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Volume 61, Number 2, October 1998

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ARCHITECTS ON THE WATERFRONT

The twentieth century is ending with a return to the shores where settlers landed in New York in the first place. Since those early days, we have been moving steadily inland. Beginning about a hundred years ago, we started crossing the water with bridges or tunnels instead of by ferry. Soon railroads replaced barges and trucks took over from freighters so that, at the water's edge, the piers fell into decline along with the industry they supported. Even Coney Island withered as Central Park blossomed anew.

Today, however, ferries carry passengers throughout the metropolitan area. The esplanades and playgrounds at Battery Park City throb with activity, and shorelines from Sunset Park to City Island are being converted to recreational and commercial uses. As we report in our survey beginning on page 8, the edges of Manhattan have been reconsidered in a comprehensive new plan.

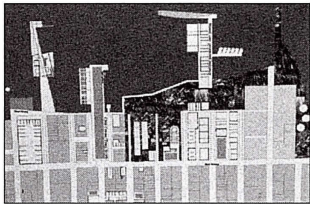
Architects have led many of these transformations, though their involvement goes largely unnoticed. Dozens of unsung New York City designers made Battery Park City the inspired example of shoreline reclamation that it is. And Hudson River Park, the highly touted waterfront project now underway, grew out of a plan developed by architects and planners. In the face of every conceivable community critique over the last three decades, designers have defended and refined the project.

The architects who direct the Van Alen Institute have also, in recent years, encouraged development of creative solutions for waterfront problems. Through a series of exhibitions and competitions, they have called attention to waterfront opportunities and shown enticing ways to seize them. It's probably safe to say that more young architects participate in these Van Alen productions than in any other architectural activities in town.

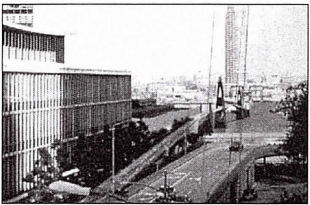
But despite recent successes, planners of new waterside developments are sailing into uncharted seas. One persistent problem is the challenge of walking from the center of the city to the water's edge—as anyone who has attempted to get to the Chelsea Piers knows only too well. Providing access to public transportation, ferries, and automobiles will be difficult, though necessary. Combining waterside recreation with housing, commercial activity, and industry (while restoring shoreline ecology) will be doubly so.

Complicated, multifaceted solutions will be required. Fortunately, architects are uniquely qualified to solve problems of access, circulation, composition, articulation, and combination. If this next century is to see the waterfront reclaimed, we should play an important role. So the question is, Will architects be the architects of the transformation?

Design Ideas for
New York's East River:
1998 Van Alen Prize in
Public Architecture



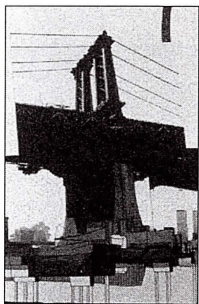
Making Fabric,
Brooklyn Architects Collective



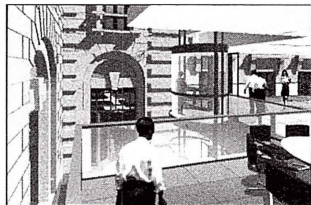
Anteo Bridge,
Teodoro Siguenza and Andre Tchelistcheff



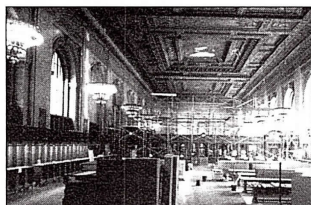
Transfiguration,
Bone/Levine Architects



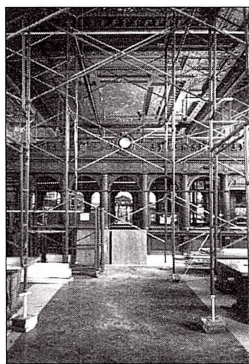
Tidal Escapes,
Michael Jacobs and Aaron Neubert



New York Public Library
Electronic Orientation Center,
Davis Brody Bond



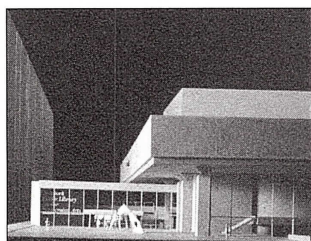
New York Public Library
Main Reading Room renovation,
Davis Brody Bond



New York Public Library
Main Reading Room renovation,
Davis Brody Bond



Brooklyn Public Library
Youth Wing renovation,
Pasanella + Klein Stolzman + Berg



New York Public Library for the
Performing Arts renovation,
Polshek and Partners

Libraries for the Next Century

In November, when the New York Public Library's Rose Main Reading Room reopens after a 16-month renovation, it will not be immediately apparent that the room has been prepared for the millennium with new electronic connections, mechanical systems, and additional seating. **Davis Brody Bond** has burnished Carrère & Hastings' Beaux Arts details, polished the marble floors, and made the heavenly painted ceiling panels glow. New audiovisual carrels are framed in brass, and outlets for patrons' computers are installed in brass plates to match the lamps on the old polished oak tables.

When the next phase of the \$30 million project gets underway, the future of the library will be plain to see. In a courtyard once used for parking and deliveries, Davis Brody Bond is building a free-standing, six-level 28,400-square-foot public orientation center to train readers and scholars to use new electronic library resources. The space between the old stone walls and the new construction will be capped by a glass roof, and bridges will link the existing building with the new center. The structure with four levels above grade and two below will house lecture halls, staff offices, and a staff cafeteria. Completion is expected late in the year 2000.

□ A third of the two million people who use the Brooklyn Public Library each year are children and young adults. But with no courtyard to colonize, expanding the inefficient and overcrowded youth wing of the library was vexing. Library computer facilities are especially limited, and the few terminals the

space can accommodate are crowded with clusters of kids who block circulation. So, in a small invited competition, the library selected **Pasanella + Klein Stolzman + Berg** to design a \$1.5 million renovation to house 40 computer workstations in a long, narrow loft running the length of the wing. The loft, which will be accessible by elevator, will be inserted into the existing space, forming an intimate canopy over stacks and reading alcoves. To accommodate it, ceilings in the landmark 1941 building that were dropped in the 1960s will be raised three feet. With the original ceiling of the room restored, the uncovered full-height windows will admit more natural light. New furniture, finishes, and lighting are planned—though original window seats and oak bookcases will be retained, and an existing mezzanine above the children's room entrance will house education programs.

□ The New York Public Library for the Performing Arts at Lincoln Center has an unparalleled collection of theatrical literature, musical scores, dance materials, set models, theater programs, costumes, recordings, videotapes, and films. Yet its facility, designed by Skidmore, Owings & Merrill in 1962, has never had much presence in the Lincoln Center complex and has been compromised over the years by a series of unfortunate renovations. In 1994, **Polshek and Partners** was engaged to develop a master plan to reorganize the library, provide for expansion, and create income-generating facilities.

The \$30 million project, to be completed over the next two years, relocates virtually every major program ele-

ment in the 145,000-square-foot building. A new entrance will make the library more visible to the singers, dancers, actors, directors, scholars, curators, and members of the general public who use its resources. A redesigned lobby and dramatic new first floor gallery will provide places for gathering and exhibits. A new information desk will welcome visitors to the library's relocated reading rooms, near networked computer workstations to be located in the former gallery upstairs.

□ In Hyde Park, New York, **R. M. Kliment & Frances Halsband Architects** are designing a new visitor center for the Franklin D. Roosevelt presidential library. The architects are considering Roosevelt's interest in Dutch Colonial architecture, which he saw as symbolic of the Hudson River Valley and democratic values. They are giving the new 25,000-square-foot gateway a strong sense of place and reorienting the complex to the river without replicating existing complex architectural forms. Chermayeff & Geismar will be responsible for the exhibition design, and Andropogon Associates will design the landscape.

Children's Places

In order to turn the one-room child care center at the Borough of Manhattan Community College into a six-room preschool for various age groups, **Caples Jefferson Architects** provided some geometry lessons of their own. The preschool was housed in a small triangular wing of the five-block-long college megastructure, designed by Caudill Rowlett Scott in 1976 on West Street in Tribeca (bridging Harrison

Street). Recalling obliterated street patterns, Caples Jefferson has sliced a new form into and through the existing triangle—along the New York City grid—and inserted new spaces and play courts into the fault lines. Transparent walls permit views from classrooms to play areas and admit natural light from curtain wall windows. A new slanted skylight gives “each child a place in the sun, even in this strange place three stories above street level (with a five-story building hovering over it),” Sara Caples said. Her team developed circulation elements, stairs, and ramps marked by light and views of the outside.

□ In the conversion of a 34,000-square-foot industrial building on 125th Street in Harlem into a multi-scaled recreational facility for the non-profit Our Children’s Foundation, **Scott Marble • Karen Fairbanks Architects** inserted a floating atrium that rises from the second floor through the third. The opening unites the front and the rear of the building and brings natural light into the middle; small classrooms for after school programs and large assembly spaces for performances surround it. The foundation hopes someday to build a gymnasium in the top, rear portion of the building.

In four existing classrooms at the Cooper Union, the firm also created a new Engineering Design Center. The center functions on many scales for teaching and laboratory work. Small study cubicles, joint work stations, a multi-media presentation room, a computer lab, and a gallery all encourage project-based learning and collaboration between students. Through a glass wall, the new laboratory is linked to com-

puter-operated mills across the hall. The glass serves as a connecting element to provide gallery space with interactive computer displays, rather than solely as a space divider. Furniture, a curved ceiling, and details are made using the same C & C mill-work the students learn to produce at the center.

□ The Brooklyn Children’s Museum—the first in the world to be designed expressly for children—is celebrating its centennial with a plan for the future. **Demetri Sarantitis** and **Susana Torre** have been chosen for the project. They will design a renovation or alterations with landscape architect **Cassandra Wilday** for the museum which was founded in 1899 by the Brooklyn Institute of Arts and Sciences. Originally located in the Victorian Adams mansion in Bedford Park (now renamed Brower Park) in Crown Heights, the museum expanded in 1929 into the Smith mansion next door. Both buildings were closed in 1967 because of advanced deterioration, and the museum left for temporary quarters. In 1977 it moved into the current building (on the Adams and Smith mansions site) designed by Hardy Holzman Pfeiffer Associates. The design incorporates a turn-of-the-century subway kiosk entrance and a “stream” running the length of the “people tube”—a culvert connecting four levels of exhibit space. Last month, work began on a master plan for the next decade. Construction of the first phase of the design will follow.

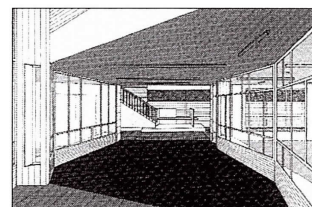
The same team has also designed the Hoboken South Waterfront Park and the Chinese Scholar’s Garden at the Staten Island Botanical Garden; both of these are under construction now.

□ The Swedish Cottage Marionette Theatre in Central Park was restored and upgraded this spring by **Beyer Blinder Belle**. It will remain a puppet theater, but will now double as a public meeting place. The cottage was built for the U.S. 1876 Centennial Exhibition in Philadelphia as a model of a Swedish school-house. Funding for the restoration has come from the City Parks Foundation, the Swedish Consulate General, and various private Swedish sources including Shanska construction and IKEA, which donated the bright, colorful furniture.

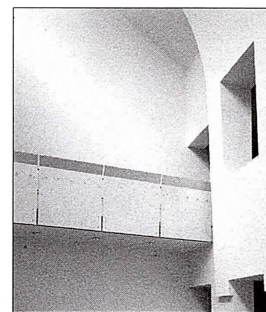
□ The stellar temporary exhibition, “Kid City,” first displayed at the Municipal Art Society in 1995, (*Oculus*, May 1995, p. 13) reopened as a permanent exhibit at the New York Historical Society last summer. Reorganized by the original designers (who are responsible for numerous interactive architecture exhibits and programs for children), **Lee H. Skolnick Architecture + Design**

Partnership, the show invites children to learn about the urban environment by engaging them in the past and present of New York City through interactive displays and hands-on materials. Children can role-play with artifacts from 1901 in a re-creation of the shops at 82nd Street and Broadway. The new exhibit was coordinated with the education and curatorial staff of the Historical Society.

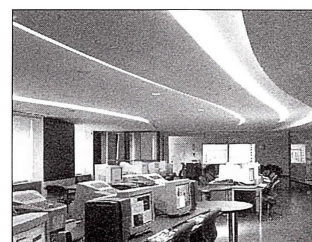
□ Kids of all ages, especially those primed by Kid City and the Learning by Design Committee’s programs (see p. 17), will be happy to hear that the Skyscraper Museum has reopened at 16 Wall Street with a new exhibit titled “Building the Empire State.” — *N.R. and J.M.*



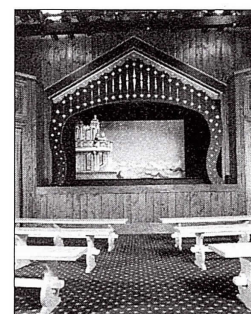
Borough of Manhattan Community College Child Care Center, Caples Jefferson Architects



Our Children's Foundation, Scott Marble • Karen Fairbanks Architects



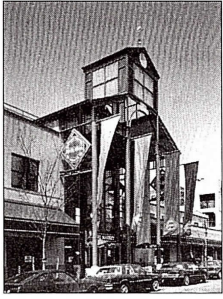
Engineering Design Center, Cooper Union, Scott Marble • Karen Fairbanks Architects



The Swedish Cottage Marionette Theatre, Central Park, Beyer Blinder Belle



Empire State Building construction, Skyscraper Museum



Jamaica Market,
James McCullar & Associates



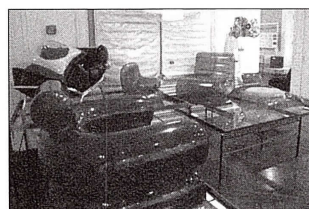
Jamaica Market,
James McCullar & Associates



Jamaica Market,
James McCullar & Associates



Jacob K. Javits Convention Center
extension, Andrew Berger of
di Domenico + Partners and
American Spaceframe Fabricators



Peter Mauss/Esto

Exhibition Installation,
The Inflatable Moment:
Pneumatics and Protest in '68,
The Architectural League of New York

A Festival Market with a Spirit of Its Own

James McCullar & Associates' Jamaica Market, which received a 1998 national AIA Honor Award for Urban Design, owes some of its success to the fact that it was built to house an already-thriving local farmer's market. Now sited in lively, centrally-located structures, the market has grown and attracted other small vendors. In fact, it now houses all kinds of stores and has become the nexus of neighborhood activities such as Gospel Fest and the 160th Street Festival.

McCullar built the project around an open pedestrian passageway connecting several existing buildings. He picked up ideas such as open stalls, colorful banners, and a mix of indoor and outdoor spaces from Rouse Company festival markets in other cities. But he gave the elements an original Caribbean-American flavor just right for a neighborhood with a name like Jamaica (even if it was named after Jamaica Bay).

The market houses food stalls for fresh and prepared foods, offices, community meeting rooms, a florist, a post office, a Queens-based gourmet coffee outlet, and a video store. Local office workers use the dining room and outdoor tables. Located only a block away from a subway station, an LIRR stop, York Community College, and a federal office building, it has catalyzed change in an unusually-dense, older urban center of a deteriorated (but improving) community near Kennedy Airport and the Long Island border.

Built by the Greater Jamaica Development Corporation into an abandoned building,

the market has proved an incubator for small businesses. When the newly constructed Farmer's Hall proved too spacious for farmers during the winter, the developers started renting spaces to vendors. Within a year, Heavenly Juices opened in the Farmer's Hall, moved to the Food Court, and then expanded into its own building. Lovin' Spoonfuls coffee and cookie shop went from a card table in the market hall to a permanent storefront with a full-time employee. And Umoja Books, which specializes in Afrocentric titles, started on a cart in the Food Court and now occupies a permanent space in the Market Bazaar, where this bookstore has become a cultural center.

□ A lightweight, temporary 30,000-square-foot pavilion with a steel structure has been added to the Jacob K. Javits Convention Center on a parking lot at 39th Street between 11th and 12th avenues. Designed by **Andrew Berger** and built by George Little Management, the new column-free North Pavilion has a white translucent vinyl-polyester fabric roof membrane that allows natural light inside during the day. Overhead lights bounce off the underside of the membrane for indirect lighting at night.

□ The bar named Potion that just opened at 370 Columbus Avenue is worthy of its name. Designed by **Robert D. Henry**, it oozes into and around the space like a magic liquid. There are illuminated bubbling tanks in the windows, curvaceous blue velvet banquettes, a curved blue glass-tile bar, and fiber optic bar lights. Liquids in colored bottles are displayed on an angular back wall for bartenders to mix into creative potions for the patrons.

'68 at the League

by Craig Kellogg

After only four months on display, the inflatable PVC throw pillows and kinky, pneumatic, clear-plastic 1960s skirts from the Architectural League's summer exhibition have once again disappeared from view. But the show's subversive spirit will be preserved in a fully-illustrated exhibition catalog scheduled for release in early 1999.

Better than mere pool toys, inflatables were once, it seems, the stuff of sexy, serious architecture. Curator **Marc Dessauce** devoted the Urban Center's front gallery to a trio of designers from a 1960s radical French group called **Utopie**. In 1967, to satisfy diploma requirements at the Ecole des Beaux-Arts, Utopie's three architects (**Jean Aubert, Jean-Paul Jungmann, and Antoine Stinco**) submitted freehand drawings of futuristic, pneumatic works. More than one of their loungey, soft dens featured a faceless girl-droid reclining on an air mattress. (Although according to the *Whole Earth Catalog*, such rooms could be less than relaxing. "When the sun goes behind a cloud you cease cooking," the catalog noted, "and immediately start freezing.")

Early domestic inflatables were simple balloons or rubber bubbles. Examples of the basic, rounded shape shown at the League included Frank Lloyd Wright's 1956 Rubber Village Fiberthin Airhouse and the 1954 Inflata-LAMP swag pendant. But designers eventually realized that if air was tufted into pads and tubes, buildings could grow dramatically in size. One photograph showed a structure made from a series of ganged

air-filled arches several stories tall. In such monumental constructions, dramatic forces come into play. A sketch by one of the Utopie architects demonstrated the way pressurized geodesic-style domes might be stiffened with a network of inflated struts. And thick steel ropes from the archives at **Davis Brody & Associates** illustrated the heavy loads that once tugged at that firm's United States Pavilion for the 1970 Osaka World's Fair—a building deflated long ago.

These experiments—which seemed so right in the late 1960s—passed quickly out of fashion. Although photographs and drawings of pneumatic buildings still look revolutionary, little tangible evidence remains of the pneumatic “moment” today. However, when inflatable throw pillows again caught consumers' fancy last year, we may have seen the leading edge of a renaissance. With bricks and stones considered luxuries these days and steel prices in the stratosphere, blow-up buildings are even more appealing now than they were in the late 60s. Air is still free of charge—and one has to hope it will stay that way.

Gordon Matta-Clark Resurrected at P.S.1

by Adam Griff

Architecture has eternally been divided between drawing and building. To draw demands one attitude toward structures and to build requires another. Debate about the relationship between the two has typically focused on making drawings better-portray the experience of architecture—or, conversely, maintaining drawings' independence from the physical world. In the 1970s,

Gordon Matta-Clark invented a third way that placed the ideal world of the architect's imagination on a collision course with reality. Over 600 drawings by this young gifted artist who died in 1978 were exhibited at the P.S.1 Contemporary Art Center this summer along with recreations of his architectural-scale projects.

Born in 1943, Matta-Clark was the son of the Surrealist painter Matta. By 1972, only four years after graduating from the Cornell University school of architecture, Matta-Clark began his cut drawings. These were complex, interlocking circles drawn on bound pieces of paper that were then crudely hacked away. The drawings' shapes often resembled a *parti*, but the abstraction inherent in the paper's plane was already being broken down. His cut drawings had depth and dimensionality because of the paper's frayed and curled edges.

Matta-Clark's early experiments moved into the physical realm of architecture during a visit to Genoa in 1973. Because of the unique construction of walls there, he was able to adapt his earlier techniques, incising directly into the building fabric. When walls replaced paper as his artistic medium, the real and the ideal merged.

The Genoa projects were prototypes for his signature works, the cuttings, which took the complex shapes of the cut drawings and imposed them in three-dimensions onto derelict buildings, usually abandoned or about to be demolished. In “Office Baroque” (1977), he drew two crossing curves in plan to form a boat shape. When he projected the shape onto the floors of the building and

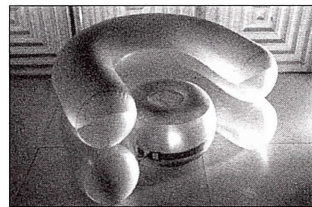
made cuts that exposed the structure's innards, the result was a disorienting, vertiginous space.

In his most compelling act of desecration, “Splitting” (1974), Matta-Clark cut an old house into two parts, lowering one end so that a daylight void seemed to be wedging them apart. Before his intervention, the house itself had something of a classical symmetry and reserve. Afterward, it lay as if on a chopping block. On the verge of collapse, the life of the house had been extinguished along with the values it represented.

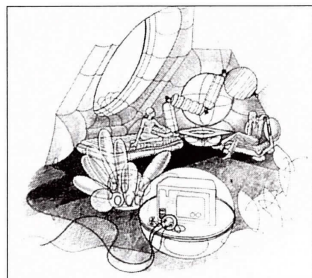
Matta-Clark employed the simple Platonic shapes of Modernism, but these pure forms were radicalized by the way he used them. In his hands, they amount to an ironic critique of traditional architectural form-making. The cuttings were produced at the end of Modern movement, when architects had begun to question choosing the universal and ideal over the specific and the existing. Razing whole city blocks to bring sites into the ideal realm of the paper plane was becoming increasingly unpopular. By cutting into the everyday buildings that Modernists had attacked, Matta-Clark produced eloquent symbols of the Modern movement's destructive potential.

The summer retrospective, “Gordon Matta-Clark: Reorganizing Structure by Drawing Through It,” was cosponsored the Generali Foundation in Venice.

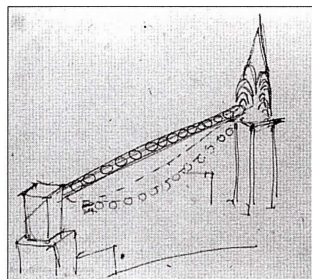
Adam Griff, who recently graduated from Yale University, works for Deamer + Phillips and writes on architecture.



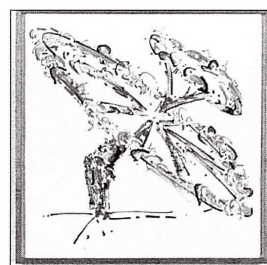
Tore Armchair, 1967, A.J.S. Aeroland, Jean Aubert, Jean-Paul Jungmann, Antoine Stinco



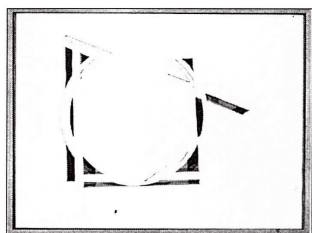
Antoine Stinco, Inflatable interior with Dyodon window



Sky Hook (study for a ballroom building), 1978, at P.S.1 Exhibit, Gordon Matta-Clark

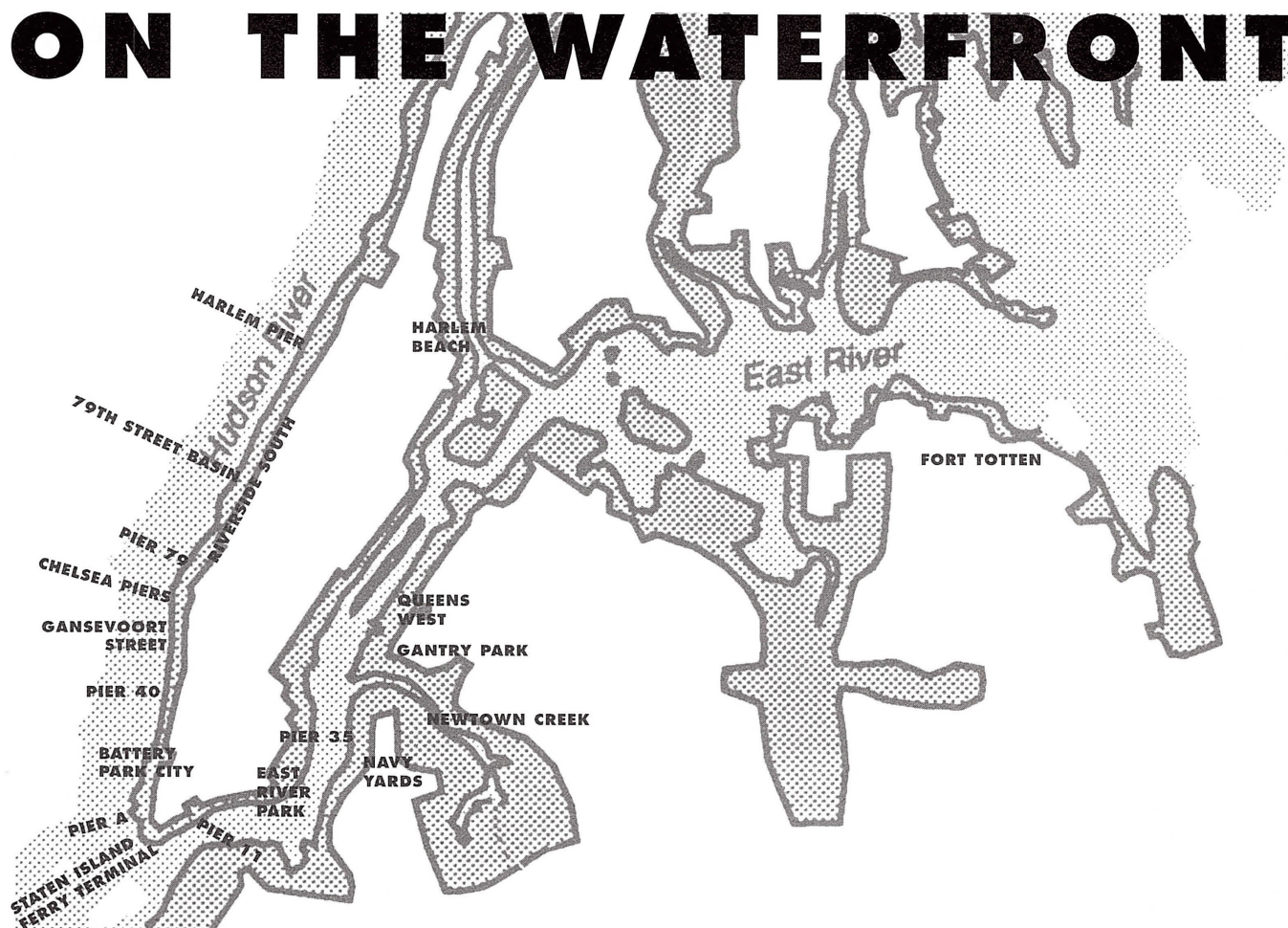


Untitled (Energy Tree), 1972-3, at P.S.1 Exhibit, Gordon Matta-Clark



Untitled (cut drawing), 1975-6, at P.S.1 exhibit, Gordon Matta-Clark

ON THE WATERFRONT



by Nina Rappaport

After decades of neglect, debris on New York area waterfronts is finally being washed out to sea. As in other cities, the decline of maritime industry in New York has brought opportunity to our shores. Water access and recreation can exist alongside industrial and maritime uses.

"There is no reason why we can't have wetlands restoration side-by-side with developments or industrial complexes," according to architect and author **Kevin Bone**. In just a very few years, it seems possible that a "green emerald necklace" (some 570 miles long) may actually encircle New York City with a mix of uses along the water's edge.

Because waterfront sites constitute some of the most desirable parcels of urban land, they are coveted by community groups who claim the waterfront as their backyards. But property on New York area waterways has not always been so sweet. Since the time of the first Dutch settlers, piers and seawalls altered the contours of rivers (and eventually the water grew unappealing and polluted). Only when the 1972 National Clean Water Act required municipalities to build efficient waste water treatment plants, did the situation improve dramatically.

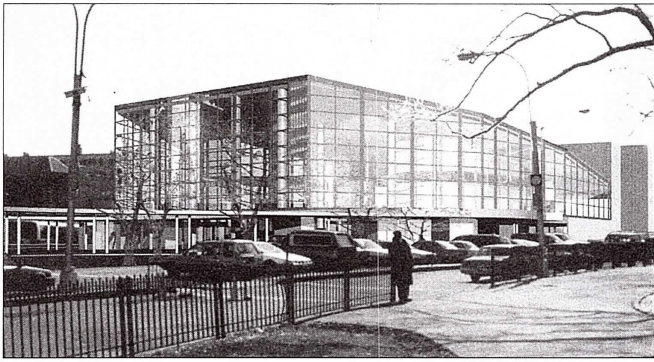
Recent debate about waterfront development has moved far beyond cleaning up rivers, resisting waterfront highways, and preservation. In the 1980s, the New York City Planning Department began to develop a city-wide waterfront policy which catalyzed the current transformation. Published in 1992 as the "Comprehensive Waterfront Revitalization Plan," it demonstrates

that there is room for recreational, industrial, residential, commercial, ecological, and maritime uses. According to the director of waterfront planning for the city, **Wilbur Woods**, the plan was completed at an opportune time. "We used the lull between the boom of the 1980s and the resurgence of the 1990s to do a careful analysis, and develop guidelines," he explained. State agencies, community boards, and not-for-profit organizations such as the Parks Council and the Regional Plan Association have also now become involved. Even a consortium of foundations is analyzing waterfront activities in New York and New Jersey.

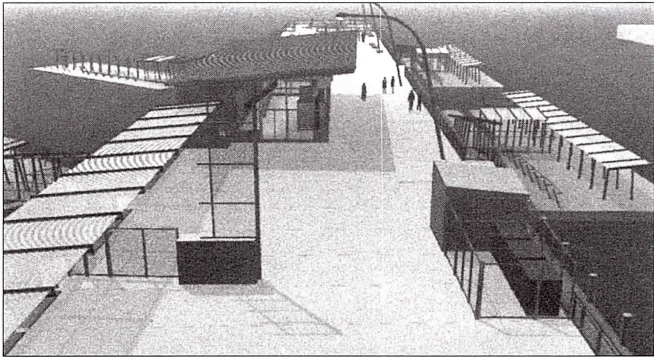
The New Waterfront Revitalization Program of 1997 established policies for developers of waterfront properties under a "197-a" zoning plan. The program balances increased public access with maritime and industrial development, which will be promoted in six select areas.

Water quality must be improved (New York City has still not met federal clean water standards) and natural resources protected, while residential and commercial development will happen in appropriate, underutilized areas.

"Now, because of the availability of federal Intermodal Surface Transportation Efficiency Act funds, we are able to build some of the dreams of the 1980s—not the huge scale, but the small scale projects like the East River Esplanade," according to **Ann Buttenweiser**, the president of the Parks Council and author of *Manhattan Water Bound*. But these boom times in riverfront development will require discipline, she said. "We have to keep in mind that we must be reasonable about what we wish for the waterfront and not be overwhelming."



Staten Island Ferry Terminal, Schwartz Architects



*Wall Street Ferry Terminal, Pier 11, Smith-Miller + Hawkinson
with Judith Heintz Landscape Architecture*



Pier A Renovation, East facade, Allanbrook, Benic, Czajka Architects and Planners

Lower Manhattan Waterfronts

A century ago there were about a hundred ferry routes to and from Manhattan. However by 1968, the Staten Island Ferry was the only commuter service still operating. Now that private companies such as New York Waterway and the soon-to-be-revamped New York Water Taxi again ply the Hudson, terminals are being built and improved to accommodate increased ferry traffic.

The New York City Economic Development Corporation (EDC) and Department of Transportation (DOT) will begin construction in 1999 of the new Staten Island Ferry Terminal at Whitehall. The original proposal (sporting the worlds biggest clock) by **Venturi, Scott Brown and Associates** and **Anderson/Schwartz Architects** has been revised by **Schwartz Architects** with **Ron Evitts** and **TAMS Architects**. The new grided, modern design for the 200,000-square-foot, \$91 million structure is more straightforward, featuring the view through the glass building to the harbor. Nearby, the DOT has engaged **Jan Hird Pokorny** architects and **Daniel Frankfurt Engineers** to evaluate a restoration of the stupendous Battery Maritime Building, which once served Governors Island. Eventually the agency will determine a new use for this 1909 structure designed by Walker & Morris in cast iron painted to resemble copper.

Just up the East River, **Quennell Rothschild Associates** completed a master plan for Piers 9, 13 and 14, which the city owns and leases month-to-month for tennis bubbles. A request for proposals for development of these piers has been issued. EDC and DOT are building a new ferry terminal (for the Delta Shuttle and other ferries) on Pier 11 at the end of Gouverneur Lane. **Smith-Miller +**

Hawkinson designed the terminal building, which is expected to open in 1999 (*Oculus*, March 1998, p. 4). **Judith Heintz Landscape Architecture** configured the \$8 million Pier 11 project and the five-block-long Wall Street Esplanade beneath it. Small, lightweight elements projecting from the bulkhead wall mark locations of former piers. A diagonal path connects to a pedestrian bridge with a steel grate floor running between Piers 13 and 14.

In May, historic Battery Park was improved for the first time in 50 years. The first phase was funded with \$250,000 from the Conservancy for the Historic Battery Park, \$3.6 million from the Parks Department, and \$2 million from ISTE. Adhering to the 1988 Master Plan developed by **Ehrenkrantz & Eckstut Architects** for the 23-acre park, landscape architect **Laurie Olin** designed a new sea wall and the Admiral Dewey Promenade, where piles were reconstructed with recycled-plastic fenders. In the second phase, the upper promenade will be designed by **Saratoga Associates**. Newly expanded ISTE funding, (named TEA-21, for the 21st century) will contribute to the upcoming restoration of Battery Park's Castle Clinton.

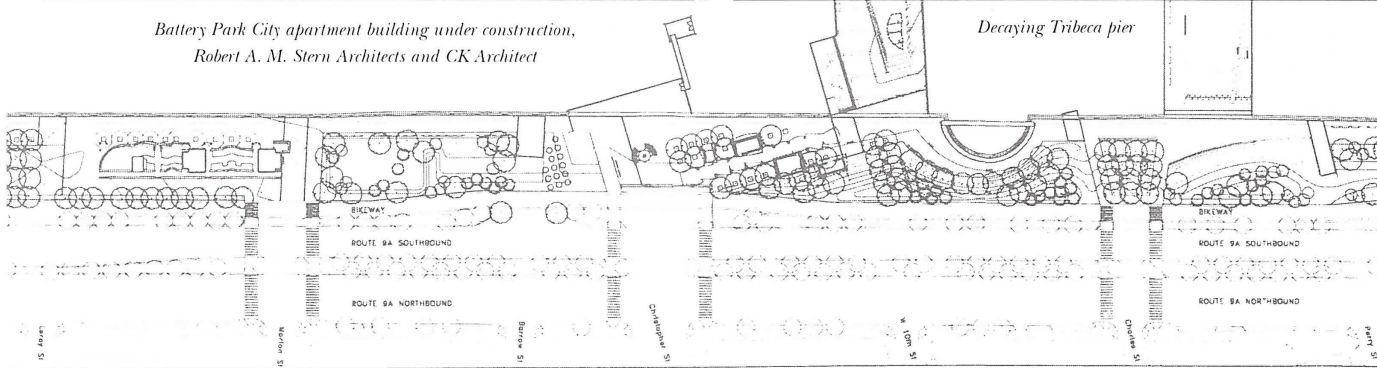
Historic Pier A, formerly the offices of Ports and Terminals and the Fireboat Pier, is leased by the state to a private developer. It will open next year (with its own restaurant) as State Harbor Parks Visitor Center, administered by the City Parks Department. **Allanbrook, Benic, Czajka Architects and Planners** have specified a faithful restoration of the 32,000-square-foot pier's old pressed-metal siding. A public plaza will lead to the entrance, and a public promenade will encircle the pier; some historic and commercial vessels will use the dock.



*Battery Park City apartment building under construction,
Robert A. M. Stern Architects and CK Architect*



Decaying Tribeca pier



The Hudson Riverfront in Manhattan

Pier A marks the southern end of Battery Park City, just downriver from Robert F. Wagner Jr. Park, designed by **Machado and Silvetti Associates** (*Oculus*, June 1996, p. 11).

To accommodate growing ferry traffic at Battery Park City, the Port Authority is building a larger ferry pier to replace the fabric-covered one by **FTL/Happold. Smith-Miller + Hawkinson** developed guidelines for the Battery Park City Authority to be used in the design of the new ferry pier. Once approved, the project may be located further north than the existing one for better pedestrian access.

Hudson River Park originated with a 1966 proposal by the Regional Planning Association that was then developed over the next two years by the 50 architects and students on the Hudson Riverfront Committee. Their efforts led to the Urban Development Corporation's "Wateredge Development Study" of 1971—a proposal to landfill the river to the end of the piers on the Lower West Side, adding as much as 700 acres of housing, parks, and commercial projects and improving the decrepit West Side Highway. The UDC plan was directed by the late architect **Samuel Ratensky** and prepared by **Craig Whitaker**, who was then fresh out of Yale architecture school and who remains a passionate and articulate advocate of workable and accessible riverfront development. Later plans by **Alexander Cooper** for the UDC and proposals by numerous groups culminated in the ill-fated plans for Westway, the highway with a park that irked community groups. Though various refinements were made during 25 years of debate, including a charming terraced waterfront park by Venturi, Rauch & Scott Brown, Clarke & Rapuano, and Whitaker.

The plan was eventually defeated by the community

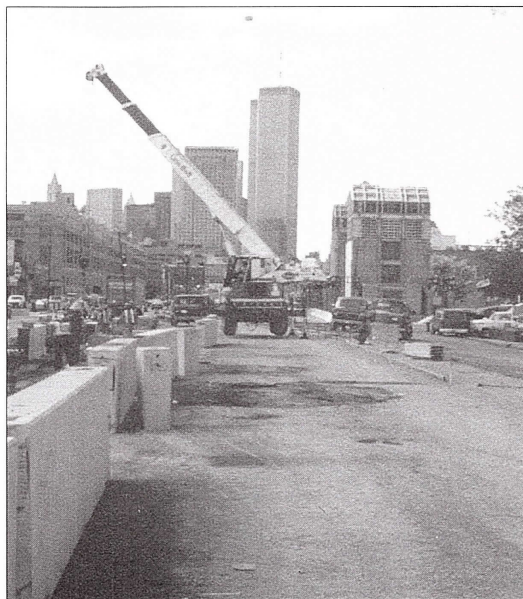
Nothing came of Westway, but a number of the ideas behind it were translated into the current plans for Hudson River Park. Whitaker believes the public interest will not be served unless there is access to the waterfront on traditional city streets "so that people know they can reach it." Yet, without such access, plans to proceed with park development were announced last summer and signed into law on September 8. The legislation creates a new agency—the Hudson River Park Trust—that is being formed to replace the Hudson River Park Conservancy (HRPC) and the Empire State Development Corporation (ESDC). The Trust, composed of both state and city appointees, will manage project construction and hold the lease to the park's city and state land.

"People see this as being a commitment to public open space which has been a long contentious struggle," consultant for the master plan **Peter Rothschild** said. Still, "real leadership is desperately needed." The city and state have each committed \$100 million to the park development, but as much as another \$200 million must still be raised.

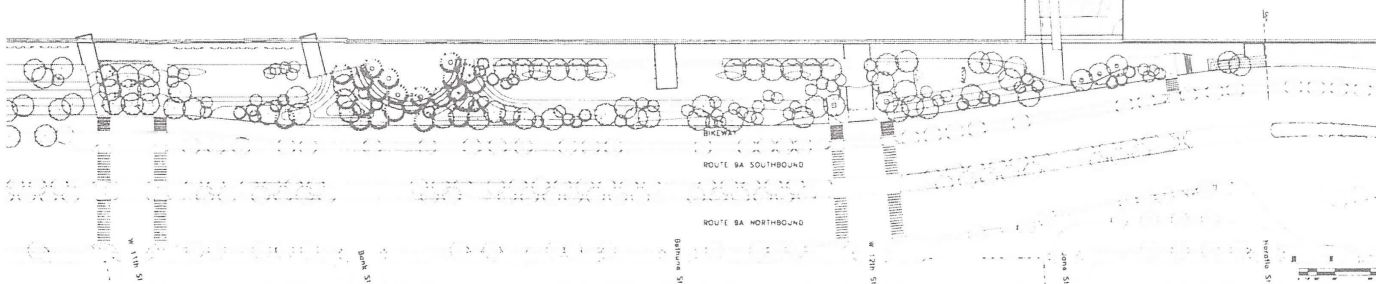
The HRPC land use master plan was developed in 1995 by **Quennell Rothschild Associates/Signe Nielson** with extensive neighborhood input over many years. The design comes out of "a community design process which has worked. It is client driven, but now it's coming down to the specifics of what each element will look like and who will actually fund it," according to former director of the HRPC, **Tom Fox**. Hudson River Park "is a sort of theme park with a destination and events," Van Alen Institute program director **Casey Jones** pointed out. The plan recommends specific elements to create a cohesive identity for the park—including



Pier 40



Construction on Route 9A



Hudson River Park, Abel Bainnson Butz

lighthouse structures at each entrance, stone paving materials, and lighting levels kept low enough that the night sky remains visible.

A separate design contract for the rebuilding of each section of the Hudson River Park is being issued in tandem with the reconstruction of Route 9A. The piece of the park known as Segment 4, which stretches from Clarkson to Horatio streets, is already being designed by **Solwinski Sullivan Architects** with **Abel Bainnson Butz** landscape architects, and construction is imminent. Pergolas and kiosks at the highway edge will link the Route 9A esplanade and bike path to the park. Lawns, playing fields, picnic areas, and sun shades will create recreation areas on piers 45, 46, and 51. "The specific design elements which are selected for this first segment of the park will set the tone for all the rest" Fox explained. "This means that the Village will basically design the identity of the park," although the precedent set may not appeal to other communities.

Park Profitability

The commercialization of Hudson River Park is an often-expressed concern. Some types of commerce—hotels, offices, cruise ships and casinos—have been banned, but commercial nodes such as the Chelsea Piers designed by **Butler Rogers Baskett Architects** in 1997 (*Oculus*, November 1996, pp. 5-6), the 42nd Street Circle Line Pier, and the Intrepid Pier 90 already exist. Along with Pier 40, they will likely provide revenue to pay for park maintenance (or special tax assessments may be made).

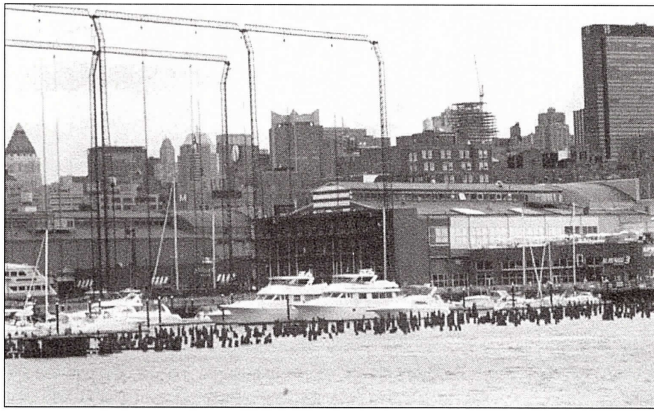
To investigate possibilities for Pier 40, at the end of Houston

Street, which the city will develop as a combination of open space and parking, Community Board 2 sponsored an ideas competition last summer with help from the Van Alen Institute. Winners of the competition will be announced in November when the entries will also be placed on exhibition. "Pier 40 encapsulates the whole debate on the use of the rivers. Oddly enough, the pier brings people to the water, even if it is for dead parking space," explained architect **Claire Weisz**, whose Pratt Institute class studied the site last spring. "My students tackled how to use the pier and questioned, 'Is green open space better than mundane usable space?'"

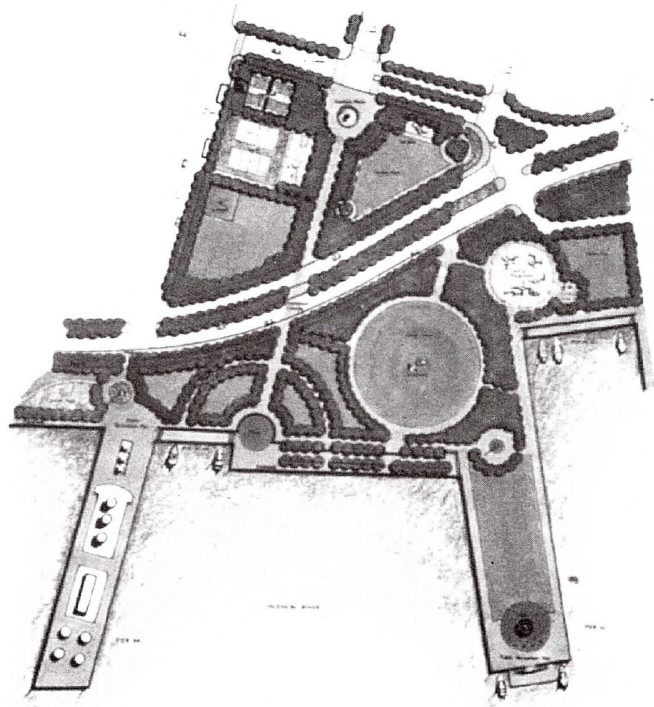
Another key site in the park, the Gansevoort Peninsula, is now the Department of Sanitation garage. But new park legislation requires the city to vacate it, and plans call for a beach in that location.

On two adjacent waterfront sites intersecting the highway west of 11th Avenue (running from 22nd to 24th streets and from to the Hudson River), the Chelsea community has rallied for ten years to create the adjacent Chelsea Waterside and Thomas E. Smith parks. **Thomas Balsley Associates** won the invited competition to design these DOT properties overlapping the Hudson River Park. They are to be built as part of the mitigation for Route 9A and completed next fall. Balsley has said of the experience that "there has been a shift in city policy, but it is far from where it should be." The waterfront is seen "as a means of income, a place for concessions." The attitude is improving, but it has not been "an instant transformation."

Much further north, EDC has received \$18 million in ISTEAF funds to rebuild Pier 79 (at the end of West 39th Street) as a ferry



Chelsea Piers, Butler Rogers Baskett Architects



Chelsea Waterside Park and Thomas E. Smith Park, Phase I, Thomas Balsley Associates

terminal that New York Waterway (and possibly other companies) will lease from the city. **Skidmore Owings & Merrill** completed a preliminary plan last year for a 30-foot-high glass terminal building 400 feet long by 100 feet wide. Unfortunately, the only public access point to the water is a narrow bike and pedestrian esplanade around the pier.

One major compromise in the new legislation is the withdrawal of the three passenger ship terminal piers from the Hudson River Park. They are to be set aside for commercial development. EDC will release an RFP shortly. North of the passenger terminals, narrower lanes and esplanades will provide a continuous link to 59th Street. The park is scheduled for completion in 2003.

Riverside South and Above

The 25-acre park designed by **Thomas Balsley Associates** as part of Riverside South will begin at 59th Street and continue up to 72nd Street if Donald Trump makes good on the plans that won him approval to develop his adjacent property. This fall, phase one, which is a joint venture between Balsley, landscape architect **Lee Weintraub**, and artist **Jody Pinto**, begins construction with a rebuilt 700-foot public pier from 68th to 72nd streets. An inland cove with a walkway and tower is planned, and a sports lawn will stretch from 70th to 72nd streets.

In Riverside Park, the Department of Parks received \$7 million in TEA-21 funds to improve the 79th Street rotunda, fountain, roadway, and garage. A pathway cantilevered over the water will be built from 83rd to 91st streets (to connect to Riverside Park), and a water-side path will run from 110th to 125th Streets.

EDC released a request for proposals for the Harlem Piers, a small-scale development on the waterfront at 125th Street, south of the Fairway Market. Since Fairway has requested a longer lease on its waterfront parking lot, the Parks Department is working on specifications for a 15-foot-wide path along the shoreline. Other links are being planned—at the 135th Street waste transfer station, the

Riverbank State Park, and (by the Parks Department) at Fort Washington. The idea is to eventually create a continuous waterfront path on the West Side connecting Battery Park to Westchester that will be part of the Hudson River Trail

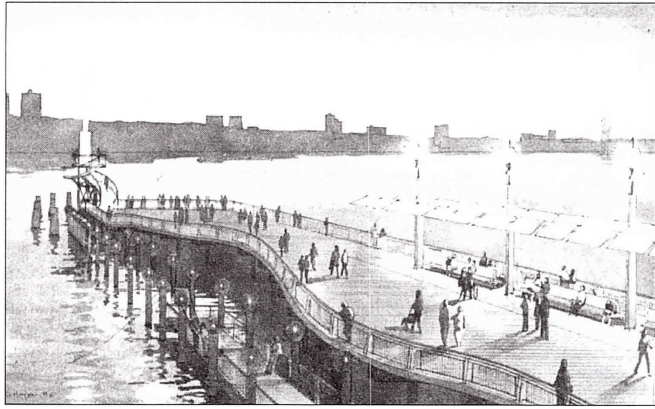
The East River and Manhattan

Planning director Woods described the East River as “a wet avenue—not necessarily an edge.” Complicating matters, ownership of the Manhattan shore of the East River is divided among many parties. According to Woods, the river “was never a major force. Now it has become a barrier.”

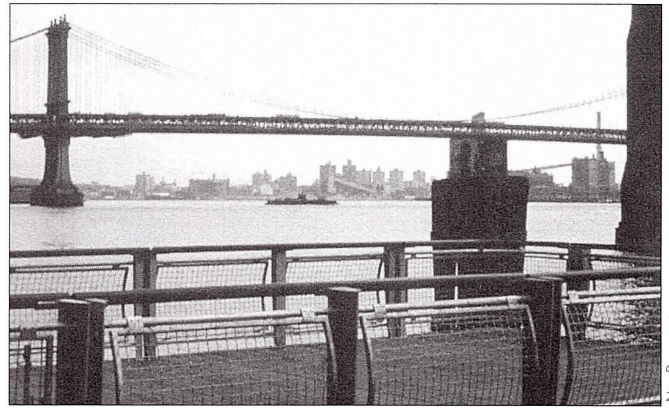
With this in mind, the Van Alen Institute decided to make the East River the subject of the competition for its 1998 Prize in Public Architecture. Among the 13 finalists and eight honorable mention recipients selected by a professional jury from among 200 entries were beaches, floating islands, ecological water systems, camping piers, and floating swimming pools. The Van Alen has focused on the East River since a 1994 evaluation of Randall's Island and subsequent workshops on Governors Island. A series of summer workshops in 1997 led to the development of the institute's extensive web site about the history, condition, and future of East River sites (www.vanalen.org).

This last spring, the institute exhibited actual East River projects and commissioned architects **Reiser + Umemoto**, the 1998 winner of the Van Alen Prize in Public Architecture, to design an overall East River Plan to promote coherence with individual projects as pieces of a larger scheme. The culmination of all of this work is a book and an exhibition opening October 21. The hope is to “encourage developers and public entities to reexamine the waterfront and incorporate it into the city so that design can be brought into the decision-making processes at the earliest stages,” said Van Alen director **Ray Gastil**.

City-sponsored projects are already underway for East River waterfront access. The East River Bikeway and Esplanade begins at



Riverside South Park master plan, Thomas Balsley Associates with Lee Weintraub, landscape architect



East River Bikeway and Esplanade, Carr, Lynch and Sandell with Johansson & Walcavage, landscape architect

Nina Rappaport

Battery Park and stretches to East 63rd Street. **Carr Lynch and Sandell** of Cambridge and **Johansson & Walcavage** landscape architects of New York developed the master plan and designed the project's recently completed three-quarter-mile first phase, from the north side of the Fulton Fish Market at Peck Slip to Pier 35, where railings, benches, and paved walkways with vista points hug the water. The \$80 million budget for the East River Bikeway and Esplanade has been funded largely by ISTE. The project is a result of City Planning's Waterfront Plan initiative, and the entire East Side waterfront will be part of the East Coast Greenway/Bikeway System linking Boston to Washington. Certain areas, such as the stretch at the Con Edison facility at 14th Street, the United Nations at 41st Street, and the underside of Sutton Place to 60th Street might be built on platforms.

Construction has begun between 18th and 25th streets on Stuyvesant Cove Park, an ecological passive-use park designed by **Johansson & Walcavage** and **Carr Lynch and Sandell**. The new pier with a ferry dock, environmental center, laboratories, and cafe are being sponsored by the EDC with funding from ISTE and support from Community Board 6. Connections will be made upland via a new Avenue C boulevard to 23rd Street and a northbound service road.

East River piers at 34th, 62nd, 75th, and 90th streets are being improved for ferry landings with the support of the Port Authority, DOT, and EDC. **Quennell Rothschild Associates** has completed a proposal, sponsored by the Manhattan Borough President and the Parks Department, for Harlem Beach (a park and esplanade along twenty acres of waterfront from 125th to 145th streets).

Queens

Across the East River, the Gantry Plaza State Park opened this spring along a 1.5 mile stretch of the waterfront. This park is part of the Queens West mixed-use project developed by the Empire State

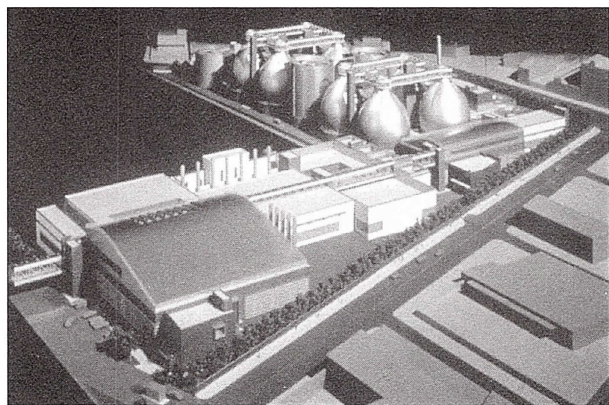
Development Corporation (ESDC), the Port Authority of New York & New Jersey, and EDC. **Sowinski Sullivan Architects** and **Thomas Balsley Associates** designed an esplanade and restored three piers and two historic gantries with **Weintraub & di Domenico**. Wood-and-stainless steel benches and sun shades provide rest spots on the piers; a "get down" lets you put your feet in the water. It is yet another part of the plan to "bring the waterfront back to the people," according to **Frances Huppert**, a Senior Vice President of Design and Construction at ESDC. The north end of the park, which will begin construction in January, has employed the same design team.

The office of Queens City Planning is also conducting a land use and access analysis of Newtown Creek, which separates Long Island City from Greenpoint, Brooklyn. And, as part of a city agreement, the Fire Department Training Academy is building a 50-acre city park when it moves from Randalls Island to Fort Totten, the peninsula just east of the Throgs Neck Bridge. A waterfront esplanade will encircle the Fort to connect the Queens Greenway, and the 11 historic buildings will be leased to not-for-profit organizations.

The Brooklyn Waterfront

Planning studies and proposals abound for the Brooklyn waterfront. There is the Parks Council's 1990 study, and 197-a plans exist for Williamsburg, Greenpoint, Sunset Park, and Red Hook. A study by the RPA with Pratt Institute is currently evaluating how waterfront sites can be better served by public transportation, and City Planning is studying a Brooklyn waterfront trail from Red Hook to the Brooklyn Bridge.

Newtown Creek was the topic of a joint summer planning studio of Pratt Institute and students from Darmstadt, Germany who analyzed the site. **Polshak and Partners** is designing the Department of Environmental Protection's Newtown Creek Water Treatment Plant where Percent for Arts grants have been awarded to artists **Vito Acconci** and **George Trakas**. The Phelps Dodge site, with its 90



Jack Pontle/Eto

Newtown Creek Wastewater Treatment Plant, Polshek and Partners



Queens West Cove bridge interpretive garden and gantry tower, Sowinski Sullivan Architects and Thomas Balsley Associates with Weintraub & di Domenico

“Do you realize that one can’t look in any direction in Manhattan without seeing water? The Atlantic. Here we are entering the age of Aquarius, the age of water, with New York exciting waterfronts, live here as if we were in the middle of the Sahara!” from “The Desert Island”

buildings, is mostly vacant. Local efforts are being initiated to preserve some of the buildings and evaluate potential adaptive reuse of the site.

In Greenpoint and Williamsburg, the industrial waterfront is largely inaccessible, but as the Fresh Kills landfill on Staten Island closes, USA Waste wants to expand its waterfront facility to include a transfer station at the Eastern District Terminal Market. According to the 197-a plan, however, that site would be more suitable for a mixture of open space, light industry, and housing.

One of the best examples of the potential of New York’s waterfront is the subtle Grand Ferry Park at the end of Grand Street in Williamsburg. Originally built in 1982 and expanded with designs by landscape architect **Philip Winslow**, it was completed on July 9 of this year. The result of over 20 years of Parks Council efforts and negotiations with the community, it lies tucked between the sugar refining plant and a Con Edison storage area. The new city park accommodates various congenial uses at the water’s edge, where a grove of trees and a grassy area leads to the rocky shore.

Further down the East River, the 260-acre Brooklyn Navy Yard is primarily owned by the city and leased to the Brooklyn Navy Yard Development Corporation, which rents space to 200 small companies. New York Studios proposes to renovate one building in the industrial park and build another designed by **HLW International** for film studios.

Between the Manhattan and Williamsburg bridges in the Empire Stores State Park, historic, post-civil war tobacco inspection warehouses (owned by the State and DOT) remain vacant. David Walentus of **Two Trees Management Corporation** won an RFP to develop part of the nine-acre site where he is planning to build a regional shopping area, a hotel and entertainment complex, parking garages, and residential units in converted lofts. On Piers 1-5 (which are owned by the Port Authority), a local development corporation was recently formed to evaluate the site and issue a Request for Expression of Interest with the Brooklyn Bridge Park

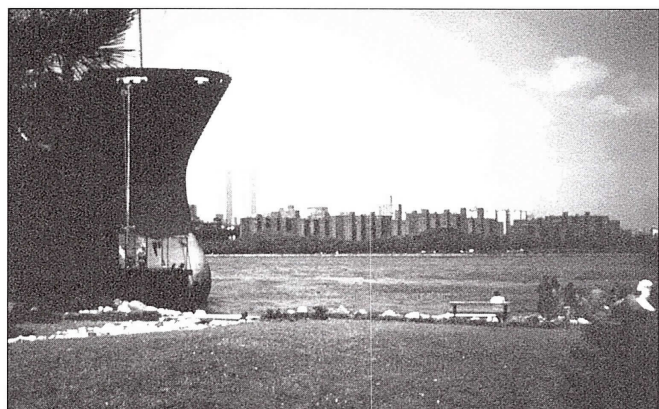
Coalition, which continues to promote its 1993 plan designed by landscape architects **Schnadelbach + Woo**. The plan’s composition of 20 percent commercial space is intended to finance the park.

At the foot of the Brooklyn Bridge, on the historically-significant Fulton Ferry Landing, **Signe Nielsen Landscape Architecture** designed a stainless steel cable railing to evoke the nearby bridge. And, to house a cafe and offices, **Li/Saltzman Architects** redesigned the 1926 Fulton Ferry Fireboat House, a two-story wooden building with a tower.

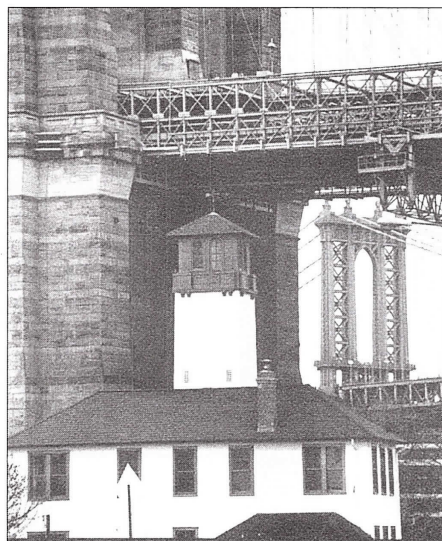
At the historic Red Hook Piers warehouses, **Andrew Berger** designed the Louis J. Valentino Park, formerly the Coffey Street Pier, as a public-access pier and park for the city with dramatic views of the Statue of Liberty. **Richard Dattner** and **Hastings Design Group** redesigned Beard’s Basin Warehouse Pier, which Greg O’Connell purchased from the Port Authority to convert into offices for small businesses and cultural organizations. This fall, when the Trolley Museum opens, a walkway through the building will allow visitors to see into the work spaces. When O’Connell receives city approval, he will complete a public waterfront walkway between Pier 41 and Beard’s Basin Pier where the Hastings Design Group designed a 600-foot fishing pier and sitting areas.

Li/Saltzman Architects also designed the New York Police Department’s Harbor Unit pier at the Brooklyn Army Terminal in Sunset Park. The \$5 million, 16,000-square-foot structure funded by EDC will have a masonry head house facing the land and metal facades facing the water. In Bay Ridge, **Sowinski Sullivan Architects** redesigned Pier 69 to accommodate a ferry stop and kiosk.

The EDC and the Port Authority are evaluating the economic viability of Brooklyn industrial sites such as the Red Hook Container Park, Erie Basin, Sunset Park, and the Bush Army Terminals to reactivate the working waterfront so New York might again become an active hub port for the Northern Atlantic.



Grand Ferry Park, Brooklyn



Fulton Ferry Fireboat House, Li/Saltzman Architects

the end of the street: the Harbor, the Hudson and East Rivers, the Narrows, and even the wateriest city in the entire world. Yet we, who could be beachcombers on a dozen

ice Over Lightly. New York Then and Now, by Helen Hayes and Anita Loos. 1972. Harcourt Brace Jovanovich)

Staten Island Shores

Staten Island has grand new plans for the St. George's waterfront. Borough President Guy V. Molinari, with the EDC, has proposed the St. George Intermodal and Cultural Center. The terminal will include ferry docking, parking, bus, and train access. And it will lead visitors directly into the Institute of Arts and Sciences. A master plan was prepared by **HOK** in association with **Eisenman Architects** (*Oculus*, April 1997, p. 3). The city is now conducting an independent feasibility study.

To the east of the proposed terminal, the U.S. Lighthouse Society has selected the former U.S. Coast Guard base, which was originally a lighthouse depot, as the future home for the Lighthouse Museum (www.lighthousemuseum.org). **Jan Hird Pokorny** has completed a building stabilization plan for four National Register structures and an 850-foot pier, and \$5 million in city and state funding has been committed to the museum thus far. On the other side of the terminal site, the City approved an RFP for the development of the former railyards.

Smaller Island Shorelines

Many plans for the smaller islands have particular themes. City Island in the Bronx, because of its continuous history as a small fishing village, is being considered by City Planning as a Special Maritime Area. For the Randall's Island Sports Foundation, **R G Roesch Architecture & Landscape Architecture** and **Vollmer Associates** conducted a study in 1994 that was funded by EDC and ISTE. The firms proposed a pedestrian, bike, and equestrian trail system for Randalls that will be constructed beginning in the spring of 1999. **Quennell Rothchild Associates** will complete an island master plan this fall.

Governors Island is now on the 11 Most Endangered Properties List of the National Trust for Historic Preservation. The island has been monitored by the AIA, RPA, MAS, Urban Institute,

and GSA and studied by **Beyer Blinder Belle** in order to ascertain its potential for reuse and development, for which EDC has released a Request for Expression of Interest.

The New Jersey Waterfront

The Hudson River waterfront in New Jersey is receiving as much attention as in New York. There are large-scale projects such as the Port Authority's sister to Queens West in Hoboken and the American Financial Exchange in Jersey City. Office buildings, residential complexes, a shopping center, housing projects, terminals, and piers are all under construction. In New Jersey, public access to the waterfront along the Hudson River is required by law though, according to Whitaker, it is not always easy to find the water. And unfortunately, many New York projects have followed the same model. Still, the projects New Yorkers will view from afar will face the water's edge with a continuous esplanade.

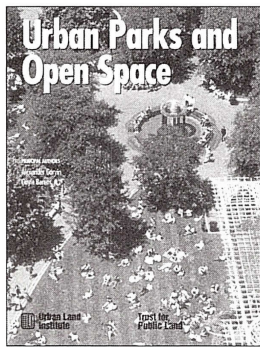
BOOKS ON THE NEW YORK WATERFRONT

Kevin Bone, ed., *The New York Waterfront, Evolution and Building Culture of the Port and Harbor*, 1997, Monacelli Press, 280 pages, 7 1/4 x 9 1/4 inches, 207 illustrations, 32 in color, paper, \$35.00.

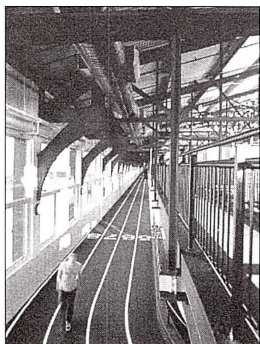
Ann Bittenweiser, *Manhattan Water Bound: Planning and Developing Manhattan's Waterfront from the Seventeenth Century to the Present*, 272 pages, 6 x 9, 45 illustrations, paper, \$29.95 (second edition to be published by Syracuse University Press next February).

Laura Rosen, *Manhattan Shores, An Expedition Around the Island's Edge*, 1998, Thames and Hudson, 160 pages, 9 1/2 x 10, 144 black and white illustrations, cloth, \$35.00.

Craig Whitaker, *Architecture and the American Dream*, 1996, Clarkson Potter, cloth, \$40 and 1998, Three Rivers Press, 320 pages, 7 3/8 x 9 1/4, 400 black and white illustrations, paper, \$22.50 (a Book of the Month Club selection).

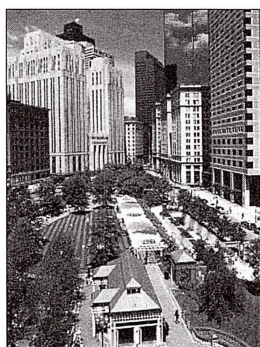


Urban Parks and Open Space,
Alexander Garvin and Gayle Berens



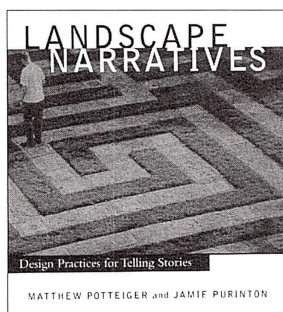
Fred George

Indoor track at Chelsea Piers from
Urban Parks and Open Space



Steven Dunwell

Post Office Square, Boston
from Urban Parks and Open Space



Landscape Narratives,
Matthew Potteiger and Jamie Purinton

Urban Parks and Open Space

Reviewed by Kira L. Gould

Perhaps the most appealing way to recapture public open space is to make waterfronts accessible and attractive. Too many thousands of miles of ocean-front, lakefront, and river-front land are currently hazardous, ill maintained, or occupied by land uses that preclude public use," writes **Alexander Garvin** in *Urban Parks and Open Space* (Urban Land Institute, 1997, 217 pages, 8 1/2 x 11, 184 colored illustrations, 12 drawings, 15 graphs, \$39.95–\$29.95 to ULI members). His observation is hardly news to those who have ventured along a stretch of parkland on the East River or the Hudson, only to run into a chain link fence ungraciously announcing the termination of public access.

Garvin is a New York City Planning Commissioner, Yale professor, and one of the principal authors of the study along with **Gayle Berens** (she is the director of the policy and planning department at the Urban Land Institute). Together with the rest of the book's eight authors, they divide park projects into three development approaches: the public sector model, the public/private co-venture, and the market-oriented civic model. Bryant Park turns up as a stellar example of the market-oriented approach, which the authors seem to prefer, though this is not surprising since the ULI published the book.

Two other New York sites are among the fifteen parks surveyed. More than half of the book is about waterfront parks, but the chapter on Riverbank State Park, by Berens, who wrote about all

three New York projects, is especially dramatic. She recounts the tale of the 28-acre payback park (provided to offset the "ultimate NIMBY project"—the North River Water Pollution Treatment Facility in West Harlem). Getting the park built took more than 20 years, but the design by **Richard Dattner** has become the second-most-heavily used State park in New York. It has a variety of places for recreation, cultural activities, and entertainment.

"Although a recreational park and a sewage treatment facility are seemingly incompatible uses, the creative use of the rooftop provided a community with much-needed facilities and helped neutralize the NIMBY attitude," Berens writes.

The Riverbank promenade has seating and shade trees. And its sea-rail design, which "has become standard for much of Manhattan's waterfront," rings the \$129 million publicly-funded project. But the public benefit—and the mitigation of any perceived environmental injustice—make assessing the hard costs difficult.

Berens' chapter on the Hudson River Park reads like a mystery because the project remains unbuilt. Finished parks yield critical information—how well they are used is the ultimate test—but in this case, the tricky public/private relationship is what will make or break the effort. To fund operations and upkeep, the project should make some \$10 million annually through what organizers call "appropriate commercial development within the park." When complete in 2003, it will have a continuous waterside esplanade and bicycle path, 13 public recreation piers, a variety of active and

passive recreational facilities, and a range of educational, ecological, and historic features, while it remains a working harbor with maritime activities, such as ferries, water taxis, and boat launches. Is this park trying to do too much for too many?

Despite the thousands of meetings that preceded the creation of Hudson River Park, the authors of this book agree with conventional wisdom: Community participation makes an amenity fit better into its host neighborhood. When the fit is good, the park is likely to be well used and maintained—justifying the investment in the long run.

Landscape Narratives

Reviewed by Gavin Keeney

It is rarely surprising to encounter landscape and garden imagery in the various narrative contexts of film, music, or literature. But when narrative finds its way into landscape, eyebrows are often raised. Since 1981, when Paul Ricoeur's famous essay, "Narrative Time," was published (in W. J. T. Mitchell's *On Narrative* by the University of Chicago Press), designers in formalist- and structuralist-obsessed disciplines have reinvested much capital in the idea of narrative. Landscape, which is secretly allied with the fine arts, was similarly swept away.

Landscape Narratives: Design Practices for Telling Stories by Matthew Potteiger and Jamie Purinton (John Wiley & Sons, 1998, 352 pages, 8 1/4 x 9 1/4, 389 black and white illustrations, paper, \$45.00) is, in many ways, a retrospective look at the return to meaning in built form. The book is divided into three sections—practices, theories, and stories—and the net result is textbook structure that

should prove a valuable teaching tool in design schools still uncertain or uninformed about the “figurative power of design.”

Instruction is essential because built narrative is not for the fainthearted. There are numerous examples of landscapes built in the last 10 to 15 years that use, at most, a shallow, literal interpretive vocabulary to describe complex historical sites. The new F.D.R. Memorial in Washington has been rightly criticized for a simplistic design language that inadequately evokes a complex American era. Questions of “whose history?” and “whose narrative?” are appropriately addressed by this book’s authors, as are the now-predictable excuses for New Urbanism and other forms of fake history. Narrative is clearly pernicious in the wrong hands.

As the book shows, history is hardly reducible to quaint vignettes or rote linearity. The new vitalism infusing architecture (derived from Henri Bergson’s idea that the creative urge leads to the evolution of forms, and typified by the work of Frank Gehry, Peter Eisenman, and Greg Lynn) may in fact prove to be the death knell of themed landscapes. What better way to commemorate Gettysburg or Auschwitz than to let the gruesome, blackened aura of the site speak for itself?

Missing from this survey of narrative strategies is the corollary “mythic” force that pervades real sites where emphasis is placed on perception and intuition of aura versus intelligible structure. Land art, as such, has no role in this volume.

What remains to be seen in landscape, then, is a backlash

against blurred, postmodern narratives. Since Kant, formalism has held an uncanny grip on Western aesthetics. But if meaning is to be restored to the design of places, it will be necessary to know where narrative is appropriate and where it is not. Otherwise sensuous form often proves quite enough.

Garvin Keeney, a writer and garden architect, is principal of Landscape Agency New York and Studio of the Small Pleasures.

In Passing

The Chapter has lost longtime member **Isaiah Erlich, FAIA**. He died at the age of 89, after an active and varied architectural career. Born in Poland, Erlich arrived in the United States in 1919 and attended evening courses at New York University’s School of Architecture from 1929–1938. He became a registered architect in 1941 and served the chapter consistently. Before starting his own hospital planning consultancy in 1965, he worked with the U.S. Army Corps of Engineers and with Louis Allen Abramson, Architect. Erlich was a member of the Hospital & Health Committee, a founder of the Council for the Advancement of the Negro in Architecture, and a member of the Chapter’s Equal Opportunities Committee. “I have always taken pride in the [New York] Chapter,” he wrote to the Fellows Committee in 1984, “as the leading voice on social issues in the Institute.”

The Power of Design, the Vision of the Young

by Kira L. Gould

The end of the school year was an opportune moment to look at the progress made in bringing architecture and design into the city’s classrooms—and to chart the path for this year. Last spring, Learning by Design: NY, a committee of the AIA New York Chapter, presented the forum “Models for Architectural Education: Examples from New York City K-12 Classrooms.” The panel was moderated by **Hettie Jordan-Vilanova**, an architect and educator who directs the Social Studies and Shop Program at the Ethical Culture School in Manhattan.

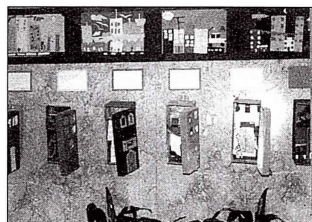
Dr. Allison McCluer and **Jennifer Schanke** teach at the International High School for students who speak limited English. They discussed their fall 1996 partnership with architects **Howard Stern** and **Jennie Work**, who participated in math, science, and technology lessons. “The residency introduced students to the architecture of ancient Greece and Rome, focusing on the structural elements in buildings of this era,” McCluer explained. “The program was designed to connect to the students’ study of these ancient civilizations in their global studies class and to the school’s theme of ‘Origins, Growth, and Structures.’” Schanke explained that the class discussed scale and dimension while looking at columns, beams, and arches. “And then the students built and loaded the columns. We had to learn a great deal ourselves—about looking at form and structure and applying the lessons to things we could build in the classroom.”

continued on page 18

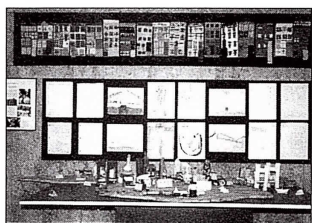
Second annual exhibition of student work from the Architecture-in-the-Schools program



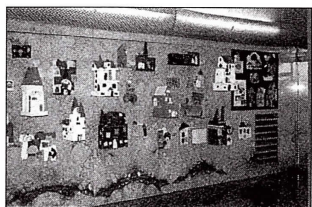
New York Coliseum lobby



Rowhouse models and streetscapes, collages by P.S. 163 Manhattan's second graders



NYC landmark models and rowhouse collages by P.S. 3 Brooklyn's second graders



House models by P.S. 51 Queens Kindergarten, first and second graders

CONTINUING EXHIBITIONS AROUND THE CHAPTER

Maya Lin: Topologies. *Grey Art Gallery, 100 Washington Square East. 998-6780. Closes October 31.*

Reconstructing the Aluminaire House. *The Architectural League, 457 Madison Ave. 753-1722. Closes October 31.*

Splendor in the Grass: Central Park. *Michael Inghar Gallery of Architectural Art, 568 Broadway. 334-1100. Closes October 31.*

Stanford White on Long Island. *The Museums at Stony Brook, 1208 Route 25A, Stony Brook, NY. (516) 751-0066. Closes November 1.*

The Triumph of Grand Central Terminal. *The Municipal Art Society, 457 Madison Ave. 935-3960. Closes November 11.*

Photographs of Alvar Aalto's Viipuri Library. *Avery Hall, 400 level, Columbia University. Opens October 25 and closes December 11.*

New York Begins: A Rare Drawing of New Amsterdam, c. 1650. *Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes November 29.*

The New Metropolis: A Century of Greater New York, 1898-1998. *Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes January 3, 1999.*

Premises: Invested Spaces in Visual Arts and Architecture from France, 1958-98. *The Guggenheim Museum Soho, 575 Broadway. 423-3500. Opens October 14 and closes January 10, 1999.*

The Making of the Woolworth Tower. *Sponsored by the Alliance for Downtown New York. Woolworth Building, 233 Broadway. 835-2789. Closes January 10, 1999.*

The Architecture of Reassurance: Designing the Disney Theme Parks. *Cooper-Hewitt National Design Museum, 2 E. 91st St. 849-8420. Opens October 6 and closes January 10, 1999.*

Building for New York and the Nation: The Architecture of Cass Gilbert. *Sponsored by the Alliance for Downtown New York. U.S. Courthouse at Foley Square, 40 Foley Square at Pearl St. 835-2729. Closes January 21, 1999.*

Getting From Here to There: New York's Bridges. *The Hudson River Museum, 511 Warburton Ave., Yonkers, NY. (914) 963-4550. Closes January 24, 1999.*

From Site to Insight: The Design and Renovation of the New York Custom House. *Sponsored by the Alliance for Downtown New York. Alexander Hamilton U.S. Custom House, One Bowling Green. 835-2729. Closes February 7, 1999.*

Cities on the Move, the Modern Asian City. *P.S.1, 22-25 Jackson Ave., Long Island City. 718-784-2084. Opens October 18, and closes February 7, 1999.*

Building the Empire State. *The Skyscraper Museum, 16 Wall St. 968-1961. Closes March 1999.*

1998 Heritage Ball

The Chapter will present its 1998 Heritage Ball (celebrating the rich architectural heritage of New York City) on Thursday, November 19 at The Pierre. This year's event honors **Lewis Davis, FAIA**; the late **Samuel Brody, FAIA**; and **Richard Ravitch** for their significant commitment to public buildings and outstanding record of public service. Honorees at the Ball will receive the President's Award in recognition of their roles in improving the quality of civic architecture.

To make a reservation, place a congratulatory message in the commemorative journal, or make a donation, please call Fred Bush at 683-0023, ext. 16.

The views expressed in *Oculus* are not necessarily those of the Board of Directors or staff of the AIA New York Chapter. With the exception of the material appearing under the title "Around the Chapter," this publication is produced by the *Oculus* editorial team.

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The Power of Design

continued from page 17

Susan Wielstein, a teacher at P.S. 175 in Queens and coordinator of the gifted program, described working with architect **Dorothee King** and a class of fifth graders on lessons about "house form, climate, and materials."

"Architecture offers so many opportunities to teach thinking skills creatively," Wielstein said. Slides of buildings sited around the world got kids thinking about the various ways that people live. And questions such as, "If you lived in a polar region, what kind of roof would you want over your head?" really got them going. Soon, they were exploring the shelter options for polar, tropical, desert, and temperate climates.

At the new Manhattan school, P.S. 290, **Lorraine Shapiro** teaches first graders, children who are younger but prove no less curious and inventive. "We need these tools," she said. "Architecture is a language we can all learn....[it] lends itself perfectly toward every area of the curriculum." She said the students' parents are getting "excited because they can see the results. My students read the 'Three Little Pigs' story through the eyes of an architect," she

exclaimed. "What more could you want?!"

Working with architects **Heidi Stormer** and **Barbara Littman**, Shapiro's class learned architectural vocabulary, toured the school's block, and made sketches of building elements. They asked questions about the school building and its surroundings such as, Where can kids play? Then they built models of their school with milk cartons, paper, and glue—including pavement, trees, and street signs. Simple math, geometry, environmental issues, and urban issues—"Wouldn't we want a grocery store near the apartment house?"—all came into play.

At the end of the 1998 school year, the Chapter and the New York Foundation for Architecture held the second annual exhibition of student work from the Architecture-in-the-Schools program. A reception celebrated the student work shown in the New York Coliseum's Lobby Gallery at 10 Columbus Circle. Additional support for the program is provided by *Architectural Digest*, Con Edison, The J. M. Kaplan Fund, the New York City Board of Education, and the many firms that sponsor their employees as teaching architects.

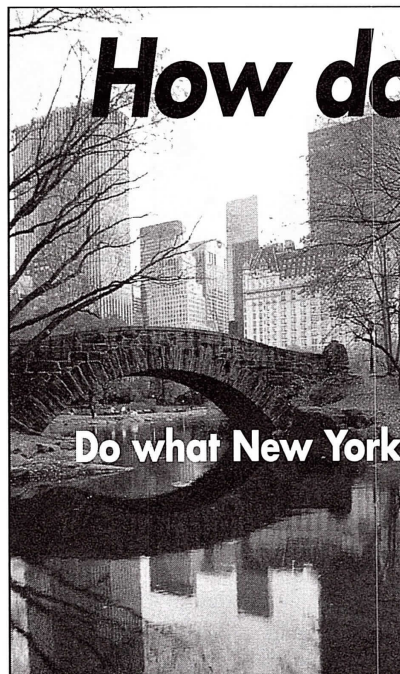
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The Parks Council invites entries for the 1998 Philip N. Winslow Landscape Design Award, which promotes excellence in the design of publicly accessible open space located within New York City. Built or unbuilt projects undertaken since January 1991 are eligible. For information and entry forms write to: Winslow Design Award, The Parks Council, 457 Madison Ave., N Y, NY 10022 or call 212.838.9410, ext. 232, ext. 241. Deadline: November 6, 1998.

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COMMITTEE MEETINGS

October 1, 8:30 AM

Professional Practice

October 1, 6:00 PM

Historic Buildings

October 5, 6:00 PM

Housing

October 6, 8:00 AM

Architecture for Justice

October 7, 5:30 PM

Public Architects

October 8, 6:00 PM

Environment

October 13, 6:00 PM

*Computer Applications
at Robert A.M. Stern Architects*

October 13, 6:15 PM

Design Awards

October 14, 5:00 PM

Health Facilities

October 14, 6:00 PM

Marketing & Public Relations

October 15, 6:00 PM

Building Codes

October 16, 8:00 AM

Zoning & Urban Design

October 19, 6:30 PM

Learning By Design: NY

October 21, 12:30 PM

Architecture for Education

October 21, 4:00 PM

Round Table

October 21, 6:00 PM

Architecture Dialogue

October 22, 6:00 PM

Minority Resources

October 28, 6:00 PM

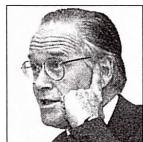
Women in Architecture

Call 683-0023, ext. 17 to confirm meeting times and locations.



photos: Dorothy Alexander

Robert A. M. Stern, FAIA



Jaquelin Taylor Robertson,
FAIA, AICP



Richard Meier, FAIA

In the Profession

□ With the appointment of **Robert A. M. Stern, FAIA**, as dean of the Yale University School of Architecture, the longstanding relationship between New York City and New Haven is sure to be reinforced—as is the school's history of being led by an active professional.

□ Harold Buttrick, FAIA; Mary Buttrick Burnham, AIA; and Jeffrey A. Murphy, AIA, announce the formation of **Murphy Burnham & Buttrick**.

□ Mark Ferguson, AIA; Oscar Shamamian, AIA; and Donald M. Rattner are pleased to announce that **Natalie S. Jacobs, Jonathan P. Lee, Manuel Mergal, and Joseph Singer** were made associates of their firm, which has been recently renamed **Ferguson Shamamian & Rattner Architects**.

□ Principals and staff of **Perkins & Will** New York have made **Charles Alexander** an associate principal. He brings extensive experience in the design and management of many building types including commercial, mixed-use, hospitality, higher education, and K-12 education.

□ Alexander Cooper, FAIA; Jaquelin T. Robertson, FAIA; Donald Clinton, AIA; David McGregor; and Brian Shea, AIA, welcome **Scott Newman, AIA**, as a partner—and **Gregory Warwick, AIA**, and **Thomas Wittrock, AIA**, as senior associates of **Cooper, Robertson & Partners**.

□ The University of Virginia and the Thomas Jefferson Memorial Foundation honored **Jaquelin Taylor Robertson, FAIA, AICP** with the Thomas Jefferson Memorial Foundation Medal in Architecture. The award recognizes "outstanding achievement in design or distinguished contributions in architecture."

□ **Hardy Holzman Pfeiffer Associates** announces new associates. **William Murray** has become a senior associate for architecture; **Cleveland Adams, Ed Carfagno**, and **David Saviola** have become associates for architecture; and **Sharon Lasoff** is a new associate for business development.

□ Continuing to offer the interior design and architecture services practiced by Machinist + Gray, Principal Robert Gray announces a new name for the firm: **Robert Gray Architects**.

□ **Helpern Architects'** founding principal, David Paul Helpern, FAIA, welcomes **Ronald P. Harinsky, AIA**, as Senior Project Manager for hospitality planning and design projects. **James Walden, AIA**, has become the firm's newest senior project architect. Previously, Walden ran his own firm in Greenwich, Connecticut, for 20 years.

□ In other firm news, principal **Gregg DeAngelis, AIA**, was appointed chair of the Village of Mamaroneck Board of Architectural Review.

□ The partners of Larsen Shein Ginsberg + Partners LLP and Magnusson Architecture and Planning PC have merged to become **Larsen Shein Ginsberg + Magnusson LLP**; the new firm will continue to work on health care facility planning and design, housing and community planning, and projects in other sectors.

□ **The Hillier Group, Architects** has opened an office in downtown Newark, New Jersey, to respond to increased development and revitalization there. The office will be headed by **Greg Moten, AIA**, a native of Newark, and **Michael Saltzman**.

□ **Richard Meier, FAIA**, has been elected to the Board of

Trustees of Cooper-Hewitt National Design Museum, Smithsonian Institution.

□ Descon Interiors, Inc. will now be known as the **DC2 Design Consortium**. The company also announces an affiliation with **Sidney P. Gilbert & Associates**. Combined as **DC2+SPGA**, it will offer expanded planning, design, and project control services.

□ **Ralph Steinglass, FAIA**, announces the opening of his new organizational development consulting practice, **Teambuilders, Inc.**, which will serve the design and construction community by helping manage change, develop high-performance teams, plan strategically, and mediate disputes.

□ Architectural journalist **Karen Stein**, who was honored this year with an AIA New York Chapter citation for her work at *Architectural Record* magazine, has been named editorial director for architecture of the new Phaidon Press North American operations.

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DEADLINES

October 15

Entry deadline for the 1998 AIA/CES Providers Award for Excellence, open to all active AIA/CES Registered Providers. The four core values to be evaluated are: Leadership and Educational Commitment, Architects' Professional Development, Educational Design and Management, and Performance Evaluation and Improvement. Contact the AIA/CES at (202) 626-7478 for information and an entry form.

Registration deadline for the Library for the Information Age Competition, a web-based architectural design competition sponsored by the Association for Computer Aided Design in Architecture. Entrants are asked to design a library that takes full advantage of information technology while serving the library's inherited roles in culture and society. The jury will review design submissions via Internet web pages. For information, visit the ACADIA web site www.acadia.org/competition.

October 16

Deadline for proposals for funded workshop studies sponsored by the Design Trust for Public Space. Proposals should be for month- to year-long research, design, or planning studies related to public architecture, infrastructure, and open spaces in the five boroughs of New York City. Proposals should address relevant urban issues and demonstrate the potential to effect meaningful change in urban policy or environment. Contact Tobie Cornejo at 253-0346 for information and applications.

November 1

Deadline for artwork for the 1998 Heritage Ball journal. Artwork must be received by 4:00 pm, November 1, 1998. Contact Fred Bush at 683-0023, ext. 16.

November 13

Submission deadline for AIA New York Chapter Brunner Grant award for advanced study contributing to the knowledge, teaching, or practice of the art and science of architecture. The proposed investigation must result in a final written work, design project, research paper, or other presentation. Call 683-0023, ext. 14 for an application.

November 15

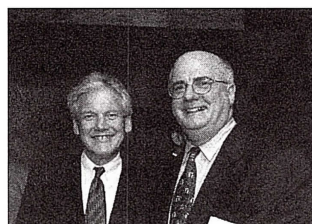
Application Deadline for the Rome Prize Competition, sponsored by the American Academy in Rome. Winners, who will be selected to pursue independent research in the fields of architecture, landscape architecture, historic preservation, urban design, and urban planning, will receive room and board, a stipend, and a workspace at the Academy's facility in Rome. Contact the American Academy in Rome, 7 East 60 St., New York, NY 10022, 751-7200.

Oculus 60th anniversary celebration at the Whitney Museum of American Art

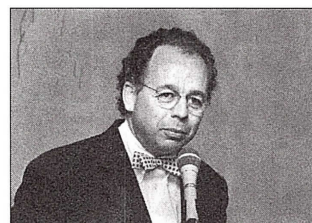


photos: Dorothy Alexander

Willard Holmes, Whitney Museum Executive Director, and Leonard A. Bass, Managing Director, York Hunter Interiors



Jerry Davis, FAIA, 1996 Chapter President and Walter A. Hunt, Jr., FAIA, 1998 Chapter President-Elect



Willard Holmes, Whitney Museum Executive Director



Edward Mills, FAIA, Margaret Helfand, FAIA, and Der Scutt, FAIA



Bill Cote, Leonard Bass, and Ken Colao of York Hunter Interiors with Willard Holmes, Whitney Museum Executive Director

Recent Events: Celebration

In June, some 450 people turned up at the Whitney Museum of American Art to tour the museum's Leonard and Evelyn Lauder Galleries and to toast the sixtieth anniversary of *Oculus*. First printed in 1938, *Oculus* continues to advance the goals of the Chapter by covering public forums on urban design, zoning, and governmental initiatives for development. This publication also profiles New York architects, reviews books and exhibitions, and reports on lectures and panel discussions. The party was sponsored by **York Hunter Interiors**, the contractor responsible for building the \$8 million renovation at the Whitney designed by **Gluckman Mayner Architects**.

The sensitive and subtle expansion of Marcel Breuer's masterpiece brings cool, natural light into the interiors, much the way Gluckman Mayner has illuminated galleries in Soho and Chelsea. But at the Whitney, in place of the architect's trademark concrete flooring, elegant blue-stone has been employed throughout. This reflects the architectural style of the original galleries while creating a new sense of place.

York Hunter Interiors is a full-service construction firm serving the needs of Fortune 500 companies. It has undertaken projects for banking and financial houses, law firms, national and regional retailers, cultural and fine arts organizations, and media entertainment groups. York Hunter Interiors has underwritten *Oculus* for 1998; the publication is grateful for the support of such benefactors.

Upcoming Events: Lewis Davis on Housing

On Wednesday, October 28, the AIA New York Chapter Housing Committee will host the first annual lecture in honor of the late **Samuel Ratensky**, who died more than 25 years ago and was a public service pioneer in the design of housing under Mayors Wagner and Lindsey. **Lewis Davis, FAIA**, a founding partner of Davis Brody Bond, Architects and Planners, will deliver the lecture. In 1966, when Sam Ratensky was awarded the Medal of Honor in City Planning, he said: "From the early days of public housing, when the emphasis lay on minimum standards at minimum cost, we have come . . . to a public clamor for good design and good environmental planning with a sense of history and a continuum of social pattern. This shift in emphasis from minimum to maximum expectation is a mark of increasing maturity in our society and a brilliant challenge to the professions which serve it." Ratensky met that challenge; Lewis Davis is meeting it as well. The lecture will be held at 6:30 pm at Tishman Auditorium, The New School, 66 West 12th Street. RSVP 683-0023, ext. 21.

Continuing Education Charrette

On November 6 and 7, the Chapter is hosting its first annual Continuing Education Charrette with courses titled: "Maximizing CAD Productivity" and "Designing Low Energy Buildings." Members attending both sessions will have the opportunity to earn all 36 of their continuing education learning units for this year. The event will be held at 200 Lexington Avenue. Call Suzanne D. H. Mecs at 683-0023, ext. 18, for more information.

One Step Closer to the Chapter's New Home

Long before he became President of the AIA New York Chapter, Rolf Ohlhausen, FAIA, was providing the energy, vision, and stamina needed to search for new Chapter premises. He is quick to note that his efforts have been complemented by the hard work of Vice President Margaret Helfand, FAIA; President-Elect Walter Hunt, Jr., AIA; and many other committed Chapter leaders. This fall, a new phase in the process begins. The Board of Directors voted last month to move into the next phase of the fund raising campaign and solicit the support of the membership. "We're pleased to announce that we have met the first goal of our financial plan. If things continue to go well, we hope to have our new home by next year," said Ohlhausen.

The initiative could not have moved forward without the broad support of member firms, which has been overwhelmingly positive. Pledges to the Chapter, through efforts, led by Director of Development Frederick E. A. Bush, III, are approaching two thirds of the goal. "We have, in six months, received commitments totaling \$1.1 million toward the premises initiative," Bush said.

"Nine contributions are of \$50,000. In addition, there are gifts from the 20 largest firms in New York, as ranked by *Crain's New York Business*. We are pleased to have support from the Chapter's past presidents, previous Heritage Ball honorees, and the Chapter board itself." Widespread enthusiasm for a new premises (and for the LaGuardia site in particular) has allowed the Chapter to raise what Bush called "an unprecedented amount." If momentum can be sustained, the next phase will proceed as fruitfully as the first has, and a new Chapter premises will soon be realized.

THE LAST WORD: ON MOVING DOWNTOWN



Rolf Ohlhausen

The sense of place projected by the AIA New York Chapter's headquarters, building, and neighborhood is inextricably linked to our ability to fulfill our mission. Over the last few years, and particularly for the last several months, this idea has driven Board Members, the Premises Task Force, and Chapter President Rolf Ohlhausen, FAIA, to find and secure an appropriate site for the Chapter's next home. New headquarters will help bring members and others together in a collegial spirit to educate, inform, and influence the quality of the built environment.

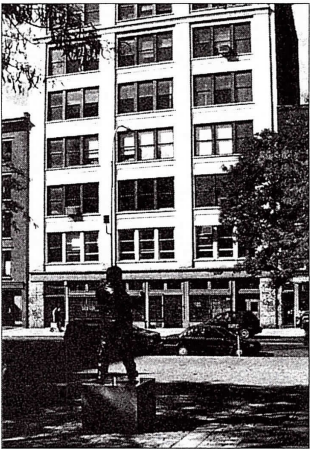
The new premises at 534 LaGuardia Place—a street that connects lower Fifth Avenue to the end of West Broadway at Houston Street—will respond to the fact that more than 50 percent of Chapter members and firms now practice below 20th Street. "We want to make our new headquarters accessible to members and to engage the public," Ohlhausen explained.

The Chapter will share the 4,000 square feet of usable street-level space with its affiliate, the New York Foundation for Architecture. An additional 7,000 square feet of space on two lower levels can support future expansion.

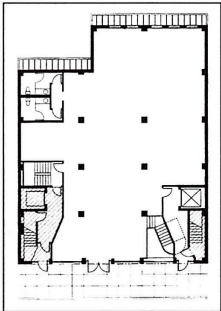
The new headquarters, with 65 feet of frontage on the street, will be sited in an eight-story residential co-op loft building facing a statue of Mayor Fiorello LaGuardia in a landscaped plaza. The mix of commercial, institutional, educational, and residential facilities near both Washington Square and Soho keep the area's many galleries, cafes, and shops active. "The neighborhood doesn't shut down at five o'clock," Ohlhausen said. "It's lively at all times." This is undeniably the sort of environment that the Chapter's home needs; AIA events take place not only before and during business hours, but also long after the typical workday has ended.

The priority has always been finding a site with a streetfront presence in a vital neighborhood that embodies the urban ideals of this chapter, surely one of the most urban in the nation. At this moment in New York's history, Ohlhausen said the Chapter is pleased that it "can be a part of the rediscovery of Lower Manhattan."

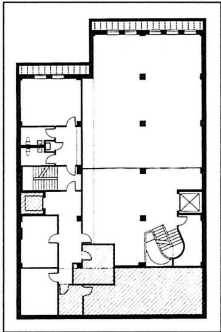
Indeed, the LaGuardia site seems to promise synergy between the Chapter and its community—a synergy that AIA leaders have been working toward for years. "The Chapter communicates with members and the public through its programs, publications, and soon via cyberspace," Ohlhausen said. But "face-to-face contact is the reason we choose to live in cities. When we have completed our mission to acquire the LaGuardia site, we will have made an important step toward maximizing the Chapter's ability to make contact and make a difference."



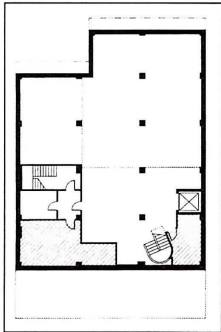
534 LaGuardia Place,
site of new premises



Ground Floor
4,030 gsf
(Initial occupancy)



Lower Mezzanine
2,620 gsf
(Phase II occupancy)



Lower Floor
4,100 gsf
(Phase II occupancy)

OCTOBER

11

Sunday

Open House: Cass Gilbert Celebration
Sponsored by the Alliance for
Downtown New York. 11 am - 5 pm.
835-2789.

**Tour and Slide Show: New York's
Cast-Iron Architectural Gems**
With Margot Gayle and Joseph
Bresnan. Sponsored by the 92nd
Street Y. 1:30 pm. 996-1100. \$20.

13

Tuesday

**Panel Discussion: Design at the
Millennium—New York City and Beyond**
With John Belle, FAIA; Alexander
Cooper, FAIA; Roberta Brandes
Gratz; Hugh Hardy, FAIA; Ellen
McCollough Lovell; Peter Marino,
AIA; Jacquelin Robertson, FAIA;
David Rockwell; and Barbaralee
Diamondstein. Sponsored by the
New-York Historical Society. 6 pm.
RSVP 873-3400. Free.

14

Wednesday

**Seminar and Trade Show:
Under Construction '98**

Sponsored by the Construction
Specifications Institute New York
Chapter. 11 am-6 pm. Auditorium of
the Church of St. Paul the Apostle,
60th St. and Columbus Ave.
RSVP 663-3167. Trade show free; \$15
seminar. CES/LU's vary per seminar.

15

Thursday

**Lecture: Dominique Perrault:
Current Work**

By Dominique Perrault. Sponsored
by the Architectural League of New
York. 6:30 pm. 457 Madison Ave.
753-1722. \$7.

16

Friday

**Discussion and Breakfast:
The View From Queens**

By Hon. Claire Shulman, Queens
Borough President. Sponsored by the
New York Law School.
8:15 am - 9:30 am. 47 Worth Street.
RSVP 431-2115. Free.

17

Saturday

**Walking tour: Cultural Cul-de-Sac—
Lincoln Center, Catalyst
for Urban Renewal**

By John Kriskiewicz. Sponsored by
the Municipal Art Society. 11 am.
Meet at the Maine Monument
at the N.E. corner of 59th St. and
Central Park West. RSVP
935-3960. \$15.

18

Sunday

**Tour: New York Reflections—The City's
Glorious Glass Walls & Windows**

By Anthony Robbins. Sponsored
by the 92nd Street Y. 1:00 pm.
996-1100. \$20.

19

Monday

Film: Public Housing

Film by Frederick Wiseman. Intro by
David Burney. Sponsored by the
Buell Center, Columbia University.
5 pm. Wood Auditorium, Avery Hall.
854-8165. Free.

20

Tuesday

**Slide Lecture: The Late,
Great Pennsylvania Station**

By Lorraine B. Diehl. Sponsored by
Cooper Union. 6:30 pm. Wollman
Auditorium, 51 Astor Place at
Third Ave. RSVP 353-4198. \$10.

**Lecture: Neoclassical Design at the
End of the 20th Century**

By Sandra Nunnerly. Sponsored by
the New School University. 6:00 pm.
Parsons Midtown Campus, 560
Seventh Ave. RSVP 229-5690. \$22.

21

Wednesday

**Tour & Slide Show: 2001-Subway
Odyssey, the 63rd Street Subway Line**
By Richard Mitchell. Sponsored by
the 92nd Street Y. 10:00 am.
996-1100. \$25.

22-23

Thursday, Friday

**Conference: Design Business and
Power—The Solar Conference**

Sponsored by the Cooper-Hewitt
National Design Museum.
6:00 pm - 8:00 pm Thursday.
8:30 am - 7:00 pm Friday.
2 E. 91st St. 849-8380. \$65.

23

Friday

**Lecture: Like Alice Through the Looking
Glass: History, Theory, and Practice of
3-D Architectural Photography**

By Michael Kaplan. Sponsored by the
Buell Center, Columbia University.
12:30 pm. 114 Avery Hall. 854-8165.
Free.

24

Saturday

**Walking tour: Long Island City-The
Hunter's Point Waterfront**

By Jack Eichenbaum. Sponsored by
the Municipal Art Society. 1 pm.
Meet downstairs at the Roosevelt
Island Tramway, Second Ave. and
59th St. RSVP 935-2960. \$15.

25

Sunday

Exhibition Opening: Photographs of

Alvar Aalto's Viipuri Library
Sponsored by DOCOMOMO.
6:00 pm. Avery Hall, 400 level,
Columbia University.

28

Wednesday

**AIA NEW YORK CHAPTER EVENT
Sam Ratensky Housing Lecture**

By Lewis Davis, FAIA. Sponsored by
the Housing Committee. 6:30 pm.
Tishman Auditorium, New School
University, 66 West 12th Street.
RSVP 683-0023, ext. 21.

\$5 members, \$10 nonmembers.
(4 CES/LU's). Made possible by the
George S. Lewis fund.

AIA NEW YORK CHAPTER EVENT

**Panel Discussion: What Happens to
Design from School to Practice?**

Sponsored by the Interiors
Committee. 4 pm. Jacob Javits Center.
RSVP 492-8686. \$5 members, \$10
nonmembers. (4 CES/LU's)

30

Friday

**AIA NEW YORK CHAPTER EVENT
Tour: Capsys, a Modular Housing Factory**

By Nick Lembo. Sponsored by the
Housing Committee. 8:00 am.
Brooklyn Naval Yard, Building Two.

Take the "A" train to Jay Street/
Borough Hall, then take #57 bus to
Navy Yard. RSVP 683-0023, ext. 21.

\$5 members, \$10 nonmembers.
(4 CES/LU's)

30

Friday

**Symposium: Finding a
Future for the East River**

With Kevin Bone and Jesse Reiser.
Sponsored by the Van Alen Institute
and Parsons Architecture
Department. 6 pm. 31 West 22nd St.
924-7000. Free.

**Lecture: The Experience of Urban
Landscape-From Intention to Mediation**

With Ignasi de Solà-Morales and
Mark Wigley. Sponsored by the
Buell Center, Columbia University.
12:30 pm. 114 Avery Hall.
854-8165. Free.

NOVEMBER

3

Tuesday

**Lecture: Julius Shulman—
Architecture and Its Photography**

By Julius Shulman. Sponsored by
the Architectural League of
New York and Urban Center Books.
6:30 pm. 457 Madison Ave. \$7.

5

Thursday

AIA NEW YORK CHAPTER EVENT

**Panel Discussion: How Good Design
Can Contribute to the Creation
of a Community**

Sponsored by the Housing
Committee. 6:30 pm. Amtico,
200 Lexington Ave., 8th floor.
RSVP 683-0023, ext. 21.

\$5 members, \$10 nonmembers.
(4 CES/LU's)

**Lecture: Richard Gluckman—
Current Work**

By Richard Gluckman. Sponsored
by the Architectural League of New
York. 6:30pm. 457 Madison Ave. \$7.

6-7

Friday, Saturday

AIA NEW YORK CHAPTER EVENT

**Conference: Continuing
Education Charrette**

Sponsored by the AIA New York
Chapter. 200 Lexington Ave. Call
Suzanne Howell Mecs at
683-0023, ext. 18.



CES/LU's symbol

Oculus is supported through the generosity of YORK HUNTER INTERIORS and other benefactors. To add your support, please call 212-683-0023 ext. 16.

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