

OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 52, Number 7, March 1990

**symposium
roundup:
the Kimbell,
the City,
and
the Press**



*Fighting Words:
Credits,
Publicity
and
Ethics*

**MID-SIZE
FIRMS,
PART II:
A SHOW
OF
STRENGTH**

Volume 52, Number 7, March 1990

Editor: Suzanne Stephens
Deputy Editor: Alex Cohen
Art Director: Abigail Sturges
Copy Editor: Kate Norment
Typesetting: Steintype, Inc.
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Staff Photographer: Dorothy Alexander

The New York Chapter of the American Institute of Architects
457 Madison Avenue
New York, New York 10022
212-838-9670

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Cover: "The City and the Gate," 1989, by Anna Torriani, on view at the Swiss Institute through March 8.

Back Cover: Unbuilt project for Holy Trinity Church (now St. Ann's), Brooklyn Heights, N.Y., ca. 1835-40, Minard Lafever.



Lewis Mumford



Robert Golder

Lewis Mumford

Lewis Mumford died on January 26 at the age of 94. Since there have already been extensive tributes paid to him, we would simply like to quote a passage from "The City of the Future," his January 9, 1937, "Sky Line" column in *The New Yorker*.

"The dream city need not be a grandiose one; all one asks of it is that it should produce a certain consistency.... The chief question one should ask about a new building is not 'Does it stand out?' but 'Does it fit in?' Is it another ruffle on the surface of chaos, or is it something firm enough to be carried further, with appropriate modifications in the next building? Every new structure, if it is really well designed, should be capable of becoming the nucleus of a whole city."

Robert Golder

Robert Golder, an architect who renovated a number of brownstones and townhouses around the city, died on January 13 at the age of 58 from a brain tumor. Golder, who was born in Philadelphia, studied psychology as an undergraduate at Temple University and architecture at North Carolina State and the University of Edinburgh. He ultimately enrolled in the master's program in architecture at the University of Pennsylvania, where he studied with Louis Kahn and graduated with honors in 1961. In 1963 he won the American Academy's Prix de Rome.

When Golder began his career in New York he turned to a specific kind of architecture — the rehab — for which he seemed to have a real affinity. The townhouse on West 73rd Street that he designed for himself and his wife, the late interior designer Poppy Wolff, was a prime example of a design created for living as well as for "architecture." It was elegant, sophisticated, and spacious and at the same time comfortable, informal, and warm. The sequence and molding of spaces that Golder had learned from Kahn were in evidence, as was his eye for detailing, simplicity, and clarity of form. But architectural notions about

planar surfaces and flowing spaces of intimate and monumental proportions were always wedded to the sort of life that would go on inside the house.

Architects Score In Interior Design Again

Interior Design magazine's annual rating of the top 100 interior design firms was no surprise again this year: the leaders were architecture firms and/or their interior-design subsidiaries. Among the top 30 were the following NYC/AIA member firms: Gensler and Associates (1); Swanke Hayden Connell (2); CRS Serrine (3); Hellmuth, Obata & Kassabaum (5); Walker Group/CNI (10); Hambrecht Terrell International (14); Bonsignore Briagnati & Mazzotta (16); Cannon (17); Haines Lundberg Waehler (18); Jung Brannen Associates (23); and Perkins & Will (29).

Omission

The Professional Practice Committee wishes to thank Marianne Locher for her contribution to "Clients Talk About Architects" (January *Oculus*, p. 12).

Correction

In the January issue we incorrectly listed Robin Guenther's phone number in connection with the Health-Care Facilities Committee's request for project presentations. Her number at Norman Rosenfeld Architects is 677-4949.

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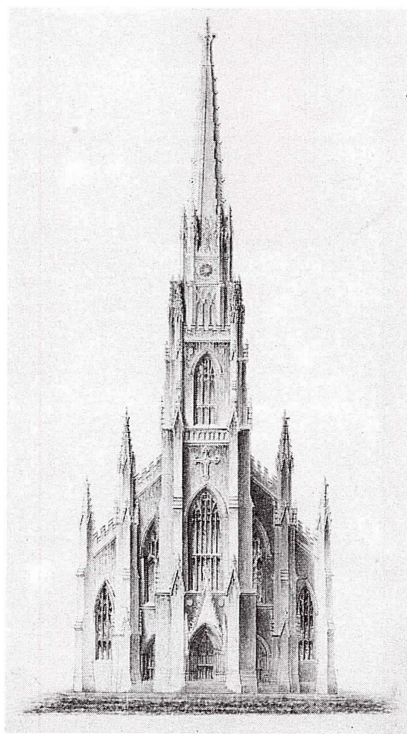
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NEWS NOTES

Vanishing interiors, Changing venues, and Career moves

People and Projects in the City

Architect **Alan Wanzenberg** and designer and partner **Jed Johnson** are nearing completion of the new downtown offices for Brant Publications at Prince and Broadway, where all their magazines — *Art in America*, *Antiques*, and *Interview* — will be housed. It was not too long ago that **Allan Greenberg** completed the offices for the first two magazines at 980 Madison — a full-dress exercise in classical detailing. . . . Meanwhile, **Calvin Tsao** and **Zack McKown** have revamped the tiny boutique in the Sherry Netherlands Hotel that **Michael Graves** had previously designed for Diane von Furstenberg. Tsao and McKown's client is fashion designer Geoffrey Beene, whose retrospective they installed at the National Academy of Design last year. The new interior retains many of Graves's architectural elements, but his earthy-Tuscan-villa tones have given way to white paint and aluminum-leafed surfaces (including the tentlike ceiling of the back room, which formerly featured peach-colored rouchéd polished cotton). Calvin Tsao reports that he and McKown looked on Graves's work "like a Roman ruin, where we used part of it and built on top of the rest." The PM-ish exterior, however, remains (for now) as it was. . . . **Michael Graves's** first big-time client of the 1970s, **Sunar Hauserman Inc.**, has closed its contract furniture business — and with it, three Graves showrooms: in New York at 730 Fifth, in Chicago at the Merchandise Mart, and in L.A. at the Pacific Design Center. All three spaces, while vacant, have not been totally dismantled yet, although the company reports it has "disposed of the disposable elements." . . . In the designed-life-is-so-short department, the clothing shop Giada (on Madison between 72nd and 73rd Streets), for which **Steven Holl** designed crisply sculptural interiors, closed at the beginning of February. The future of the fixtures is also unknown. . . . **Laurie Beckelman**, for nine years the executive director of the private nonprofit advocacy group the Landmarks Conservancy, has been named chairman of the Landmarks Preservation Commission. She says that the job will



Project. Holy Trinity, Brooklyn, ca. 1835-40, Minard Lafever

be particularly challenging because the LPC is a separate agency for the first time and will therefore have its own budget and personnel offices. Because of the new charter, Beckelman reminds us, more steps are involved in the approval process: Once LPC has designated a historic district, it has to be brought to the City Planning Commission for a public hearing before proceeding to the City Council for another vote. (Individual buildings go from LPC to the City Council.) On top of that is the "hardship" tribunal, to which owners can appeal after designation. The constitution of this panel must be proposed by the mayor in this calendar year. Welcome to city bureaucracy. . . . A two-stage competition for buildings on two sites near Foley Square and Chatham Tower is currently being carried out by the federal government's General Services Administration. In the final round of the competition, for an office building (for both federal and city government offices) and a federal courthouse, are the firms of **Kohn Pedersen Fox**; **Hellmuth, Obata & Kassabaum**; and **Haines Lundberg Wachler**. Jury members include **Jordan Gruzen**, **Ulrich Franzen**, and **Daniel Moynihan**.

Morningside Park Reconstruction Realized

After more than a hundred years of sporadic and controversial intervention, the original Frederick Law Olmsted and Calvert Vaux vision for Morningside Park is about to be realized in an updated and modified form. Parks Department landscape architects Christina Maile and



Laurie Beckelman

Dorothy Alexander



Morningside Park, N.Y. 1887, Olmsted and Vaux

Christina Maile

Susan Kaplan have supervised the reconstruction of Phase I of a master plan developed by Peter Rothschild and Don Ryder for the scarred and deteriorated area between 110th and 114th Streets known as the "Columbia" site.

As part of the largest (\$5.5 million) reconstruction project ever attempted by the city, the first cascade-fed pond with islands built in Manhattan in a century is nearly complete. The park's 13 acres have also been enriched by new ballfields, basketball courts, a play area, new paths, stairways, benches, draining systems, almost 300 trees, hundreds of shrubs, and more than 50,000 ground-cover plants.

NYC/AIA's Gift to Avery

In case you're wondering what happens to all the money brought in from the Heritage Ball, it doesn't go into *Oculus*. Not at all. It's actually siphoned off for other extremely worthwhile causes. One example is the rare volume the Chapter's New York Foundation for Architecture bought for the Avery Library Drawings and Archives Collection from proceeds of the Heritage Ball held at Columbia University in 1986. The gift, only recently announced, was purchased through the rare books and drawings dealer John Stubbs. It is a bound volume of Minard Lafever's drawings of Holy Trinity Church in Brooklyn Heights; the drawings, according to Avery, date from 1835-40. While the church was never built, another one by Lafever, St. Ann's, was completed on a contiguous site in 1847.

NEWS NOTES

Away from It All

News from the idyllic countryside

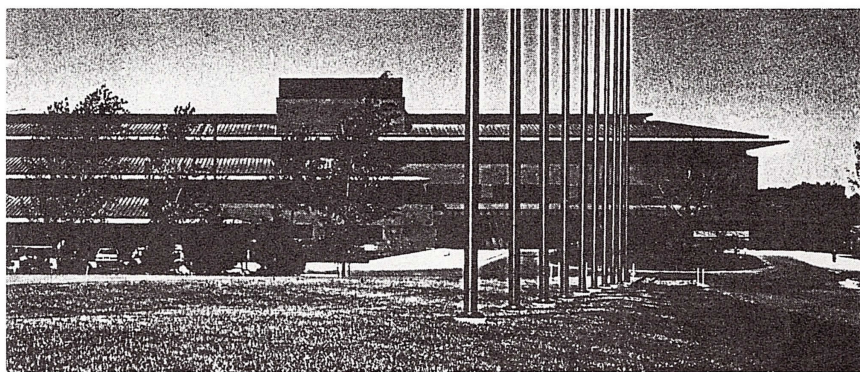
Call Before You Visit

Not too long ago—in 1988, to be exact—and with much hoopla, Domino's Pizza owner **Thomas Monaghan** established a Frank Lloyd Wright museum at the Domino's Center for Architecture and Design in Ann Arbor, Michigan. (The center, located at Domino's Farms, was founded in 1986 and originally called the National Center for the Study of Frank Lloyd Wright.) The museum was created to display Monaghan's collection of 300 objects from Wright's projects, as well as related archival material. **Gunnar Birkerts** designed the headquarters, and various other programs were set up, including one known as Domino's 30, which in 1988 began to nominate leading architects to design houses and other buildings in and around the Farms.

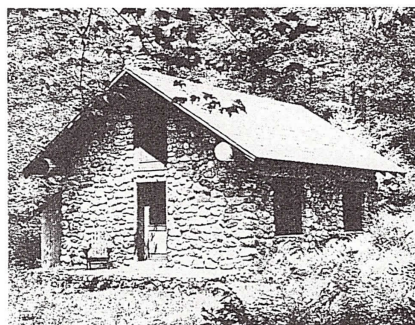
Now Monaghan, the whiz-kid entrepreneur who got rich on a pizza empire based on quick delivery, is out of the company, which has been sold to the employees. The center is being run by the Domino's Farms Activities Corporation and, according to some sources, is in the process of being dismantled. It is expected that the exhibit galleries will be rented by the end of 1990. Sources also report that the operating budget for the center has just been cut from \$2 million a year to \$300,000 or \$400,000. The director of the center, Sara Ann Briggs, resigned in late January, and reportedly the staff is slimming down from a dozen to two or three people.

The center spokesperson, Lisa Smith, denies these rumors. She maintains that the galleries are being reorganized only because pieces have been removed for a traveling show organized by the Smithsonian Institution.

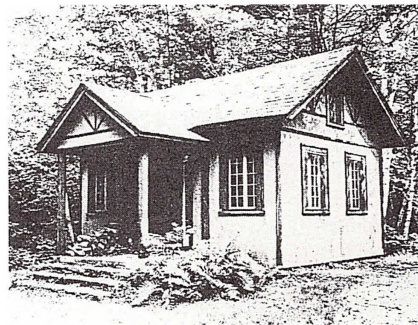
And where is Tom Monaghan, the architect manqué, in all this? Evidently he has devoted himself to his own Domino Pizza Foundation, which is working with other organizations outside the company and, it seems, outside architecture. His interests, according to magazine and newspaper reports, are now directed toward right-to-life groups



Domino's Pizza headquarters, Ann Arbor, 1986, Gunnar Birkerts.



Louis Veltin Studio, left, and George Chapman Studio, right, MacDowell Colony, Peterborough, N.H.



and "Word of God," a fundamentalist Catholic organization in Ann Arbor that has been described as being involved in exorcism and other cultist rites.

It looks like we'll never know what unusual church commissions might have awaited the Domino's 30 Architects for 1989. New York architects **Edward Larrabee Barnes, Gwathmey Siegel and Associates, Steven Holl, Michael Graves, Richard Meier, and I. M. Pei** were among those selected (most 1988 retreats) by jury members **Norman Koonce**, president of the American Architectural Foundation; **Richard McCommons**, executive director of the Association of Collegiate Schools of Architecture; historian **Thomas S. Hines** of UCLA; Toshio Nakamura of A + U; and **Aarno Ruusuvuori** of the Museum of Finnish Architecture.

MacDowell Colony's Architectural Campsite

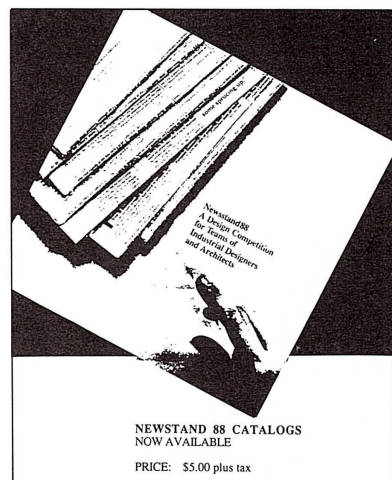
For decades one of the most idyllic spots on the East Coast, the MacDowell Colony has been the perfect short-term retreat for writers, composers, filmmakers, and visual artists. Now architects, too, are invited to the colony: As of 1989, the Peterborough, New Hampshire, camp has opened its doors to these long-neglected creative spirits. A two-to-eight week stay at MacDowell includes room, board, and the use of a studio—most of which are built in the indigenous mountain-cabin vernacular.

The colony's individual studios allow the fellows to spend their days in seclusion,

with no telephone. They meet for breakfast and dinner in Colony Hall (the colony doesn't want total recluses) and sleep in the larger residential buildings.

The first architectural residency at MacDowell was awarded to **Douglas Darden**, well known to Barnard and Columbia College students for his drawing courses. The architecture historian **Carol Krinsky**, who is now on the board of directors for the MacDowell Colony, says that applicants are judged on the basis of talent alone; any architect may apply, from promising recent graduates to older veterans who feel they have been in the trenches too long and need a chance to regroup.

Interested architects should submit applications by April 15 for the fall-winter season, or by September 15 for next winter-spring. Write the MacDowell Colony, 100 High Street, Peterborough, N.H. 03458, or call 603-924-3886.

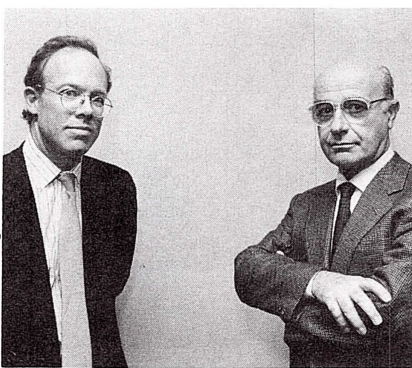


Kimbell Museum Debate

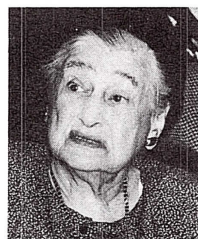
Commentary by Suzanne Stephens

*It was polite but
feelings ran deep.*

Photos: Dorothy Alexander



Edmund Pillsbury and Romaldo Giurgola



Mrs. Louis (Esther)
Kahn



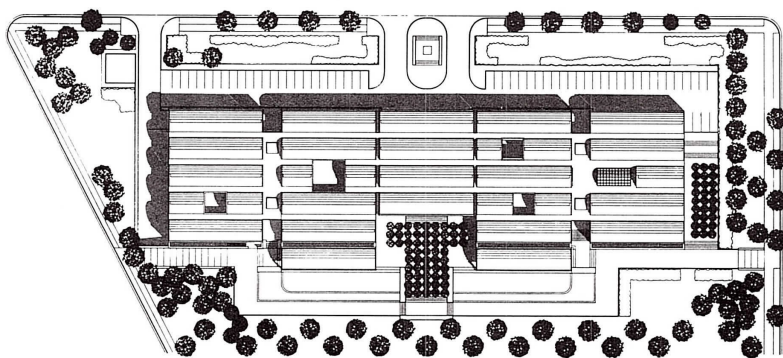
Vincent Scully

Opposition to plans for an addition to Louis Kahn's Kimbell Museum in Fort Worth has been actively festering since they were made known to the architectural community late last summer (see *Oculus*, September 1989). The latest installment in the controversy occurred in a spirited "debate" sponsored by the Architectural League in New York in early February. It involved a low-key presentation by Kimbell director Edmund Pillsbury and architect-designate Romaldo Giurgola of Mitchell/Giurgola and Thorp of Canberra. Giurgola's scheme to clone two wings at either end of Kahn's Kimbell, using the same modular cycloid vaults, structure, and materials as the original, had not gone over well with the assorted throng gathered there that night, and their response was agitated if polite.

The comments at the debate revolved around several questions that are continually raised with this and other museum-expansion plans. One overall issue is how to add on to architecture that is recognized as a work of art. Often the original architect's own intentions enter the discussion. But when the creator is no longer alive and ready to defend his position, the debate becomes a competition in which the two sides present every shred of evidence, every remembered comment of the long-deceased architect, to prove either that he always meant the building to be much bigger or that he never intended it to be touched after completion.

Thus Pillsbury pointed out that Kahn's initial schemes called for a larger building and that even the initial program outlined a grander plan. His argument had been countered earlier by Marshall Meyers, Kahn's project architect for the Kimbell, who had said that Kahn's way of working was to begin with a scheme that was "too large" and "work it down to size through change and modification." On this occasion Vincent Scully, responding from the audience, used Kahn's own language in maintaining that Kahn had brought the building down to the size "it wants to be." Kenneth Frampton, also in the audience, agreed with this "ontological" rationale for the museum staying its present size. These statements were supported by a number

Site Plan of Kimbell Museum with proposed north and south galleries by Mitchell/Giurgola and Thorp of Canberra.



of testimonials attesting that Kahn had often said the museum should remain the way it is.

In trying to come to grips with the idea of expansion, many architects say that the building itself needs to be looked at. What sort of strategies are implied by its design? In the case of the Kimbell, the pro-expansionists may point out that the building is, after all, composed of concrete vaults (104 feet long and 23 feet wide) arranged neatly in longitudinal rows as if they had been extruded and sliced off from some great pasta machine in the sky. Since the vaults are organized in three sections (the entrance in the middle, and two wings) separated by two-foot gaps, the theory is that one could add on forever simply by repeating the same proportions, materials, and structure—all of which Giurgola promises to do, except that the gaps in his scheme will be 20 feet wide to distinguish the original parts from the new.

But, as the League debate revealed, this line of thinking leads to problems as well. Kenneth Frampton argued that the way the Kimbell's vaults were composed in a tripartite scheme made the museum strangely intimate and monumental at the same time. Clearly this balance would be destroyed if two more sections were added. Susana Torre elaborated on this point by analyzing the museum as a house, not an institution, taking into consideration the complete experience of its spaces.

Scully and others went on to emphasize

that the anchoring of the extruded object to an actual site begins to change the perception of its form. The space around the building both frames the museum and allows it to be seen as an entity.

The forces opposed to expansion hit upon an important point: that when any building, even one whose modular scheme seems to provide the pattern for its own growth, is initially given boundaries, those limits are defined by the surrounding landscape. The structure's success becomes dependent on those points of completion (which the architect helped to determine). This relates again to the building's "ontology"; having become what it did become, Kahn's building can't easily become anything else. Whether or not Kahn had originally meant for the building to be larger is irrelevant. Nor is it important whether he intended it to be expanded using his systemic architecture. Appreciation of the building is now based as much on where it stops as on the structure itself. If the Kimbell Museum needs more space, best to start with a new building.

PUSHING THE LIMITS



**The American
Institute of Architects**

National Convention
and Design Exposition

Houston
May 19-22, 1990

SYMPOSIA

The Press

Commentary by Susan Doubilet



Sara Marberry



Paula Rice Jackson



Joan Lebow

Maybe you're one of those people who just *hated* the architectural magazines in the 1980s. You know — they began by pushing PM on you (you felt), they paid attention only to the “stars” (you believed), and they published all those mindless glossy pictures month after month.

Well, you're going to love the magazines of the 1990s. The editors want to hear from *you*. They want to talk about *ideas*. They want to pay attention to *social issues*. They want to present homey hints about how to organize things in *your office*, as well as lots about technical issues and professional practice. Is your work quintessentially American? Great! They want to publish it. Are you eager to show the work you've been doing abroad? Great! They are, too. They want to be broadly based and yet not scattered. They want to present more criticism, more analysis, more synthesis.

This admirable if breathless wish list was conveyed, as if by consensus, by four recently appointed editors (of *Architecture*, *Progressive Architecture*, *Interiors*, and *Contract*) who appeared on a panel of five. The panel, “New Faces of 1990,” was presented in late January by the NYC/AIA at the Urban Center in an evening organized and moderated by Joan Capelin of the chapter's new Marketing and Public Relations Committee.

The fifth member of the panel was an anomaly. Joan Lebow, a staff reporter covering real estate for the *Wall Street Journal*, promised no heady changes and made no inspirational gestures. She wants the news; she wants it hot. Get it to her fast, get it to her first, no fluff, no self-promotion — she wants the big picture, and that's the deal.

The trade and professional editors have hopes that their medium will reflect the changing times. We must back off from the over-indulgent 1980s, their message implies. We must siphon off some of the glamour pages to make room for serious issues. In short, we want a kinder, gentler press.

Some examples from their comments:

“We're going to give more emphatic play to our news section and our technical/practice section, as distinct from our design section,” said *Architecture*'s new editor-in-chief, Deborah Dietsch.

Ditto, said *P/A*'s recently appointed senior editor, Ziva Freiman, whose new Perspectives section will invite articles from anyone with interesting ideas.

“Our new format will draw from my experience in broadcasting,” said Paula Rice Jackson, successor to Beverly Russell as editor-in-chief of *Interiors*.

“And *P/A*'s new format,” said Freiman, “will give people a choice: They can get a quick message or can delve deeply into a subject.”... “We want to get away from the notion that architects don't read,” added Freiman. “We want to bring intelligence back to the magazine.”

“We want to tackle issues, not only be a pretty picture magazine,” agreed Sara Marberry, the editor-in-chief of *Contract*.

But wait a minute! How about those of you out there who actually *loved* the design press in the 1980s? You loved those luscious photos. You loved being swept away by “style.” If the press was trendy, well, that's what you feel the press is for — to report the trends. If you hated the style being shown, you loved to hate it. And maybe the mags were intelligent enough for you, thank you very much.

So what's happening now? They are being all things to all people, you think — a little style, a few ideas, a few nuts and bolts — and that's boring, right?

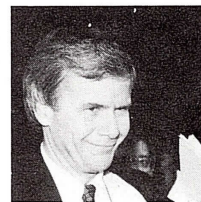
Well, you may have other worries to distract you. As architect Peter Samton commented during the question period that evening, “Hey, you editors sound like you're from the '60s with all that stuff about social issues. But maybe it's the '30s we're facing.”

If so, we'll need all the kindness and gentleness we can get (and some real solutions).

Susan Doubilet, formerly a senior editor of P/A, currently writes for a number of publications.

The City

Commentary by Alex Cohen



Tom Brokaw

The conference “Building the City We Need,” held on January 26, featured not only the comments of Mayor Dinkins, City Councilman Peter Vallone, and Felix Rohatyn but also a discussion moderated by Tom Brokaw with representatives of city government, the business community, minority groups, and the media. The panel, sponsored by Richard Kahan's Committee for New York, included no design professionals but featured Fernando Ferrer, borough president of the Bronx; Mortimer Zuckerman, editor of *U.S. News & World Report* and chairman of Boston Properties; and Linda Davidoff, director of the Parks Council, discussing the problems of urban America and, specifically, the opportunities for change and progress in New York City.

The articulate and diverse panel had no difficulty assessing the city's problems in broad social and political terms. The Reverend Dr. Calvin Butts, pastor of the Abyssinian Baptist Church, spoke of the city today as “more separated than before — its neighborhoods have become enclaves of racial and ethnic parochialism.” In the eyes of Congressman Charles Rangel, even more significant than polarization is the reality that thousands are so disenfranchised that they have “no options to dream about: no education, no homes, no jobs, no hope.” Sandra Feldman, president of the United Federation of Teachers, argued that New York is “bruised most by our lack of investment in our kids.”

Several members of the panel were optimistic about Mayor Dinkins's role in reducing tension and focusing the city on an agenda of improvement. Journalist Ken Auletta remarked that “the election of Dinkins has dropped divisiveness a degree.”

Crime and drugs naturally received the most attention in the forum. According to Calvin Butts, “We place too much focus on incarceration and interdiction. Everyone who is in jail on a drug offense should be released and rechanneled into rehabilitation, training, and jobs.” This suggestion inspired some heated responses. Auletta said that “the polarization resulting from the release of prisoners would be even greater than



Panelists discussing the city

what we face today." Butts clarified his point, saying that he proposes releasing prisoners convicted of minor offenses and nonviolent crime.

Former police chief Robert McGuire also attacked Butts's suggestion, stating that "few rehabilitation models for criminals work." Others remarked that we have not invested enough in the search for better treatment. According to former schools chancellor Anthony Alvarado, "We do have solutions to the scourges of crime and drugs, but not a single solution. We have to find pockets of excellence and put them into the fabric of government." On drug rehabilitation, Esmerelda Simmons, director of the Center for Law and Social Justice, added that "we see a lack of hope because there are so few treatment spots available."

Like crime and drugs, the problems of the homeless and the dearth of affordable housing led to heated discussion. Mortimer Zuckerman blamed "the demands and control of labor unions for the diseconomies of housing construction." Ferrer cited "bank charges, goofy rules, and waiting lists." Davidoff decried "the end of national housing funding under Reagan and the simultaneous squandering of public housing subsidies by HUD."

The media was also attacked for blocking solutions to urban problems. Tom Stoddard, director of the Lambda Legal Defense and Education Fund, stated that "journalists as shapers of the national and local dialogue are just interested in the fast tip, the late-breaking crime story, not in the deeper issues."

Though the discussion was lively and in many ways provocative, some audience members commented afterwards that the panel was not focused enough on the concerns the Committee for New York has addressed in its first year of existence. Victoria Newhouse, architectural historian, publisher, and member of the committee, told *Oculus* she was "disappointed that the discussion stayed with broader themes and not with two crucial issues—the lack of coordination between city agencies and the absence of overall planning revealed at earlier meetings."

The Money

Remarks by Felix G. Rohatyn

Excerpts from the presentation at "Building the City We Need" conference

What we are facing today is *not* a fiscal crisis. It is, at the city level, a social and economic crisis of major proportions. . . .

The mayor has assembled a highly competent team; he has provided strong and decisive leadership on painful issues without drama or bombast. . . . There is a limit, however, to what the most determined leadership and the most professional management can achieve if the means are not there to meet the requirements.

After ten booming years, the economy of New York City is at best stagnant and quite possibly sliding into recession. The financial-services industry, which together with real estate has been one of the engines of our growth, is in serious disarray. Thousands of layoffs, at a minimum, are likely to occur; for those remaining employed, significant cutbacks will occur. Real estate values are under pressure and the office vacancy rates are up significantly.

We are still living with the grotesque budgetary farce of Gramm-Rudman, which has provided the government with the excuse to cut \$4 billion per annum of assistance to New York City since 1982 while simultaneously using Social Security surpluses to finance government operations. . . .

Under these circumstances the only viable policy for the city is one of buying time until the economy turns and national policies, as well as spending priorities, are changed to deal with urban realities.

Here in the city, the administration will have no choice but to follow through on the austerity path it has started upon. . . . Cuts will have to be made where they will cause the least damage. Labor costs cannot be allowed to rise, and some taxes will have to be increased. Significant savings can be effected in the management of the city.

First, Mayor Koch's Private Sector Task Force identified potential savings in the city's operations that, over several years, could save the city up to \$3 billion in operations and capital projects.



Rohatyn, Kent Barwick, Richard Kahan

Second, the city and the schools chancellor have a great opportunity to clean up the appalling mess in the Board of Education and in the Community School Boards while saving huge amounts of money.

Third, we must recognize that the city's labor force has grown significantly over the past few years, from 200,000 to over 250,000 people, without commensurate improvement in the quality of life.

Considering the recent erosion of city revenues, it is entirely possible that we will be facing a potential deficit in excess of \$1 billion for fiscal 1991. . . . Deferrals coupled with modest attrition may be asked of the city's labor force in order to maintain services and support the city's economy. At the same time, some increase in property taxes would seem to be the fairest and least economically damaging way to close the remaining gap.

It is critically important that the city maintain its commitment to infrastructure investment. The MTA capital program, school construction, roads and bridges, housing, and the myriad other programs now on the drawing boards must be pursued.

At a time of change in the structure of city government, it may also be wise to consider the appointment of a construction czar, i.e., an experienced builder and planner, appointed by the governor and the mayor, to coordinate all capital construction activities in the city. . . .

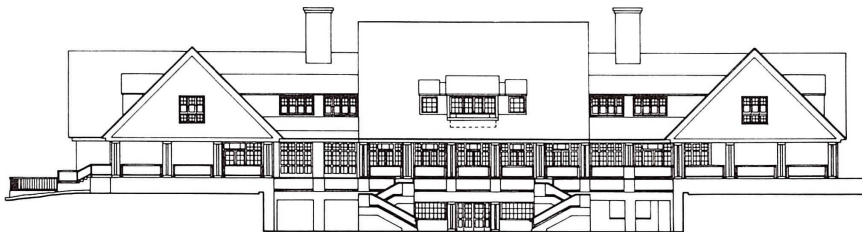
We are going to pay a heavy price for the borrowing of the 1980s, for excessive deregulation and irresponsible fiscal behavior, for the ever greater polarization of our society. . . . And the mayor, together with the governor, together with their colleagues in other cities and other states, must lead a crusade in Washington to make Congress and the administration understand that this country cannot survive as half suburb and half slum, half skilled and half unskilled, half rich and half poor.

Felix Rohatyn is the Chairman of the Municipal Assistance Corporation



Randolph Croxton

MID-SIZE FIRMS



Metedeconk National Golf Club, Jackson, N.J., The Croxton Collaborative

Firm: Croxton Collaborative Architects

Principal: Randolph Croxton

Number of architects: Currently sixteen, but ranges from twelve to twenty-two

Projects in construction: Five

Projects on the boards: Ten

Architectural advisors to two clients

Oculus: Does your firm specialize in a certain area?

Randolph Croxton: We specialize in corporate facilities and facilities planning; historic renovation and restoration; and restaurant, hotel, and hospitality design. Approximately 75 percent of our work is renovation, but we get 50 percent of our income from new design.

Oculus: Do you have a marketing person on staff?

RC: We have a part-time marketing person who becomes full-time when the firm grows to over twenty architects. The person works two or three days a week on promotion and preparing slides for potential clients or for publications.

Oculus: How much of your practice involves joint ventures?

RC: Two of our current projects are joint ventures. One is a restoration of the city hall in St. Paul, Minnesota, with two local firms out there, and the other is a master plan for the Fifth Avenue Church with Goshow Associates.

Oculus: Does the firm receive income from sources other than design work?

RC: Honorariums and workshop participation provide only a minor part of the office's income.

Oculus: Where do you find your work?

RC: Only one-third of our work is in Manhattan. We have to fly to 15 percent of our clients. The majority of our work is found within a two-and-a-half-hour radius of the city, including Connecticut and eastern Long Island.

Oculus: Are you comfortable with so much of the office's work being renovation and restoration?

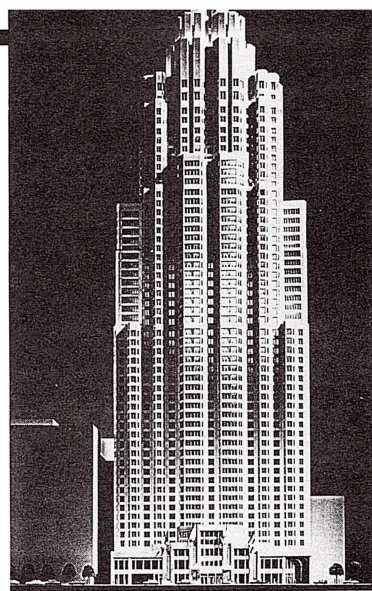
RC: We consciously keep a portion of renovation and restoration work going as a balance against new work. When clients can't afford new space, they decide to redo their existing office. Renovation is the best fit for a medium-to-small-size firm.

Oculus: What are the advantages of your size?

RC: We have competed against a lot of larger firms and won commissions because our clients get our service, the principals' involvement, and the kind of follow-through demanded in Manhattan. Big firms can't act as quickly, and they involve more junior people on projects. They are hierarchical organizations, removed from the work.

Oculus: Would you like to see fewer but larger projects?

RC: If small projects worth \$100,000 or even \$25,000 start to predominate, unique factors such as relatively short time frames and tight budgets create chaos for our firm, speeding up work and cutting review. On the other hand, I like to spread the risk over more clients. I am not comfortable if one project represents 50 percent of our income. No one client should represent more than 20 percent of the firm's work. You're in the hole if one client closes shop; it's much safer with multiple projects. Reliance on too few firms for income is a factor particularly in obtaining liability insurance.



Royal Concordia, Frank Williams

Firm: Frank Williams & Associates

Partner (sole): Frank Williams

Number of architects: Currently thirty-five

Projects in construction: Four

Projects on the boards: Five

Oculus: You seem to work on a lot of apartment towers. What else do you do?

Frank Williams: We have been doing a lot of apartment houses and hotels and mixed-use commercial buildings. We just designed the residential component of Worldwide Plaza, renovated the Barbizon Plaza on Central Park South into Trump Parc, are designing Trump Palace at 68th and Third, the Royal Concordia Hotel on 54th Street, and are working with I. M. Pei on the Regent Hotel on 57th Street.

Oculus: With this kind of large-scale work, you must have a marketing person.

FW: No, we don't. I'm allergic to the marketing mania.

Oculus: How do you attract clients?

FW: I opened this office in 1980 with two or three architects. I had met Bill Zeckendorf socially, and he asked me to work on the Columbia—an apartment building at Broadway and 96th Street—while I was working with Ted Liebman and Alan Melting. When we parted ways, I took this one with me.

Next came the Park Belvedere at 79th and Columbus for the Zeckendorf Company. Then Worldwide Plaza's apartments, then the South Ferry project with Fox & Fowle (which is still going through approvals) and the Regent Hotel with Pei. And we are also designing an apartment house with David Childs of SOM at 72nd and Broadway for Zeckendorf and Peter Malkin.



Frank Williams



Paul Segal

Norman McGrath



Children's Museum of Manhattan, Paul Segal Associates

FLEX MUSCLES

A REPORT

PART II: A SHOW OF STRENGTH

Oculus: How do architects keep clients coming back for more?

FW: You have to build beautiful buildings and be nice. We have found that clients like to stick with one architect. They learn to trust him. In fact, when developers go into association with other developers, they like to bring in their own architects, whom they can count on. So we all end up together. The joint venture isn't totally necessary. We also provide the full range of services ourselves — design through specifications and shop drawings. God is in the shop drawings. And we have a CAD system. But clients like working with the architects they know.

Oculus: How is Donald Trump as a client? He is not high on certain architects' lists. Does he pay on time — and in full?

FW: Yes, I have found he does. He's very direct. I like him. The Barbizon project took five or six years, so we spent a lot of time with him. He is interested in architecture. He loves to go to the model shop and look at the buildings.

Oculus: Are you comfortable with the size of your firm?

FW: Right now it's just right. I have four associates — Lawrence Adams, Richard Kotz, Frank Uellendahl, and Paula Wisnik. We have organized the office so that a different team headed by one of the associates works on each project. To keep control on the projects we focus on a few projects at a time. I don't see how Kohn Pedersen Fox does it. We like to take on projects that are located within 30 minutes of the office so we can get to the site easily.

Oculus: That's fine as long as the local scene is active. How does the future look?

FW: It is unusual to say this, but it looks O.K. for us for the next few years.

Firm: Paul Segal Associates

Partners: Paul Segal, Michael Pribyl

Partner interviewed: Paul Segal

Number of architects: Currently seventeen

Offices: Two (one in Seattle with three architects, and one in New York)

Projects in construction: Ten

Projects on the boards: Eight

Feasibility studies: Ten

Oculus: What, if any, is your firm's specialty?

Paul Segal: We do a wide variety of work for image-conscious clients, specializing in a lot of personal attention and high-quality design made to work well. A majority of our projects are commercial interiors and institutional work.

Oculus: Who is responsible for your firm's marketing?

PS: We do not actively pursue projects. We have done prior work for 70 percent of our clients. The other 30 percent are referrals. I can't remember ever getting a blind job.

Oculus: How often are you involved in joint ventures with other firms?

PS: Joint ventures are a possibility when we work outside this area and when foreign or other non-New York firms do work here. We have a broad network with like-size firms outside the U.S. who want to tie in with New York firms.

Oculus: Being such a small firm, why do you have two offices?

PS: A very talented ten-year-veteran associate decided to move to Seattle, so we set up an office there. We have no projects in Seattle now, so he works on New York projects. It's easy to do certain portions of projects there with the aid of Federal Express, fax machines, and

computer-aided design, which all our work uses.

Oculus: How comfortable are you with the current size of your firm?

PS: Our goal is not to grow. Growth is counterproductive to doing good work — it's devoting attention to getting jobs rather than doing them. Expansion means training, dislocations, and wasted energy. With bigger staffs, architects become more managers than architects. At our size we spend very little time on organization; our office is like a studio. We have fewer problems than bigger firms.

Oculus: Does your firm receive outside income from teaching or investments?

PS: A very minor portion of our income comes from royalties, teaching, and real estate investments.

Oculus: What is your prognosis for the economic future of medium-size firms?

PS: As a firm of this size we do not have a huge fixed overhead. We have more flexibility and less debt. We are scrappier, we have fewer nonproductive people, and we are better run and more efficient than large offices. It's the "star" firms that are in trouble. The Reagan era is over. Medium-size firms have fewer layers of management and more people devoted to doing design. The partners have more hands-on experience and know how things get built because they're involved.

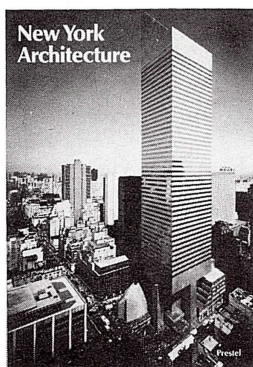
Oculus: Why do you do so little work — about 5 percent of your projects — outside the metropolitan area?

PS: We don't want to waste time traveling. We meet with clients quickly and solve problems quickly. We pride ourselves on our physical presence.

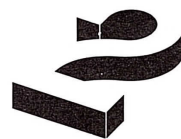
Fighting Words



Oculus's January coverage of a misrepresentation of credits in New York Architecture 1970-1990 has stirred response from those implicated. First we hear from the defense . . .



**NEW YORK
ARCHITECTS**



USA BOOKS

Arsene Rebuts

Dear Editor:

Your article "Architect Abuse: When Credit Is Overextended" misused my name. Since no attempt was made by your staff to contact me, I believe you have a responsibility to publish the following unedited letter.

It is generally known that the existence of the position of project or principal designer in some large architectural firms reflects the fact that the primary design responsibility belongs to a single person in the project team. A partner-in-charge responsible for several projects simultaneously maintains an overall design advisory role for each project and, together with the project designer, presents projects to the clients. Within the framework imposed by the profitability of the project, it is the project designer who bears the burden of making the fundamental design decisions on a daily basis.

In a firm where a partner takes the leading design role and delegates to others only the implementation of his or her concept, the very position of project designer does not exist.

When credit is given to each member of the design team, the role and contribution of each of its members is clear.

I have always been given proper credit for being the project designer for the Regatta Apartments (Site 10, Battery Park City) by Gruzen Samton Steinglass Architects. Likewise, I have always given credit to the firm and each of its members, including the partner-in-charge, Mr. Samton.

The project designer's body of work is a collection of projects for which he or she had the crucial role in the design. They are invited to lecture and exhibit their work based on this fact and not because they work a "fair amount" on projects. Your article confused the issue of credit with the issue of definition of roles. In my capacity as a project designer I was personally invited to exhibit my original

work at the German Architecture Museum in Frankfurt. For the accompanying catalogue, *New York Architecture 1970-1990*, I chose two projects I designed at The Grad Partnership and one at Gruzen Samton Steinglass Architects. As always, I gave credit to each firm and all team members, and Grad had the expected positive reaction. The size and type of letters and the inclusion or omission of job descriptions were decisions made by graphics and editorial staffs beyond my control. Mr. Samton subsequently confuses the credits with the role and obscures the catalogue's intention to present work of architects originally asked to participate and whose original work was on exhibit at the museum. The publicity that Mr. Samton receives and will continue to receive in *New York Architecture 1970-1990* as a result of an invitation by the museum extended personally to me gives him the distinction of being the single uninvited architect whose biography (in erratum form) appears in the book.

I would have preferred to be given the opportunity to clarify some issues before the publication of your article, including the fact that I did not abandon the project midway through construction, as the article stated, but rather that I was let go by Mr. Samton when my services were no longer required, that is, the very afternoon I completed the design.

Vladimir Arsene

Dimitriu Retorts

Dear Editor:

We deeply regretted seeing our name grossly misused in "Architect Abuse: When Credit Is Overextended" (January, p. 5).

Our thorough correspondence records indicate that we never wrote to Mr. Samton, and as far as we can remember we never met him or spoke to him over the phone.

Any claim on the part of Mr. Samton to have ever been invited to participate in

anything we are involved in is at best absurd. Therefore, we find it equally absurd to be involved in a text published by *Oculus*, especially since we were never approached by *Oculus* itself for verification of statements, which as far as we know is standard practice in any good journalism.

It is saddening to see that the first time the series of publications *New York Architects* and its editorial position, made explicit in an editorial introductory

"This book business is a fancy form of brochure-making. The people who advised Klotz on New York Architecture 1970-1990 are...essentially publicity brokers. They conceal their own goals of self-promotion by surrounding their work by quality products of big-name architects."—Peter Samton in *Oculus*, January 1990.

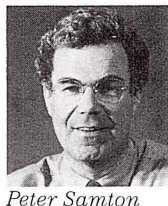
note to volume two, receive the attention of *Oculus*, it is in the context of what appears to be an assorted bunch of unrelated sour grapes. . . .

It is important to point out that the initiative for *New York Architects* preceded by three years—both as volumes and as an international traveling exhibit—the German show and catalogue. Professor Kenneth Frampton generously sets the record straight in his text for the German catalogue.

Looking forward to improved journalistic practice in *Oculus*, and hoping to one day meet Mr. Samton.

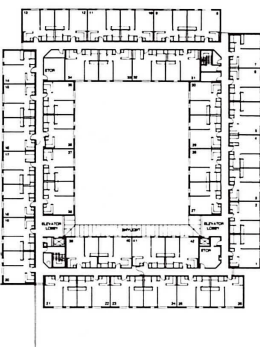
Professor Livio Dimitriu
Chief Editor, USA Books

[*Oculus* felt that the facts and correspondence made known to us by a reputable source (Peter Samton) were sufficient verification. We still believe this. See letters from Samton to follow. — Ed.]



Peter Samton

Stephen Barker



The Regatta, Battery Park City, and Scheuer House, Queens, Gruzen Samton Steinglass

The Regatta

Samton Rejoins

Dear Editor:

Regarding both Mr. Arsene's and Professor Dimitriu's letters concerning "Architect Abuse: When Credit Is Overextended," please note the following:

They both miss the essential point mentioned in your article—i.e., unilateral publication of a project, including inaccurate credits, without the knowledge of the architect or the client.

Project designers and project managers in our firm have always worked in a collaborative atmosphere with strong partner design involvement. The "design advisory role" Arsene disparagingly refers to in his letter (discussing the partners' role) is a daily one with complete conceptual responsibility and constant decision-making on all matters of design, from beginning to end.

In fact, the genesis for the Regatta can be found in our design of Scheuer House, a four-story, 150-unit apartment building for the elderly in Bayside, completed in 1981; it was a "square doughnut" design with similar brick treatment. (This project received a City Club of New York Bard Award in 1981 and was occupied for five years before Mr. Arsene joined the firm.)

Arsene mentions several times that *Oculus* and the Rizzoli erratum "confuse the credits with the roles." On the contrary, the hoopla is all about correcting the falsification that took place as a result of his initiative. Arsene's role was as project designer, not the architect. (He is referred to as the architect numerous times in the Rizzoli book, in the biographies and elsewhere.) Credit for the design goes to the team of which he was an important part.

Dimitriu's claim to having no knowledge of correspondence is refuted by the enclosed letters [see below]: one from Vladimir Arsene to me, dated October 24, 1989, and one from Dimitriu to Arsene, dated October 21, 1989. . . . Dimitriu uses the words "You are

the invited architect of record. . . . In principle, we are interested in . . . the Regatta Apartment Building." It then mentions the necessity of providing proper credits.

Both Arsene and Dimitriu are upset at *Oculus* for not consulting with them before writing the piece in the January issue, yet a similar lack of communication is exactly what caused the uproar in the first place. . . .

Finally, Arsene is annoyed that GSS has crashed the party, so to speak—being represented in erratum form, yet uninvited by the authors! The book *New York Architecture 1970-1990*, in fact, has a distinguished roster of architects either not invited or choosing not to be represented in such mixed company—names such as Davis, Brody, Johnson, Burgee, Childs, SOM, Cooper, Pei, Ehrenkrantz, Eckstut, Beyer Blinder Belle (the list is far longer) are all missing from the "party"!

Peter Samton

Partner, Gruzen Samton Steinglass

[From Samton's file]

October 24, 1989

Dear Peter:

I attached a letter I just received from USA Books concerning the *New York Architects 3* volume.

Let me know if you think this could be a way to settle with the issue of credits

for *New York Architects*. Deadline for submission for *New York Architects 3* is in a couple of days.

Vladimir Arsene

The Grad Partnership

October 21, 1989

Dear Vlad:

. . . You are the invited architect of record, among others, to this volume. In principle, we are interested in . . . [and] possibly other projects, including Regatta Apartment [sic] Bldg. for Gruzen/Samton[sic]/Steinglass, with Peter Samton Partner in Charge, Vladimir Arsene Project Designer, Tim Schmiderer Project Manager. . . .

We feel we must spell out our policy credit-wise. . . .

In case the designers work with a reputable firm (such as the case of Pran/Zapata for Ellerbe/Beckett [sic]), the invited architects will be identified as such, and the firm they did the project for, including all the appropriate credits as per invited architect listing in writing, will be identified properly in the appropriate location inside the volume.

It is the responsibility of the invited architect of record to clear all the legalities involved in credit giving, prior to sending us the information. This concerns firm and partners' credits. . . .

Professor Livio Dimitriu

USA Books

TOWNHOUSE DEVELOPMENT SURVEY

We are soliciting materials (photographs, plans, brochures, etc.) for existing 200+ unit townhouse projects developed at 8-10 units/gross acre.

Selected projects will be reviewed by a client seeking development alternatives for a 30 acre site in a prestigious New Jersey community.

Contact Adam Joseph
212 • 475 • 3030
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REVIEWS

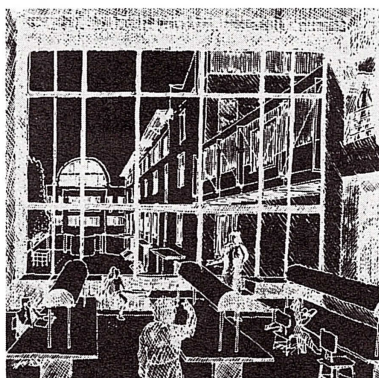
Learning Lots

by Graham Wyatt

Two exhibits currently installed at the Urban Center represent a new milestone in civic advocacy for the Architectural League. "New Schools for New York" presents school designs by 59 architects working in response to architectural programs created by the League and the Public Education Association. The show, ingeniously installed by Shauna Mosseri, Architect, was coordinated by Alex Cohen. The accompanying exhibit, "Building and Learning: A Photographic Survey of School Design in New York," curated by Anne Rieselbach, incorporates and expands upon an exhibit first displayed last fall to introduce participants in the "New Schools for New York" program to the physical and educational history of New York's schools.

Taken together, these exhibits constitute a refreshingly balanced and energetic reflection on the past and view of the future applied to one of the great challenges currently facing New York City—the design, construction, and renovation of its public schools. Like the League's "Vacant Lots" housing design project of last year, "New Schools for New York" proposes designs for specific sites—in Flushing, Queens; Morrisania, the Bronx; Prospect Heights and Sunset Park, Brooklyn; and Harlem and Washington Heights, Manhattan. The projects represent a large spectrum of neighborhoods, building problems, and educational needs. The League and the PEA created site-specific programs for school types ranging from a new kindergarten-through-fifth-grade school for 350 students to the renovation of a classic 1924 "H"-plan high school into four distinct academic houses of 500 students each.

What the six programs have in common is their reflection of two ideals: that small schools are educationally superior to large ones and that schools should become community focal points providing a broad range of social services for community members of all ages. In light of these ideals, the "New Schools" designs represent a significant addition to the ideas developed during the city's "Prototype Schools" project (see *Oculus*, February 1989). The "Prototype Schools" design program, sponsored by



Sunset Park by Adam Gaon, Nick Isaak



Architectural League's "New Schools for New York" at the Urban Center

the Board of Education, involved the four architecture firms of Perkins & Will; Gruzen Samton Steinglass; The Ehrenkrantz Group and Eckstut; and Richard Dattner Architect. Each firm developed a prototype school design the components of which could be reconfigured on a variety of sites. The prototypes, though demonstrating a well-considered approach to the economical construction of a large number of schools, did not break with current city policy concerning school size or program.

The idea of smaller schools illustrated in this exhibit is not yet public policy, but it has been endorsed on educational grounds by both Mayor Dinkins and Schools Chancellor Joseph Fernandez. Practically speaking, smaller schools allow the use of sites that are typically passed up as being too small for school construction but are located in areas where a school and community facility makes sense.

What "New Schools" produced architecturally would appear at first glance to be 59 competitors in the war of architectural styles. But given the project's mandate, it is the plans—not the styles—that are most significant, and they demonstrate a plethora of responses to the great complexities of site, program, and existing conditions. The individuality of the schemes often means that they do not benefit from the standard economies of repetitious construction. A few, however, make up for this disadvantage by creating truly successful community centers.

"New Schools for New York" will be

Exhibit calls for new small schools tied to the community

evaluated on February 9 and 10 by a jury including Max Bond, dean of the architecture school at City College; Henry Cobb of Pei, Cobb, Freed and Partners; Amy Linden, Chief Executive for School Facilities of the Board of Education; Deborah Meier, MacArthur Fellow, director of Central Park East schools, and noted proponent of small schools; and engineer Mario Salvadori, chairman of the board of Weidinger Associates. One can expect that the jury will find in many of these designs inspirations of direct and practical application to the Board of Education's current five-year capital plan.

"Building and Learning," though billed as a photographic survey, has considerable text and develops the kinds of concepts that give "New Schools" its inspiration. Small schools are not a new idea; today's proponents are carrying on a debate started in the 1860s. Nor are prototype schools new to New York; witness C.B.J. Snyder's still ubiquitous "H" plan of 1902 and the modular "M" schools of the 1920s. Small sites and adaptive reuse may not have found acceptance yet within the Board of Education, but necessity has forced New York's private schools to pursue these avenues for years.

"Building and Learning" and "New Schools for New York" will be on exhibit through March 17. All submissions to the latter show will be documented in a catalogue that is scheduled to appear this spring. The exhibit will also be followed by a "Manual of School Design."

Graham Wyatt is a partner with Robert A.M. Stern Architects.

Books

by Suzanne Stephens

Architecture: A Place for Women

Ellen Perry Berkeley, editor; Matilda McQuaid, associate editor
(Smithsonian Press, paper, \$19.95)

The earnestness of the title at first makes one fear that this is just another book about the problems and difficulties women have in making their way through the sexist, clubby thickets of a male-dominated profession. Actually, this compilation of essays is much more than that. True, there are contributions that analyze those problems (which do indeed still exist), as well as documenting the history of women who individually or collectively have entered this field. But the variety of subjects covered and the styles in which the essays are written offer a refreshing amalgam of attitudes, reminiscences, observations, and research on the overall topic. The book owes its format to the editor, Ellen Perry Berkeley, a journalist and critic of long standing, and the associate editor, Matilda McQuaid, who was on the staff of the AIA Archive for Women in Architecture (founded in 1984) and is currently a curatorial assistant in the Department of Architecture and Design at the Museum of Modern Art.

The absence of a tight structure allows for the inclusion of essays ranging from Adele Chatfield-Taylor's absorbing account of the opposing design sensibilities of her two grandmothers, to Diane Favro's observant "Ad-Architects, Women Professionals in Magazine Ads," to Anne Vytlačil's insightful discussion, "The Studio Experience, Differences for Women Students." Here, too, you can read Anne Tyng's account of the women who have "played the muse" to male architects and others—such as Alma Maria Schindler, who was an inspiration to Gropius, Mahler, Kokoschka, and Werfel. Or you can get quite a different view in Denise Scott Brown's first-hand account of being the partner and wife of a male architecture star in a male-oriented, star-struck profession.

Despite the difficulties, however, both Scott Brown and Berkeley are optimistic that the nature of the system will change because of the enormous number of women entering the field. As Berkeley points out, in 1985-86 women composed

BEST-SELLING BOOKS

As of February 1, 1990, according to Urban Center Books

1. **Architecture Schools of North America** (Association of Collegiate Schools of Architecture Press, paper, \$14.95)
2. **AIA Guide to New York City**, Elliot Willensky (Harcourt Brace Jovanovich, paper, \$21.95)
3. **Raumplan Versus Plan Libre**, Max Risselada (Rizzoli, paper, \$25)
4. **Anchoring**, Steven Holl (Princeton Architectural Press, cloth, \$24.95)
5. **Pedestrian Pocket Parks**, Douglas Kelbaugh (Princeton Architectural Press, paper, \$9.95)
6. **What Style Is It?**, John Poppeliers (National Trust for Historic Preservation, paper, \$7.95)
7. **Louis I. Kahn**, Romaldo Giurgola (Zanchelli, paper, \$13.50)
8. **Reweaving the Urban Fabric: Approaches to Infill Housing**, Ghislaine Hermanuz, Marta Gutman, Richard Plunz, and Peter Marcuse (Princeton Architectural Press, paper, \$24.95)

30 percent of the students in bachelor's programs and 40 percent in master's programs in architecture schools nationwide. Many think the male-female proportion is even more equal now. So even if men pass this book by, its readership won't suffer.

9 Commentaries on Frank Lloyd Wright

by Edgar Kaufmann, Jr.
Architectural History Foundation and MIT Press, 1990

Edgar Kaufmann's self-described "brief in-depth studies" of various aspects of Frank Lloyd Wright's architecture and ideas are just that. The essays assembled in this compact, handsome publication pinpoint certain themes and moments in the extensive career of the pioneer architect, with whom Kaufmann began to work and study at Taliesin in 1934. Kaufmann subsequently introduced Wright to his father, the Pittsburgh department-store owner who wanted to build a house at Bear Run.

One needs to be fairly familiar with the life and works of Wright before dipping into these essays, which in some cases have the specificity of extended annotations. But certain theories and commentaries on issues that have been part of scholarly debate are clarified here, such as the effect the famous kindergarten blocks devised by Friedrich Froebel had on Wright's own architecture. In a larger sense, Kaufmann also addresses the influence of German thought on Wright throughout his career—from Froebel, discussed in the first essay, to Gottfried Semper, discussed in the last.

AROUND THE CHAPTER

by Lenore M. Lucey

Accent on Architecture

This year the AIA has expanded its Grassroots conference to create a new celebration of architecture: Accent on Architecture. In late February a week-long series of events will be held in Washington, culminating in a black-tie awards gala at which HRH Prince Charles will speak and participate in the presentation of the institute's highest honors. The Gold Medal will go to Euine Fay Jones, FAIA, of Fayetteville, Arkansas; the Firm Award to Kohn Pedersen Fox Associates, P.C.; and the Twenty-Five Year Award to the St. Louis Arch, designed by Eero Saarinen. Also to be announced are the 1990 design awards.

As part of the expanded program, Accent on Architecture will coincide with the opening of the landmark exhibit "Sir Christopher Wren and the Legacy of St. Paul's Cathedral" at the Octagon.

Other Accent events include:

- A special White House meeting with President Bush and briefings from Jack Kemp, Secretary of Housing and Urban Development; William Reilly of the Environmental Protection Agency; and John Frohnmayer of the National Endowment for the Arts.

- A Gold Medal panel discussion with Arthur Erickson, Joseph Esherick, and Philip Johnson, moderated by Richard Guy Wilson.

- "Leadership Is an Art," a presentation by Max DePree, chairman of Herman Miller, who will discuss concepts from his book of the same name.

- "Dilemmas in Design," a panel discussion at the Smithsonian Institution. Moderated by Stanley Tigerman, the panel will include Arne Bystrom, Peter Eisenman, Joseph Esherick, Hugh Newell Jacobsen, Antoine Predock, and Robert A.M. Stern.

At Accent the New York chapter will be represented by Denis Glen Kuhn, John H. Winkler, Lenore M. Lucey, and Douglas Korves.

THE CALENDAR MARCH 1990

A Big Month for Competitions, Conferences, and Exhibits

Send Oculus calendar information to New York Chapter/AIA, 457 Madison Avenue, New York, N.Y. 10022.

Oculus welcomes information for the calendar pertaining to public events about architecture and the other design professions. Information is due in writing by the first of the month for the following issue.

Because of the time lag between when information is received and printed, final details of events are likely to change. We recommend that you check events with sponsoring institutions before attending.

CONTINUING EXHIBITIONS

Selling the World of Tomorrow: New York's 1939 World's Fair. The Museum of the City of New York, Fifth Ave. at 103rd St. 534-1672. Closes August 12.

Bernd and Hilla Becher. Photographs of Industrial Architecture. Dia Art Foundation, 548 W. 22nd St. Closes June 17.

"New Schools for New York" Study Designs. Sponsored by the Architectural League of New York and the Public Education Association. Galleries 1, 2, and 3, the Urban Center. 753-1722. Closes March 17.

Building and Learning. A survey of public and private school design in New York City. Sponsored by the Architectural League of New York. Member's Gallery, the Urban Center. 753-1722. Closes March 17.

Vesna Golubovic: Ritual Spaces. John Nichols Gallery, 83 Grand St. 226-1243. Closes March 10.

Architecture for Justice. Sponsored by the AIA and the American Correctional Association. Atrium Gallery, John Jay College of Criminal Justice, 899 Tenth Ave. 237-8737. Closes March 9.

Carlo Scarpa. 400 Level, Avery Hall, Columbia GSAPP. 854-3473. Closes March 30.

Bölles-Wilson. Julia Bölles and Peter Wilson of Münster and London. Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes March 17.

Industrial Baroque: Arthur Cotton Moore. Barbara Fendrick Gallery, 75 Prince St. 966-2820. Closes March 31.

Video Architecture. Continuous showing of ten films on architecture by Michael Blackwood. Noon to 6:00 pm every weekday. 100 Level, Avery Hall, Columbia GSAPP. 854-3473. Closes March 9.

Sir Christopher Wren and the Legacy of St. Paul's Cathedral. The Octagon Museum, 1799 New York Ave. N.W., Washington, D.C. 202-626-7467. Closes May 8.

Allan Wexler. Table/Building/Landscape. Ronald Feldman Gallery, 31 Mercer St. 226-3232. Closes March 10.

Graphic Design in America: A Visual Language History. IBM Gallery of Science and Art. Madison Ave. at 56th St. 745-3500. Closes April 7.

Explorations: The Aesthetic of Excess. American Craft Museum. 40 W. 53rd St. 935-3535. Closes April 8.

Advance Notice:
**NYC/AIA Awards Exhibit to be at
The National Academy of Design
May 10 to September 2**

From Architecture to Art: Anna Torriani and Lorenzo Pagnamenta. Swiss Institute. 35 W. 67th St. 496-1759. Closes March 8.

THURSDAY 1

LECTURES

"New Schools for New York" Lecture: Theodore Sizer, president of the Coalition for Essential Schools. Sponsored by the Architectural League of New York and the Public Education Association. 6:30 pm. The Urban Center. 753-1722.

Failed Attempts at Healing — An Irreparable Wound. With Stanley Tigerman. 6:00 pm. Higgins Hall, Pratt Institute, St. James Place and Lafayette Ave., Brooklyn. 718-636-3405.

SATURDAY 3

SEMINAR

Pueblo Arts and Architecture: A Kinship with the Land. With Peter Nabokov. 10:00 am-4:30 pm. Cooper-Hewitt Museum, 2 E. 91st St. 860-6868.

TUESDAY 6

NYC/AIA PANEL

"Oops, I Never Thought of That!" Help your clients through the maze of Housing and Development Program Regulations. Sponsored by the Housing Committee. \$5. 6:00 pm. The Urban Center. 838-9670.

EXHIBITION

Manhattan's Grand Plaza. Gallery, New York School of Interior Design, 155 E. 56th St. 753-5365. Closes May 11.

WEDNESDAY 7

EXHIBITION

East Hampton Airport Competition Entries. National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes April 19.

LECTURE

New Leaders for the City: Deputy Mayor Sally Hernandez-Pinero. Sponsored by the Municipal Art Society. 6:00 pm. The Urban Center. 935-3960.

THURSDAY 8

LECTURE

Context and Responsibility. With James Stewart Polshek. Sponsored by the Municipal Art Society. Noon. The Urban Center. 935-3960.

FRIDAY 9

NYC/AIA SEMINAR

Laboratory Design. Sponsored by the Health-Care Facilities Committee. 2:00 pm. Room 116, Memorial Sloan-Kettering Cancer Center, 430 E. 67th St. 838-9670.

LECTURE

Fernando Ferrer, Bronx borough president. Sponsored by the City Club of New York. Noon. CUNY Graduate Center, 33 W. 42nd St. 921-9870.

NEW YORK ARCHITECTURE VOLUME 2

NYC/AIA AWARDS

Jurors for 1990

Jean Nouvel
Hugh Jacobsen
Peter Pragnell
Peter Wilson
Julie Eizenberg
Nigel Coates
Catherine McCoy
Warren Schwartz

SATURDAY 10

NYC/AIA FIELD TRIP

Laboratories in Princeton and Philadelphia. Sponsored by the Health-Care Facilities Committee. Bus leaves at 8:00 am. Call William Sarama, 309-9739.

MONDAY 12-WEDNESDAY 14

CONFERENCE

Cleaning Up Our Coastal Waters: An Unfinished Agenda. Sponsored by Manhattan College and the tri-state Management Conferences. Write to Manhattan College, 4513 Manhattan College Pkwy, Bronx, N.Y. 10471.

TUESDAY 13

NYC/AIA PANEL

Marketing for Architects. With Walter Hunt, A. Eugene Kohn, Jane Thompson, Thomas Thornton, Roslyn Brandt, and Suzanne Warner Raboy. Sponsored by the Professional Practice Committee. \$5. 6:00 pm. The Urban Center. 838-9670.

MEETING

Stress Management. Society of Architectural Administrators. 6:00 pm. Glen-Gery Brick Corporation, Amster Yard, 211 E. 49th St. Call Cherri Van Over, 686-9677.

EXHIBITION

The Architecture of Despair: Building Types of the Homeless. Photographs by Margaret Morton. 55 Mercer Gallery, 55 Mercer St. 226-8513. Closes March 31.

WEDNESDAY 14

LECTURES

Rosalind Krauss. 6:30 pm. Wood Auditorium, Avery Hall, Columbia GSAPP. 854-3473.

New Leaders for the City: Deputy Mayor Barbara Fife. Sponsored by the Municipal Art Society. 6:00 pm. The Urban Center. 935-3960.

Karl Friedrich Schinkel. With Derek Ostergard. 6:15 pm. Cooper-Hewitt Museum, 2 E. 91st St. 860-6868.

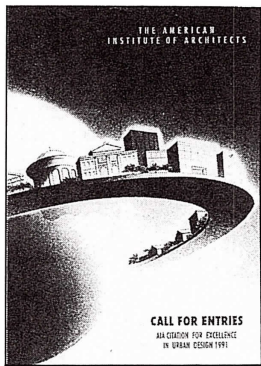
EXHIBITION

Domestic Arrangements: A Lab Report by Tod Williams and Billie Tsien. Whitney Museum of American Art, Downtown at Federal Reserve Plaza, 33 Maiden Lane. 943-5655. Closes May 18.

FRIDAY 16

NYC/AIA WORKSHOP

How to Finish Your Marketing Plan. Co-sponsored by the Society of Marketing Professional Services and the Chapter. With Laurin McCracken, Joan Capelin, Mary Findlen, and Lisbeth Quebe. 8:30 am-5:00 pm. The 60s East Club, 60 E. 42nd St. Call Catherine Barth at 575-8230 for registration rates.



SATURDAY 17

TOUR

Greenwich Village: Part I. With Joyce Gold. Sponsored by the Municipal Art Society. 1:00 pm. 935-3960.

WEDNESDAY 21

EXHIBITIONS

Roosevelt Island: Preservation of Its Past and Planning for the Future. Sponsored by the Municipal Art Society. **Sacred Sites: New York State Religious Properties.** Co-sponsored by the Landmarks Conservancy and the Municipal Art Society. Both exhibits are located in the Urban Center and close April 14. 935-3960.

LECTURE

Henri Labrouste. With Anthony Vidler. 6:15 pm. Cooper-Hewitt Museum, 2 E. 91st St. 860-6868.

THURSDAY 22

LECTURES

Park Avenue: Street of Dreams. With James Trager. Sponsored by the Municipal Art Society. Noon. The Urban Center. 935-3960.

The Colonial Era: 1624-1776. With Barry Lewis. Sponsored by the 92nd Street Y. \$14. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100.

SATURDAY 24

CONFERENCE

Getting Down to Business: How to Start and Manage a Business in New York City. 9:00 am-4:00 pm. Borough of Manhattan Community College. Call 513-6458 for application forms.

MONDAY 26

LECTURE

Richard Meier. 6:30 pm. Wood Auditorium, Avery Hall, Columbia GSAPP. 854-3473.

CONFERENCE

MASTERSPEC User Conference. For users of the spec-writing system. Sponsored by the National AIA. Call Sarah Gribbs, 202-626-7552.

TUESDAY 27

NYC/AIA PANEL

Structuring Your Firm To Do Interiors Work. With C. Jaye Berger, Patricia Conway, Margo Grant, Hugh Hardy, and Toshiko Mori. \$5. 6:30 pm. The Urban Center. 838-9670.

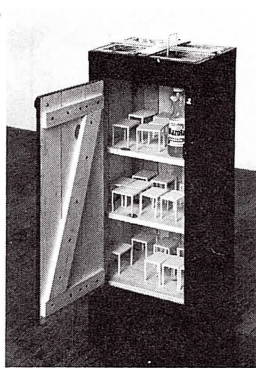
WEDNESDAY 28

LECTURES

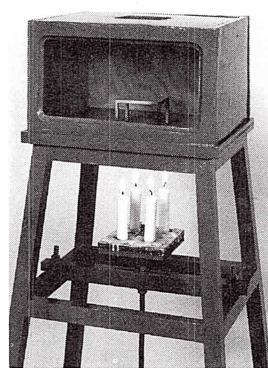
Gottfried Semper. With J. Duncan Berry. Cooper-Hewitt Museum, 2 E. 91st St. 6:15 pm. 860-6868.

Rafael Moneo. 6:30 pm. Wood Auditorium, Avery Hall, Columbia GSAPP. 854-3473.

Photos: Dennis Couley



"Experiments" from Allen Wexler exhibit, at Ronald Feldman Gallery until March 10



PANEL

The Brooklyn Piers: Evolution of a Public Use. With Ted Liebman. Sponsored by the American Planning Association and the Municipal Art Society. 6:00 pm. The Urban Center. 935-3960.

THURSDAY 29

LECTURES

Landmark Justice. With Gerold Kayden and Charles Haar. Sponsored by the Municipal Art Society. Noon. The Urban Center. 935-3960.

The Federalist Era: 1776-1830. With Barry Lewis. Sponsored by the 92nd Street Y. \$14. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100.

SATURDAY 31

TOURS

Ladies' Mile: Shadows of the Gilded Age. With David Garrard Lowe. Sponsored by the Cooper-Hewitt Museum. 10:00 am. 860-6868.

Greenwich Village, Part II. With Joyce Gold. Sponsored by the Municipal Art Society. 1:00 pm. 935-3960.

APRIL

WEDNESDAY 4

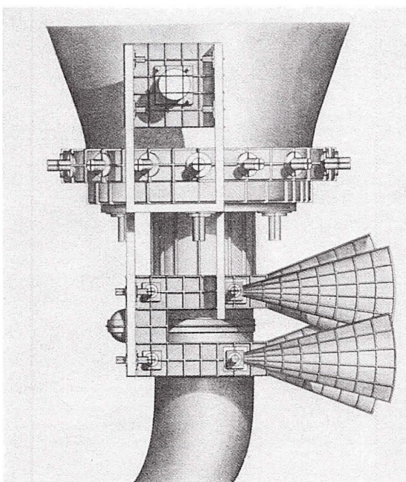
LECTURE

Zoning and Zeitgeist. With Carol Willis. Sponsored by the Municipal Art Society. 6:00 pm. The Urban Center. 935-3960.

THURSDAY 5

LECTURE

One Five Four. With Lebbeus Woods. Sponsored by the Municipal Art Society. Noon. The Urban Center. 935-3960.



Drawing, "Choragic Monument" competition announcement

DEADLINES

MARCH 24

Registration closes for AIAS/CADKEY Competition, open to full or part-time students of architecture, engineering, and building science. Write to AIAS/CADKEY Design Competition, American Institute of Architecture Students, 1735 New York Ave. N.W., Washington, D.C. 20006.

MARCH 30

Registration deadline for NYC/AIA "Choragic Monument to Twentieth Century Architecture" National Design Competition. This competition program calls for the design of a monument that commemorates the architectural productions of this century. Entries must be computer drawings, hand-embellished computer drawings, or computer-embellished hand drawings. Registration fee: \$75. Make check out to NYC/AIA and send to the chapter office. Entry deadline: June 29.

MAY 4

Entry deadline for 1990 Industrial Design Excellence awards program, a national competition sponsored by the Industrial Designers Society of America. Write to IDSA, 1142-E Walker Rd., Great Falls, Va. 22066.

MAY 15

Deadline for entries in the Waterfront Center's annual "Excellence on the Waterfront" project awards program for substantially completed projects. Write to the Waterfront Center, 1536 44th St. N.W., Washington, D.C. 20007.

MAY 18

Registration closes for City and County Building to be located in Mobile, Alabama. Write to the Mobile County Building Competition, P.O. Box 40471, Mobile, Ala. 36640.

JUNE 6

AIA Citation for Excellence in Urban Design 1991. Recognizing distinguished achievements that involve the expanding role of the architect in urban design, city planning, and community development. Call for entries available at the Chapter.

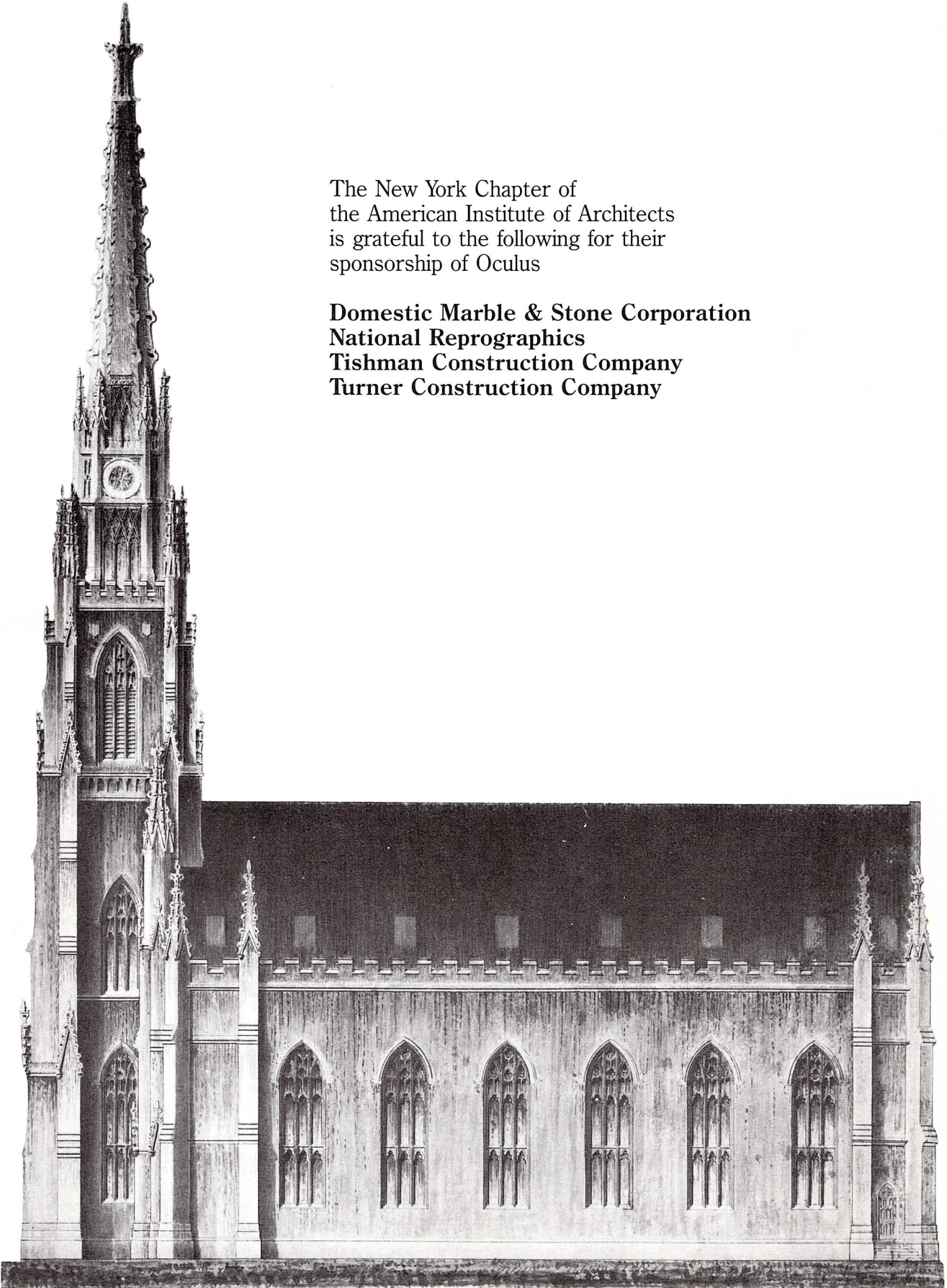
JUNE 15

Entries due for the 11th Annual Renovation Awards Competition honoring outstanding projects in the rehabilitation/restoration, adaptive reuse, and historic preservation categories. Sponsored by Commercial Renovation. \$35 entry fee. Write to Dale Burrier, Design Awards Competition, 20 E. Jackson Blvd., Suite 700, Chicago, Ill. 60604.

NYC/AIA EXHIBIT

The New York Chapter will present the studies and plans of early Dutch modernist H. P. Berlage in April. Date and time of exhibit opening will be listed in next month's issue.

Drawing: Anthony Juliano



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