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 her team 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 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 panels 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 be 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

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*Image descriptions:*
- **Time Out offices**
- **Proposed kiosk for Heritage Trails, New York**
- **Map of Heritage Trails, New York**
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," Peyer 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 test. 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. Peyer 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 Peyer, 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 WITI and public space interior designers Dailker 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 panels 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 unarguably 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 refurbishing 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/Jabin 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 Bromman 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 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 unequivocably 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.

**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 undertook 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 resists 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.
In this most man-made of cities, skyscrapers predominate. But the dense cluster of towers here owes its uniqueness to the complex estuary New York occupies. Bodies of water restrict expansion in all directions. Manhattan’s island status is what has made it the most intensely developed place in the world and its boroughs urban satellites.

Now New Yorkers are looking for ways to recapture the city’s ravaged relationship with its waters and other natural features. A number of recent projects attempt restoration and reconnection.

“First we learned to think about buildings in context. Now we’re thinking about that context — what exists all around them,” said Elizabeth Barlow Rogers, president of the Central Park Conservancy. Besides working for the restoration of the park itself, she is involved in efforts to revive Lower Manhattan and has just joined the board of the Van Alen Institute, which has taken as its mission the reconstitution of the public realm. The AIA has established the George S. Lewis Forum to study public problems and advocate solutions. Citizens have mobilized to redevelop 42nd Street, improve their neighborhoods, and restore the parks.

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.
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...
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 Sunnydale 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
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May

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Monday
LECTURE

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

2

Tuesday

AIA NEW YORK CHAPTER EVENTS

Superstores Issues. Co-sponsored 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.

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Thursday

AIA NEW YORK CHAPTER EVENTS


8

Monday
LECTURE


9

Tuesday

AIA NEW YORK CHAPTER EVENTS

Dialogues with Preservation Architects in 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.

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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.

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Saturday
LECTURE

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

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Saturday
LECTURE


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Sunday
TOUR

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

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.

3

Saturday
LECTURE


6

Wednesday
EXHIBITION


Continuing Exhibitions


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 Ground: 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 Kiefer or Ginny Murphy at the Waterfront Center, 1536 44th St. NW, Washington, D.C. 20007, 202-321-0356, fax 202-625-1654.
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. 898-9193. $25 (includes tea at Plymouth Church of the Pilgrims and tour of sanctuary).

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.

LECTURE

Upcoming Changes to Upper West Side Institutions. Given by Elise Rosenblatt. Sponsored by the Michael Ingbar Gallery of Architectural Art. 12:00 pm. 668 Broadway. Reservations, 334-1100.

LECTURE

ETHICAL DILEMMA DISCUSSION

In the Practice of Architecture. Panelists include Henry Cobb, Bartholomew Voorsanger, Mark Scogin, Brendan Gill, and Laurie Beckman. Sponsored by the Harvard University Graduate School of Design and GSD Alumni Council. 6:00 pm. 343 W. 43rd St. Contact William S. Saunders, 617-495-4768. $20.

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.

LECTURE

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.

LECTURE

EXHIBITION


LECTURE

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. 888-0023, ext. 16. $5 ($10 nonmembers).

LECTURE

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 firm of Boar Marks & Upham. 8:00 am. AIA New York Chapter's sixteenth-floor conference space. Reservations, 888-0023, ext. 16. CES credits available to participating AIA members.

Emergency Discussion. Sponsored by the AIA New York Chapter Health Facilities Committee. 6:00 pm. 200 Lexington Ave. 888-0023, ext. 16. $5 ($10 nonmembers).

LECTURE

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 21 and 28.

LECTURE

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Send Oculus calendar information to AIA New York Chapter, 200 Lexington Avenue, New York, NY 10016.
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 manager 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 began 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: Box-like 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 screens 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.
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 Bainson 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 Bainson 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, Hinslow, 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 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.
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 runaways with temporary housing, a soup kitchen, a career development center, and a lecture hall in a long narrow "frog habitat" perched between the barge and the Embarcadero. Another frog 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 sensual 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 Silberman 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 glitter 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 Silberman 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 Kashi 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 Martinis, 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.
“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 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 + 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 century. 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.
At one AIA meeting, Vaux read a paper proposing what would have been the first American apartments (as opposed to tenements). His “Parisi an 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 ‘Greenwards’ 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 subsumed 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 Stanford 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 & Burris, 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 & Burris’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 & Burris’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 pavilions, and park buildings. Made Vaux’s spitted eclecticism than by The architecture, inspired more by boat at a hule dock.

A. Dana Discovery Center makes playfully and prettily. Tlie Charles Meadow Center (old stables): which Butteier.s Refreslment Stand. Boathouse., completed in 1983., the in Centi-al Park - the Loeb Buttiick Wliite & Butis.’s buildings ly with Arts and Ci.afts calved wood-

To do, thanks to an ingenious installation developed by Lee H. Skolnick Architecture + Design Partnership in conjunction with Adrian Benepe and Tracy Galvan 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 faithful 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.

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

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 & Nassbaum, 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 townhouse at 31 East 09th Street and added several stories of housing to an adjoining carriage house on East 70th Street for the Austrian consulate. Karplus’s wife, Gertric Karpuls, worked with him designing quiet contemporary interiors for numerous corporate projects, including the Norton Simon Company. Seymour Nassbaum, 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.
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.

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); Hawesville Dam (Tennessee); Fontana Dam (North Carolina); and Manic and La Grande 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.
around the chapter

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 Gajte, 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 one 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 Geaff, 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 631-882-22, 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 (AIANY) and how that money is spent. Here is a summary of the many services AIANY provides.

AIANY 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, AIANY maintains an excellent working relationship with the New York State Legislature. AIANY 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.

These interactions place AIANY 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 AIANY 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, AIANY 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.

AIANY’s 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 (ARE). The IDP is 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 alternative, nontraditional approaches to licensure.

Career services include information about the Continuing Education System, scholarships, locations where chapters currently offer ARE 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, AIANY 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, AIANY sponsors special events such as Lobby Day, the New York State Design Awards and Honors, the State Convention, and the NYS Fellows and Award Winners reception at the AIANY National Convention. For further information, contact Roberta Rodriguez-Bacchus, executive assistant, AIANY, at 518-449-3394.

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