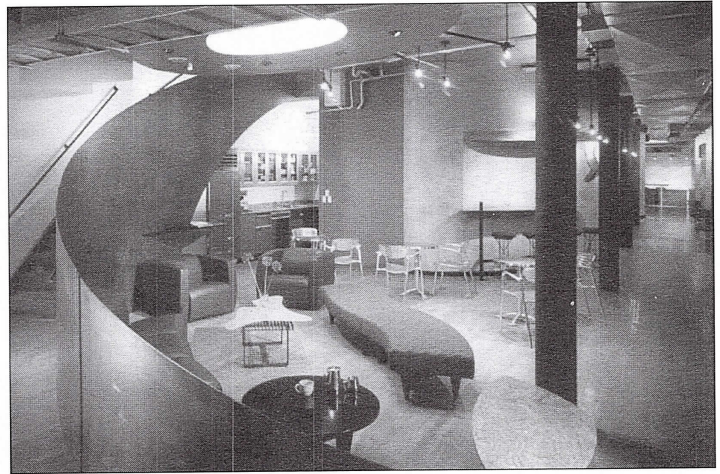
An urban villa on a canal in the Hague faces the street with a glass grid, "because transparency on the ground level is a very Dutch phenomenon." The house is also built of traditional Dutch brick, but it has metal roofs so the architects can torque and tilt the ceiling planes. The house is one of eight in a special new subdivision where Bernard Tschumi, Zaha Hadid, Steven Holl, Mark Mack, Andrew McNair, Frank Israel, and Stefano de Martino, who used to work for Rem Koolhaas, are also building speculative villas for the same developer in two rows of adjacent sites between tall housing blocks.



Fog habitats on the San Francisco Pier

"We were a little disappointed. We had hoped to be able to work with the other architects to make it into more of a neighborhood, but this is not what is happening. We did all get together — except Zaha — in Bernard's studio once, and we were at least able to agree to create footpaths in the grid of houses," said Gisue.

There will also be automobile access, and the Hariris have decided to bring the car inside the glass-walled first floor and make it part of the environment, as a little collection of toy sports cars in the studio attests. High style is going to recharge Dutch tradition at this ultimate home show. But it will be a different game in Great Falls, Virginia, where Hariri +



JSM Music Studios

Hariri is doing another speculative house.

"I find [builders' houses] another niche that architects need to pay attention to. Even in this recession, builders are still building, and they're still building the same old Colonial things," Gisue said. She believes there could be an alterna-

tive: "I think, as a sensitive architect, you understand the culture."

We're watching, crossing our fingers for her — and for architecture.

The Hariris will be the first architects featured in a new series of work-in-progress books from the Monacelli Press. *Hariri + Hariri*, edited by Oscar Riera Ojeda, with essays by Kenneth Frampton, Zaha Hadid, and Steven Hall, is scheduled to appear in September.

Vaux Rediscovered

BY JAYNE MERKEL

Calvert Vaux, the architect with Frederick Law Olmsted of Central Park, has had the unusual fate of having his legacy resurrected before his reputation. William Alex and George B. Tatum's handsome monograph on this influential and versatile New York architect (*Calvert Vaux: Architect & Planner*, New York: Ink, Inc., 1994, 288 pages, over 250 illustrations, sepia-colored, 10 x 12, \$100.00 cloth) only appeared late last year, but restoration of his masterpiece began almost 20 years ago, when his partner reached renown, and new park buildings inspired by his example have been under way for a decade.

The first galleries of the Metropolitan Museum of Art, which Vaux designed with Jacob Wrey Mould, are being exposed by additions and alterations. Most of Vaux's glorious interiors of the Samuel Tilden house on Gramercy Park have been restored by the National Arts Club there. Some work has been done on

Vaux and Olmsted's Prospect Park, and their Riverside Park is to be augmented in Donald Trump's Riverside South development.

Calvert Bowyer Vaux, born in London in 1824 and educated in an apprenticeship to the British architect Lewis Nockalls Cottingham, came to America at age 25 to work for Andrew Jackson Downing, whom he met through a secretary at the Architectural Association.

The diminutive Vaux, only four-feet-ten-inches tall, worked with Downing in Newburgh, New York,

until the elder architect's premature death in 1852. With a young English associate, Frederick Clarke Withers, Vaux then took over the practice. In 1857, he published *Villas and Cottages*, modeled on Downing's earlier guidebooks and illustrated with actual commissions, which as Tatum notes, "were less innovative in their style than in their 'modern improvements.'"

An advertisement for his services in the book's back pages, considered an impropriety then, describes architectural practice in the nineteenth cen-

ture. Vaux charged two-and-a-half percent of construction costs for plans and specifications, another one percent for drawings of details, and an additional one-and-a-half percent to supervise construction when he did so. Architects rarely did.

In 1856, having married and become an American citizen, Vaux moved to New York, where he became one of the founding members of the founding chapter of the AIA, though he later resigned over its refusal to admit craftsmen.

OPTION 1

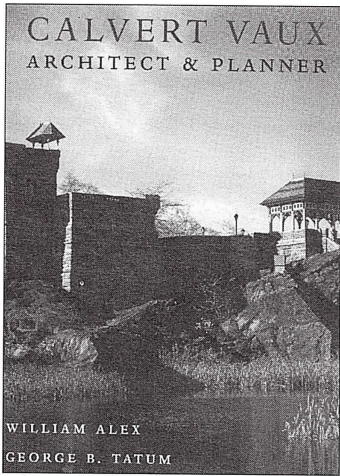
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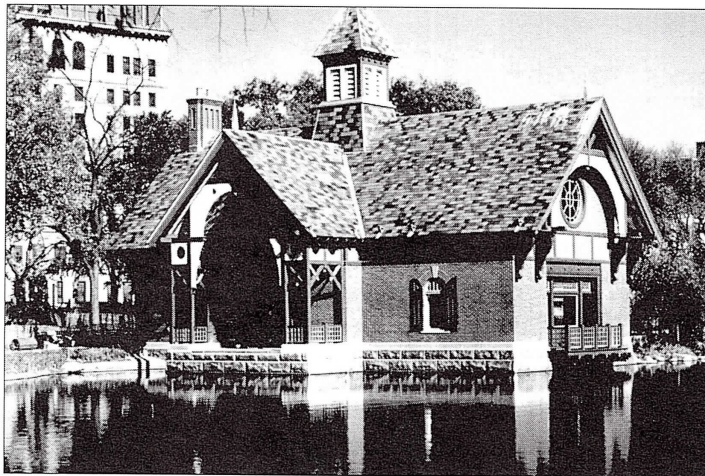
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Calvert Vaux: Architect & Planner



Charles A. Dana Discovery Center by Samuel White

At one AIA meeting, Vaux read a paper proposing what would have been the first American apartments (as opposed to tenements). His "Parisian Buildings for City Residents" were never built, but they were published in *Harper's* on December 19, 1857. Twelve years later, Richard Morris Hunt, who had attended the meeting, built the first such apartments for the upper middle class on 18th Street, and the Vauxes moved in.

In New York, Vaux established connections that helped him convince Central Park commissioners to table existing plans for the park's design and hold a competition. "It was Vaux who persuaded Olmsted to join him in creating their winning 'Greensward' plan," Alex notes. It was Vaux who had the professional training and the experience in landscape design from Downing's office. "It was Vaux who devised the preliminary plan for Prospect Park and persuaded Olmsted to return from California" to "execute the plan." Yet it was Olmsted who got most of the credit, was rediscovered first, and became known as the father of landscape architecture.

Until the exhibition of his work at the New-York Historical Society in 1989 and the publication of this book, Vaux remained relatively obscure despite numerous commissions for country houses and his work for the Metropolitan Museum of Art and the Museum of Natural History, the Canadian Parliament Buildings in Ottawa, two major insane asylums, pioneering buildings for the Improved Dwellings Association at First Avenue and 72nd Street, a number of schools

and homes for the Children's Aid Society, the Jefferson Market (a courthouse and prison then), and of course, the work on Central Park, Prospect and Fort Greene parks in Brooklyn, Riverside and Morningside parks, and park plans for Chicago, Buffalo, Newburgh, and Niagara.

One reason he was not discovered earlier is that few of his works survived intact in prominent places, and most of his papers have been lost. Also, most of his work was done collaboratively, as Tatum points out: "The most successful collaborations are those in which the contributions of the individual participants are submerged in the unity of the whole. Unlike so many in his profession, Vaux seems to have preferred to work with others and to have been fortunate in finding others to work with him over an extended period of time." He worked with Withers, Olmsted, Mould, and the civil engineer George Kent Radford, all over 20-year periods.

Toward the end of his life, the eclectic medievalizing Victorian imagery Vaux had used throughout his career went out of style. "as the general public was clearly coming to prefer the Beaux Arts classicism of such architects as Sanford White and Richard Morris Hunt," Tatum notes.

But in recent years, the influence has come full circle, as White's own great grandson, Samuel White of Buttrick White & Burtis, has been restoring Vaux's buildings in Central Park and even building new ones in the spirit of the old.

White is aware of the irony. He said, "When Louis Sullivan wrote about the World's Columbian Exposition,

he said McKim, Mead & White set American architecture back 100 years. When I was working on these projects, I thought, 'If I have my way, it's going to be 150.'"

VAUX REDUX: Buttrick White & Burtis's Central Park

BY JAYNE MERKEL

Central Park still provides the romantic views of nature perfected that were intended for nineteenth-century strollers, horseback riders, and passengers in carriages, even though today the park is seen as a multipurpose institution, with emphasis on the purpose.

The restorations of Central Park, inspired by the environmental, historic preservation, and fitness movements, have managed to accomplish all three late-twentieth-century purposes at once while maintaining — and even enhancing — the picturesque character of Vaux and Olmsted's Greensward plan.

Nowhere are the recent changes more dramatic than on the park's northern edge where the Buttrick White & Burtis's Charles A. Dana Discovery Center, completed two years ago after a decade of planning, anchors the Harlem Meer and presents an image of a world very different from the dense urban blocks across 110th Street. Instead of a tight row of tall buildings defining a streetwall in Manhattan's concrete grid, the colorful little boathouse-of-a-building with steeply pitched roofs

and lacy ornament stands alone amidst the soft irregular curves of water and greenery.

The Meer at the Discovery Center's solid granite feet, which serves as a drainage basin for the whole north park, was not a part of the original park plan. But a huge rocky outcropping prevented continuation of the street grid above 106th Street, so the park was extended and the lake was allowed to spread out over the land. In the 1940s Robert Moses surrounded the Meer with a concrete curb and built a restaurant near the site of the Discovery Center.

When Sam White, who was already working on park renovations, came on the scene, the restaurant was in ruins and the modern concrete Lasker Rink and swimming pool of the 1960s dominated the scene. Park planners wanted to restore the naturalistic nineteenth-century character of the area, build the outdoor education center to enhance it, and replace the restaurant.

Like other park restoration efforts, the \$16 million plan for the restoration of the Meer was accomplished by a public-private partnership. The city financed the cleaning up of the lake and the creation of a soft, natural edge. Elizabeth Barlow Rogers, as chair of the Central Park Conservancy, raised money for the walkway, plaza, and Discovery Center from various individuals and foundations. A private developer tried to resurrect the restaurant, which was to be operated by Calvin Copeland of Copeland's Restaurant on 145th Street. The main architectural problem was to keep the 300-seat restaurant, which the operator needed to break even, from dominating the scene the way the Lasker Rink had before.

"In the early 1980s, people thought Landmarks approval would be the problem — how to do contextual buildings in a registered scenic landscape," White said. "But the project took so long that the '80s turned into the '90s. Then no bank anywhere would lend the money for the restaurant, because there was nothing to secure it, as the city was going to own the building."

The restaurant is still on hold. But the Discovery Center is open, allowing school children to study nature in a landscape setting, try their hands at fishing, and even enter the lake by

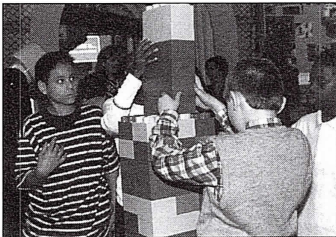
boat at a little dock.

The architecture, inspired more by Vaux's spirited eclecticism than by specific motifs, recalls turn-of-the-century boathouses in New England and Philadelphia, country houses, pavilions, and park buildings. Made of the masonry Vaux favored (in this case, brick, granite, and bluestone), it is crowned with tall gabled slate roofs. A cruciform plan, which disguises the mass, gave the architect a chance to decorate the gables festively with Arts and Crafts carved wooden ornament.

Buttrick White & Burtis's buildings in Central Park — the Loeb Boathouse, completed in 1983, the Ballplayers Refreshment Stand, finished in 1990, and the North Meadow Center (old stables), which is being restored now — capture the spirit of the Greensward plan playfully and prettily. The Charles A. Dana Discovery Center makes environmental education an adventure and the north park landscape a delight.

Kid City Is Fun City

BY ELLEN POPPER



"Kid City"

I was a city kid, a dyed-in-the-wool New Yorker. I grew up with a love of buildings, yet my most indelible memories are not of skyscrapers, but of gaping, steam-spewing holes in the street, rimmed by sawhorses and men in hard hats, along with Con Edison's cryptic sign: "Dig We Must, for a Better New York."

That image jumped to mind at "Kid City," the Municipal Art Society's engaging exhibit for children of Big Apple architecture, past, present, and future, at the Urban Center through May 4. Grab a kid — any kid — and go.

Interactive is a tired word, so let's just say that at Kid City there is a lot

to do, thanks to an ingenious installation developed by Lee H. Skolnick Architecture + Design Partnership in conjunction with Adrian Benepe and Tracy Calvan of the Municipal Art Society. Using brightly colored street signs, scaffolding, aluminum trusses, and drafting equipment donated by city agencies and private concerns, the designers have transformed two sedate salons in McKim, Mead & White's Villard Houses into a spirited laboratory for future architects and planners.

I brought two kids who could be counted on to tell the truth, no matter how impolite — my own. Bypassing the street signs pointing to the start of the exhibit, they zoomed through the door marked "Do Not Enter." Emily, nine, sat down at a drafting table equipped with notebooks and pens, where kids are invited to express their ideas. "I like New York City!," she wrote. "There is too much garbage and pollution." Then she drew a sketch of Paley Park, which we had visited on the way to the show.

Benjamin, six, made straight for a telescope. Standing on an oversized Lego block, he peered in. "Oh, cool, awesome!," he cried, yanking at my coat. "This is what it used to look like." Ben had never been to the Urban Center, nor had he read the label on the display, a "time telescope" showing the Villard Houses in the past. But he recognized what he saw as an old picture of the room he was in. When I asked how he knew, he pointed to the French doors. That's how well "Kid City" works.

The Municipal Art Society had two goals for the exhibit. The first was to cultivate a new constituency, beyond the usual suspects of professionals

and architecture buffs. "It's no secret that all museums and cultural organizations today are trying to build a family audience," said Benepe. The second was to reach out to children at an early age. "Kids are natural builders with remarkable visual acuity," he explained. "We wanted to encourage them, while providing a framework for the underlying cultural and political issues that are tied into the built environment."

Skolnick designed a successful "Building Buildings" exhibit for the Staten Island Children's Museum in 1986. "We had to wait ten years for another chance to do a show like this," he said. "Our goal now is to find a permanent home for 'Kid City.'"

A popular part of the exhibit the day we visited was a table laid out in a grid with a healthy supply of small wooden buildings of all shapes and sizes, plus trees, animals, people, and vehicles. Four children, ranging in age from four to nine, constructed a regional plan that included a downtown crowded with people and skyscrapers, a low-rise residential section with grass and trees, a hotel complex, a zoo, and the tour de force made from green-and-blue felt, a "Sheep's Meadow with so many trees filled up like a forest and a lake where they can drink," according to the architect, Anya, age four. Watching these children left me feeling that there is hope for New York City, yet.

"Kid City" is on view at the Municipal Art Society of New York in the Urban Center Galleries, 457 Madison Avenue at 51st Street. Gallery hours are 11:00 am to 5:00 pm daily, except Thursday. Admission is free.

Corrections

Oculus regrets the omission of **Haigh Architects Designers** from the March "Kudos" column listing 1995 National AIA Honor Award recipients. The firm was honored for the design of Caroline's Comedy Club.

The **Alliance for Downtown New York, Inc.**, the Business Improvement District in the Wall Street area, was mistakenly labeled "The Alliance for Lower Manhattan" in the same issue.

Gerhard Karplus Remembered

BY WILLIAM A. HALL, FAIA

Gerhard Karplus, an architect and member of the AIA New York Chapter, died this month after 47 years in private practice. Born in Vienna, Austria, he had practiced in the United States since 1948. His firm, Karplus & Nussbaum, Architects, served banks and reinsurance companies, as well as the Austrian government in the United States and private clients in Austria. It designed the American Savings Bank Headquarters in White Plains and, most recently, renovated a brick Georgian Revival town house at 31 East 69th Street and added several stories of housing to an adjoining carriage house on East 70th Street for the Austrian consulate. Karplus's wife, Gertie Karplus, worked with him designing quiet contemporary interiors for numerous corporate projects, including the Norton Simon Company. Seymour Nussbaum, his partner in the practice, worked with the Karpluses for the past 20 years. The practice will continue at 800 Third Avenue in New York. Gerhard was a friend and colleague who served the profession and the New York Chapter with distinction. He will be genuinely missed by all those who knew him.

William A. Hall, FAIA, is a principal in the William A. Hall Partnership.

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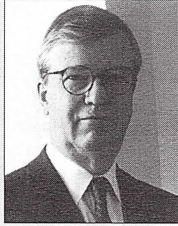


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Cobb Honored as Top Educator

BY KIRA GOULD



Serge Hamblong

Henry Cobb

Henry N. Cobb, FAIA, a founding principal of Pei Cobb Freed & Partners and former chairman of the department of architecture at the

Harvard Graduate School of Design, was awarded the ACSA/AIA 1995 Topaz Medallion for Excellence in Architectural Education, an award for lifelong achievement in teaching, creative work, and services for the advancement of architectural education. The award was presented at the ACSA's 83rd annual meeting in Seattle in March.

Throughout four decades of practice as a principal of an international firm (with partners I. M. Pei, FAIA, and James Ingo Freed, FAIA), Cobb has been dedicated to teaching. In addition to his appointment at Harvard, Cobb lectured or served as visiting design critic at Yale, Columbia,

Princeton, the University of Pennsylvania, and Washington University in St. Louis.

AROUND THE CHAPTER NOTES

BY MARCY STANLEY

Chapter Testifies at City Council

The AIA New York Chapter testified before the Economic Development Committee of the New York City Council on the Giuliani administration's *Plan for the Revitalization of Lower Manhattan*. On February 28, the Chapter joined the Municipal Art Society and the New York Landmarks Conservancy in a panel that applauded the Mayor's goals. While offering its expertise to assist the city in implementing the bold zoning reforms city planners have proposed, the Chapter sounded a cautionary note about making sure improvements downtown are consistent with the area's extraordinary architectural and historic fabric.

AIA New York Travel Grant

Congratulations to the five recipients of the AIA New York Chapter Travel Grants, which are funded by the consolidated Stewardson, Keefe, and LeBrun bequests. These \$3,000 grants provide stipends for travel in North America as well as overseas to further architectural education and professional development. This year's grant recipients will pursue a wide variety of interests.

Lea Cloud, AIA, will travel in the United States and the Netherlands to study and compare innovative early modern primary and secondary schools. Brendan Russell Coburn will create a journal of architectural sketches and drawings while traveling through Oxford, England, and Edinburgh, Scotland. Jonathan R. Knowles will travel to Paris to investigate the tectonics of vaulted masonry construction and the drawing sciences developed during the classical period of France. Steven A. Landau will study the planning and construction of six major hydroelectric dam projects in North America — Glen Canyon Dam (Arizona); Hiwassee Dam (Tennessee); Fontana Dam (North Carolina); and Manic and La

Grand 1 and 2 (Canada). Joyce Lee will conduct a study of significant government-sponsored design competitions held in cities such as Paris, London, Tokyo, Shanghai, and Hong Kong and compare them with the government-sponsored competition process in New York City.

AIA New York Chapter Annual Meeting

Please join us at the AIA New York Chapter Annual Meeting on Thursday, June 29, from 5:30 pm to 8:00 pm at the Stuyvesant High School auditorium, 345 Chambers Street, when the 1996 slate of officers will be announced and Chapter honor awards will be presented. A reception for all honorees and members will follow. The location will be announced by mail and in the June *Oculus*.

New York Foundation for Architecture

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Jerry A. Davis, FAIA; Michael F. Doyle, AIA; and Marilyn Jordan Taylor, AIA. Chapter members selected by the 1994 Nominating Committee include Joseph Bresnan, FAIA; Robert Gatje, FAIA; John S. Hagmann, AIA; and Carl R. Meinhardt, FAIA. Public Board members are Mary McLeod, Columbia University; Robert E. Selsam, Boston Properties; and Dean Arthur Zabarkes, New York University Real Estate Institute.

Intellectual Property Rights of Design Professionals

What constitutes a design firm's intellectual property? Who owns the design — the client, the designer of record, or the employee? How can an owner structure its partnership agreements and corporate practices to protect the equity of its intellectual property? These questions will be discussed at the first of three roundtable forums jointly sponsored by the Chapter's Professional Practice Committee and Baer Marks & Upham. The discussions will take place on Tuesday, May 23, at 8:00 am, in the Chapter's sixteenth-floor conference space. James E. Frankel, counsel to the AIA New York Chapter and partner at Baer Marks & Upham, Howard Graff, chair of Baer Marks & Upham's litigation department, and Arthur Lieberman, an intellectual property lawyer with the law firm Lieberman & Nowack, will participate. Reserve a seat by calling the Chapter at 683-0023, ext. 10. CES credits are available to participating AIA members.

Membership Services — AIA New York State

BY MARCY STANLEY

Every so often members ask why part of their dues goes to AIA New York State (AIANYS) and how that money is spent. Here is a summary of the many services AIANYS provides.

AIA New York State was founded in 1931 because a unified voice of architects was necessary to influence lawmakers and regulatory bodies. That has not changed, and effective lobbying for the profession remains one of the organization's most important roles. Strategically located in Albany, AIA New York State maintains an excellent working relationship with the New York State Legislature. AIANYS gathers information from its members, identifies significant issues, and

presents them to legislators. The association also functions as an active liaison with various state agencies whose activities affect the practice of architecture. This interaction places AIA New York State in the forefront of influence regarding legislative and regulatory issues that affect public health, safety, and welfare. On Lobby Day, the AIA New York State membership is afforded a unique opportunity to call legislators' attention to such issues as licensing, illegal practice, professional liability, and codes.

Important issues that affect New York State architects are also brought before the Governor's office and licensing and registration boards. Amicus interventions are made when necessary. Does AIANYS always get what it wants? "No," says Barbara Rodriguez, executive vice president and CEO. "However, we have had major victories and killed many potentially disastrous bills, and we remain committed to representing all architects on matters affecting licensing and practice."

Acting on behalf of the profession, AIANYS regularly reviews the rules of the state's licensing board, which serves at the pleasure of the Board of

Regents. It also monitors and recommends legislation and rule-making to the Regents to strengthen and streamline the discipline process, especially as it relates to illegal practice and professional misconduct.

AIA New York State encourages member firms to use the Intern Development Program (IDP), which is recommended by the State Board for Architecture as an excellent tool to help interns meet the training requirements to qualify for the Architect Registration Examination (A.R.E.). The IDP is not mandatory for licensure in New York State, because New York State does not require a professional degree for licensure, as NCARB does, and because New York recognizes alternate, nontraditional approaches to licensure.

Career services include information about the Continuing Education System, scholarships, locations where chapters currently offer A.R.E. prep exams, and contacts at the State Education Department for licensing and registration information.

In addition to its numerous committee and issue papers, testimonies, and pamphlets, AIANYS publishes *News*,

a bimonthly publication; *Update*, a monthly publication; the *Board Orientation Manual*; *Architecture: What's Legal, What's Not*; *Ten Schools of Architecture*; *Architects' Desk Reference: How to Run a Successful Lobby Day Program*; and an annual design awards newsletter.

To provide a forum for the entire membership in situations that encourage participation, involvement, and recognition, AIA New York State sponsors special events such as Lobby Day, the AIA New York State Design Awards and Honors, the State Convention, and the NYS Fellows and Award Winners reception at the AIA National Convention. For further information, contact Roberta Rodriguez-Bacchus, executive assistant, AIANYS, at 518-449-3334.

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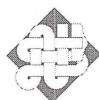


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