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COURTHOUSES
"CIVICS LESSONS:
RECENT NEW YORK
PUBLIC ARCHITECTURE"
(PHOTOGRAPH ABOVE)
FEDERAL BUILDING
AND U.S. COURTHOUSE,
ISLIP, LONG ISLAND
RICHARD MEIER & PARTNERS
WITH THE SPECTOR GROUP

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News

from the executive director, Carol Clark

The symposium related to the exhibition

"Civics Lessons: Recent New York Public

Architecture" will take place on April 18 at the Downtown Athletic Club. The common thread among the public architecture projects (on display at the Alexander Hamilton Custom House on Bowling Green) is the city, state, and federal stewardship that brought them to the drawing boards and, often, to fruition. The efforts of 24 different public agencies included in the show reveal the breadth of government involvement in public building during the past decade. Each project contributes to a set of civics lessons that reveal the fundamental link between public architecture and the economic, social, and esthetic quality of New York City.

Symposium participants will discuss the role of public architecture in the life of the city. To start the day, Marilyn Taylor, partner, Skidmore, Owings & Merrill, will describe the history and rich legacy of New York City's public buildings and infrastructure. Elected officials including Manhattan Borough President Ruth Messinger and Contoller Alan Hevesi will discuss the physical state of the New York City's public schools. Moderator Mitchell L. Moss, the director of the Taub Urban Research Center of New York University, will seek a consensus on what can be done to solve this critical problem.

The question "What Does Public Architecture Mean to the Future of New York City?" will be put to prominent architects, planners, economists, and public policy experts including Richard Kahan, president of the Urban Assembly, and Robert Yaro, executive director of the Regional Planning Association. The keynote luncheon speaker, Robert Leone, president of the Twentieth-Century Fund and former chairman of the Port Authority of New York and New Jersey, will evaluate recent public investment in the region and how well-positioned New York City is for the decades ahead.

"New York and Grand Projects: Yes or No?," the final panel, will include author Jonathan Barnett, and architects Peter Eisenman, FAIA, Robert Geddes, FAIA, Bernard Tschumi, and Rafael Vinoly, FAIA. They will discuss public building in Paris, Berlin, and Barcelona, and whether or not a similar approach could succeed in New York City.

Tours of the exhibition will follow, and a reception will be held from 5:30 to 7:30 pm at the Downtown Athletic Club.

To register for symposium, a George S. Lewis Public Policy Discussion, underwritten by F. J. Sciam Construction, Inc., please call the AIA RSVP line, 683-0023, ext. 21.

Korean Embassy in China

by Nina Rappaport

A Korean Embassy in Beijing, China, designed by a New York architecture firm seems incongruous. But **Garrison Siegel Architects** won the competition with **Kunwon Architects, Planners & Engineers**, of Seoul, to design a 162,000-square-foot complex of government offices, housing for diplomatic staff, and a palatial ambassador's residence in Beijing. Kunwon heard of James Garrison and Robert Siegel when they won honorable mention in the competition for the National Museum of Korea in Seoul, and asked them to collaborate on the embassy.

The project will occupy a square site, divided into two courtyards to separate public and private functions. The public courtyard is a large, paved reception area with underground parking and ample space for motorcades. A three-story, 32,000-square-foot building housing diplomatic staff lies on the landscaped, south side of the public court, with entries to the more private, adjacent court. A 124,000-square-foot, six-story office building on the north of the court faces a public park. The private court contains a free-standing ambassador's residence with a ballroom on the first floor opening to a garden. Korean tradition will influence the style and materials of the residence, which is intended to be an oasis in the heart of Beijing's new embassy district. The competition required that the structure be made of cast-in-place concrete. Construction is planned to begin in 1997.

Lower Manhattan Streetscape

What you will see on the streets of Lower Manhattan as it is retrofitted for the twenty-first century will be designed by **Cooper, Robertson & Partners**.

The firm's approach to the Downtown Manhattan Streetscape Project does not just celebrate the good old days of Wall Street finance. It hints at the changes taking place inside the historic skyscrapers as developers begin to turn the old towers into apartments and create new high-tech office space. Cooper Robertson's proposal — prepared by a team that includes **Quennell Rothschild Associates**, landscape architects; **Pentagram**, graphic design; **Imero Fiorentino Associates**, lighting design; and **Vollmer Associates**, engineers — was selected from a field of 25. Other finalists were Hardy Holzman Pfeiffer Associates, Mitchell/Giurgola Architects, and Davis, Brody & Associates, Architects. The winners are now in the process of identifying elements that reappear throughout the area in order to develop an appropriate indigenous vocabulary for the streetscape.

Williamsburg New Town

Three senior designers from Cooper, Robertson & Partners — **Michael Dionne**, **Paul Milana**, and **Christopher Stienon** — won an intense competition to design the Williamsburg New Town, a functional area adjacent to historic Williamsburg, Virginia. Their plan for 600,000 square feet of retail space, 400,000 square feet of offices, and 2,000 residential units in the 600-acre area combines housing with civic facilities, natural wetlands, woods, and valleys. It completes a pattern of significant places around the perimeter of the forested lands of the College of William and Mary. The scheme was selected from nearly 200 entries. Other final-

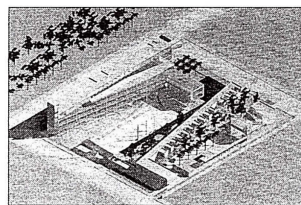
ists were Duany, Plater-Zyberk Town Planners with Caruncho, Martinez & Alvarez Architects, and Charles Barrett of Miami, Florida, who won second place; Robert Goodill and Paul Mortensen of Seattle, who took third place; and Colgan, Del Vecchio, and Pastor, intern architects for Merrill, Hatch, and Associates, who were runners-up.

Jurors were Joseph Berridge of Toronto, Grady Clay of Louisville, Kentucky, Stephen Hurtt of the University of Maryland, and Mary Means of Alexandria, Virginia. Jorge Hernandez and Francis Lyn of Miami, Florida, won a concurrent competition to design a new courthouse for the proposed town center.

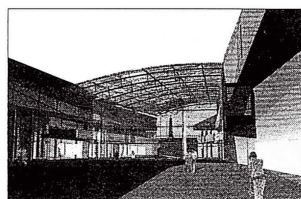
High-Style Hotels

The Gotham Hospitality Group recently completed a \$4 million transformation of the Mansfield Hotel on 44th Street by **Pasanella + Klein Stolzman + Berg, Architects**, which also designed the Shoreham and the Franklin hotels. The turn-of-the-century details in the lobby of the 1906 bachelors' hotel were restored, along with the marble floors, oval staircases with red mahogany railings, and iron balustrades. The 16-foot-high coffered ceiling was refitted with its original light fixtures. The exterior brick facade and copper-sheathed bay windows were cleaned.

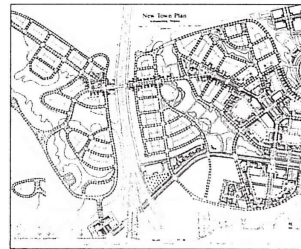
The Gotham Group also recently commissioned **Rafael Vinoly Architects, P.C.**, to design a \$7.5 million renovation of the Roger Williams Hotel at Madison Avenue and 31st Street, to be completed in 1997.



*Korean Embassy,
Garrison Siegel Architects,
Beijing, China*



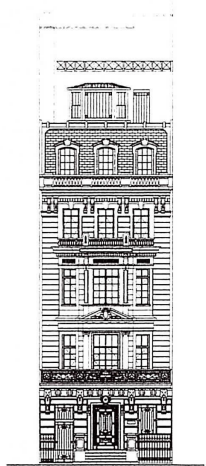
*The National Museum of Korea
Garrison Siegel Architects,
Seoul, South Korea*



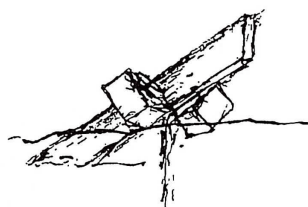
*New Town Plan,
Cooper, Robertson & Partners*



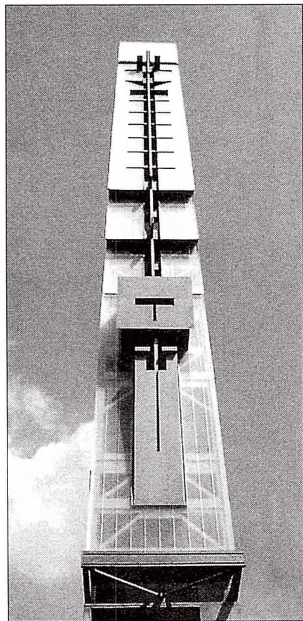
*The Mansfield Hotel,
Pasanella + Klein
Stolzman + Berg, Architects*



Addition, Bard Graduate School for the Decorative Arts, Anthony J. Di Guiseppe



Sketch for [Un]Built by Raimund Abraham



Austrian Cultural Institute, Raimund Abraham, to begin construction on 52nd Street this spring

School Expansion in Queens

P.S. 14 in Corona, Queens, recently received a 35,000-square-foot steel-frame addition, clad in brick and limestone, by **Gran Sultan Associates** for the School Construction Authority.

The new three-story building complements the existing traditional school and enhances the neighborhood. The first-floor lunchroom block is placed at a diagonal facing the street, with low windows for the children. The upper-floor bays of classrooms and offices, with aluminum-framed multipaned windows, are rotated 45 degrees to break up the facade and give it the same orientation as the main building. The rear facade creates a new courtyard play area with the existing school building. A four-story, blue-glazed, rectangular brick volume slices through the building, providing circulation on the lower floors and housing mechanical systems on the top floor.

Bard Decorative Arts Center Expands

The addition to the rear of the Bard Graduate Center for Studies in Decorative Arts, designed by architect **Anthony J. Di Guiseppe** for the Beaux Arts town house facility at 18 West 86th Street, will be completed in early April. Approved by the Landmarks Preservation Commission as part of the Central Park West Historic District, the scheme includes a six-story, brick-faced, steel-frame addition to increase space for conferences, offices, the archival library, and staff. Di Guiseppe maintained the vertical circulation so that BGC could continue classes and exhibitions throughout the construction, which began in June 1995. Highly sophisticated environmental and security controls have upgraded

exhibition and archive space. The planar rear facade is punctuated by wood casement windows on the lower floors. The library reading room has a skylight, and the penthouse with usable balconies is crowned with a copper roof that hides the exhaust fans.

Grand Central Start-up

by Kira Gould

After years of planning, the renovation of Grand Central Terminal began in February. It was heralded by Mayor Giuliani and the MTA Metro-North Railway as a benchmark in public-private cooperation. Project architect John Belle, FAIA, of **Beyer Blinder Belle**, said the renovation would restore part of the city's historic fabric, modernize the railroad function, and make the structure into a destination once again.

The terminal opened in 1913 with 80 stores. Michael Ewing of retail specialists William Jackson Ewing, who helped craft the new merchandising plan, said he promised that 120 stores would be in place when the terminal project is complete in 1998. He said it will be quintessentially New York in nature, with stores of all sizes, including many small stalls for service-oriented concerns, such as shoe repair and photo shops. Ewing expects at least 350 new retail jobs to be created.

This project began just days after the Regional Plan Association released its report, *A Region at Risk*, which suggests linking the Long Island Railroad with Grand Central. Belle quickly noted that the renovation plans would not preclude such a linkup, and Ewing said, "The store and restaurant owners would love it."

Raimund Abraham: Building the [Un]Built

by Jayne Merkel

The brackets in the title of Raimund Abraham's exquisite new book, *[Un]Built* (Boston: Birkhäuser, 315 pages, 402 color illustrations, 9 x 12, \$95.00 cloth), are important. They indicate a practice that encompasses the imaginary and the possible at the same time. Abraham calls it "a collision between the idea and matter." The book appears as the architect's first major building in New York, the new Austrian Cultural Institute, is about to become a "realization," a term he uses to describe completed buildings.

Even though Abraham is known for his delicate but powerful, ephemeral but architectonic drawings, everyone at the book party at Cooper Union on February 6 was happy to hear representatives from the Austrian cultural mission say that despite the continuing recession, final negotiations had been completed. Groundbreaking for the delicate tower at 11 East 52nd Street, they announced, would take place this spring. Abraham won the commission four years ago in a competition that became the subject of a 1992 exhibition at the Architectural League, while his drawings and models of the center were being shown at the Museum of Modern Art.

Abraham "believes in the sacred," dean John Hedjuk said. "He demands that the art of architecture be life-giving and celebratory."

Abraham talked about "the memories that we remember and the memory that remembers us." This "memory that we leave behind," which the

book embodies, is harder to manipulate, he noted. “For me, the challenge was to make a book that is like a building.” Since he believes ideas are the basis of architecture, he opens the book with “imaginary architecture,” proceeds to “projects,” and goes on to the realizations. In between, on porous, textured paper that contrasts with the glossy stock chosen to display the drawings and photographs of the work, are his statements, many in poetic form, and essays by the architect himself, John Hejduk, Kenneth Frampton, P. Adams Stiney, Lebbeus Woods, and Wieland Schmied. Norbert Miller, a professor of comparative literature at the Technical University of Berlin, wrote the introduction.

One surprise among many is the number of collaborations this architect of a very personal vision has undertaken. He did some with Walter Pichler, a few with the late Abraham Geller of New York, and several with Frederick St. Florian, who brought him to America in 1964 and worked with him on a fascinating low-income housing project in Providence, Rhode Island, of 1968–69, built with manufactured components.

Abraham has only one completed public building in New York, the Anthology Film Archives, a remodeling with Kevin Bone and Joseph Levin at Second Avenue and 2nd Street, where only a hint of the pristine modern interior is visible from the street. But the quantity, quality, and variety of his built work is impressive. No wonder the fragile-looking but assertive 22-story sliver of a tower — a body with a spine and workings behind its great translucent, tilted facade is anxiously awaited.

Queens County Criminal Courthouse Addition

by Lester Paul Korzilius

QI, the assertive new east wing of the Queens County criminal courthouse, designed by Ehrenkrantz & Eckstut, was dedicated by the mayor on February 4. The addition, built of limestone and stainless steel, matches the existing postwar courthouse to which it is connected.

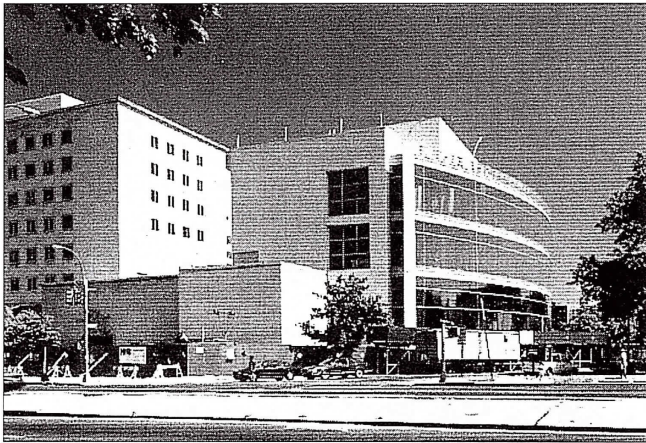
The most prominent feature of the annex is a long, curved, glass-walled gallery on the eastern edge of the site, which serves as the lobby and a public corridor for three floors of new courtrooms. The gallery works extremely well internally, providing a dignified public environment with good views outside. Urbanistically, the addition and glass-walled gallery fit in well with the surrounding context — a curved street and small park to the east. The courthouse faces Queens Boulevard, a major thoroughfare, with appropriate scale. The detailing is well planned and competently executed, though the new courtrooms do not have quite the same vitality as the gallery.

Producing good architecture for a government agency is often very difficult. To produce it for the Department of General Services is nearly a miracle. To construct it this well under the requirements of the Wick’s Law is amazing. All involved in this project can be proud of the results.

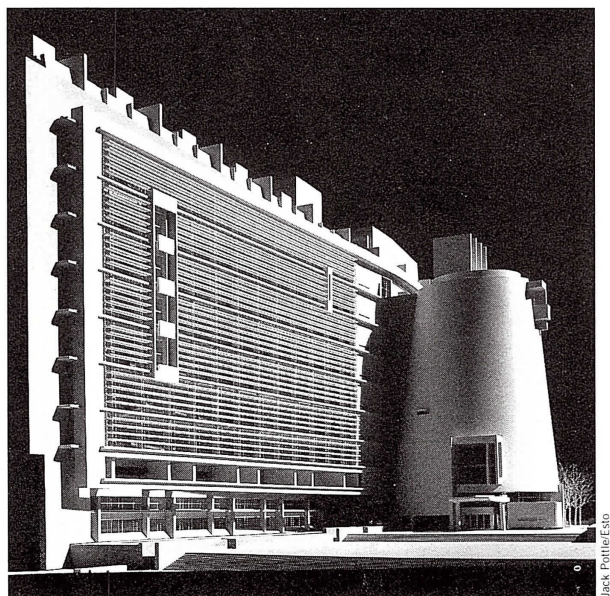
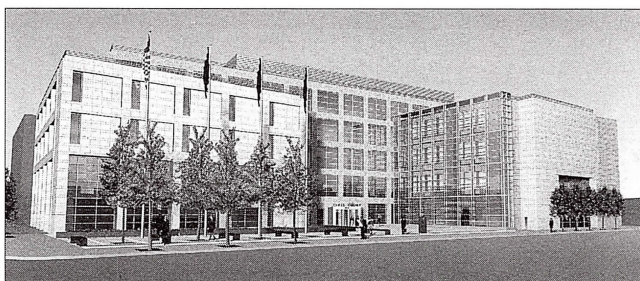
Lester Korzilius, AIA, practices architecture in New York and struggles to produce good architecture for government agencies.



illustration by Stanton Eckstut



Queens County Courthouse, annex and lobby expansion, Ehrenkrantz & Eckstut



top to bottom:

New courthouse, SOM, White Plains;

Queens civil court, Perkins Eastman Architects;

U.S. courthouse in Islip, Richard Meier, the Specter Group

New Courthouses Around New York

by Nina Rappaport

As the Chapter turns its attention to public architecture in “Civics Lessons” (see pages 2 and 17), it should be no surprise, given the widespread fear of crime and the desire for a quick fix through the criminal justice system, that a number of the most impressive new government buildings are courthouses. But the boom was brought about mainly by pent-up demand and a 15-year court construction program, now in its fourth year, sponsored by the New York State Office of Court Administration.

What is noteworthy is the variety and the quality of new local examples. Everyone is aware of the dramatic federal courthouse **Kohn Pedersen Fox Associates** completed in 1994 at Foley Square, but numerous other federal, municipal, and county courthouses, with advanced security, computerized information, and increased space, are under construction or in the planning stages in and around New York City. Although the courthouses range in style from classical to contemporary, they must follow guidelines with strict review and approval processes.

White Plains

Last November, a new federal courthouse designed by **Skidmore, Owings & Merrill** opened in White Plains. The 159,000-square-foot building is classical in design, proportion, and materials. The program required that all seven courtrooms be located on the perimeter to admit natural light, and that jury rooms be placed behind the courtrooms to reinforce the idea of the people’s jury.

Approached by a formal staircase leading from a plaza to a central, circular entrance portico, the building practically demands respect. It rises from a two-story, light stone, rusticated base, flanked by arched windows. The four upper stories are clad in Hudson River brick and topped by a cast-stone mechanical penthouse.

Queens Civil Courthouse

The \$58 million Queens civil courthouse designed by **Perkins Eastman Architects** is currently nearing completion in Jamaica, Queens, on Sutphin Boulevard next to the state supreme court. A 10,000-square-foot plaza joins the two courthouses with parking below.

The new 315,000-square-foot, five-story structure is composed of three limestone and granite volumes. A 230-seat auditorium next to the supreme court building is surrounded by a 4,000-square-foot lounge with two-story windows facing the plaza. The facade of the wing bordering 90th Avenue, which has a steel frame pulled away from the building, contains courtrooms and offices. The main entrance and more offices fill the central volume.

The bold, modern building will house 20 courtrooms for civil and housing courts with a 150-spectator calendar court and a 300-spectator landlord-tenant court, which will become the small claims court in the evening. There are also rooms to impanel jurors for civil and supreme court appearances.

The interior finishes will be easy to maintain — terrazzo floors and stone walls in the public areas and wood wall panels and cork floors in the more traditional courtrooms.

Rockland County Courthouse

Perkins Eastman Architects is also completing its design for the renovation and expansion of two existing courthouses. The limestone, art deco Rockland County courthouse in New City will be restored as part of a master plan for a 52-acre county government center, where improved access, circulation, and parking respond to environmental concerns. The architects are designing a precast concrete addition the same height as the existing building to house criminal, civil, and family courts, jury assembly and selection, and the County Clerk. Construction is expected to begin in the summer of 1997.

Old Foley Square

To bring the Cass Gilbert federal courthouse at Old Foley Square up to current standards, **Perkins Eastman** is undertaking a \$35 million modernization. Now in the planning stages, the restoration will involve a comprehensive program to clean and repair 1,000 windows and restore the monumental exterior staircase, with preservation consultants Jan Hurd Pokorny. The interior project includes a full upgrading of mechanical, HVAC, electric, and lighting systems; the restoration of ceilings, historic lighting fixtures, stone lobby details, hallways, and six large courtrooms; and the provision of handicap accessibility throughout the building. Construction is expected to begin this fall.

Bronx Housing Court

Rafael Vinoly Architects, P.C., began construction on an innovative Bronx housing courthouse on the Grand Concourse in mid-February, after numerous delays. The 73,000-square-foot, seven-story building is located in a Special Preservation District. It rises from a narrow site (75 feet by

150 feet), which dictated the building's vertical form. The north side provides circulation, while the south side contains the courtrooms.

The lower levels are aligned with the streetscape. The lobby and staff rooms are on the first floor, the large calendar courtroom for 180 people is on the second, four housing courtrooms are on the third through fifth floors, and mechanical equipment is on the sixth. The building has staff facilities and a lunchroom on the seventh floor; the judges' chambers and the jury rooms are on the top three floors. A judges' library on the ninth and tenth floors extends out over the west entry, and is visible from the Harlem River.

The steel-frame structure is clad in Roman brick, like the neighboring buildings. The gridded-glass areas act as a foil for the solidity of the rest of the building. The courthouse, which is on a fast-track construction schedule, will be completed in October.

Federal Building and U.S. Courthouse in Islip

In May, construction begins on the new federal building and U.S. courthouse for Suffolk County in the town of Islip. GSA selected a local architecture firm, the **Spector Group**, in association with **Richard Meier & Partners**.

The courthouse is sited to take advantage of extraordinary views on the coast of Long Island. The building's area is marked by a raised limestone plaza on its 24.7-acre site, which is adjacent to existing court facilities. The centerpiece of the project is the cone-shaped rotunda, clad in white-enameled metal panels. This grand entry leads to an eleven-story, clear-glazed atrium, which serves as an orientation space for the courts,

library, and offices, dividing the different functions. Two limestone-clad datum walls intersect in the atrium and provide a link between the entry rotunda and the ceremonial courtroom on the north facade.

The main rectangular volume contains offices and 34 courtrooms, and is designed to accommodate future expansion. Circulation is separate for the public, judges, and detainees, as required by the federal court guidelines. The building, which has a budget of \$180-\$190 million, should be completed in 1999.

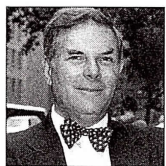
Federal Courthouse in Brooklyn

A proposed new federal courthouse in Brooklyn designed by **Haines Lundberg Waehler** with **Cesar Pelli & Associates** is awaiting completion of an Environmental Impact Statement review. The old Emanuel Celler federal office building will be demolished to make way for the 750,000-square-foot facility, which is still in the planning stages.



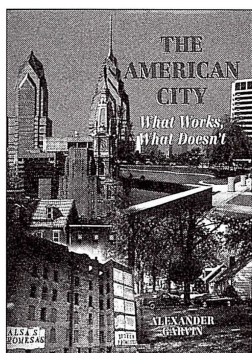
Bronx Housing Court, Rafael Vinoly Architects

A Conversation with Alexander Garvin



Sandra Baker

Alexander Garvin



Wondering how a life-long New Yorker could know what more typical American cities need, *Oculus* talked with the author of *The American City, What Works, What Doesn't* (New York: McGraw-Hill, 477 pages, 500 black-and-white illustrations, 8 1/2 x 11, \$59.95 cloth). It turns out that Alexander Garvin has been teaching courses on the city since 1967, worked and studied architecture in Paris as a young man, and has been traveling the world looking at cities ever since. Most of the photographs in the book are his own.

Oculus: Tony Hiss gave a sense of the scope of your book when he called it an "Encyclopedia Urbanica" in *The New York Times Book Review* (February 4, 1996). But I think what you're saying is that making cities is not so much a matter of knowing a lot as of tying it all together.

Alexander Garvin: One of things that troubles me is that if you talk to designers, they speak a language that developers don't understand. Developers speak a language politicians don't understand. Politicians speak a language bureaucrats don't understand. I have tried in my career and in the book to be understandable to all those people.

Oculus: Was doing all the different things you have done in your career intentional?

AG: It was purely accidental. I was sure I was going to be an architect. I went to Yale with that intention.

Oculus: You did go to Yale School of Architecture?

AG: I went first to Yale College, and in my senior year my college roommate gave me a Christmas present that changed my life, a book that had just come out, *The Death and Life of Great American Cities*. When I got to architecture school, I started studying planning. Then I went to work for Philip Johnson.

Oculus: As an architect?

AG: I wanted to work for the man I thought was the best architect in New York. I got a job with him, and I started teaching at Yale simultaneously. But I never went to the licensing exam. I had a commission for a building in Pennsylvania jointly with Peter Millard. When we got to the point of working drawings, he asked me if I would manage the process, and I said, "I'll think about it." The next week I came back and said, "You know, a man who says, 'I'll think about' doing working drawings for a building that he's the codesigner of, doesn't want to be an architect." But I didn't know what I wanted to do.

Oculus: So you drifted into city government? But you were still teaching at Yale.

AG: That's the one constant in my life. I've taught probably a dozen different courses, but one undergraduate course, "The Study of the City," all the way through. Then six years ago, Tom Beebe, the dean of the architecture school then, asked me to teach a course for architects on real estate and planning. I had to introduce the most design-oriented group of students to what is a community board, a floor-area ratio, a capitalization rate, and mortgage loan coverage, which they had no idea had any relationship to what they were doing.

Oculus: This is the cookbook, kids.

AG: This is what your clients want. You're going to have to go to a community board next week and make a presentation. How do you do that?

In the beginning, it was like pulling teeth, but this year the students went to the dean and said they wanted another semester. So I have about a third of the class actually taking a second semester of this stuff, and focusing on a neighborhood right near you, the Flatiron.

Oculus: It is really the place that's changed the most in New York in the last five years.

AG: That's exactly why I picked it. It's changing in front of your eyes, and that will continue. We have just rezoned a whole section of it, you know.

Oculus: How did you come back to city government?

AG: During all these years of teaching, I acquired protégés. At this point, there are people all over the country working as real estate lawyers, public officials, in environmental protection, historic preservation, all sorts of things. I had two that I spent more time on than anything. One is a man named Con Howe, who eventually became the planning director of the city of Los Angeles. The other one is Joe Rose. When he became the chairman of the Planning Commission and a vacant seat opened up, he asked me to be on it. I hadn't been in government in 15 years. Of course once you've been bitten, you've been bitten.

Oculus: How is it different now?

AG: First, we have a different city charter. The Planning Commission now has 13 members. It has people appointed by the borough presidents and the city advocate. And it has different powers than it had before. It's more a quasi-legislature at the moment.

The second is Joe Rose. Joe is slowly rezoning half the city of New York, which should have been done years ago.... And it helps also that the mayor is somebody who wants to do things because it's the right thing to do, not just to placate some interest group.

Oculus: One important point in your book is that a successful project doesn't always have a desirable effect on the city as a whole. You list six ingredients for success — market, location, design, financing, entrepreneurship, and time. Do you mean timing?

AG: I see time in a variety of different ways. The first is the time that you spend in a place, for example, going from a parked car to the department store destination in a shopping center. Second is the entire 24-hour period, seven days a week. Think of going to Houston at six o'clock on a Friday afternoon and spending the next two days in that city when the downtown is completely dead. Then imagine going to Lincoln Center at the same time and what is going to happen over the next two days. The third is when you're making something happen, there are critical periods of time. The great thing that the urban renewal program did was to have the government own properties while the planning was being done, approvals were being obtained. Nobody had to pay the taxes; nobody had to take the risk. When everything was

completed, it was transferred to a developer.

Then there is the timing of the development process itself. Look at Westway. When it started out, everybody wanted it, and by the time it ripened, it seemed wrong. People's tastes change. What they think is good changes. It often makes me think that maybe we should be designing buildings that are easy to adapt.

Oculus: That was what was valid about Mies's idea of universal space.

AG: But the extraordinary thing is when you go to see his work, the box itself is exquisite. The spaces in between are the right dimensions. Send somebody first to the Seagram Building and then down 53rd Street to the CBS Building. You would think, given the photographs, that both of them are towers that come down flush to a plaza. But Mies's building doesn't. It has got bustles behind. It is on a sloping site. It has a garage, a loading dock, and two restaurants, all clustered around in a way that still allows that generous plaza in front. At CBS, they tried to squeeze the restaurant into the corset on the ground floor. It doesn't fit, because it's a shaft that comes down to a sunken plaza. When I first saw the building from Sixth Avenue, I went directly to the front door and found it was a window for the bank. They have parking for five executives underground, in a separate box. The loading dock isn't anywhere near the sunken plaza. It's also to the side.... As you notice, I am still an architect at heart.

Oculus: Let's close with the greatest opportunity in the country today.

AG: The most pressing thing is to preserve the tremendous investment we have in our cities, and there's an easy way to do it. In the 1930s, when we had disinvestment and a banking crisis, the federal government invented FHA and Fannie Mae to buy the mortgages. It worked for the suburbs. What we need is mortgage insurance for residents of old buildings that are already there. None of the current HUD programs work that way. It would cost us no money and wouldn't require any subsidy. Our rate of home ownership in this country would soar.

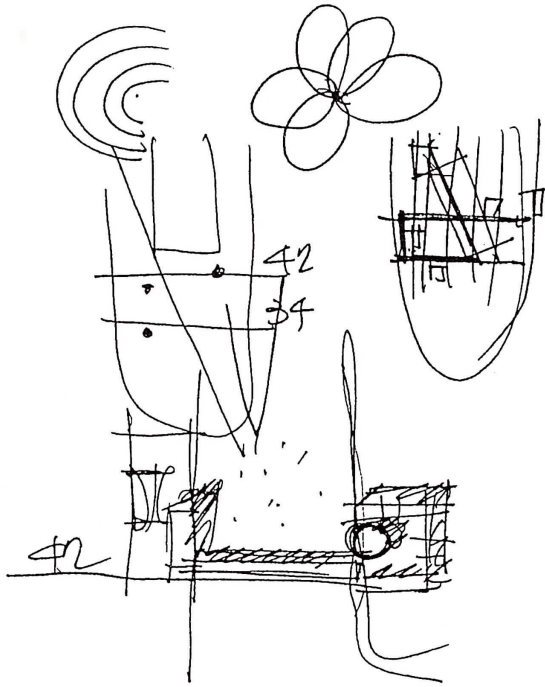
Oculus: What about New York? What are the opportunities here?

AG: I think New York has one tremendous asset that we need to develop, and that is the waterfront. But it will take some money. There are huge areas that we could still acquire, such as the Queens waterfront between the Queensborough and Triborough bridges. Reclaiming the waterfront and providing public access to it could make a real difference.—JM

Garvin has worked on cities in almost every capacity. Beginning as a community advocate in Bushwick, he worked as a reformer at the New York Urban Coalition. He went on to become director of housing and community development for the New York City Planning Department under Donald Elliott. There he proposed turning off urban renewal and refocusing on housing rehabilitation, then wrote the executive order establishing the city's Neighborhood Preservation Program.

As Deputy Housing Commissioner under Mayor Beame and Roger Starr, Garvin was in charge of all rehab and neighborhood preservation, and was able to implement the shift away from new construction and gut renovation to renovating older tenanted buildings. During the fiscal crisis, he restructured the J51 program and secured legislation to declare conversions, rent-stabilized apartments, and co-ops eligible for loans, making whole areas of the city attractive to developers. When Congress created block grants with the Community Development Act of 1974, he helped the city generate private money without public investment, through participation loans with banks.

When young Bob Wagner became chairman of the Planning Commission in the Koch administration, Garvin became director of comprehensive planning. Then he went into the real estate business, with no money, when the prime was at 21 percent. Starting with a co-op conversion project in Queens, he ended up managing nearly 1,000 apartments. He still owns some. Two years ago, he reentered city government as a member of the Planning Commission.



Sketches by Robert Geddes on ideas for the future of the New York region

The Third Plan

by Todd W. Bressi

The Regional Plan Association has released its long-awaited third plan for the tri-state area, and the picture is not pretty. New York is no longer the engine of the Empire State. It may not even be the Big Apple. The region is headed for long-term economic stagnation, or even decline. Only a combination of tough-love steps (from levying market-based tolls on highway use to shifting development into urban centers) and resourceful, strategic public investment can turn things around.

RPA's first two plans, issued in 1929 and 1968, sought to save the region from unplanned growth. They were replete with architectural vision — in 1929, prototype projects for sites such as Lincoln Center; and in 1968, a study that urged better urban design as a cure to Manhattan's congestion.

At first glance, this third plan's sobering outlook hardly seems to present a vision to which architects can con-

tribute; after all, declining empires do not offer many possibilities for inspired design. But on closer examination, RPA's call to arms (appropriately titled *A Region at Risk*) makes the work of architects all the more urgent.

Start with the issue of whether the metropolitan area can be constructed as a unified region where certain fundamental interests are shared. That notion is by no means widely accepted. One of the first questions at RPA's kickoff press conference was why New Jersey's (until recently) booming suburbs should be remotely concerned about what happens to places like Lower Manhattan.

"I don't think the region will exist in people's minds unless they can imagine what its form is," observed Robert Geddes, FAIA, a consultant to the plan and president-elect of the AIA New York Chapter. "That is the primary task of design — to give a coherent form to disparate, repeating, overlapping subsystems."

This plan is based on a rose concept, Geddes explained, with the CBD (Midtown, Lower Manhattan, Jersey City, Hoboken, and downtown Brooklyn) at the center and the petals flaring out to Connecticut, the Hudson Valley, northern New Jersey, and Princeton.

Oddly, while RPA presentations have featured this simple graphic idea in recent years, it is not included in the published version of the plan. What the idea needed was not to be abandoned, but to be developed by architects. William Morrish (of the University of Minnesota's Design Center for the American Urban Landscape), for example, has created compelling graphics that convey a

region's landscape, development, and infrastructure form.

Architects can also help give visual form to local planning decisions that have regional implications. Michael Kwartler, FAIA, and the New School's Environmental Simulation Center helped draft model zoning text for denser development around transit stations in New Jersey. The key to the effort was a kit of parts that showed the effect of different development scenarios through computer simulation. Predictably, the idea of denser development met with resistance in local discussion groups. For proposals to succeed, residents will ultimately have to be comfortable with the visual form that results.

At the city scale, architects can help clarify the form of urban centers, making them more legible and usable. *A Region at Risk* includes proposals by Geddes and a team of architects for a Manhattan crosstown light-rail line and district serving major gateways (Grand Central, Penn Station, Port Authority Bus Terminal) and destinations (the United Nations, Lincoln Center, Javits Center).

"What's important is the combinatorial aspect — we are tying individual pieces together," Geddes explained. The light-rail line would strengthen the idea of the center in people's minds and make it function better, opening opportunities for new activities and development. Among the proposals by Geddes's team was the scheme by Max Bond, Navid Magami, and Colin Cathcart for developing the area between Ninth Avenue and Javits Center.

A Region at Risk also proposes investment in strategic missing transit links — connecting Grand Central to the Long Island Railroad, providing

airport access, extending commuter rail to Lower Manhattan — to create a seamless regional rapid-transit system.

"We give form to all these words," said Frances Halsband, FAIA, who was part of Geddes's team. "When you walk around Midtown, you have no idea where the infrastructure is. How can it do any good if you can't find it?" Kliment and Halsband proposed crystal pavilions that would connect subways and commuter trains with the surface grid, much as their highly-praised LIRR terminal entrance does on West 34th Street.

There is so much more, however, that designers could have offered. Architects such as Bice Wilson, a leader of the Mianus River mapping project, would have pointed out that the proper unit of analysis for RPA should have been the watersheds of the rivers that feed into the region's bays and ocean, not county lines. RPA proposes reconnecting work and education through a system of lifelong learning. Designers could have shown how learning centers could serve as new hearts for dying communities.

Therein lies the rub. Groups such as the RPA should be cultivating designers (such as Kwartler) who are converting regional and local policy decisions into easily understandable (and debatable) physical terms. They should be searching out designers who are using visual thinking and graphic communication to help make the structure of neighborhoods, cities, and regions — and the relationships among them — more clear to the citizens of the region.

RPA took tentative steps forward in the work that led to the plan, but the final product reverses direction. Geddes would like the Chapter to promote regional planning during his tenure; clearly the Chapter has its work cut out for it. One way to start would be by assembling a fresh new think tank that could do for regional design what Mayor John Lindsay's urban design group did for the city 30 years ago.

Todd W. Bressi teaches planning to architecture students at Pratt Institute, architecture to planning students at Hunter College, and edits Places magazine.

Midyear UN Conference

by Jayne Merkel

Only a little more than midway between the United Nations Centre for Human Settlements' conference on North American cities last summer in New York and the international Habitat II conference scheduled for Istanbul this June, the mood

at a recent midyear conference was decidedly more sober.

"What our contribution might be is a critical reflection on what is happening to us [in North America]," said architect and urban designer Ken Greenberg of Toronto.

If the cautionary note of the RPA's third plan sounded, it was partly because many of the same people were involved and partly because the more optimistic West Coast representatives had separate midyear meetings. But with time to reflect on last summer's discussions, the challenges loomed larger than the opportunities.

Greenberg even criticized his city's tree-shaped public transportation system, which Robert Geddes considers one of the most promising models for future development. Greenberg agreed that the city-region would be the functional unit of urban organization. He said, "There is no single model toward which cities are converging. If anything, there are more all the time."

Greenberg also believes, as Todd Bressi suggests (see page 10), that "geomorphology, the physical character of a region, is one of the things that will define its form.

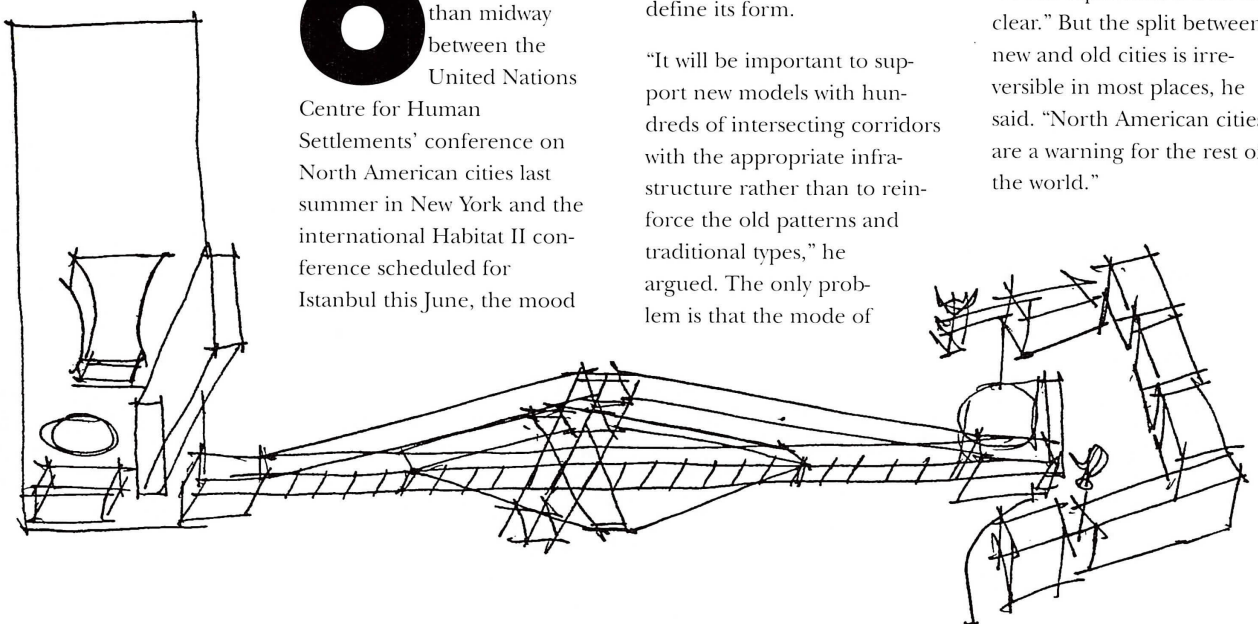
"It will be important to support new models with hundreds of intersecting corridors with the appropriate infrastructure rather than to reinforce the old patterns and traditional types," he argued. The only problem is that the mode of

transportation that best serves cities' existing weblike configurations is the automobile, and no planners want to encourage greater dependence on it for environmental, economic, and social reasons. "One of the issues for us is the sheer cost of sprawl," Greenberg said.

Jonathan Barnett talked about how automobile usage had encouraged a trend that is antithetical to Habitat's goals of environmental responsibility and social equity. Johnson County, Kansas, outside Kansas City, exemplifies the trend, he said.

"People of means moved across the Missouri state line," taking with them the good schools and jobs, which were increasingly in suburban office parks, he said. "All the housing is for one class....What is being created in Johnson County is a parallel universe with a write-off of old Kansas City. Everything is being designed to sever the relations between housing and transportation."

While "every city in America has a preferred direction, a right and wrong side of the tracks," in New York these new patterns are overlaid on older urban and suburban patterns, "so the separation is a lot less clear." But the split between new and old cities is irreversible in most places, he said. "North American cities are a warning for the rest of the world."



NEW YORK AUTHORS

ON

NEW YORK AUTHORS

ON NEW YORK

Shaping the City: New York and the Municipal Art Society by Gregory T. Gilmartin

Reviewed by Kenneth T. Jackson

The Municipal Art Society was formed in 1893 to adorn public buildings and parks in New York with murals, fountains, and monuments. It was an auspicious year, a time when the World's Columbian Exposition in Chicago and the nascent City Beautiful Movement were suggesting that planning and elegance could attend urban growth, and a time when the great metropolis at the mouth of the Hudson River was on the verge of becoming the capital of capitalism and the richest, largest, and most spectacular city the world had ever seen. But New York in 1893 had seemingly intractable problems. The enormous and bustling port was already in relative decline, in part because of the poor condition of the docks and in part because of the lack of direct rail freight connections with the major trunk railroads on the New Jersey side. Too many companies and manufacturing concerns were located in Lower Manhattan and adjacent sections of Brooklyn, so traffic was often at a standstill, and the cost of doing business was prohibitive. Meanwhile, the extraordinary concentration of commercial and industrial activity was exacerbating the housing crisis. More than two-thirds of New York's 3.5 million people (including those in Brooklyn) lived in tenements, and the city's teeming immigrant neighborhoods were the most crowded residential precincts on earth, with population densities reaching almost 1,000 persons per acre on the Lower East Side. Privacy, bathtubs, elevators, electric lights, and public open space were

unknown on most streets.

Into the breach stepped the Municipal Art Society, a citizen activist group that rarely had even 1,000 members, that never had adequate financial support, and that always operated without municipal sanction. Somehow, however, it managed to become a player in the bitter fights over zoning, subways, parks, the waterfront, building-height restrictions, and landmark preservation. The MAS fought to prevent Robert Moses from building a bridge from the Battery to Brooklyn, the Metropolitan Museum of Art from expanding farther into Central Park, Donald Trump and Mortimer Zuckerman from building huge skyscrapers on the West Side, the railroad from demolishing Grand Central Terminal, and St. Bartholomew's Church from cashing in on its air rights at Park Avenue and 50th Street. Along the way, the MAS lost as many battles as it won, especially in its attempts to save the old Pennsylvania Station, but it always remained a thorn in the side of politicians, real estate developers, and architects.

Gregory F. Gilmartin's *Shaping the City* (New York: Clarkson Potter, 1995, 532 pages, 87 black-and-white illustrations, 6 1/8 x 9 1/4, \$35.00 cloth), commissioned by the MAS as part of its centennial observance, is the first comprehensive and interpretive history of the organization yet to appear. The author deserves high marks for his prodigious research, much of it in the records and archives of the MAS itself. His prose is delightful, and he rescues any number of now-forgotten reformers and politicians from obscurity, such as Karl Bitter, an Austrian immigrant who devoted himself to public art before he was killed by a car

continued on page 14

Form Follows Finance, Skyscrapers and Skylines in New York and Chicago by Carol Willis

Reviewed by Paul Goldberger

The title says it all: In her graceful pun on Sullivan's line, now a part of the language, Carol Willis deftly points out that skyscrapers are the product not of the pure expression of function, as Sullivan would have had it, but of economics. The building is the way it is not because the architect wanted it so, but because the money people ordained it.

She is mostly right. Willis wrote this book, *Form Follows Finance, Skyscrapers and Skylines in New York and Chicago* (New York: Princeton Architectural Press, 1995, 224 pages, 170 black-and-white illustrations, 5 3/4 x 9, \$35.00 cloth, \$22.50 paper), to right the balance of skyscraper history, a reasonable enough goal given how much most writers on this subject — myself included — have treated the design of the skyscraper as largely an esthetic problem. She knew that it was always more than that, and that such concerns as the market for rentable space, availability of capital, block and lot sizes, and zoning codes have played a far larger role than architects' wishes in giving skyscrapers their physical form. She sees the skyscraper not as an isolated monument, but as a form of vernacular architecture. Indeed, in a curious preface, she almost disavows the title, saying she had originally wanted to call her book *Vernaculars of Capitalism*, out of concern that *Form Follows Finance* could easily be mistaken as narrowly deterministic.

Well, yes. But it *is* catchier, and the somewhat stodgy tone of Willis's preferred title hints at a tendency throughout the book to deal heavily in graphs,

charts, and floor plans. The book is an academic study of a real-world subject, and its style sometimes reflects the primeness of the former rather than the energy of the latter. Yet Willis makes an extraordinary contribution in the very fact of her thesis — the premise that all buildings themselves constitute a vernacular. As she reminds us, “the term vernacular usually applies to structures of relatively small scale, often domestic, which are less designed than evolved in response to functional demands and to the particulars of place.” To observe that skyscrapers as a group meet this condition as fully as hatched-roofed cottages, and then to examine how and why, is enough to mark this as an important study.

Willis argues her thesis with consistent intelligence, force, and clarity; the problem I have with this book is not with anything Willis says, but with what she does not say. Her determination to establish her turf on one side of the pragmatics-aesthetics dialectic — to put her weight on the other side of the seesaw, as it were — is so fervent that it leads her to say little about the appearance of the buildings she discusses and even, by her own admission, to give scant mention of the names of architects. This is an essential book for anyone who cares about the history of the skyscraper, and it cannot but force you to rethink certainieties. It just cannot be allowed to stand alone in your library.

Willis has examined floor plans, market analyses, and other documentation for hundreds of buildings in New York and Chicago, and her research is impressive both in its quantity and its quality. As she takes on the esthetic and engineering basis of the conventional skyscraper narrative she sends,

continued on page 14

The Encyclopedia of New York City,
edited by Kenneth T. Jackson

Reviewed by Richard Dattner

The Encyclopedia of New York City, published by Yale University Press (New Haven: 1995, \$60.00 cloth), edited by Kenneth T. Jackson, and containing over 4,300 entries by 680 contributors, is the essential reference work for anyone who lives or works in New York City, as well as all those less fortunate who don't. It is as fantastic and diverse as the city it describes. The joys of dipping into the 1,376 pages and more than 700 illustrations (many published here for the first time) approximate for me the childhood thrill of perusing a comparably inexhaustible Webster's Unabridged Dictionary.

Listed alphabetically, the entries range in length from a single paragraph (Nedick's) to multiple pages (architecture covers six pages). The main criterion for inclusion is relevance to the life of the city. The book thus covers events (draft riots, world's fairs), activities (dance, crime), places (Goosepatch, Morgan's Corner), people (Spike Lee, Abraham Lincoln), organizations (Westies, Turnverein), occupations (homeopathy, ice harvesting), things (dumbbell tenements, parkways), and other entries defying simple categorization (food, Central Park joggers).

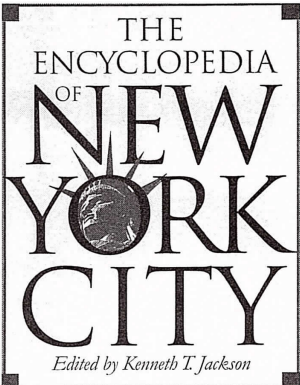
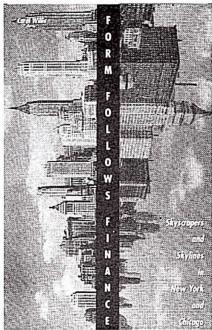
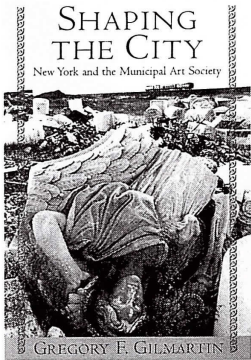
All of New York City's more than 400 named neighborhoods (Hallett's Cove, Westchester Square) are described and located on a series of helpful maps. Each entry is credited to the contributor responsible, and a helpful bibliography of additional sources follows many of the more significant entries.

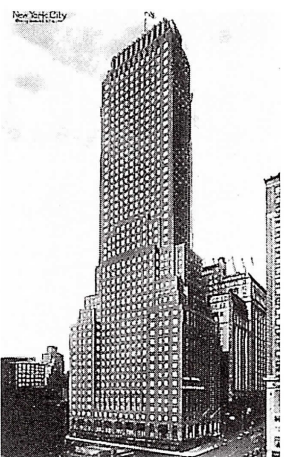
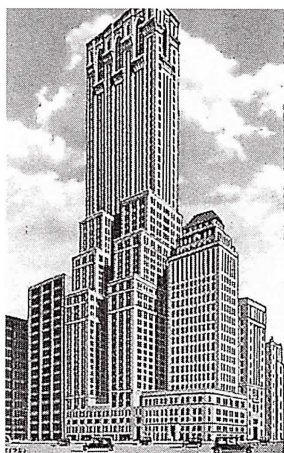
Although less complete on the subject of New York buildings than either the *AIA Guide* or the Robert Stern series (*New York 1900, 1930, 1960*), the *Encyclopedia* relates each place to its context, buildings, and users, as well as to the events that influenced it, and that it influenced.

The advisers, editor, and contributors deserve medals and our gratitude. The effort represented by this single volume is a monumental act of faith in New York City and its shapers, past and present. It is also a testament that, in this digital age, a bound book is still a remarkably sophisticated and delightful way to retrieve information — and knowledge.

This is a wonderful book, full of wonders.

Richard Dattner, FAIA, is a New York civic architect and author of Civic Architecture.





Zoning envelope towers, New York,
top to bottom:
Lincoln Building (1930);
Chanin Building (1928);
Bank of Manhattan (1930)

Shaping the City: New York and the Municipal Art Society

continued from p. 12

outside the Metropolitan Opera House; Bronx Borough President Louis F. Haffen, who was as responsible as anyone for the Grand Concourse; Manhattan Borough President Jacob Cantor (mistakenly called Joseph on page 186), who campaigned for an improvement commission early in the century; Albert Bard, an attorney who spent 50 years laying the groundwork for the Landmarks Law of 1965; and Charles Rollinson Lamb, who was drawing setback skyscrapers decades before zoning became official in 1916. But Gilmartin does not back away from harsh judgments. He describes Foley Square as “one of the great disasters of urban design in New York,” and Mayor Vincent R. Impellitteri as “a sweet, kindly, dim-witted fellow with almost no knowledge of how to govern a city.” No one will agree with all his interpretations. It is an exaggeration to say (page 208) that “George McAneny gave New York a zoning code and a new subway system,” and the three brief pages on Saint Bartholomew’s are overly dismissive of the church’s practical and legal positions. But at least Gilmartin does not leave his readers with bland generalizations.

Quite simply, *Shaping the City*, replete with more than 100 illustrations and 40 pages of notes, is much more than the story of the MAS. Rather, it is a sweeping history of New York in the twentieth century, a book almost as grand and majestic as Robert A. Caro’s *The Power Broker: Robert Moses and the Fall of New York*, and more authoritative and dependable. Moses himself is the subject of an entire chapter, and there are sections on virtually all the great issues that

have divided New Yorkers since the consolidation of the city in 1898. One consistent theme emerges throughout the book — the idea that there is an overarching public interest in the shape and development of the city and that private enterprise should not reign unchecked and unregulated in areas where the citizenry has a legitimate interest. *Shaping the City* is a monumental achievement, worthy of the generations of reformers who struggled to make New York more than a monument to business. As Evangeline Blashfield, the most influential early supporter of the MAS, said in 1893, “To make us love our city, we should make our city lovely.”

Kenneth T. Jackson is the Jacques Barzun professor of history and the social sciences, chairman of the department of history at Columbia University, and editor-in-chief of The Encyclopedia of New York City (New Haven: Yale University Press, 1995).

Form Follows Finance

continued from p. 13

over and over again, the message that to her the story of tall buildings is not the saga of daring, even hubristic, monuments, but the tale of the workaday world. Never mind Sullivan’s “proud and soaring thing”; Willis’s watchword is set by Cass Gilbert, who in 1900 called the skyscraper “a machine that makes the land pay.” (Eventually Gilbert was to contribute as much to the romantic allure of the skyscraper as any architect, but that would not be for another 13 years, until the completion of his Woolworth Building.)

Willis’s analysis of the difference between New York and Chicago is strong, and impossible to contradict: New York *was* more lenient in permitting height, its lots sizes *were* different, its market *was* bigger than Chicago’s. Yet this economic

analysis hardly renders invalid the more common esthetic distinction between the two cities: Chicago buildings as being shaped significantly by pragmatic concerns and a willingness to express structure, New York’s by a weakness for flamboyance. These cities had different economic conditions early in the twentieth century, but they had different cultures, too.

Willis has the least to say, and not surprisingly sheds the least light, when she touches on those early skyscrapers in which esthetic concerns may well have played a larger than average role: the Singer Building, for example, or the Metropolitan Life Tower, or the Woolworth Building. Put her in front of the Equitable Building however, and she becomes positively effusive. So be it: For a long time this and so many other buildings of its type have been given short shrift, dismissed as boxy hulks, and in fact there is plenty to be said about how they came to be.

True to her mission to establish the notion of a skyscraper vernacular, Willis speaks for the many buildings that never have, and never will, become icons. She is at her best when dealing with those rare buildings in which economic determinism somehow yielded extraordinary esthetic results: the Empire State Building or the Daily News or RCA buildings, for example. Her chronicle of the long and complex economic analyses that went into the creation of the final design of the Empire State Building — as well as the rejected earlier versions — is fresh and compelling. But does she realize that one reason all of this holds our attention is because of the building’s esthetic power? Economic calculations may have contributed more to the building’s form than Shreve, Lamb &

Harmon's ideas — but the form, however derived, ended up being one of the greatest icons of the twentieth century. *That* is why it is able to hold sway over our imaginations today, and why we read about it so willingly.

Beyond her primary thesis, that skyscrapers represent an economically determined vernacular, Willis also makes a secondary point, which is that most tall buildings are speculative in nature, and even those, such as Woolworth, that have been built, owned, and occupied by major corporations consist mainly of space for rental to other tenants. She makes this argument to buttress her larger point that skyscrapers are creatures of the marketplace more than of ego or will, and here, too, there can be no argument with her basic facts. Of course One Chase Manhattan Plaza was never wholly occupied by the Chase Manhattan Bank or the Seagram Building by Seagram, but what of it? Given Willis's desire to refute the myth that most skyscrapers are gestures of personal ego or corporate identity, it's a fair point to make, but it's hard not to wish she hadn't made quite such a fuss over it. Like the earlier historians of the skyscraper whose work she refreshingly revises, Carol Willis's one failure is a tendency to make far too much of just one part of the story.

Paul Goldberger, an architecture critic and feature writer for The New York Times, is the author of The Skyscraper and other books.

Art Commission Awards

by Nina Rappaport

Fran Reiter, Deputy Mayor for Planning and Community Relations, and Nicholas Quennell, president of the Art Commission, presented the New York City Art Commission's fourteenth annual awards for excellence in design to 18 architects, landscape architects, and artists on January 24.

City agency projects that received design awards for creative solutions to urban design challenges included the Blue Heron Park, master plan and phase one, on Staten Island, by **Katherine Bridges**, landscape architect, and **Charles L. King**, architect; the renovation of an existing kiosk in Manhattan's Fashion Center by **Pentagram Architectural Services, P.C.**, for the Department of Transportation and the Fashion Center Business Improvement District; the Everett Children's Adventure Garden at the New York Botanical Garden in the Bronx by **Miceli Kulik Williams & Associates** and **Richard Dattner, Architect, P.C.**, for the Department of Cultural Affairs; the Congo Gorilla Forest at the Bronx Zoo by **Helpern Architects** with the Wildlife Conservation Society for the Department of Cultural Affairs; the Chinese Scholar's Garden at the Staten Island Botanical Garden by **Demetri Srantitis Architects** with Landscape Architecture Company of China for the departments of General Services, Cultural Affairs, and Parks and Recreation; P.S. 109 in Manhattan by **Perkins Eastman Architects, P.C.**, with **Benjamin Thompson & Associates** of Boston for the New York City School Construction Authority and the Board of Education; the Central Harlem Police Athletic League Community Center by

Kevin Hom & Andrew Goldman Architects, P.C., for the Department of General Services; and the Flushing Branch Library in Queens by **Polshek and Partners Architects.**

Corrections

Oculus apologizes for errors of fact and what may be perceived as criticism of Peter Eisenman's moral position in Jayne Merkel's article on the Michael Blackwood film about him, *Making Architecture Move* (*Oculus*, March 1996, p. 11). The article said, "The most memorable scenes are those of Eisenman and Albert Speer III, with whom he collaborated on the Rebestock Housing Scheme outside Frankfurt. Blackwood shows Speer with his Mercedes, talking about his father....The camera focuses on a photograph of Speer II, then widens to include Hitler. Soon Eisenman is striding through a Third Reich monument, glorying in its charms. As Daniel Liebeskind later notes on camera, the scene suggests that Eisenman's flirtation with the outrageous is not confined to formal moves. The poignant amorality of his temptation reveals a rarely acknowledged aspect of art."

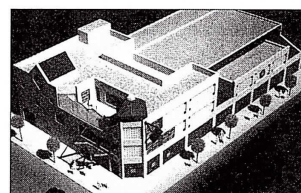
In fact, our memory was faulty. Eisenman does not appear "striding through a Third Reich monument." The film shows photographs of buildings designed by Albert Speer II for the Third Reich with voice-overs by his son. One still sequence shows the hauntingly beautiful, starkly neoclassical, marble-walled interior of the German Chancellery Building with a voice-over by Eisenman: "So clearly, this for an American German Jew has an enormous fascination." Then the camera returns to Eisenman's office where he

appears and the statement continues, "I mean something that in Yiddish would be called *traife*, which means untouchable. Psychologically, Albert needs to be working with an American Jew as I need to be working with a German who was very close to the inside. It's a very interesting psychological pairing." Eisenman does not appear inside the Chancellery building, and could not have, as it was destroyed by Allied bombers during the war.

Also, our story refers to "memorable scenes" of Eisenman and Speer when in fact what is shown are scenes with Eisenman and scenes with Speer, intermixed, and photographs of Eisenman and Speer and their families, spliced into the footage. What we recalled as scenes were products of the filmmakers' montage technique.

The author certainly did not intend to imply that Eisenman was tempted by far-right-wing ideas. What she meant was that Eisenman's fascination with Speer's heritage typified his tendency to go to the edge, to push limits in his architecture, which she believes belongs to the realm of art and therefore, with all art, operates somewhere outside the moral universe of daily life. —JM

Oculus also apologizes to Dorothy Alexander for omitting the photo credit from her photo portrait of ARO on page 20 of the March issue.



Central Harlem Community Center,
Kevin Hom & Andrew Goldman

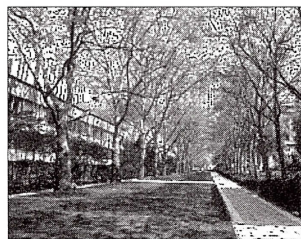


Dan Kiley



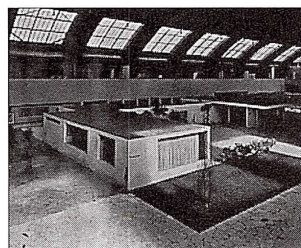
Pei Cobb Freed

Gardens at Fountain Place, Dan Kiley



Rockefeller University Gardens

The Dan Kiley Gardens at Rockefeller University will be open to the public for the annual Azalea Festival on May 4 and 5. For times and information, call 327-8967.



Curt Rehbein

The Dwelling in Our Time, the ground-floor house exterior, Lilly Reich, Berlin, 1931

Dan Kiley at the Architectural League

by Jayne Merkel

The Architectural League audience, accustomed to walking past the banks of magnolias on the marble paths at Rockefeller University, learned how that Garden of Eden came into being when Daniel Kiley talked about his work there, at Lincoln Center, and at great estates across America on February 8. His work is on view at the Villard Houses from January 24 through March 8.

With a clarity and precision rare for designers of any kind, he explained, "My approach is to combine the grids, geometries, and proportions of classicism with the open-ended dynamics and the simplicity of modernism."

Sounds easy. Almost looks easy — as well as extraordinarily beautiful — in the slides he showed and in the photographs, models, and plans he exhibited at the League's galleries. But in one project after another, he explained that he had been told it was impossible, that the number of trees he specified didn't exist, and in one project after another he managed to find them.

Planting a landscape is just the beginning. It can take years to grow and can be destroyed by poor maintenance, as many of his clusters of trees at Lincoln Center were. "Fortunately, now they're going to cooperate with us," he said, so these designs may rise again. But landscape designs, like everything in nature, exist in a precarious balance.

"I'm always criticized because I plant trees too close together," he said, still talking about Lincoln Center, where his tight rows of trees were replaced by straggly loners in front of the Beaumont

Theater. "What people don't understand is that these blocks of trees are pure architecture. They are making continuity with the space all around."

"The thing that has helped me and educated me all along is all the wonderful architects I've worked with," he said, to an audience sprinkled with them. Kiley met Louis Kahn early in his career, worked with him on some prewar housing projects, and through Kahn met Eero Saarinen, who engaged him for the Jefferson Expansion Memorial (arch) in 1948. He went on to work with Harry Cobb (on Fountain Place in Dallas), I. M. Pei (on the Kennedy Library and East Wing of the National Gallery), Harry Weese (in Columbus, Indiana), Kevin Roche (on the Ford Foundation and Oakland Museum), Ed Barnes (on the Dallas Art Museum), Jaquelin Robertson (on the Henry Moore Sculpture Garden at the Nelson-Atkins Museum of Art), and Richard Meier (on the Getty Center).

Kiley tempers an architectonic sensibility with memories of outdoor experience. "When you walk in nature, you squeeze through the trees, then come to a meadow, and it pulls you through," he noted as he showed how he had duplicated that experience with allees and lawns at the J. Irwin Miller House in Columbus, Indiana, one of the few houses Eero Saarinen designed.

Sometimes buildings set the tone. In Tampa, Florida, he was asked to design a plaza for the North Carolina National Bank, a huge cylindrical tower by Harry Wolf with openings cut into its solid walls in a Fibonacci progression. "My jobs always come from my clients (often architects), the site, and the task at hand," he said. "So I took the same series and put it on the grid of the

plaza. The possibility of each job appears as you work on it." In Tampa he also juxtaposed a straight 400-foot-long canal with the round 30-story tower.

At Kevin Roche John Dinkeloo's Oakland Museum, "The design really comes from the building" in a very different way, he said. Instead of the cool minimalism of the bank tower, "I just planted the hell out of it. It's the hanging garden of Oakland now," he said, even though the soil was only eight inches deep and on a roof. In Oakland the secret was a special soil mix developed by the University of California (UC3). But Kiley also managed to create lush growth in shallow soil on top of garages at Lincoln Center and the Art Institute of Chicago. Whenever they told him it couldn't be done, he did it.

Kiley's career has spanned more than half a century. He designed Rockefeller University in 1956. Forty years later, there he was at the podium in Caspary Hall, still going strong, with his influence felt in obvious and surprising ways. The 1996 Architectural League show incorporates material from a recent exhibition curated by Richard Burdett at the Architecture Foundation in London, as well as from Kiley's first exhibition, which took place at the League in 1959. Among the projects there was the Breueresque subdivision of Hollin Hills, Maryland, where Michael Sorkin grew up. Asked if memories of his childhood home lie behind his vision of cities laced with green paths, he said, "This early understanding of the central importance of landscape probably did influence me."

Dan Kiley will lecture at the National Academy of Design, 1083 Fifth Avenue, on April 24 at 6:30 pm.

Lilly Reich at MoMAby *Nina Rappaport*

The first exhibition of "Lilly Reich: Designer and Architect" is on view through May 7 at the Museum of Modern Art. A teacher at the original Bauhaus and a close associate of Mies van der Rohe, Reich (1885–1947) designed a wealth of industrial products and exhibition displays during the 1920s and 30s. The show, organized by associate curator Matilda McQuaid, features 45 drawings and 30 documentary photographs from the museum's collection, the only archive of Reich's pioneering work. Knoll International created prototypes of her well-known table and chair especially for the exhibition.

Reich's influence in the area of product display for trade exhibitions was considerable. Using only the new graphics and materials of her time, she elevated exhibition design to an art. She devised unique ways to display objects in series and multiples, with rows and stacks of such strong visual impact that her techniques are still used today.

Architectural Photography in Washington

New York photographers are featured in three exhibitions at the National Building Museum in Washington, D.C. "A Recent View of architecture" (through April 4) includes photographs by Paul Warchol, who has been an architectural photographer since 1978 and has been published widely. The images on view reveal the sensitivity to pace, original compositions, and use of light and shadow that have made him a favorite of avant-garde architects.

"Building the Ballyhoo, architectural Photographs by the Wurts Brothers Company"

(through August 18) features 500 photographs from the museum's collection. The work documents the history of American architecture from the establishment of the Wurts brothers' business in 1895 through 1979. The photographs, taken in a flattering but straightforward style, express the viewpoints of the firm's corporate, real estate, and manufacturing clients.

A third exhibition concentrates on the decay of the urban built environment. "The New American Ghetto," by photojournalist Camilo Jose Vergara (through May 5), features photographs from his book of the same name. (New Brunswick: Rutgers University Press, 1995, 235 pages, 350 illustrations, 100 in color, 11 1/4 x 10, \$49.95 cloth). Vergara has photographed the same locations many times over the past 15 years, showing changes in the buildings and the demise of the neighborhoods in a documentary style informed by wisdom, irony, frustration, and compassion.

"The Origins of the Avant-Garde in America, 1923–1949"by *Jayne Merkel*

TIt was some feltchrift, the colloquium organized by Phyllis Lambert and Peter Eisenman to celebrate Philip Johnson's ninetieth birthday. Even before it began, a dozen Columbia faculty members protested the fact that the university was hosting the event, which was cosponsored by Lambert's Canadian Centre for Architecture and the Museum of Modern Art, where the final panel took place. Most of the angered faculty stayed away.

During the opening night discussion, Johnson and critic

Jeffrey Kipnis talked on different wavelengths and communicated only enough to agree that all they had in common was that they had both been associated with an avant-garde. The next day, most of the speakers denied there ever had been an avant-garde — or even could be an avant-garde in America.

Then, after delivering an erudite lecture on Alfred North Whitehead's doctrine of misplaced concreteness to show that metaphysics, like architecture, "had mistakenly ascribed realness to abstract entities," Sanford Kwinter said, "in the 1930s three Americans of means [Johnson, Henry-Russell Hitchcock, and Alfred Barr] went to Europe in search of a style....Unwittingly duped by cardsharps, what they brought home was trivial" and blinded them to real indigenous innovation. He concluded, his voice dripping with irony, "Happy Birthday, Philip."

Irony and insult drenched the proceedings, as self-proclaimed radicals delivered long-winded speeches better suited to the page than the podium. Some intriguing ideas emerged, especially in Joan Ockman's talk on Alexander Dorner, Michael Hays's analysis of surface in the Seagram Building, Sylvia Lavin's comparison of Richard Neutra and psychoanalytic practice, Beatriz Colomina's discussion of the influence of wartime production on the postwar era, and Rem Koolhaas's comment that "Whatever its architectural clumsiness, the Pan Am Building is the purest representation of the avant-garde in New York."

To consider the avant-garde historically and academically was ironic in itself. Despite Bernard Tschumi's synoptic history of the early

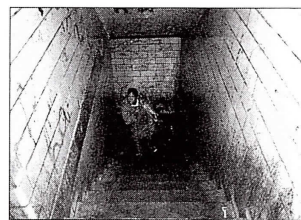
modern battle of ideologies at Columbia ("some things change, some things stay the same") and Terry Riley's recounting of the early history of the Modern, in 1996 the halls of ivy and the august MoMA are almost by definition unlikely arenas for the avant-garde. But to even have the term on the table and remain controversial at 90 is a pretty good trick.

At "The Origins of the Avant-Garde in America, 1923–1949"

*Joan Ockman, Robert Somol,
Mark Linder*



*Dean Bernard Tschumi,
Philip Johnson, Jeffrey Kipnis,
Phyllis Lambert*



*Columbus Homes, Newark, New Jersey,
from The New American Ghetto*

photos: Dorothy Alexander

Camilo José Vergara

Getting a Closer Look: What Our Public Architecture Tells Us

by Kira Gould

Civics Lessons" opened last month at the U.S. Custom House, offering visitors a close look at recent public architecture in New York City. Exhibition designer Stephen Cassell, AIA, of the Architecture Research Office (ARO), used the elliptical ring of marble desks in the Custom House as a found object in his exhibit structure, and created a flowing center wall whose dynamic line helped downplay the strong focus on the center of the room. "This show is more about a path than a centerpiece," he said. Cassell tried to integrate the notion of the public as the priority into every aspect of the design. "There are multiple interpretations of 'public,'" he said, "and we wanted the layout to reflect that. This is more a polemic show than a portfolio of work."

Reading this show is much like reading the city — your own position, place, neighborhood, and ideas are very much a part of the experience. But there are some shared lessons here. Public architecture is a large part of the fabric of Manhattan, as New Yorkers were reminded when construction of such projects virtually ceased after the fiscal crisis in the 1970s. Understanding the place of public architecture in the city is half the battle; the other will be to make sure that its funding remains secure.

Curator Lindsay Stamm Shapiro and the AIA New York Chapter planners have also acknowledged that there is no single definition of public, and have carved out a place for all the publics in the show. Rather than dividing the projects into separate categories, the organizers have created six themes

and arranged the projects around them, a nod to the fact that no project belongs in only one category. The six themes — knitting communities together, teaching and learning, healing and protecting, restoring civic New York, making civic connections, and the shape of things to come — represent the multiple layers that constitute the New York experience of public buildings and places.

The more than 70 projects in the show vary widely in scale, from those that affect the street and neighborhood to those that have a far-reaching regional impact. Cassell had to determine how to fit clear representations of these projects into the oval rotunda at the Alexander Hamilton U.S. Custom House. It was important that the neighborhood scale of projects such as schools and the regional significance of commissions such as airports be equally understandable to all visitors — the casual observer trying to understand city architecture, a more critical visitor looking at the way neighborhoods are changing in response to capital investment, and architects and urban designers, who want to gain professional insight from the strengths and weaknesses of these projects.

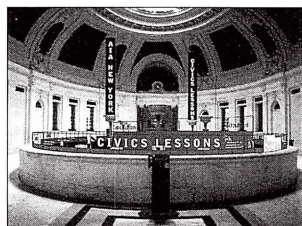
This exhibition offers a comprehensive look at public architecture in a city that is redefining what public means. While this show presents the very best of public architecture, it is also a reminder of how far New York City has to go. According to the text of the show, "Despite the striking appearance of new schools like Stuyvesant High School, the physical state of New York City's schools remains, for the most part, a civic shame.... Deteriorating and inadequate facilities send a message that leaders are reluctant to invest

in future generations. Citizens and government officials must act together to ensure that New York City's schools are safe environments conducive to learning." It is precisely this process of redefinition that demands that we all look hard and learn fast if we intend to participate in the shaping of the city in the years to come.

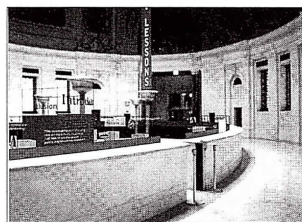
The Future of New York Theater

The Art and Architecture Committee of the AIA New York Chapter, together with the Cooper-Hewitt National Design Museum, will sponsor three-day symposium, beginning April 27, to examine the evolving theater industry in New York. Theater is one of the city's most significant industries; its economic impact is estimated at some \$2.3 billion each year. During the 1994-95 season, theater attendance exceeded 9 million, the highest level in a decade. Tourists cite theater as the number one reason they come to New York — and why they return.

"What Makes Theater: The Next Hundred Years" will bring together theater owners, managers, consultants, architects, planners, and historians to discuss the dynamics of the theater in New York in the coming century. The symposium is designed for those who create theater and theater buildings, and anyone else with a passion for this art form. Tickets are \$145 for AIA and National Design Museum members, \$180 for nonmembers, and \$100 for students, and must be purchased in advance. Admission includes one session on Thursday evening, and four sessions plus lunch on Friday. Special tours on Saturday will have limited capacity. This event is dedicated to the memory of Jane Preddy, art historian and



photos: ARO



"Civics Lessons"

founder of Architecture on Stage. For information, call the Cooper-Hewitt at 860-6321.

Governors Island Competition

The Van Alen Institute is sponsoring an ideas competition for Governors Island as its 1996 fellowship in public architecture, entitled "Public Property." The competition, which has a first prize award of \$10,000, addresses a recurrent issue today as many U.S. military facilities are gradually being vacated or downsized. The U.S. Coast Guard will leave Governors Island in the fall of 1996 when Congress sells the island. The competition invites participants to develop solutions that challenge the inevitability of private development, and encourages them to explore ideas of "the urban," "site," and "properties of the public." The 93-acre historic district on

the island must be incorporated into any new plans; GSA will establish design guidelines for the historic properties. Jury members are Christine Boyer, Miriam Gusevich, Judith Heintz, Carlos Jimenez, and Enric Miralles.

For applications and information, contact the Van Alen Institute, Projects in Public Architecture, 30 W. 22nd Street, New York, NY 10010, call 824-7000, or fax 366-5836. The deadline is April 17.

Preserving The Past to Define the City's Future

by Kira Gould

At the annual Historic Districts Council preservation conference in February, keynote speaker Tony Hiss, author of *The Experience of Place* and other works on the nature of spatial experience, challenged the audience of community lead-

ers to face the next generation of preservation work with renewed purpose and multidisciplinary cooperation.

"There's some mopping up to do first," he said. "We've got to clean up some of the inconsistencies that remain from the first generation of work that has gained momentum since the Landmarks Law passed in 1965. But then we must face this city's greatest historic hurdles. We must deal with Harlem's abundant stock, help the Wall Street area come to terms with its heritage, and handle the challenge of Governors Island, a rich historic site in the capital of the region's wilderness, the harbor."

Hiss, who coauthored the recently released third regional plan, reminded the audience that the intersection of cultural and historic fabric and natural resources deserves the protection and care of

April 17

Submission deadline for the 1996 Van Alen fellowship in public architecture, "Public Property: An Ideas Competition for Governors Island in New York Harbor," which has a \$10,000 first prize and \$2,500 in additional prizes. Contact the Van Alen Institute, Projects in Public Architecture, 30 W. 22 St., New York, NY, 10010, 924-7000, cvanalen@pap.designsys.com.

April 30

Submission deadline for the *House Beautiful* Centennial Award recognizing outstanding residential architecture in the United States. The winning design will be awarded \$20,000 and will be featured in the centennial issue of *House Beautiful*. Contact *House Beautiful* magazine, 1700 Broadway, twenty-ninth floor, New York, NY 10019.

May 1

Deadline for the James Marston Fitch Charitable Trust research grants. A \$10,000 research grant and other small grants will be given to mid-career professionals with advanced degrees, ten years experience, and established identities in one or more of the following fields: historic preservation, architecture, landscape architecture, urban design, environmental planning, archeology, architectural history, and the decorative arts. Contact Morley Bland, the James Marston Fitch Charitable Trust, Offices of Beyer Blinder Belle, 41 E. 11th St., New York, NY 10003, 777-7800.



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Design Awards

April 8, 6:00 pm

Housing

April 9, 6:00 pm

*Computer Applications at
Butler Rogers Baskett Architects*

April 10, 8:30 am

Public Sector

April 11, 6:00 pm

Minority Resources

April 17, 12:30 pm

Architecture for Education

April 17, 6:00 pm

Architecture Dialogue

April 18, 6:00 pm

Marketing and Public Relations

April 18, 6:00 pm

Building Codes

April 22, 6:30 pm

Learning By Design

April 23, 6:00 pm

Design Awards

April 24, 6:00 pm

Women in Architecture

April 25, 5:30 pm

Foreign Visitors

Please confirm meeting times and locations by calling AIA New York Chapter headquarters at 683-0023, ext. 17.



1995 president Marilyn Jordan Taylor, AIA, and Carol Clark receiving Outstanding Government Affairs award from Representative Sherwood L. Boehlert, Hon. AIA

preservationists. "We want to preserve sacred sites, but sometimes what they actually are is a surprise. In some towns, the post office parking lot is the epicenter of community life — a site to be preserved not for its fabric, but for its sense of place and the kinds of activity that occur there. Natural sites also define our places. We should probably be landmarking the hills under the pavement right now," he said.

He called on Historic Districts Council members to be the keepers of their communities. "This means cleaning and caring for our buildings, but also keeping an eye on our rivers and other natural resources. Trees on the street are not part of the preservation movement," he said, "and they are dying out all over the city, changing forever the character of our neighborhoods."

Hiss indicted the oft-cited metaphor of the city as a mosaic. "That reference implies that each group is its own independent piece," he said, "and today we cannot afford that view. We are part of the greater whole, and unless we cooperate, healing the city will be impossible."

The busy day of workshops included panels on preservation enforcement, preservation law, how to promote historic districts, tax tools for preservation, an examination of policy issues, a presentation of restoration case studies, and a panel, "Designation or Demolition?," at which Carol Clark, executive director of AIA New York Chapter, gave an illustrated talk on the status of landmark protection in Lower Manhattan.

Chapter Notes

□ Participants should arrive between 8:00 am and 9:00 am to register for the daylong April 18 symposium on "Civics Lessons" at the Downtown Athletic Club at 19 West Street. The morning program features panel discussions on "Public Architecture: Its History and Its Legacy," "A Window on the Schools: Government and Public Architecture," and "What Does Public Architecture Mean to the Future of New York City?" At lunch, Robert Leone will discuss "Public Investment in the Civic Realm: The Work of Recent Years." In the afternoon, a panel on "New York and Grand Projects: Yes or No?" will be followed by a guided tour of the exhibition and a cocktail reception at the Downtown Athletic Club. For reservations, please call the AIA New York Chapter RSVP line at 683-0023, ext. 21.

□ This year, it is most important that the AIA New York Chapter send a strong contingent to **Architects' Lobby Day** in Albany. Members will be meeting with New York State legislators to spearhead this year's legislative initiative to obtain a third-party statute of repose in New York State. You can help by writing to your state senator and assembly representative to encourage passage of repose legislation. Please send copies of your correspondence to the Chapter, and contact membership service director William Gray at 683-0023, ext. 18, if you need assistance identifying your representatives.

□ Orientation on the issues will be held in Albany, where groups will be delegated to visit legislators. Join the AIA New York Chapter contingent on the Amtrak trains that leave Penn Station for Albany at 7:15 am (9:55 am arrival), and at 8:15 am (10:50 am

arrival). Since train schedules are subject to change, confirm by calling your travel agent or 1-800-USA-RAIL.

□ The AIA New York Chapter congratulates Chapter members **Randolph R. Croxton**, **Todd Dalland**, **Theoharis David**, **Theodore S. Hammer**, and **Frank Williams** on election to the AIA College of Fellows. The Chapter also applauds New York State regional director **John Sorrenti** for his advancement to fellowship. With the exception of the Gold Medal, fellowship is the highest honor the AIA bestows. This year the AIA made 91 members nationwide fellows for contributions to the profession.

□ An award for Outstanding Government Affairs was presented to the AIA New York Chapter by AIA National at Grassroots 1996 in Washington D.C., in January. The award pays tribute to the hard work of the Chapter's staff and committees, in particular the Housing Committee, for its role in creating legislation to improve and increase low- and moderate-income housing; the Historic Buildings Committee, for its many testimonies in support of historic districts and landmark designations; and the Zoning and Urban Design Committee. The Chapter is proud to receive this honor and intends to continue its work on legislation.

□ **Marcy Stanley**, who has served the Chapter so capably for the last two years, has accepted the position of director of business development at Cerami and Associates, Inc., acoustical engineers. The Chapter congratulates Marcy and wishes her well in her career advancement.

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Rizzoli Bookstores' Top 10

As of February 20, 1996

1. **Frederick Fisher, Architect**, Frederick Fisher (Rizzoli, paper, \$40.00).
2. **American Masterworks: The Twentieth-Century House**, Kenneth Frampton (Rizzoli, cloth, \$60.00).
3. **House of the Architect**, Anaxtu Zabalbeascoa (Rizzoli, cloth, \$50.00).
4. **Michael Graves**, Michael Graves (Rizzoli, paper, \$40.00).
5. **Eichler Homes: Designs for Living**, Jerry Ditto and Lanning Stern (Chronicle, cloth, \$29.95).
6. **Cafes and Coffee Shops**, Martin Pegler (Rizzoli, cloth, \$59.95).
7. **Antoine Predock, Architect**, Brad Collins (Rizzoli, paper, \$35.00).
8. **Los Angeles: An Architectural Guide**, David Gebhard and Robert Winter (Gibbs, paper, \$24.95).
9. **Architecture: Form, Space, and Order**, Francis Ching (Van Nostrand Reinhold, cloth, \$32.95).
10. **Venise Aquarelles de Turner**, Andrew Wilton (Bibliothèque de L'Image, paper, \$17.50).

Urban Center Books' Top 10

As of February 26, 1996

1. **S, M, L, XL**, Rem Koolhaas (Monacelli, cloth, \$75.00).
2. **Studies in Tectonic Culture**, Kenneth Frampton (MIT Press, cloth, \$50.00).
3. **Delirious New York**, Rem Koolhaas (Monacelli, cloth, \$35.00).
4. **Light Construction**, Terrence Riley (Museum of Modern Art, paper, \$30.00).
5. **Mirrors of Infinity: The French Formal Garden and 17th-Century Metaphysics**, Allen S. Weiss (Princeton Architectural Press, paper, \$14.95).
6. **Form Follows Finance: Skyscrapers and Skylines in New York and Chicago**, Carol Willis (Princeton Architectural Press, paper, \$22.50).
7. **American City**, Alexander Garvin (McGraw-Hill, Inc., cloth, \$59.95).
8. **C. F. A. Voysey**, Wendy Hitchmough (Phaidon, cloth, \$75.95).
9. **Sense of Place, Sense of Time**, J. B. Jackson (Yale University Press, cloth, \$22.50).
10. **Raimund Abraham: [UN] BUILT**, Raimund Abraham (Springer Verlag, cloth, \$95.00).

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□ The AIA New York Chapter is pleased to announce the recipients of the 1995 Chapter travel grants, which provide stipends for architectural exploration and investigation in the United States and abroad. The Chapter congratulates: **Y. Yolande Daniels**, who will travel to Brazil to document the built remnants of slavery there; **Angelyn A. Chandler**, who will explore France, Great Britain, and Germany in search of the roots of the ha-ha, a fence-like barrier unique to the picturesque garden; **Charlotte Worthy**, who will travel to Great Britain to make ink wash and watercolor sketches of architectural follies and garden pavilions in their natural settings; **Michael C. Jacobs**, who will visit Germany's Ruhr Valley, a region with a long industrial heritage, to develop a prescription for Bethlehem, Pennsylvania, the once-prosperous steel town; and **Jane Sanders**, who will study modern Czech architecture in its historic urban context. The submission deadline for next year's travels grants is February 13, 1997. Applications will be available at Chapter headquarters in September 1996.

□ On Thursday, April 11 from 6:00–7:30 pm, the Marketing Committee will sponsor a session by Graceworks, Inc., a Manhattan-based consulting firm specializing in presentation and communication training. The consultants will provide advice on improving communication with clients and making effective presentations. The event will be held at 200 Lexington Avenue. The fee is \$5 for members and \$10 for guests. To RSVP, call 683-0023, ext. 21.

□ The AIA New York Chapter's Professional Practice Committee is pleased to announce a special arrange-

ment with Citibank for member firms who offer their employees direct payroll deposit. A program called "Citibanking at Work" can make banking easier and more cost-effective. Employees of firms that select this benefit program can receive twelve months of free checking, free PC banking, screen phone services, and bill payment services when they open a checking account and use direct deposit. When they open a Money Management Account, they can combine all their accounts and receive overdraft protection and instant cash from checks. Additional options include rate reductions on loans and low interest, no-fee credit cards. For more information, call Michael Herzfeld, Citibank's AIA liaison, at 889-5491.

□ The Board of Directors of the AIA New York Chapter has approved a preliminary search for new Chapter headquarters. The program of approximately 8,000 square feet includes offices, exhibition spaces, meeting spaces, a bookstore, and possible coffee bar. The Board invites any ideas and suggestions for this important search. Please contact the Headquarters Search Committee — Edward Mills, Drew Greenwald, Robert Buford, and Sandi Pei — at the Chapter headquarters, 200 Lexington Avenue, New York, NY 10016, or call 683-0023, ext. 16.

□ **Johnathan Sandler** testified on behalf of the AIA New York Chapter at the February 13 hearing of the Landmarks Preservation Commission to offer the Chapter's support for designating a historic district at the northern end of Governors Island. The proposed 91-acre district contains more than 200 years of military architecture, including a

brick manor house known as the Governor's House (1708), a large, moated fortress known as Fort Columbus (1806), and Castle Williams (1811), built as an offensive post for the War of 1812. Copies of the testimony are available at Chapter headquarters.

Interiors Committee in High Gear

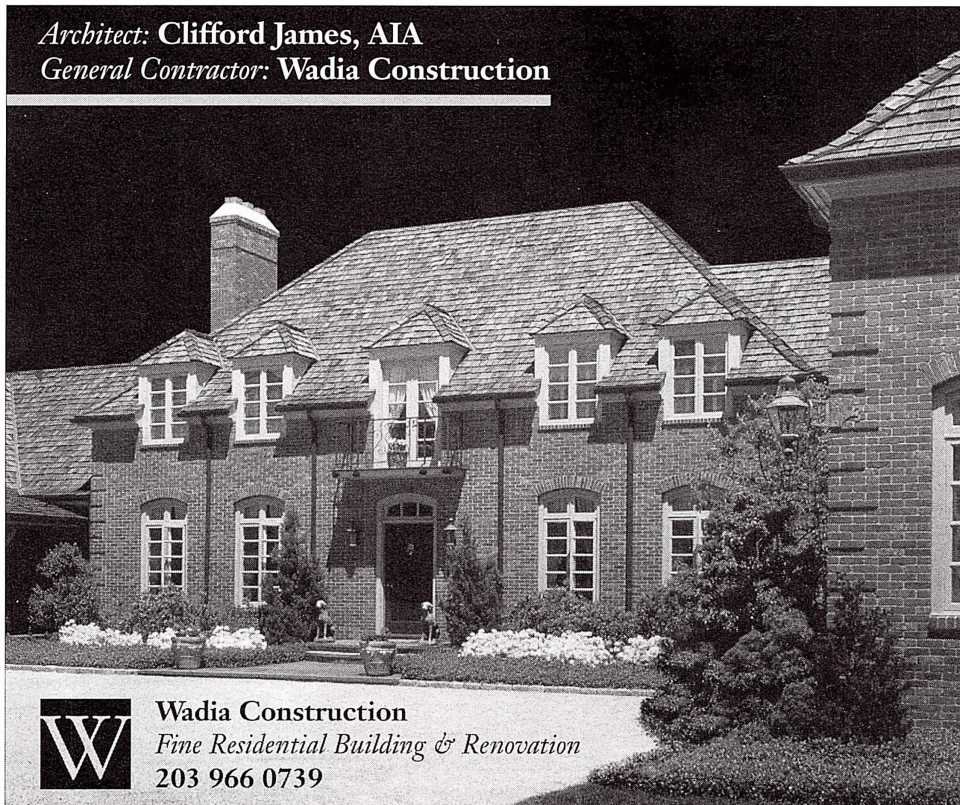
by Kira Gould

The AIA New York Chapter's Interiors Committee has transformed itself from a shadowy presence to a vocal and active group with Chapter Board member **Walter A. Hunt, Jr.**, FAIA, of Gensler Associates in charge. A recent party at the American Craft Museum featured a video the committee put together for the Interplan Products Show featuring more than 80 significant interiors projects by Chapter members during 1995.

"The party offered a great chance for colleagues and competitors to interact," said Hunt. The committee is expanding its influence by inviting representatives of allied professions to be adjunct members. It is planning a roundtable discussion about furniture procurement and a products fair this month to display glass, metal, stone, furniture, fabrics, interior details, and ceiling systems. "We are really trying to get the work seen," Hunt said. "We've been reaching out to large and small firms to send one of their rising stars to join our effort."

"Interiors had always occupied something of a second tier in the Chapter," said **Pat Castellano**, AIA, who was recently succeeded as committee chair by Gil Oberfield, AIA, of Gensler. "A few years ago, the Board of Directors realized that all the member firms were doing interiors, and now we are beginning to celebrate that."

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CONTINUING EXHIBITIONS

Pergamon: The Telephos Frieze from the Great Altar. *The Metropolitan Museum of Art, 1000 Fifth Ave. 535-7710. Closes April 14.*

Six Bridges: The Making of the New York Megalopolis. *Cooper-Hewitt National Design Museum, Paine Webber Gallery, 1285 Ave. of the Americas. 713-2885. Closes April 19.*

New York, the World's Premier Public Theater: Creating and Managing Public Space in the Post-Industrial Metropolis. *Columbia University GSAPP, Avery Hall, 100-level. 854-3413. Closes April 26.*

An Architecture for the Senses: The Work of Eileen Gray. *Columbia University GSAPP, Arthur Ross Architectural Gallery, Buell Hall, 100-level. 854-3414. Closes April 26.*

Spatial Reverberations: Watercolors by Lauretta Vinciarelli. *The Architectural League, Urban Center Galleries, 457 Madison Ave. 753-1722. Closes April 26.*

102 Stories: 24 Artists. *The Michael Ingbar Gallery of Architectural Art, 69 Broadway. 334-1100. Closes April 27.*

Civics Lessons: Recent New York Public Architecture. *Alexander Hamilton U.S. Custom House on Bowling Green. 683-0023, ext. 21. Closes May 2.*

Lily Reich: Designer and Architect. *The Museum of Modern Art, 11 W. 53 St. 708-9400. Closes May 7.*

W.P.A. Color Prints: Images from the Federal Art Project. *The Metropolitan Museum of Art, 1000 Fifth Ave. 535-7710. Closes May 26.*

Help Design Frederick Douglass Circle. *Central Park Conservancy and Cooper-Hewitt National Design Museum, Charles Dana Discovery Center, Central Park North at Fifth Ave. and 110th St. Closes June 23.*

Steel, Stone, and Backbone: Building New York's Subways, 1900-1925. *The Transit Museum, 130 Livingston St., Brooklyn. 718-330-5879.*

1*Monday***AIA NEW YORK CHAPTER EVENT****Event: Open House for Architects**

Sponsored by Learning By Design:NY.
6:00 pm. 200 Lexington Ave., sixteenth
floor. 683-0023, ext. 21. \$5.

Lecture: Future of Public Housing

Given by David Burney, AIA.
Sponsored by the Parsons School
of Design. 6:30 pm. 25 E. 13th St.,
room 206. 229-8955.

4*Thursday***Form Follows Finance**

Given by author Carol Willis.
Sponsored by Urban Center Books.
457 Madison Ave. 12:00 pm. Free.

**Lecture: Art Deco New York –
Streamlined Skyscrapers, Deco
Apartment Houses, Rockefeller Center,
and Parkchester, 1929–1941**

Given by Barry S. Lewis. Cosponsored
by the Transit Museum and the
Cooper Union. 6:30 pm.
51 Astor Pl. 353-4195. \$15.

8*Monday*

**Lecture: Digital Craft and
the Ecology of Talents**

Given by Malcolm McCullough.
Sponsored by Parsons School of
Design. 6:30 pm. 25 E. 13th St.,
room 206. 229-8955.

10*Wednesday*

**Lecture: The New Spatial Order
of Cities in South Africa**

Given by Peter Marcuse.
Sponsored by Columbia University
GSAPP. 6:30 pm. Wood Auditorium,
Avery Hall. 854-3414.

11*Thursday***Lecture: Working**

Given by Philip Parker. Sponsored by
Pratt School of Architecture. 6:00 pm.
Higgins Hall Auditorium, 61 Saint
James Pl., Brooklyn. 718-399-4305.

11*Thursday***AIA NEW YORK CHAPTER EVENT**

**Event: The Human Connection –
Personal Presentation Skills**

Given by Carol Doscher and Earl Miller.
Sponsored by the AIA New York
Chapter Marketing Committee. 6:00
pm. 200 Lexington Ave., sixteenth
floor. 683-0023, ext. 21. \$5.

Lecture: Laurotta Vinciarelli

Sponsored by the Architectural
League. 6:30 pm. The Urban Center,
457 Madison Ave. 753-1722. \$7.

12*Friday*

**Lecture: Landscape and Memory –
Retrospective Reflections**

Given by Simon Schama. Sponsored
by the Temple Hoyne Buell Center for
the Study of American Architecture.
12:30 pm. Columbia University,
Avery Hall, room 114. 854-8650.

16*Tuesday*

**Lecture: Rediscovering Five Points –
The Evolution of a Neighborhood, the
Construction of a Slum**

Given by Rebecca Yamin. Sponsored by
the Abigail Adams Smith Museum. 6:30
pm. 421 E. 61 St. 838-6878.

17*Wednesday*

**Lecture: Pop Art–Pop Music,
Populuxe Architecture!**

Given by John Kriskiewicz. Sponsored
by the Cooper Union. 6:30 pm. 51
Astor Pl. 353-4155. \$15.

18*Thursday***AIA NEW YORK CHAPTER EVENT**

**Symposium: Civics Lessons –
Recent New York Public Architecture**

Participants include Peter Eisenman,
AIA, Robert Geddes, AIA, Robert R.
Kiley, Ruth Messinger, Mitchell L. Moss,
Fran Reiter, Bernard Tschumi, AIA,
Rafael Vinoly, AIA, Robert Yaro. 8:00
am. Downtown Athletic Club,
19 W. St. 683-0023, ext. 21.

18*Thursday*

**Symposium: The International
Practice of Architecture**

Participants include Robert Djerejian,
Sidney Gilbert, Paul Silver, John
Winkler. Sponsored by Alumni of Pratt
School of Architecture. 6:00 pm.
Higgins Hall Auditorium, 61 Saint
James Pl., Brooklyn. 718-399-4305.

Josef Frank, Architect and Designer:

An Alternative Vision of the Modern Home
Given by Nina Stritzler-Levine.
Sponsored by Bard Graduate Center
for Studies in the Decorative Arts.
6:00 pm. 18 W. 86 St. 501-3000. \$15.

19*Friday***AIA NEW YORK CHAPTER EVENT**

**Lecture: A City of Neighborhoods –
Tribeca, The Experience of Place**

Given by Marilyn Jordan Taylor, AIA.
Cosponsored by Cooper-Hewitt
National Design Museum. 6:00 pm.
2 E. 91 St. 860-6977.

20*Saturday***Tour: Lower Manhattan**

Given by Francis Morrone.
Sponsored by the Municipal Art
Society. 1:00 pm. 935-3960. \$15.

21*Sunday*

**Tour: Upper East Side and
the River Panorama**

Given by Ed O'Donnell. Sponsored by
the Abigail Adams Smith Museum.
2:00 pm. 838-6878.

25*Thursday*

**Symposium: Revitalization Plan for Grand
Central Terminal**

Given by John Belle, FAIA, and Susan
E. Fine, director of real estate, MTA.
Sponsored by Urban Center Books.
457 Madison Ave. 12:00 pm. Free.

Lecture: Fashion and Architecture

Given by Holly Brubach. Sponsored by
Pratt School of Architecture. 6:00 pm.
Higgins Hall Auditorium, 61 Saint
James Pl., Brooklyn. 718-399-4305.

25*Thursday***AIA NEW YORK CHAPTER EVENT**

**Symposium: What Makes Theater –
The Next Hundred Years,
The Economics of Broadway**

Panelists include George Wachtell,
Nina Lannen, Ralph Roseman.
Cosponsored by the AIA Art and
Architecture Committee and the
Cooper-Hewitt National Design
Museum. 5:00 pm. 860-6977.
\$145 members, \$180 nonmembers
(includes three-day symposium and
tours). Continues through
Saturday.

26*Friday***AIA NEW YORK CHAPTER EVENTS**

**Symposium: What Makes Theater –
The Next Hundred Years**

Panelists include Josh Dachs, Chris
Jaffe, Carol Krinsky, Rebecca Robertson,
Francesca Russo. 9:00 am–4:30 pm.

**Lecture: A City of Neighborhoods –
Tribeca, A Historical Overview**

Given by Andrew S. Dolkart.
Cosponsored by Cooper-Hewitt
National Design Museum. 6:00 pm.
2 E. 91 St. 860-6977.

27*Saturday***AIA NEW YORK CHAPTER EVENT**

**Symposium: What Makes Theater –
Theater Tours**

Given by Oscar Andrew Hammerstein
III, Brooks McNamara, Fran Russo.
10:00 am–1:30 pm.

30*Tuesday***AIA Lobby Day**

AIA members will be gathering in
Albany to meet with legislators. Join the
AIA New York Chapter contingent on
the Amtrak train that leaves
Penn Station for Albany at 7:15 am.

Lecture: Recent Work

Given by Steven Holl. Sponsored by
Pratt School of Architecture. 6:00 pm.
Higgins Hall Auditorium, 61 Saint
James Pl., Brooklyn. 718-399-4305.

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