

# Oculus

an eye on New York Architecture

a publication of the

American Institute of Architects

New York Chapter

vol. 56, no. 7, March 1994

## *Inside:*

Preservation

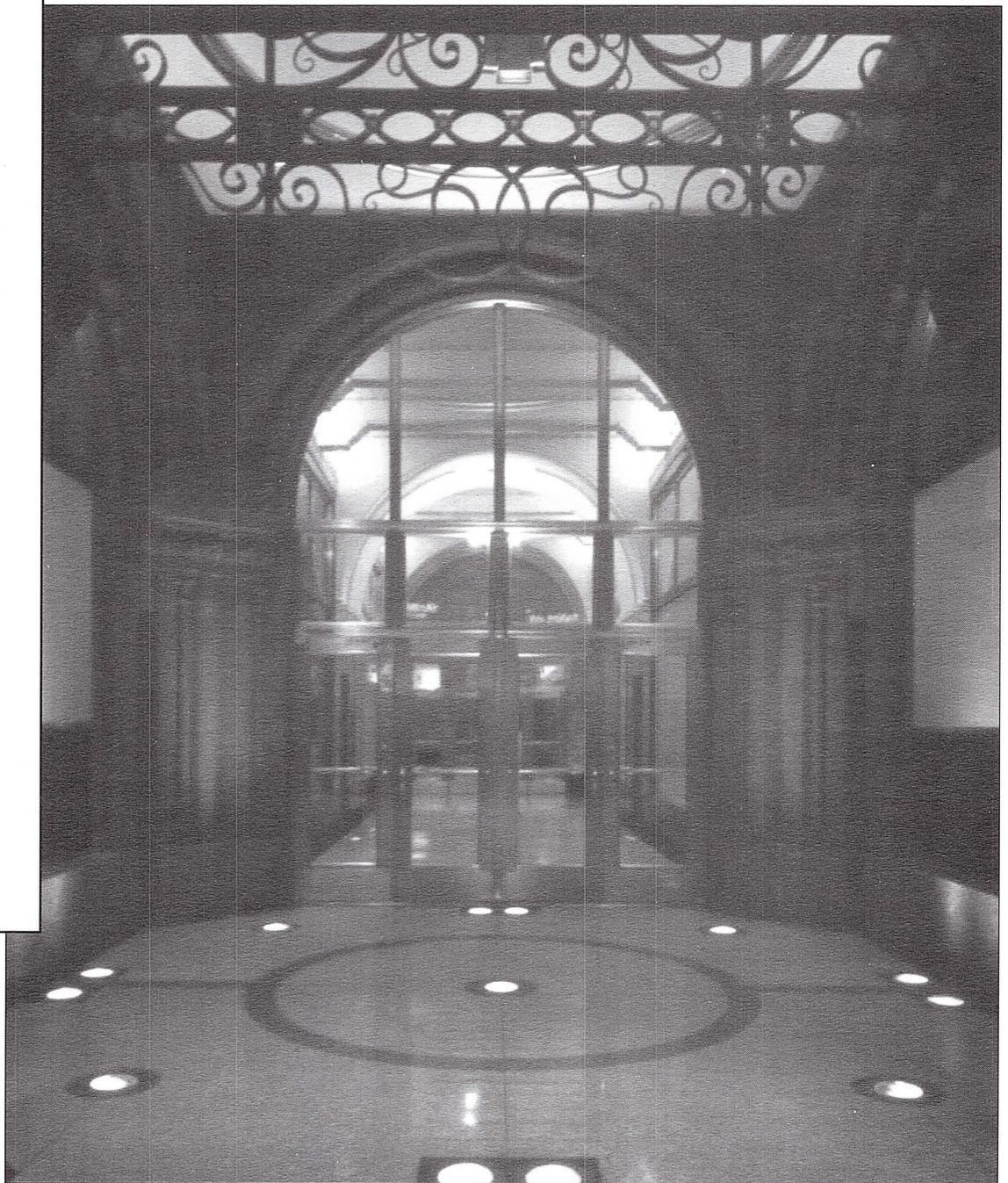
**6**

Pulse

**8**

Design Credits

**12**



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*On the cover:*  
*Vestibule of 525 Seventh Avenue,*  
*renovation—restoration by George*  
*Ranalli*  
 Photo by Catherine Bogert

**Haskell Awards  
 Announced**

Two prizes were awarded in  
 this year's Haskell Awards pro-  
 gram, both for single articles.  
 No awards were made in the  
 student-edited journal category.

William Marshall Brown, a  
 student at Ball State University  
 College of Architecture and  
 Planning, was awarded a \$500  
 prize for a tongue-in-cheek arti-  
 cle on building ecology, entitled  
 "Over the Hill and Through  
 the Woods to Grandma's  
 House We Go." The article was  
 originally published in *ASAP*  
*Connections*, a student-run, sus-  
 tainable design newsletter at  
 Ball State.

Ernest C. Pascucci, a graduate  
 student at MIT, was also  
 awarded a \$500 prize for his  
 article, entitled "Arrested  
 Development: Parc de la  
 Villette as Media Spectacle."  
 His article originally appeared  
 in *Thresholds*, a publication of  
 the MIT Department of  
 Architecture. The article is  
 scheduled for publication in  
*Documents*, a New York-based  
 journal.

The jury for the 1993 program  
 included chairman Charles K.  
 Hoyt, FAIA, senior editor,  
*Architectural Record*; Stanley  
 Abercrombie, FAIA, editor,  
*Interior Design*; Harold  
 Fredenburgh, AIA,  
 Fredenburgh Architects; David  
 Morton, senior editor for archi-  
 tecture, Rizzoli International  
 Publications; and Ronnette  
 Riley, AIA, Ronnette Riley  
 Architects.

The Douglas Haskell Awards  
 for Student Journalism pro-  
 gram was established to encour-  
 age intelligent criticism among  
 future professionals. The

awards commemorate the late  
 Douglas Haskell, FAIA, the  
 renowned editor, writer, and  
 critic, who for many years edit-  
 ed *Architectural Forum*. The  
 program is made possible  
 through the Douglas Haskell  
 memorial fund.



David Morton

Dorothy Alexander

**\$5,000 Awarded  
 through James  
 Stewardson Fellowship**

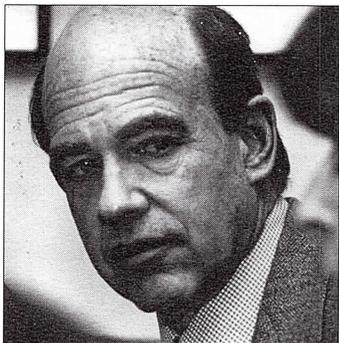
Two architectural draftspeople  
 were selected to receive awards  
 of \$2,500 each to fund travel  
 relating to their architectural  
 careers. C. Bradley Cronk,  
 currently employed by Perkins  
 Eastman & Partners, received a  
 fellowship for travel to Finland  
 to study the production tech-  
 niques used in Alvar Aalto's fur-  
 niture. Geovanny Osorio, an  
 employee of the William A.  
 Hall Partnership, received an  
 award to visit sites of architec-  
 tural significance in Paris,  
 Ronchamp, Athens, Venice,  
 Rome, Barcelona, and Madrid.

The James Stewardson  
 Traveling Fellowship was estab-  
 lished by the late James  
 Stewardson, an English architect  
 who spent a majority of his pro-  
 fessional life in New York  
 City. He endowed this travel-  
 ing fellowship to be "awarded  
 each year to a worthy archi-  
 tectural draftsman."

## SCOOP

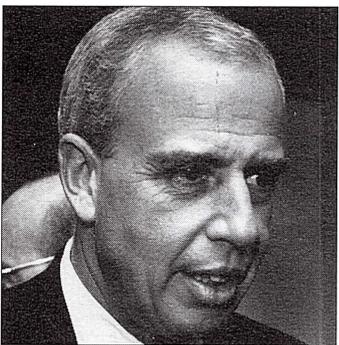
Peter Slatin

### Trading Places



Charles Gwathmey

Photos: Dorothy Alexander



Robert Siegel

Gwathmey Siegel is sharing with Gensler Associates the interior overhaul of the new Morgan Stanley headquarters at 1585 Broadway, a building GS completed in 1990 and that was finally leased to the brokerage firm last year. Gensler is doing the trading floors and other offices in the buildings, while Gwathmey is working on the public spaces. A below-grade café will be integrated into a “sectionally volumetric” whole with the main-floor lobby, says Charles Gwathmey, who adds that the executive dining rooms on the 40th and 41st floors will be interconnected as well. The project is in design development. GS also

won a recent competition to design Nanyang Polytechnic, a \$350 million, 17-building campus to rise in Singapore on a vacant suburban site where the rolling topography, says Gwathmey, will make the campus “contour-driven.” The schedule is “fast and furious,” and the campus should be operational within five years....

Jung/Brannen is designing a 140,000-square-foot, \$25 million conference hall-computer center for Kuwait University and the Ministry of Public Works.... James Stewart Polshek & Partners, which in January became Polshek & Partners, Architects, is working on a major public building in Queens — the Flushing Public Library, a new building to rise at the intersection of Kissena Boulevard and Main Street. But much of the firm’s attention is devoted to two projects revolving around Native American issues: a Cultural Resources Center at the National Museum of the American Indian in Suitland, Maryland, and the Mashantucket Pequot Research Center at the reservation of the same name in Connecticut. The latter, sited at the edge of a cedar swamp, also includes a public gathering space and a museum. Odds are good that the project is financed, at least in part, by revenues from the reservation’s casino. The Maryland project is part of the Smithsonian Institution and is on Smithsonian land a few miles from the Washington Mall.

### Renewing Rudolph

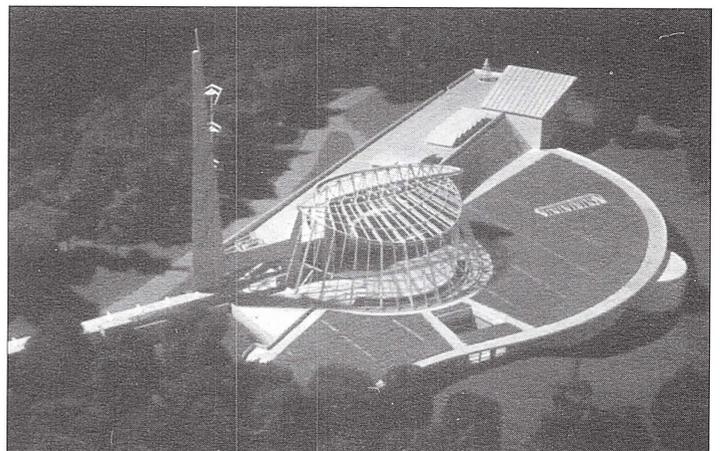
Paul Rudolph’s Art and Architecture Building at Yale has been a magnet for strong emotions since it was completed 30 years ago; there are probably

those who would like to think that its physical deterioration is due in part to the heavy flak it has gotten over that time. Although the vertical “corduroy” concrete sections have stood up relatively well, the smooth, horizontal board-form spans have suffered severe cracks. The gridded system of windows that was installed after a 1969 fire has never been liked by the occupants, especially by art students. Yale has asked Beyer Blinder Belle to move ahead this summer on a master plan it completed last October

ally.” Bland says the problem has less to do with poor design than with the construction process and the admixtures of concrete. In most cases, the damaged sections will be covered by huge precast sections, some as long as 60 feet. As for the windows, Bland says BBB will replace the current “grillage of mullions” with a glazing pattern that, while it doesn’t match Rudolph’s, manages to incorporate insulated, low-E glass in an alternating rhythm that Rudolph approved in a meeting last year. Bland, who studied in



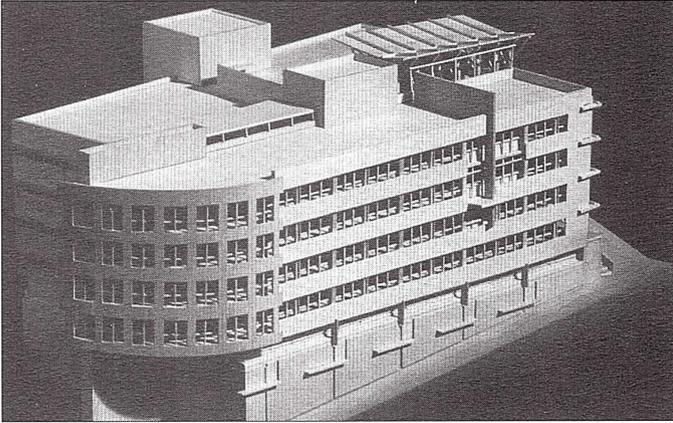
Nanyang Polytechnic, Singapore, Gwathmey Siegel



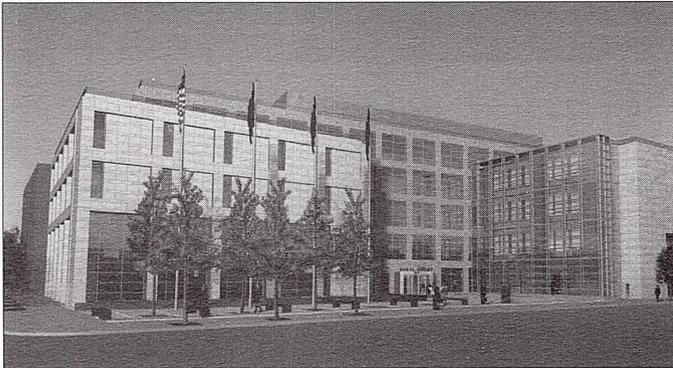
Mashantucket Pequot Research Center, Connecticut, Polshek & Partners

for the building’s exterior systems. “The vertical corduroy, by its very nature, can hide patches and repairs,” says Fred Bland of BBB, who is in charge of the project. “But the board-form is more problematic to solve visu-

the building as a Yale student, says that BBB is working closely with architecture dean Fred Koetter, who has taken a great interest in the project.



Hackensack Medical Center, New Jersey, Perkins & Will



Queens Civil Courthouse, Jamaica, Perkins Eastman & Partners

## Around New York

The largest freestanding AIDS facility in New York State is being designed by Perkins & Will at Rivington and Forsyth streets on the Lower East Side. The project, the **Rivington House Health Care Facility**, is a renovation of an abandoned public school that will accommodate 241 beds. In other health-care work, P&W is planning a \$102 million new community hospital for Greenwich Hospital in Connecticut and the WFAN Pediatric Center for Tomorrow's Children at Hackensack Medical Center. The \$75 million, 90,000-square-foot project, named for the radio station where Don Imus raised money for the facility, has 185 beds, outpatient services, and a trauma center. P&W is also designing a \$24 million high school for Williamsburg/James City County Public Schools in Virginia...In early February the

**African Burial Ground Competition Coalition** announced the four teams who ranked in first tier of awards for its open ideas competition for a memorial at the site of the slave burial ground hard by City Hall in Lower Manhattan. The firms include **Lester Yuen and Nan Last** of Cambridge, MA; **Karen Berman and Jeanine Centuori** of Ames, Iowa; **C. Nevill** of New York City; and **Katharine Brendle, Robert Brendle, and J. Timothy Richard** of Portland, Oregon. The organization includes the **New York Coalition of Black Architects** and the **National Association of Minority Architects**, as well as the **Municipal Art Society**, the **City Club**, and several professional organizations. An exhibit of the competition entries opened at the Municipal Art Society on February 16 and will travel to the **Capitol Building** in

Washington, D.C., in September...**Perkins Eastman & Partners' Queens Civil Courthouse** broke ground in October; however, it is now in legal wranglings over a contractor dispute. The \$61 million scheme, in planning for two decades, calls for a new, 315,000-square-foot building with 20 courtrooms, to be placed next to the Supreme Court on Sutphin Avenue in Jamaica. There will also be a 10,000-square-foot public plaza.

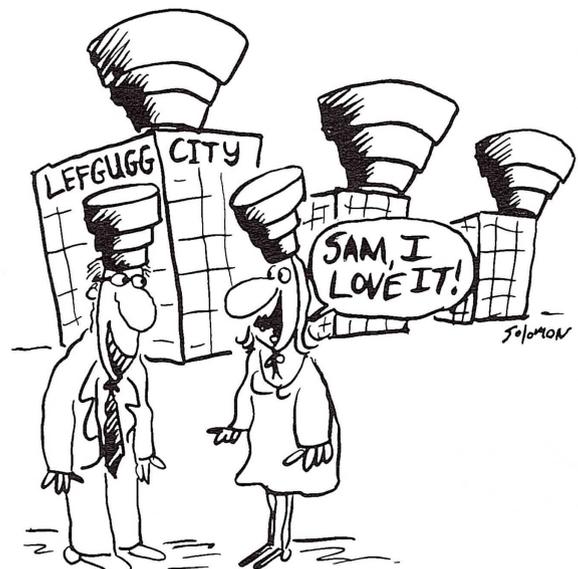
## The Guggenheim Way to Architectural Heaven

by Suzanne Stephens

Ronald Perelman's donation of \$10 million to the Guggenheim Museum in mid-January, on the heels of Samuel J. and Ethel LeFrak's December donation of \$10 million to the museum, raised several questions. Evidently Perelman's gift came with few, if any, strings attached: At least the Gugg does not appear to be naming a portion of its building(s) after him right away. So why did the Guggenheim sell its Frank Lloyd Wright building so cheaply to

the LeFraks? After all, for their \$10 million the LeFraks got the landmark Frank Lloyd Wright-designed museum (minus the Gwathmey Siegel addition) stamped with the family name.

Clearly Samuel LeFrak, who, as chairman of the LeFrak Organization, was responsible for one of the dreariest travesties of non-architecture in New York, LeFrak City in Queens, is interested in upgrading the family name, architecturally-speaking. Samuel and Ethel may well benefit from their new association. And as long as Guggenheim director Thomas Krens keeps opening other Guggenheim museums (first Soho, then Bilbao and Salzburg), he is spreading the name around enough so that the symbolic association between Solomon Guggenheim and Frank Lloyd Wright's masterpiece at 89th Street and Fifth Avenue could soon be broken. Someday, perhaps, the public will think that the LeFraks actually commissioned F.L.W. to do the Gugg, instead of having so bravely given Jack Brown the assignment to design the brick boxes that greet so many visitors en route to Manhattan from JFK and La Guardia airports.



Another question is why only the Wright building is named for the LeFraks. Why not the new wing designed by Gwathmey Siegel? Didn't they want it? Going by a rule of thumb that the more a name has been besmirched due to architectural transgressions, the greater the piece of architecture its wearer has to "buy," we can surmise that only Wright's architecture would insure the thorough cleansing of LeFrak's aesthetic reputation. Sorry, Charlie and Bob, but you can see the point.

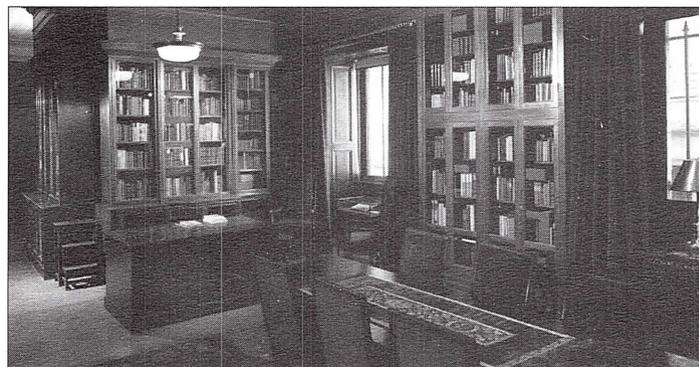
Yet perhaps Krens is saving the new tower addition for another developer who has committed some architectural mayhem in New York, or who plans to do so in the future. By donating \$10 million to the Guggenheim to get his or her name on the Gwathmey-Siegel tower, he or she might feel culturally cleansed. So, George Klein, before you erect the behemoths on 42nd Street whenever the market comes back, you could lay the groundwork for your architectural atonement right now. Or, Mort Zuckerman, before you proceed with whatever scheme for the Coliseum site that New York City is trying to force you to build today, think about that Guggenheim way of paying off perceived architectural and urbanistic sins. Yes, The Guggenheim Way.

## Interior Renovations

by Suzanne Stephens

The New York Public Library now has two of its special collection rooms designed by Peter Marino + Associates, Architects. One, the Carl H. Pforzheimer Collection of Shelley and His Circle, located on the third floor, is 850 square feet; the other, the

Shoichi Noma Reading Room of the Oriental Division, located on the second floor, is 800 square feet, including a balcony. While both rooms, which had been subjected to poor renovations in the past, have been given a stately, burnished, traditional turn-of-the-century feeling commensurate with the other renovations that have taken place in the library, the Pforzheimer Collection is particularly outstanding. In donating the collection, the Pforzheimer family also contributed seventeenth-century English furniture (some signed) from its private library on Park Avenue, along with bronze-and-glass bookcases. They requested that the Marino renovation recapture as closely as possible the spirit of the former study. It has. New plush velvet burgundy draperies and upholstery similar to those in the original study are in place along with the refectory table, console, chairs, and Oriental carpets. In addition, Marino gave the wood cabinets in the Public Library's existing room a faux bronze finish and had the ceiling, sheathed with a stamped-motif covering, painted a bronze tone as well.... When Pacific Silk hired Carbone Smolan Associates to do its graphics, the company asked the firm to suggest an architect to design its showroom at 499 Seventh Avenue. Carbone Smolan's recommendation was architect William Green, who has just completed the conversion of 8,500 square feet of space on two floors into offices, reception, and display areas for the fashion firm. In giving them a distinctly different look, Green melded a number of design motifs with an eclectic flourish. The lobby's reception area is occupied by a surreally Victorian sofa, partially tufted and made of leather, mohair, and woven fab-



*Pforzheimer Collection of Shelley and His Circle, NYPL, Peter Marino Associates, Architects*

Peter Aaron/Esso

ric, which runs along one wall, facing a modern, layered display wall on the other. Suspended from the ceiling are curved dishes swathed in a silk moiré that look as if they were biomorphic Fifties acoustic panels for the boudoir — a strange combination, to be sure, but one that effectively cuts down noise and hides the raw space of the building's interior. The various contours and patterns in the reception area are meant to pull the visitor to the main event — the stair leading down to the showroom on the floor below. Here pathways, organized along a grid, are edged with rows of columns supporting low ceiling soffits overhead, which separate circulation routes from the higher-ceilinged, flexible display areas. Fin-like upright braces in the display and sales areas, in turn, support wire grids and rods for hanging garments.

## Obituary

Eugene Santomasso died of lymphoma on December 29 after a brief illness. He was 54. Santomasso, who was quite a ubiquitous and popular teacher of architectural history at many of the city's colleges and universities, was graduated from Yale University in 1960 before obtaining an M.A. and then a Ph.D. from Columbia University in 1973. He taught at Brooklyn



*Reception area, Pacific Silk Showroom, William Green*

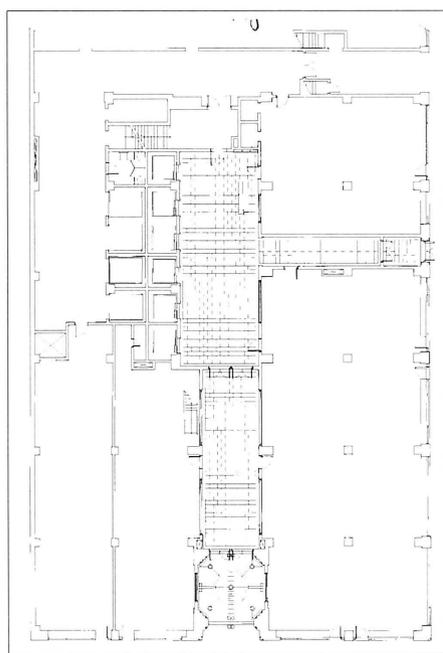
John Nasta

College from 1973 to 1993, at Columbia University from 1967 to the early 1970s and then from 1982 to 1993, at CUNY Graduate Center from 1976 to 1993, and at City College in 1992.

At a memorial service held January 29, Rosemary Haag Bletter, who knew Santomasso at both Columbia and CUNY Graduate Center where she is now a professor, spoke on behalf of the Center and its Ph.D. program in art history. "Eugene taught some of the most popular courses in architectural history ever given at Columbia, Brooklyn College, and the CUNY Graduate Center," she said. "He inspired hundreds of students to pursue careers in the profession and gave thousands of students a fuller appreciation of architecture and its place in modern life."

# Preserving the Old with a New Twist

*Lately preservation has been taking a beating — theoretically, at least, as if restoring a building implies it is going to be embalmed in formaldehyde. George Ranalli shows that an inventive architect can still restore and keep his modernity intact.*



Plan, vestibule and lobby, 525 Seventh Avenue

by Suzanne Stephens

For those who have been following George Ranalli's career over the last 15 years or so, his restoration and renovation of a building designed in 1924–25 by Henry Ives Cobb may seem a little out of character. Ranalli, after all, is an architect better known for designs that explore the interlocking geometries and precision detailing of modernist architecture, not the varied revival styles of the late nineteenth century. In the past he has demonstrated he is so much at home with the intricacy of details in the manner of Carlo Scarpa, one would not think that the ornamental qualities of traditional architecture, such as the Romanesque Revival

style of 525 Seventh Avenue, would have any appeal. Ranalli reminds one, however, that he has been involved with renovation and restoration before — citing his Callendar School apartment project in Rhode Island — but, he admits, the blend of traditional and contemporary forms has usually not occurred so integrally.

The brick-faced building, with its sequence of rose granite and red terracotta archways in the outdoor vestibule, interior gallery of multicolored marbles and plaster, and main lobby with a dramatic cast-plaster ornamented ceiling, had been renovated in 1948 and 1950. Much of the original architecture was concealed or demolished. “Everything above about a nine-foot height was covered by a plaster, barrel-vaulted suspended ceiling in the lobby and flat, hung ceilings elsewhere,” says Ranalli.

The current owners decided to upgrade the loft and showroom building to attract upmarket fashion businesses (hence the new name, Fashion Center) such as Nicole Miller, who has sewing rooms as well as a showroom there. They got Ranalli's name from a curator at the Metropolitan Museum, and explained their goals. “If the quality of the architecture is substantial, as it is here,” says Ranalli, “it is important to do the restoration.”

Ranalli wanted to bring back the original architecture, but not just for the sake of historicism. “We were not freeze-drying it,” he says, “but treating the architecture as an ongoing design problem.” After he

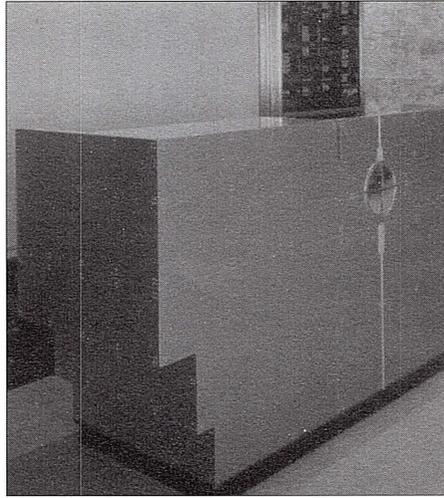
undertook some research through the standard archival sources, including a search by Christopher Gray, the architectural historian, Ranalli could only locate one plan and one elevation of the original building. It seems that most of the drawings from Cobb's New York office had disappeared after his death, while the earlier ones from his Chicago office had been destroyed by fire. Only three interior photographs and one overall exterior of the building provided further documentation of the project.

The open entrance vestibule was the first major space to attack. Stone arches with terra-cotta ornament had made it an extraordinary room about 20 feet high. But the arches and terra-cotta had been covered with the suspended plaster ceiling mentioned before. A frieze of animal figures placed below the arches had been destroyed. The floor was a mess. Ranalli redesigned the ceiling, restored and reconstructed the arches and terra-cotta work, including the frieze, and installed a new multicolored terrazzo floor in the space. In it are embedded fixtures for 15 uplights, which in turn highlight the ceiling and the terra-cotta work. The ceiling of the vestibule, which is now cast plaster and gold leaf, has been designed by Ranalli with cast-plaster surrounds for the downlights. An iron grille spanning the top of the entrance arch was found in the basement and restored to its proper place.

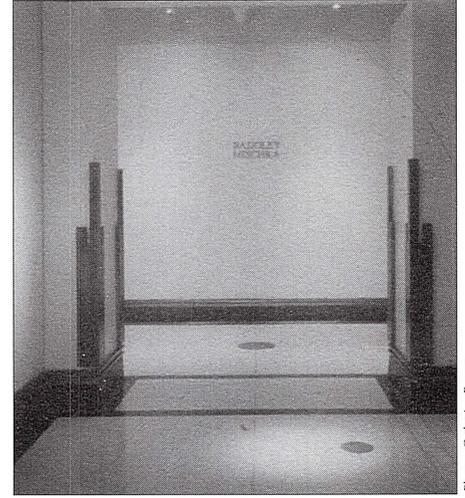
The intermediate lobby, a gallery that connects the Seventh Avenue entrance vestibule with the main lobby, is lined



Main lobby



Concierge desk



Fourteenth-floor lobby and corridors

Photos: Catherine Bogert

with interior shop windows. The cast-plaster ceiling and arches had gone by the wayside in previous renovations. However, bronze window and door frames, with ivory-and-tan Brescia marble and black-and-gold marble from southern France as accent trim, plus the existing terrazzo-and-slate floor, still existed. Ranalli reconstructed the plaster end arch, the center arch, and the ceiling, again installing downlights in the concentric cast-plaster rings.

In the main lobby, Ranalli found that the Brescia marble walls, with the black-and-gold accent marble, the terrazzo-and-slate floor, and the bronze door and window frames were still intact. However, Cobb's original plaster work of floral panels for the ceiling and arches, beams, and pilasters had been removed. A few fragments remained, and from the old photograph, Ranalli produced drawings so that the ceiling could be reconstructed in plaster, albeit this time allowing for a cooling system and new lighting. Instead of taking this interior room back to the original taupe and beige colors, he decided that the ceiling should be white. "The owner did not want a dark and oppressive space," he adds. In addition to this major public area, a smaller gallery leading to the side exit was also renovated, and its suspended ceiling removed.

According to Ranalli, the project is not a strict restoration-renovation: "Rather," he says, "it is a joining of the historical components of the existing building with the elements of the new design." One obvious

new element is the bronze reception desk in the lobby. The bronze sheets are fastened with small screws to the wood frame and have a raised, linear bronze relief surface, except for the work counter, which is white burl ash. The commanding object does blend with the old, while evoking more closely Ranalli's own recent designs for door pulls and other objects.

Besides undertaking this renovation-restoration of the ground-floor public spaces and entrances, Ranalli was also commissioned to redesign the public circulation areas of the 14th floor as kind of model floor for the new tenants. Cobb had not treated the upper halls as part of a design sequence to the ground-floor spaces. Ranalli, however, felt the new hall should be more of an extension of those public areas below, so he widened the hall "to enhance the feeling of public scale," surfaced the floor in white-and-charcoal terrazzo, and inlaid it with zinc strips. While the budget constraints were most severe on this floor, Ranalli's signature detailing is much in evidence, especially in the corner guards. The corners are protected by covers of milled aluminum, with a milled aluminum baseboard and plaster walls.

The 14th floor is proving to be popular, and Ranalli naturally hopes commissions to design more floors will follow. "For me the issue is about the quality of the original," he maintains. Bridging the past with the present is crucial. "Each aspect of the building should be representative of its

moment in time, while functioning as part of the whole composition," he says. "Previous generations sought to make only radical distinctions between antique and modern forms. The Fashion Center public spaces have allowed an investigation of a different kind."

## CREDITS

*Architect:*

**George Ranalli**, principal and designer

*Project Architect:*

**John Butterworth**

*Team:*

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**Nathaniel Worden**

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**Robert Silman**

*Consulting Engineers:*

**George Langer and Associates**

*Lighting Consultant:*

**JDA Lighting Design, Inc.**

*Specifications:*

**Falk Associates**

*Construction Manager:*

**Clark Construction**

*Metal Fabricator:*

**Tom Hand**

# PULSE

by Anne Nixon and Katherine Kai-Sun Chia



Glenn Rescalvo

## Where They're Doing It: Glenn Rescalvo

The studio of Glenn Rescalvo recently completed a 2,300-square-foot showroom for Simint Fashion Corporation, distributors of Moschino, at 52nd Street and Fifth Avenue. The design was begun in May 1993, and construction was completed September 1. In this commercial renovation Rescalvo maximized the sense of space and created a neutral setting for the clothing by using a compact organization and spare materials.

The showroom is divided into three distinct zones separating private and public functions. The distinctions between spaces are reinforced by a subtle and complementary palette of materials, while an overall sense of unity is maintained. A 70-foot-long, curved wall conceals general office support, storage for the collection, and a secluded bull-pen area. The blue encaustic wall creates an environment that is both relaxing and animated. Cool, luminous sand-blasted glass within a steel framework shields the offices, but allows light into the inner gallery. Rescalvo describes the project as "just examining modernism; it doesn't try to invent a new niche."

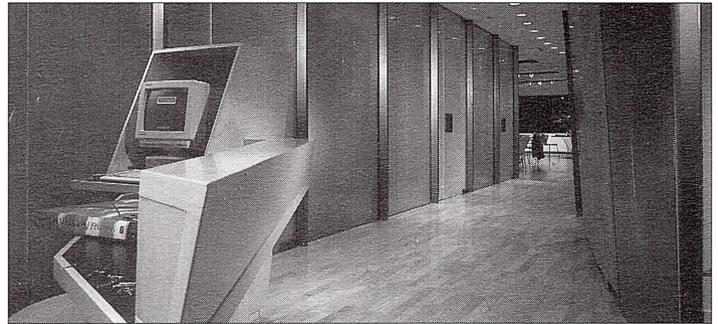
Rescalvo has been employed at Kohn Pedersen Fox for the past four-and-a-half years, and recently left to establish his own firm on a full-time basis. While at KPF, Rescalvo found that the associates and his immediate peers all fully supported his moonlighting. He enjoyed being simultaneously involved with the large-scale work of high-rise architecture and the smaller, more tactile scale of his own projects.

However, Rescalvo finds the modesty of smaller-scale work challenging: "It's not about the endless study of a space. There's this space, this program, this budget." Rescalvo's strategy for setting up an office on a compressed time schedule has been to develop it in phases, to joint venture (as he did with Resolution 4 on the Simint showroom), and to maintain only the essentials; in doing so, he feels, "the less you have, the more you concentrate on doing."

Currently, a 3,000-square-foot showroom for Liberty Marble is under construction and a residential renovation at University Place is scheduled for completion in March. Through a joint venture with a developer, Rescalvo has also begun schematic design for transitional housing for persons with AIDS in San Francisco.

## Shortcuts

Christine Chen Hanley of CH+ Architects has managed to successfully produce a continuous stream of small residential and commercial projects over the past two years. In that time she and her husband have completed the renovation of a double-height residential loft in Gramercy Park, a residential library on the Upper West Side, a loft renovation in Soho, and a retail space at South Street



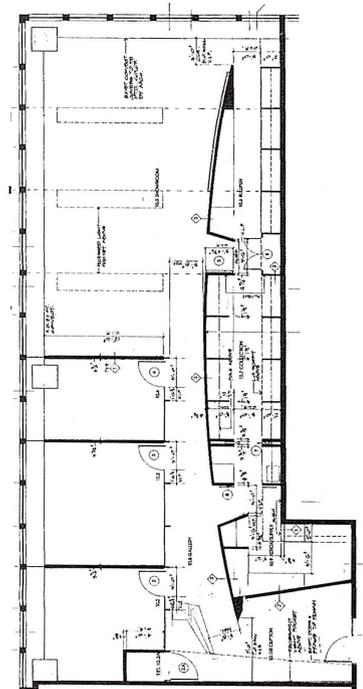
Reception area, Simint Fashion Corporation



Display wall, Simint Fashion Corporation

Photos: Paul Warchol

Seaport for ABCDE computer-generated embroidery. She is currently working on a free-standing residence in upstate New York and another loft renovation in Soho....The office of Charles Renfro & Mitchell Owens Design has begun work on the renovation of a 2,500-square-foot addition to a residence in Bedford Hills, New York. Renfro, previously with Smith-Miller + Hawkinson, is completing his masters at Columbia University. Renfro's other built projects include an office renovation for Atlantic Alliance Corporation and a residential loft renovation for an art dealer. Owens, formerly with Stephen Sills Inc. and Princeton Architectural Press, also engages in graphic design for a variety of clients from wineries to small art presses.



Plan of Simint Fashion Corporation

in January, so those who haven't filled out the appropriate forms should be prepared to do so for September. Scheduling forms are available through LGR Examinations at 1-800-6NY-EXAM. Further information on the new exam format and preparation will be published in forthcoming issues of *Oculus*.

## Remember...

The deadline for the architectural licensing exam is March 1 for repeat applicants. The deadline for first-time applicants was

## Rebuttal

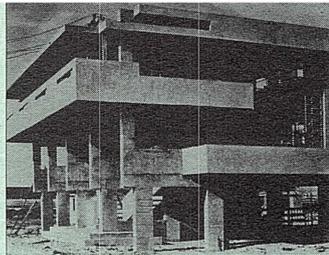
by Lester Korzilius

Regarding your positive review of *R. M. Schindler (Oculus, December 1993, pp. 6–9)*, I have the following comments. The book is a useful addition to those by David Gebhard and August Sarnitz. It is useful in the sense that it gives further insight into an architect whose work is not generally well known. The editors and publisher are to be commended for this. Unfortunately, the editors did not take full advantage of the opportunity presented in a book that retails for a hefty \$80.

The book presents a number of interesting articles on Schindler's work and uses the occasional photograph or plan to reinforce the arguments. I believe the book falls short in that it does not adequately cover Schindler's most important projects.

The most glaring example is the omission of the Lovell Beach House in Newport Beach. There is only the odd photo of what many consider to be his tour de force. I would like to have seen redrawn plans, sections, elevations, and key construction details. Excellent period photographs of this project exist in the archives of some of L.A.'s older generation of photographers, including those of the renowned Julius Shulman. Some of these photographs would have been of immeasurable value in understanding this important building. Ditto for additional drawings. Furthermore, Herman Hertzberger, the Dutch architect, is an ardent admirer of the building, and some of his writings might have been incorporated in the publication.

Other key buildings that should have received extensive analysis include the Schindler/Chase house, the Wolfe house on Catalina Island, the Packard House, the Pueblo Ribera Courts, the Sachs



*Lovell Beach House, Newport Beach, CA, Rudolph Schindler, 1925–1926*

apartments, the Falk apartments, and possibly the second-place entry for the League of Nations competition that Schindler entered with Richard Neutra. While the project for a public library, the Buena Shore Club, a Log House, and Aline Barnsdall's house are all interesting, I don't feel they warranted the attention given to them in the book.

Schindler's preeminent concern was space. More photos would have helped demonstrate the concept. To control costs of the book, a number of black-and-white photos could have been used. The reliance on computer renderings, which were not of good quality, was unfortunate, since they did not adequately convey the feeling of the projects.

Schindler was an architect who produced his best work relatively early in his career. His later projects often lacked the intensity and clarity of concept of his earlier ones. The book needed some intelligent insight about this situation and the different career trajectories of Schindler and Neutra.

The editors might have made better use of the Schindler archives at the University of California at Santa Barbara. These archives contain much of the correspondence between Schindler and his clients and other architects. There are many useful insights into the projects as well as Schindler's philosophy.

Finally, the retail price should have been no higher than \$60. At \$80, this book is financially out of reach for many architects.

## Deadlines

### March 1

Entry deadline for the Lloyd Warren Fellowship–Paris Prize: American Center for Architecture in Paris. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.

Application deadline for project grants from the New York State Council on the Arts's Architecture, Planning, and Design Program. Contact the New York State Council on the Arts, 915 Broadway, New York, NY 10010, 387-7013.

Deadline to submit slides for the National AIA photo contest. Contact AIA St. Louis Chapter, 911 Washington Ave. #225, St. Louis, MO 63101, 314-231-4252.

Application deadline for American Academy in Rome's National Endowment for the Humanities summer seminar for college teachers, June 6–July 22. Contact Professor Elaine K. Gazda, Kelsey Museum of Archaeology, University of Michigan, Ann Arbor, MI 48109-1390, 313-763-3559.

Entry deadline for eleventh annual awards program cosponsored by the International Association of Lighting Designers and *Interiors* magazine. Contact IALD, 18 E. 16th St. #208, New York, NY 10003, 206-1281.

### March 15

Entry deadline for 1994 Philip N. Winslow Landscape Design Award. Contact the Parks Council, 457 Madison Ave., New York, NY 10022, 838-9410, ext. 233.

### May 6

Entry deadline for the Van Alen International Competition: A Companion to the Chrysler Building. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.

### May 23

Application deadline for third annual summer program of the Institute for the Study of Classical Architecture. Contact the New York Academy of Art, 111 Franklin Street, New York, NY 10013, 570-7374.

### June 14

Entry deadline for Design America Accessible: Hawking Hall. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.

### August 1

Application deadline for research grants given by the James Marston Fitch Charitable Trust. Contact Beyer Blinder Belle, 41 E. 11 St., New York, NY 10003, 777-7800.

## AIA New York Chapter Committee Meetings

### MARCH

7

6:00 PM  
Interiors

14

6:00 PM  
Housing at  
Magnusson Architects

14

6:30 PM  
Learning by Design:NY

15

5:30 PM  
Historic Building at  
Ehrenkrantz Eckstut

16

12:30 PM  
Architecture for Education

17

8:30 PM  
Public Sector Contracts

21

5:30 PM  
Foreign Visitors

22

5:30 PM  
Health Facilities

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

### Addendum:

David Smotrich & Partners would like to add that the **Stuyvesant Hotel** conversion project in Kingston, New York (*Oculus*, January 1994, p. 3), won first honor award for recognition of architectural excellence in the Community Design Award program sponsored by the Westchester/Mid-Hudson Chapter of the AIA.

## Continuing Exhibitions

*the Wasmuth Folios of Frank Lloyd Wright.* Buell Center for the Study of Architectural, Art and Historic Preservation, Columbia University. 854-3414. Closes March 12.

*Address in the Details: Product Design by Women.* Pratt Institute, Isabelle and Norman Schaffer Gallery, 10 Willoughby Ave., Brooklyn. 636-57. Closes March 17.

*Elements of Islamic Architecture in Spain: Photographs by Anita Ayerbe.* 10-level gallery, Avery Hall, Columbia University. 854-3414. Closes March 26.

*Frank Lloyd Wright: A Personal View, Photographs by Pedro E. Guerrero.* The Lobby Gallery, 31 W. 52nd St. 1-1088. Closes April 1.



*Frank Lloyd Wright. Photographs by Pedro E. Guerrero. Closes April 1.*

*Four Centuries of Stage Design: Selected Drawings from the Collection of Donald M. Oenslager.* The Pierpont Morgan Library, 29 E. 36th St. 685-108. Closes April 10.

*Trick the Eye: The Birth of Italian*

## 2 Wednesday LECTURES

The Other Tradition. Given by Colin St. John Wilson. Sponsored by the Graduate School of Architecture, Planning, and Preservation, Columbia University. 6:30 pm. Wood Auditorium, Avery Hall. 854-3414.

Emerging Voices. Given by James Cutler and James Tanner. Sponsored by the Architectural League. 6:30 pm. Urban Center Galleries, 457 Madison Ave. 753-1722. \$7.

## 4 Friday AIA NEW YORK CHAPTER EVENT

Harlem: A Survey of Architecture and the African American Experience. Given by Roberta Washington. Sponsored by the AIA New York Chapter Learning by Design:NY Committee and the Cooper-Hewitt Museum. 6:00 pm. Cooper-Hewitt Museum, 2 E. 91st St. 860-6868.

## 5 Saturday AIA NEW YORK CHAPTER EVENT

A City of Neighborhoods: Bridging School and Community. The first workshop in a three-part series sponsored by the AIA New York Chapter Learning by Design:NY Committee and the Cooper-Hewitt Museum.

floor. 718-636-3407.

Think: A Brainstorming Session. Sponsored by the AIA New York Chapter Women in Architecture Committee. 6:00 pm. AIA New York Chapter, 200 Lexington Ave., 16th floor. 683-0023.

## 9 Wednesday EXHIBIT

Luigi Snozzi: Buildings and Projects 1958-1992. Graduate School of Architecture, Planning, and Preservation, Columbia University, 100-level, Avery Hall. 854-3414. Closes April 9.

## LECTURES

Urban Projects. Given by Luigi Snozzi. Sponsored by the Graduate School of Architecture, Planning, and Preservation, Columbia University. 6:30 pm. Wood Auditorium, Avery Hall. 854-3414.

Presenting Yourself Professionally. Given by Rosalyn Brandt. Sponsored by the Society of Architectural Administrators. 6:00 pm. 1251 Ave. of the Americas, 45th floor. 741-1300. \$15 (\$10 AIA members).

## SEMINAR

Maintenance of Brick Buildings. Sponsored by Glen-Gery Brickwork Design Center, 8:00 am. Amster Yard, 211 E. 49th St. 319-5577.

## 10 Thursday

## 15 Tuesday LECTURES

Pioneers of Industrial Design: Walter Dorwin Teague (1883-1960), Industrial Classicist. Given by Russell Flinchum. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

## 17 Thursday AIA NEW YORK CHAPTER EVENT

How to Organize Yourself for the Interview and How to Effectively Present Your Qualifications. Given by Priscilla Sandler. Sponsored by the AIA New York Chapter Marketing and PR Committee. 5:30 pm. Swanke Hayden Connell Architects, 4 Columbus Circle, conference center. 683-0023. \$15.

## LECTURES

Emerging Voices. Given by Gary Cunningham and Nicholas Goldsmith. Sponsored by the Architectural League. 6:30 pm. Urban Center Galleries, 457 Madison Ave. 753-1722. \$7.

## 18 Friday AIA NEW YORK CHAPTER EVENT

Architecture in Harlem: A Historic Overview. Given by Andrew S. Dolkart.

## 24 Thursday LECTURES

Emerging Voices. Given by Sheila Kennedy, Frano Violich, and Carlos Jimenez. Sponsored by the Architectural League. 6:30 pm. Urban Center Galleries, 457 Madison Ave. 753-1722. \$7.

The City Transformed: The Neo-Gothic and the Italianate 1845-1870. Given by Barry S. Lewis. Sponsored by Cooper Union. 6:30 pm. 30 Cooper Square. 353-4155.

## 28 Monday LECTURE

CyberCities. Given by Christine Boyer. Sponsored by Parsons School of Design. 6:30 pm. 25 E. 13th Street, Room 206. 229-8955.

## 29 Tuesday LECTURE

Pioneers of Industrial Design: Henry Dreyfuss (1904-1972), The Design Director. Given by Russell Flinchum. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

## 30 Wednesday

Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes May 10.

**Toward Modern Design: Revival and Reform in the Applied Arts, 1850-1920.** The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes June 14.

**Packaging the New: Design and the American Consumer, 1925-1975.** The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes June 14.

**The Architecture of Theo. David and his Students, 1983-1993.** The Higgins Hall Gallery, Pratt Institute, 200 Willoughby Ave., Brooklyn. 718-636-3433. Closes March 25.

## March

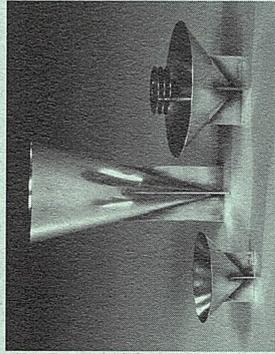
# 1

### Tuesday EXHIBIT

**The Decorative Arts of Frank Lloyd Wright.** Metropolitan Museum of Art, 1000 Fifth Ave. 570-3951. Closes September 4.

### LECTURE

**Pioneers of Industrial Design: Donald Deskey (1894-1989), Design Promoter.** Given by Gail Davidson. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.



*"Packaging the New: Design and the American Consumer, 1925-1975." The Cooper-Hewitt Museum, 2 East 91st St. 860-6868. Closes June 14.*

# 7

### Monday LECTURES

**New York City: Public Domains.** Given by Maxine Griffith. Sponsored by Parsons School of Design. 6:30 pm. 25 E. 13th Street, Room 206. 229-8955.

# 8

### Tuesday LECTURES

**Pioneers of Industrial Design: Norman Bel Geddes (1893-1958), The Futurist.** Given by Arthur J. Pulos. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

### AIA NEW YORK CHAPTER EVENTS

**Preparing for Practice: Financial and Other Implications of Being a Firm. Sponsored by AIA New York Chapter, Professional Practice Committee. 12:00 noon.** AIA New York Chapter, 200 Lexington Ave., 16th

PHOTOVIZ, MICHAEL DROUKAISEL

**Michael Gross, and Fred Siegel, with moderator William Grimes.** Sponsored by Cooper Union. 6:30 pm. Seventh St. at Third Ave. 353-4195. \$10.

### LECTURES

**High Rise.** Given by Jerry Adler. Sponsored by the Municipal Art Society. 12:00 noon. Urban Center Galleries, 457 Madison Ave. Reservations 935-3960.

**Emerging Voices.** Given by Sarah Graham and Enrique Norten. Sponsored by the Architectural League. 6:30 pm. Urban Center Galleries, 457 Madison Ave. 753-1722. \$7.

# 13

### Sunday EXHIBIT

**The Art of Memory: Holocaust Memorials in History.** The Jewish Museum, 1109 Fifth Ave. 423-3271. Closes July 31.

# 14

### Monday LECTURES

**"The Texas Rangers": Toward an Architectural Underground.** Given by Alexander Caragomme. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

**Contested Territory: At Home on the Sidewalk.** Given by Lars Eighner. Sponsored by Parsons School of Design. 6:30 pm. 25 E. 13th Street, Room 206. 229-8955.

# 19

### Saturday AIA NEW YORK CHAPTER EVENT

**A City of Neighborhoods: Bridging School and Community.** The second workshop in a three-part series sponsored by the AIA New York Chapter Learning by Design:NY Committee and the Cooper-Hewitt Museum. 9:00 am. School District Five Center for Horticulture and the Urban Environment, P.S. 175/1.S. 275, 175 W. 134th St. 860-6868. \$25.

# 22

### Tuesday LECTURE

**Pioneers of Industrial Design: Raymond Loewy (1893-1986), The Consummate Designer.** Given by Elizabeth Reese. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

**Women's Herstory.** Sponsored by OLGAD. 7:30 pm. Gay and Lesbian Community Services Center, 208 W. 13th St. 475-7652.

# 23

### Wednesday LECTURE

**The Event of Space.** Given by Nasrine Seraji. Sponsored by the Graduate School of Architecture, Planning, and Preservation, Columbia University. 6:30 pm. Wood Auditorium, Avery Hall. 854-3414.

Preservation, Columbia University, 6 pm. Wood Auditorium, Avery Hall. 854-3414.

### SEMINAR

**Exterior Paving with Brickwork.** Sponsored by Glen-Gery Brickwork Design Center, 8:00 am. Amster Yard 211 E. 49th St. 319-5577.

# April 8

### Friday

### AIA NEW YORK CHAPTER EVENT

**Designers and Students as Partners and Catalysts for Community Development.** Given by Alan Feigenberg, Karen A. Phillips, and Joseph Pupello. Sponsored by the AIA New York Chapter Learning by Design:NY Committee and the Cooper-Hewitt Museum, 2 E. 91st St. 860-6868.

# 9

### Saturday

### AIA NEW YORK CHAPTER EVENT

**A City of Neighborhoods: Bridging School and Community.** The third workshop in a three-part series sponsored by the AIA New York Chapter Learning by Design:NY Committee and the Cooper-Hewitt Museum. 9:00 am. School District Five Center for Horticulture and the Urban Environment, P.S. 175/1.S. 275, 175 W. 134th St. 860-6868. \$25.

Send *Oculus* calendar information to AIA New York Chapter, 200 Lexington Avenue, New York, NY 10016.

*Oculus* welcomes information for the calendar pertaining to public events about architecture and the other design professions. Information is due in writing six weeks before the month of the issue in which it will appear.

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

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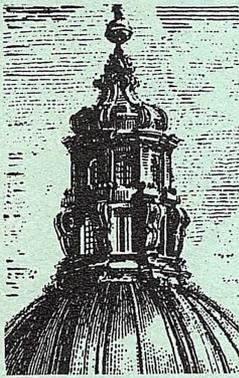
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**CALENDAR**

Registration Opens	January 1, 1994
Submissions Due	May 1, 1994
Exhibition	May 1994

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## Grants and Fellowships

The Architectural League sponsored a forum on January 20 for representatives of various groups to provide information on grants and fellowships for architects and designers. The following list is an outline of information made available at the League as well as information on additional grants and fellowships culled from a variety of sources. Grants and fellowships offer young designers the time and financial freedom to develop private practices or explore alternative methods of work outside traditional practice.

### National Endowment for the Arts

Amount of award: \$5,000 to \$25,000

Deadline: July 15; March 1 start date

Type of award: Project grants for individuals to advance design practice, research, theory, and communication; USA fellowships for independent study and travel in the United States; international programs for six-month fellowships in Japan or Mexico

Restrictions: Applicant must be a U.S. citizen or permanent resident

Contact: Design Arts Program, National Endowment for the Arts, 202-682-5437; International Program, National Endowment for the Arts, 202-682-5422

### New York State Council on the Arts

Amount of award: Up to \$10,000

Deadline: March 1; July notification

Type of award: Research and theoretical projects grant

Restrictions: Applicant must be a New York State resident and have a nonprofit sponsoring organization

Contact: New York State Council on the Arts, 387-7000

### New York Foundation for the Arts

Amount of award: \$7,000

Deadline: October every other year; notification December

Type of award: Fellowship for the pursuit of ongoing work

Restrictions: Applicant must be a New York State resident

Contact: New York Foundation for the Arts, 366-6900

### Rome Prize Fellowships—Visiting Artists Program

Amount of award: Six-month (mid-career) and one-year fellowships providing room and board, airfare, and travel money (\$5,800 to \$8,000)

Deadline: November 15; notification late April or early May

Type of award: Fellowship for residency and travel

Restrictions: Applicant must be a U.S. citizen and cannot be a currently enrolled student

Contact: American Academy in Rome, fellowships coordinator, 751-7200

### Philip N. Winslow Landscape Design Award

Amount of award: No financial award; recipient receives a certificate of award and participation in an exhibition at the Urban Center

Deadline: March 15

Type of award: To promote excellence in the design of publicly-accessible open spaces

Restrictions: Projects must be realized or unbuilt projects undertaken since January 1989

Contact: Winslow Design Award, the Parks Council, 838-9410, ext. 233

### AAUW Educational Foundation

Amount of award: Varies from \$5,000 to \$9,500 for a masters program to \$14,500 for a Ph.D. dissertation

Deadline: December 15

Type of award: Scholarship to be applied toward schooling and research

Restrictions: Applicant must be a currently enrolled female student

Sponsor: American Association of University Women

Contact: AAUW Distribution Center, Selected Professions, 319-337-1716

### Steedman Fellowship

Amount of award: \$20,000

Deadline: January every other year (next offered for January 1996)

Type of award: Design competition and proposal for travel or research

Restrictions: A graduate who has received his or her first professional degree within the last eight years from an accredited architectural school

Contact: School of Architecture, Washington University, St. Louis, Missouri, 314-935-6293

### British Prize

Amount of award: \$15,000

Deadline: May 1

Type of award: Design competition using the forms of traditional architecture

Restrictions: Open to students or professionals in practice fewer than five years

Sponsor: British National Trust

Contact: Royal Oak Foundation, Damaris Horan, 966-8422

### Graham Foundation

Amount of award: \$10,000

Deadline: Spring

Type of award: Mid-career fellowship for proposed research

Restrictions: Applicant cannot be a currently enrolled student

Contact: Graham Foundation, 312-787-4071

The following grants, fellowships, and awards are available through the AIA New York Chapter, 683-0023.

### Arnold W. Brunner Grant

Amount of award: Approximately \$10,000

Deadline: Fall

Type of award: Independent study, including history and research

Restrictions: Applicant cannot be a currently enrolled student

### Stewardson Traveling Fellowship

Type of award: Traveling fellowship based on proposed itinerary

Restrictions: Applicant cannot be a licensed architect

### AIA New York Chapter Architectural Licensing Exam Grants

Type of award: Grant to be applied toward preparation classes for the state licensing exam

The following grants, fellowships, and awards are available through the National Institute for Architectural Education. Further information is available through the NIAE, 924-7000.

### Paris Prize

### Dinkeloo Fellowship

### Van Alen Fellowship

The Foundation Center, located on 79 Fifth Avenue (between 15th and 16th streets), also houses an infinite amount of grant and fellowship information for both individuals and nonprofit organizations in all fields. Be prepared to be overwhelmed by the number of opportunities available. The Foundation Center is open from 12 noon to 5 pm during the week and until 8 pm on Wednesdays. For further information, call 620-4230.

Anne Nixon is a designer with 1100 Architects; Katherine Kai-Sun Chia is a designer with the Maya-Lin Studio.

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## Urban Comment: Jurassic Office Park

by Peter Slatin

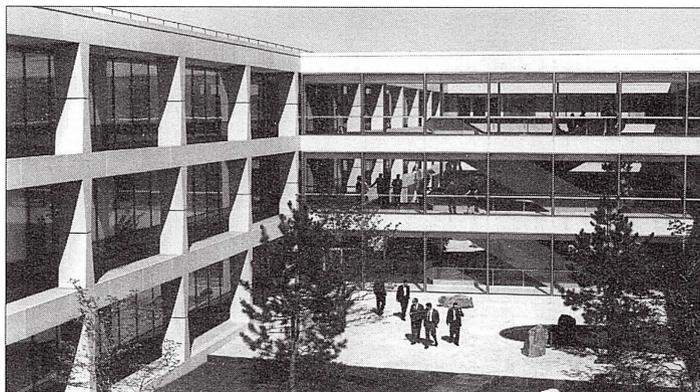
City “centrists” such as William H. Whyte have been encouraged by sporadic news of large corporations closing their flagship suburban buildings, white dinosaurs felled by a combination of recession and advancing technology, especially in communications. “The center is the center is the center,” said Whyte in a recent interview.

As companies begin to find their suburban enclaves indefensible to stockholders, they have been forced to examine alternatives, including closing all or part of a particular structure. Although there is no sudden exodus from the suburbs, enough activity has been taking place to suggest that some changes are under way.

- American Can tried for years to unload its 600,000-square-foot, Skidmore-designed headquarters, which was vacant until just months ago when Greenwich town planners were finally persuaded to rezone it as a multi-tenant facility. Half of its space, now called the Greenwich American Center, is leased to Witco.

- Union Carbide’s 1.3 million-square-foot building in Danbury also went begging for tenants and only recently found someone to take less than 300,000 square feet, leaving over a million in Roche Dinkeloo’s structure still vacant.

- According to one Westchester commercial broker, Philip Morris tried for two years to lease or sell its Kevin Roche-designed headquarters in Rye, but eventually took it off the



IBM, Armonk, New York, SOM, 1964

market and “backfilled it” with staffers from other offices.

Then there’s IBM, the largest employer in Westchester County. With its bottom line in disarray until just recently, the company continues to cut tens of thousands from its payroll. The former headquarters for U.S. operations, an I.M. Pei structure known as 2000 Purchase, is vacant and on the market. In mid-January in a front-page article, the *New York Times* suggested that the company is considering “abandoning” its Armonk corporate headquarters, designed by Skidmore. The company quickly and forcefully denied the story, which was predicated on the supposition that IBM’s headquarters staff was just too large, too centralized, and basically contained a great deal of redundancy. “The corporate headquarters may turn out to be going the way of the department store,” says urban planner Jonathan Barnett. Although “most companies are still quite happy in these campus environments,” he adds, financially “it would make more sense for them to be in rented space.”

But will corporations head back to the city? That’s unlikely, despite the importance of planned and chance face-to-face meetings. At the same time that

bottom-line concerns have led to shrinkage, the rapidly evolving communications technology has increased the decentralization that began with the corporate retreat to suburban campuses. Growing are home offices and consultant work forces — businesses without a business place.

So what will become of the dinosaurs? By attracting multiple businesses, they could provide an almost urban environment of chance encounters and cross-pollination for the fax-and-modem set. However, Westchester-based commercial brokers say that reinventing these huge, originally single-occupant buildings to serve more than two or three new tenants is a huge marketing hurdle that they are not really interested in conquering.

Yet is it that unimaginable? The office parks need — and often already have — restaurants, lounges, exercise rooms, even retail areas, and a host of other support services. The conundrum is that the “cities” at the center of the suburbs may turn out to be the edges of today’s edge cities. They present a new planning challenge to suburbia and to the cities back at the center — wherever that is. Whether or not the center still holds may be a Jurassic point.

## Video Review: Made in Brooklyn

by John Loomis

What Jane Jacobs was to the 1960s, Isabel Hill may well be to the 1990s — the provider of commonsense urban analysis that sends conventional city planners scurrying for cover. Her one-hour video documentary, *Made in Brooklyn*, effectively challenges and refutes current conventional wisdom promoting service sector development at the expense of urban manufacturing. These issues clearly struck a chord in the hearts of New Yorkers when the documentary played to a standing-room-only audience at the Urban Center in November as part of a series of programs on the role of manufacturing and small business in New York City, organized by Linda Cox at the Municipal Art Society. The winner of MAS’s Elliot Willensky Award, the video was presented again at the Urban Center in February and is scheduled to be shown in April at the Museum of Modern Art.

Brooklyn was once one of the great manufacturing centers of the U.S., as shown by Hill’s beautifully crafted use of historical footage. She points out that Brooklyn’s industrial decline was brought about not just by outside economic factors but also by inside forces of hostile public policy. The *bête noire* in this scenario is the use of rezoning to squeeze out community-based production and mixed-use neighborhoods in favor of back-office and luxury high-rise developments, as advocated by the City Planning’s recently published *Waterfront Plan*.

Nevertheless, numerous and diverse examples of successful manufacturing enterprises



Bush Terminal workers, from *Made in Brooklyn*

throughout Brooklyn, illustrated in the documentary, refute the argument that manufacturing no longer has a place in New York's economy. The inability of the service sector to provide the quality jobs, sound pay, and opportunities for advancement that manufacturing provides for a largely minority and immigrant working population is a recurrent theme. One concludes at the end of the documentary that with supportive public policy and zoning, a resurgence in manufacturing could very well lead New York's economic recovery. A healthy city's economy is a multifaceted structure.

*John Loomis, an associate of Kiss, Cathcart, Anders, teaches architecture at City College.*

## P/A Says Good-bye to All That (And This Time We Mean It)

by Suzanne Stephens

It was just one year ago, in February 1993, that *Progressive Architecture* magazine came up with a revised editorial format. Focus groups and surveys had convinced editor John Dixon and others that the magazine needed to depart from the emphasis on high-design buildings by star architects (*Oculus*, April 1993, pp. 3-4). From then on the magazine would

concentrate on process and on post-design evaluations. No more sexy depictions of up-to-the-nanosecond architecture. So what is *P/A* planning to do now?

According to John Dixon, more focus groups and surveys showed that *P/A* hadn't gone far enough. "It was the beginning of an evolution," Dixon says. The magazine will "no longer do hot new buildings," Dixon promises. Last year, in spite of itself, *P/A* went off the wagon long enough to publish new work by Eric Moss, Zaha Hadid, and KPF. Dixon states, "We are out of the race for the new buildings." While *P/A* will continue to do process stories, it will not necessarily focus on new buildings as the Holocaust Museum, which *P/A* published before it was completed. Post-design evaluations will stay and include buildings that are one to

five years old (such as the presumably cooled-off, slightly aging Convention Center in Columbus, Ohio, by Eisenman Architects and Richard Trott & Partners, featured in the February issue). *P/A* will also go back to landmarks at least 15 to 30 years old for post-design evaluations.

Regarding the competition — *Architectural Record* and *Architecture* — Dixon says, "I see them continuing to give the cover and lead position in the feature pages to star-quality buildings. For three of us to be doing the same thing is not in the best interest of the profession." Seconding Dixon's thoughts is Tom Fisher, who has just been appointed editorial director. "Previously the magazine operated on a curatorial model, with editors bringing in buildings and selecting them for publication," he says. "This approach is more journalistic: We're looking at issues and trends," Fisher says. "We are being more skeptical and not just glorifying form for form's sake. We will move away from PR for the star architects. While we will still cover their work, we will cover it in different ways."

Encouraging *P/A*'s differentiation is the brutal competition the three magazines face for the ad dollar. Right now all the



John Dixon, editor, *P/A*

magazines are skinny, with *Architecture* the healthiest in appearance. Obviously subscribers are extremely important in convincing advertisers to place their ads in the book. All three magazines suffered some in 1993: *P/A*'s paid subscribers in 1992 were 60,477 with a 62.3 percent renewal rate; in mid-1993, they were 55,931 with a renewal rate of 60 percent. *Record*'s subscription total was 61,992 for paid subscribers in 1992, with a renewal rate of 62.1 percent. In June 1993 it was 56,700, with a renewal rate of 58.8 percent. *Architecture*'s subscriptions, still guaranteed by the connection to AIA membership, were 67,429 in 1992 (paid and unpaid) with a renewal rate of 81.9 percent. In June 1993 subscriptions were 68,851, with a renewal rate of 78.1 percent.

*P/A*'s new format will go hand in hand with a new graphic design, now being put in place

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by recently promoted art director Julie Yee. The February issue carries a newly designed logo and new typefaces. In addition, the magazine is being downsized from 9-by-10 <sup>7</sup>/<sub>8</sub> inches to 8-by-10 <sup>3</sup>/<sub>4</sub> inches. The competition claims it is another cost-cutting measure; Fisher says the downsizing is intended to make it easier for readers to file clipped articles, and points out that the paper stock is being upgraded.

With the new format and the new design goes a new masthead, which basically means a new power structure. Once business and editorial interests followed a church-and-state separation. Now a joint executive committee has been formed to run the Progressive Architecture Group, which includes *P/A*, *P/A Plans*, and *Building Renovation*.

The executive committee, as Dixon explains, “is seen as a participatory management team — that is, nonhierarchical.” This sounds really nice. But why, one asks, is the masthead hierarchical, with Thomas Fisher, formerly executive editor under Dixon, now promoted to editorial director with a position on the masthead above Dixon (who remains editor)? Dixon attributes the shift to Fisher’s role in “spearheading change in the editorial format. But,” he continues, “in no way does this represent something we don’t agree on....I think this is a positive step. In terms of accountability, Tom’s might be two percent more than mine.”

For his part, Fisher says, “Over last few years John and I have been sort of comanaging. Now those roles have been formalized.” And the new *P/A* has been crystallized — for now.

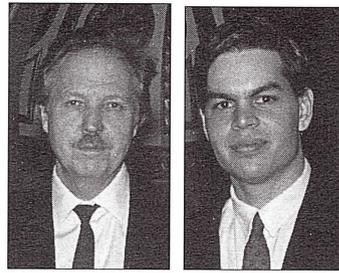
## Design Credits

by Suzanne Stephens

The issue of design credits is always thorny. Nevertheless, important questions remain unresolved in most instances, including the following case.

First the scenario: Two architects team up and soon bolster the high-design profile of an architecture firm previously known for its design-deprived but commercially successful projects. The two architects win design awards, competitions, and tons of press acclaim. Then the large firm, which has many offices, is affected by the recession, and things start to change. The office in which the two work is divided and put under the management of two other offices. One of the design pair, the younger architect, is offered the possibility of relocating within the firm. It doesn’t sound too good. He decides to leave to begin his own practice in a third city. The older partner stays. Meanwhile, a book on the pair’s work is being prepared for publication. After the book is published, it gets a lot of attention, but the younger architect’s name is no longer on the cover. He is only listed as one of the members of the design team on all the projects.

How should this dilemma have been resolved? Few will have any problem recognizing Carlos Zapata, the 32-year-old architect who joined Peter Pran at Ellerbe Becket in 1986. In the five years he was there, the pair brought new design luster to a number of Ellerbe Becket’s projects. Zapata was associate design director and a vice president, and Pran the design principal and a senior vice president. While Zapata was second in the hierarchy, recognition of his talent has been widespread, and he maintains that

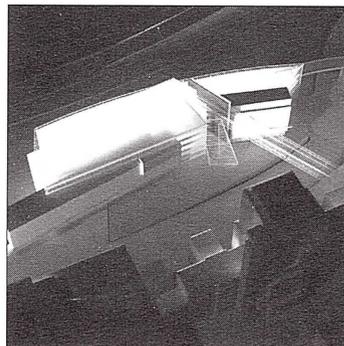


Peter Pran and Carlos Zapata

Paul Friend, Astro Photo



House, Golden Beach, Miami, Carlos Zapata



New York State Psychiatric Institute, NYC, Peter Pran, Ellerbe Becket with STV/Seelye Stevenson Value and Knecht

his name was to have been on the cover of the book that he and Peter Pran were putting together for Andreas Papadakis, then the publisher of Academy Editions in London. Zapata even went to London to select projects and participate in an initial layout meeting for the book. Meanwhile, he had decided to leave Ellerbe, and his understanding about the credits was not in writing. Because of the financing of the book, Ellerbe had a lot to say about the cover. “The CEO of Ellerbe said he couldn’t promote someone who had left the office,” Zapata recalls. “Pran said it

was not his decision.”

So the book came out as *Peter Pran of Ellerbe Becket*, and Zapata was listed among the design team credits. In commenting on the affair, Pran says, “Zapata didn’t get enough credit,” adding, “I wanted to put his name on the book.” Pran also says he personally wishes Zapata had stayed with Ellerbe. “It was a big loss. He is fantastic.”

Too late now. One can understand why a firm would have qualms about putting someone’s name on the cover if he was no longer with the firm. But clearly at issue is the need to stabilize the way architects and designers are credited. There should be a once-and-for-all legal protection of credit, so that it can’t be downgraded or, worse, omitted on a project or body of work, if and when an architect leaves the firm.

Zapata is going on with his life. He has an office in Miami Beach, where he is completing a house in nearby Golden Beach and designing an addition to the Victor Hotel on Ocean Drive. In the reorganized Ellerbe Becket, Pran belongs to the design group of the Minneapolis headquarters, although he still works in the 35-person New York office. This office, which specializes in medical facilities, is now under the management of the Washington office. Recently, Pran and a team that includes Jill Lerner, the project director, and Timothy Johnson, the project designer, have seen the New York Psychiatric Institute at Columbia Presbyterian (168th Street, west of Riverside Drive) go under construction. Then there is the Police Academy that Pran and Ellerbe Becket have been designing: While contracts were signed in the waning moments of Dinkins’s administration, Mayor Rudolph Giuliani said, as *Oculus* went to press, that the Police Academy may not go to the Bronx. But that is abuse of a different stripe.

## DETAILS

**Lenore M. Lucey, FAIA**

• I hope by now you have met or spoken to **Marcy Stanley**, the Chapter's new executive secretary. Marcy joins us from *Architectural Record* where she was editorial assistant to editor-in-chief Stephen Kliment, FAIA. Prior to that she was with Howard J. Rubenstein Associates and Tishman Realty & Construction. Marcy holds a B.A., cum laude, in English and a diploma in personnel management, both from New York University. We are delighted to have someone with Marcy's management abilities and knowledge of the profession join us as we enter a year of change for the New York Chapter.

• A familiar face in a new setting: **William Gray** has been promoted to membership director following the unexpected end-of-year resignation of Christine Magnus. You should be familiar with Bill not only from the front desk and his former position as documents sales manager, but also as the voice of the AIA in the phone system.

• A Chapter management analysis is being performed by **Arvid Klein**, FAIA, who is delving into what we do and how we do it. The intent of the analysis is to determine how we can best serve the members. At the present time we will not fill the position left vacant by Bill Gray's promotion, and so the Chapter will be short on staff until the management analysis is completed. Please bear with us — one result of the lack of staff is that we have returned to the automated voice mail. Please

remember to consult the masthead of *Oculus* to determine the correct extension of the person you want to reach — this will enable you to bypass the extensive prerecorded menu.

• Elected to serve on the Chapter's Nominating Committee were (in alphabetical order): **Iris S. Alex**, FAIA; **Wayne Berg**, AIA; **Edward A. Carroll**, AIA; **David Castro-Blanco**, FAIA; **Gerard F. Vasisko**, AIA. The NomComm began its work in February, and the resulting slate will be mailed to the members prior to the annual meeting, scheduled for Tuesday, June 28.

• The Chapter has entered into an agreement with *l'Arca*, the prestigious Italian architecture magazine. You will be receiving a complimentary copy by mail in May, with a special discounted subscription offer for Chapter members. We urge you to consider a subscription for your firm's library.

• We have also entered into a partnering agreement with the **New York Association of Consulting Engineers (NYACE)**. The agreement outlines a mutual commitment to "develop a detailed understanding of the concerns

that confront the members of each organization." The partnering discussions will be held under the aegis of **David Castro-Blanco**, FAIA, and **Leonard Koven** of the NYACE.

• At the request of **Barry Light**, president of the NYC **School Construction Authority**, the Board of Directors has established an SCA Advisory Task Force (SCA/TF). Chaired by **Peter Samton**, FAIA, the SCA/TF will meet regularly with SCA representatives to discuss issues affecting the working relationship between the city's architects and the SCA. Other members of the SCA/TF are **Carl Puchall**, AIA, vice chair; **Ann Butter**, AIA, secretary; **Wayne Berg**, AIA; **David Castro-Blanco**, FAIA; **Mildred Schmertz**, FAIA; **Marilyn J. Taylor**, AIA; and **Bartholomew Voorsanger**, FAIA.

• In response to the economy, the Chapter has established two new membership categories for recently licensed and associate-level membership candidates. The new Chapter member and associate member designations will allow people to join the Chapter for up to two years to get to know the AIA. We hope potential mem-

bers will take advantage of the opportunity to become involved with Chapter committees, events, and programs, and discover the range of benefits that AIA membership has to offer. The annual membership fee is low, and joining State and National level AIA is not required. It is a limited time offer, as we hope to see members in these two categories move up to full membership after two years. For a complete description, applications, and rates, please call Bill Gray at ext. 18.

• The newest edition of the **Architectural Source Guide** has been sent to Chapter members through our arrangement with Horizon Press. The new edition announces the establishment of the Source-Phone, which offers free assistance in locating local design resources. Additional copies of the guide are available for purchase at the Chapter.

• The **City-as-School** program of the NYC school system has announced that it is seeking positions for students to work as interns in architectural offices. The program allows high school students to receive credit (in lieu of salary) for their work as apprentices in firms. The Chapter has a

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limited number of descriptive brochures for reference, and more information is available from Robert DeFreitas, resource services coordinator, at 691-7801.

## How Inside is Inside Scoop?

by Suzanne Stephens

In the fifth annual Meet-the-Media night, January 25, a panel of journalists who specialize in commercial and residential interior design were convened to deliver “The Inside Scoop” on getting published to an audience of architects, designers, and marketing people. No one will disagree that the business of submitting material “over the transom,” particularly as an unknown architect (unknown to the editor-writer, or unknown to the public), can seem mysterious and frustrating if one is rejected. Therefore, some of the information divulged that night was particularly useful. Some issues were not addressed — but there is always next year.

Among those participating in this symposium organized by the AIA New York Chapter’s Marketing and Public Relations Committee were three editors of trade magazines, Stanley Abercrombie, editor of *Interior Design*, Paula Rice Jackson, editor of *Interiors*, and M. J. Madigan,

publisher and editor of *Hospitality Design*. In addition, the panel included two editors from the general audience press, Julie Iovine, home design editor of the *New York Times’s Sunday Magazine* and Anne Foxley, interior design editor of *New York* magazine.

All the editors urged the audience to keep in mind the difference in the magazines’ editorial interests — not only in topics covered and thrust of the stories (lifestyle versus straight design), but the type of photography as well. Since the difference in editorial orientations of the magazines would seem fairly self-evident, probably the most useful how-to advice revolved around the photography the architect should submit to the magazine. As a general point, Stanley Abercrombie brought up the difference in types of photographs: Certain kinds of dramatic shots taken with the idea of being published in, say, *Architectural Digest* are not going to appeal to *Interior Design*. “We want to see the details,” he said, “such as how the baseboard meets the floor.” The three trade magazines all agreed that submissions should include a data sheet (with information on the site, size, structure and materials, program, solution, and credits), a plan, and most important, four-by-five-inch color transparencies. M. J. Madigan noted that her maga-

zine had to turn projects down when photographs were unacceptable and the architects could not reshoot them. These magazines do not send out their own photographers.

However, the *New York Times* and *New York* both do shoot projects themselves and do not want to receive four-by-fives that could get lost. Foxley and Iovine prefer not-too-valuable photos or slides, or even color Xeroxes, that can be kept on file. In the case of *New York* magazine, a fair amount of “propping and styling” occurs during the shoot. The *Times* also styles the shoot, but Iovine indicated the *Times* can’t accept “even fabulous architecture if the furniture isn’t up to par.” She added, “We can’t furnish it ourselves.”

Timing can be important. Paula Rice Jackson explained that *Interiors’s* theme issues, which are planned in August, mean that the architect has a good chance of getting published when submitting for a special roundup.

But there is a reality factor: Magazine and newspaper editors receive or go out and look at (scout) lots of projects. Paula Rice Jackson admitted that 90 percent of the material doesn’t make it into the magazine. “Don’t call it rejection!,” she implored. Julie Iovine estimated that she receives 24 to 30 projects every three to four

weeks and publishes about that many a year. Her rejection rate is about 94 percent. M. J. Madigan said that her magazine receives a project a day and publishes 84 features a year. This could mean 68 percent of the projects submitted are turned down. Anne Foxley scouts or calls in most of her features — and ends up using about ten percent. Stanley Abercrombie receives about 2,500 a year, publishes an average of 13.5 a month, and so must turn away 94 percent.

Obviously not everything can be published. It is not always a matter of timing, the wrong subject, or lousy photos. Clearly, there are criteria for selection. Abercrombie brought up the issue of quality, and mentioned that it is “not what it was. The level of imagination these days is lower.” He added that it might be due to clients’ reluctance to take risks or spend money in a recession. Nevertheless, it would be instructive to hear more about the different editors’ criteria for determining design quality. Maybe next year.

*“The Inside Scoop” was moderated by Joan Capelin of the Marketing and Public Relations Committee, and hosted by the interior design department at the Fashion Institute of Technology. Cosponsors for the AIA program were the Chapter’s Interiors Committee and the Society for Marketing Professional Services New York/New Jersey Component.*



Stanley Abercrombie



Anne Foxley



Julie Iovine



M. J. Madigan



Paula Rice Jackson

Photos: Dorothy Alexander

## Bright Marketing Ideas: Selecting a New Market

by Joan Capelin

Some say seeking a new market is suicide in a recession; others call it survival. Cathlyn Acker, director of marketing at Cooper Robertson, considers it entirely possible — if you do your research so you can target viable markets. In October, Acker lead the second session of the Marketing and Public Relations Committee's hands-on, year-long course, "Marketing Architectural Services in the Real World." Some of her best suggestions follow.

- There *is* enough work for everybody, but there are always people you don't know and things you should know. It's crucial for your firm to have this information, although obtaining it will take time, commitment, and a certain amount of money.

- New markets are won one call at a time.

- Compare your portfolio of old work with your new work — which conditions or concerns are similar or different? Use this insight to launch yourself into a new market group.

- By the same token, revisit the old contact list. Go catch up with these people.

- Don't call for a job; call for information. People freeze when they think you want work from them. Tell them the truth: You're doing your homework.

- Surveying a marketplace gives you information and

results in an appearance of expertise. This makes it easier to cold-call — or makes these calls at least lukewarm.

- Do you track prospects by discipline, project type, location, or relationship? Keep a file for each category, and read and clip constantly.

- Research only two markets at a time; otherwise you've set yourself up to fail.

- It takes a year to learn all you need to know about a new market. Be disciplined, organized, and persistent.

- People do business with people they know. Ask each contact for the name of one more person to call.

- Don't let up on yourself. Out of 20 calls, you'll reach six on the first try and maybe get appointments with two. Out of every 100 new contacts, ten may turn into a project within the next two years.

- Sometimes the call you least expect to succeed has a project waiting just for you.

*"Bright Marketing Ideas" is a service of the Marketing and Public Relations Committee. Public relations consultant Joan Capelin, who compiles the column, is past chair of the committee.*

Note: Although "Marketing Architectural Services in the Real World" is fully subscribed, there is

always the possibility of a vacant seat on the evening of the event. Call M. H. Flick, course moderator, at Capelin Communications, 353-8800.

## Chapter Sponsors Hot Markets Panel

by Ellen Jackson

While the building industry has been hit hard these past five years, some markets still offer opportunities. Join us on March 8 at 7:30 am for "The 90s: Hot Markets in a Transition Decade." **John Gilbert**, CEO, Rudin Management, **Rudolph J. Rinaldi**, director, the Dormitory Authority of the State of New York, and **Charles Pendola**, president and CEO, Preferred Health Network, will share their capital planning programs, their prognoses for the future, and their insights into development trends.

The Chapter's Marketing and PR Committee has produced this exciting breakfast program for the Buildings NY show at the New York Hilton Hotel and Towers, 1335 Avenue of the Americas at 53rd Street. Check the Buildings NY show brochure announcement for details on cost and reservations.

## Testing the New Test

The National Council of Architectural Registration Boards (NCARB) and Educational Testing Service (ETS) invite candidates for licensure or architects who have been licensed for less than a year to participate in a field test of the new computer-administered Architectural Registration Examination, which will be used to license architects beginning in 1997. Volunteers will be pretesting the two graphic divisions of the exam -- site design and building design -- during the month of March. Participants will receive honoraria between \$100 and \$200 plus travel expenses, as well as optional letters from the National Council sent either to their employers or the deans of their schools of architecture describing their contribution to the development of the exam.

Volunteers should call Debra Friedman at 609-734-5572 or send names, addresses, and daytime phone numbers to NCARB Research, 10-R, Educational Testing Service, Princeton, NJ 08541.

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