

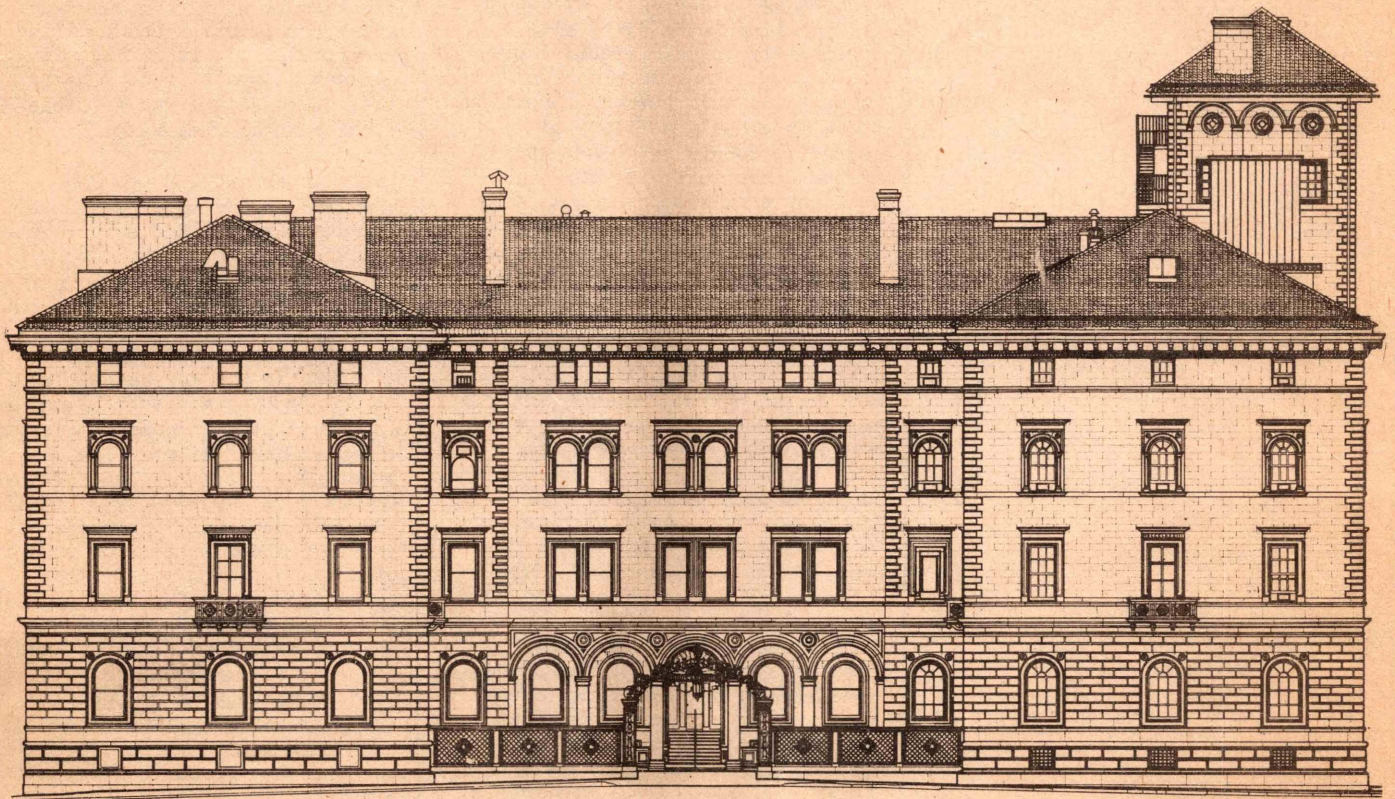
# OCULUS 1/80

Guest Editor: Andrew MacNair  
New Format Design: Massimo Vignelli  
Chapter Editor: Cathanne Piesla

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January 1980  
New York Chapter/  
The American Institute of Architects  
457 Madison Avenue  
New York, NY 10022



Drawing by Varathorn Bookaman



# Editor's Note

Andrew MacNair is an Associate Professor of Design at Parsons School of Design, a Fellow of The Institute for Architecture and Urban Studies and Editor of Skyline.

Considering the position that architects face today with a future of cutbacks and shortages, it becomes more critical than ever that the New York Chapter of the American Institute of Architects muster up its forces for not only a program of survival but also proliferation. The architect continues to face the increasing dilemma of becoming more prominent under the public eye (as indicated by the abundance of attention to architects in the media during the past year) as well as being hard pressed during another decade of tight money. While the myth of the architect grows taller, the reality of practising architecture becomes an ever increasing gamble. The architect today appears to gain the necessary public stature to build but he is cramped again and again by economic difficulties interfering with the opportunity to make architecture.

In spite of this current condition, there is clearly a frenzy of energetic debate which has opened myriad doors to foster any imaginable philosophy. Now, more than ever, the architect finds a field without rules. Now the architect seems to be increasingly forced to find another dance step to outdo his neighbors. Yes, he must be clever during a time of extreme competition, but ironically the formal eclectic gymnastics, rampant during the past ten years, run absolutely contrary to the flow and temperature of the current. Why must architects only row upstream? Yes, a few architects row up and then back down; a few row, or float, downstream. But in fact the future of architecture demands that the architect be able to row both ways in order to overcome the limits of the dwindling resources to develop a philosophy based on the ultimate economies of building. There can be no more smoking pediments - perhaps the final gasp of the last vestiges of the pop sixties. There can be no houses within houses - to build one

at a time is enough. And all celestial soffits framing pieces of blue sky are threatened by the new conditions of architecture. The utilitarian, the spartan and the puritanical are the only means for the proliferation of both the architect and architecture. During the past ten years in New York City architecture has reconfirmed its center. London, Paris and Rome have none of the volume of activity within the culture of architecture that Manhattan produces each year. Chicago, Washington and Houston, while significant centers for actual construction, lack the density, depth and history among the architecture community that New York harbors and fosters. No city has as many great architects, schools and museums as New York. New York is still the major port of entry for tourists and visiting architects. It is still, and perhaps always will be, the hub of the international and American architectural community.

Last January Philip Johnson appeared on the cover of Time. In June I.M. Pei not only received the AIA Gold Medal but also was the primary spokesman and representative for the American arts in Washington for the Chinese Delegation. Finally Wallace Harrison in his current exhibition at The Institute for Architecture and Urban Studies demonstrates that after eighty-four years, and practising for more than fifty years in New York, architecture is still the most exciting, provocative and compelling profession in spite of the constant difficulties, criticisms and cutbacks. At the end of this last decade and at another watershed, the post-modern age must be announced as over, the post-atomic age is defunct and the search for a viable, accessible and economical down-to-earth architecture must go on to find another architecture which is closer to the tenets of early modernism than to the battle cries of the eclectics.



# About OCULUS



## OCULUS

Vol. 1 No. 2  
THE NEW YORK CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS  
115 EAST 40TH STREET NOVEMBER, 1938 WARD W. FENNER, EDITOR

### CRISTENING

The list of entries in our unauthorized competition to select a name was most gratifying. Some forty entries were submitted, some coming from the West Coast. The jury chose "Oculus" after much debate as to whether there still remain any architects who have the classical education to appreciate it.

The oculus is the circular opening admitting light through the top of a dome (as in the Pantheon in Rome). The name was chosen as symbolizing the function of the Chapter. Its slight similarity to "Octagon" was considered an asset.

### EDUCATION

The following excerpts are from the report of the Committee on Education which was accepted with approval and thanks by the Executive Committee. In accepting this report the Committee made it clear that the general scope is approved and that the Committee on Education is to submit further recommendations as to the use of the funds made available by the legacy.

The last income of the Fund shall be distributed each year for advanced study and investigations in Architecture and closely allied subjects.

The Committee on Education shall each year invite mature persons having adequate professional background to submit outlines of subjects proposed by them for study or investigation. The Committee shall analyze these proposals, together with the qualifications of the authors, and shall award scholarships each year for the pursuit of one or more subjects considered most meritorious.

Provided the qualifications of the candidates are satisfactory, awards shall be made without regard to previous formal training. They shall, in any case, be made without regard to financial need. Awards may be made more than once to the same candidate.

### MEMBERSHIP

The membership committee urges every chapter member to announce to all his associates and distribute them the chapter notice to increase its associate membership.

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(Reprinted from Vol.1 No.2 November 1938 OCULUS.)

### GIMBEL'S AD

Members may have seen recently an advertisement of Gimbel Bros. which offered "blueprints and samples of the Lefler House Journal" under House Plans which show you how you can build a home complete without the services of an architect.

President Hansen has written to Mr. Gimbel stating the Chapter's point of view. The Lefler House Journal does not claim any such intent. "We do not believe that houses should be built without architects when architects are available and affordable."

### PUBLIC SCHOOLS

The following communication is published at the request of the Committee on Schools. The topic will be expanded and elaborated at the December chapter meeting.

"The Committee on Schools has been in existence for two years, and during that time its chairman has at various meetings outlined its objectives and its necessity to members of the chapter—broadly it is this: To correct the present unsatisfactory method of handling this work by the majority of Boards of Education.

Now to even make a start it is necessary that the members cooperate, but so far there has been no indication on the part of the members in this direction. All we ask is this: When you are aware of a possible new school being contemplated within the jurisdiction of the Chapter, kindly notify the committee—don't sit and no longer please, for we pledge ourselves not to stand anyone's commission or to work in cahoots with others to that end.

"Our only reason for being is to improve the public and particularly the Boards of Education in the American Institute of Architects' hands and often."

(Signed) WILSON S. BARNES, Chairman

### LEBRUN

The committee on the Lebrun prize reported that due to the present economic emergency, it would be expedient to assume that it would have sufficient funds to award the prize next year, and that therefore no prize will be offered.

With this issue, Oculus, takes on a "new look"; a new editorial format and, hopefully, a more vital and interesting direction in keeping with both the Chapter's location, and its seminal and historic role within the larger AIA family.

As a local Chapter, New York over the years has provided distinction, leadership and innovation to the profession nationally, symbolizing not only the highest architectural standards in the work of its members but the "leading edge" of the planning, zoning and social concerns of fellow architects throughout the United States.

Much of this, of course, is due to the fact that we are in New York; that we reflect our City and all the ferment, and folly, and frustration, and fun, and high hopes of this most complex and crucial of urban centers. And much of it is due to the contribution of individual members, both locally and nationally, who represent a wider cross-section of interests, and backgrounds, and talents than can be found elsewhere.

We believe that New York City is the country's most stimulating architectural arena and that the New York Chapter should be at the center of what is said about ideas, and style, and use, and example -- the things that really interest and affect its members.

Which means that something we call a "newsletter," something that people pick up and look at which represents us, should be "up to snuff" by New York's own high (and changing) standards of style and content. We should be proud of what comes out under our imprimatur; and interested in reading it.

For this reason we've called on Massimo Vignelli to give us an attractive and economical new format - a fresh visual style - and upon a number of the City's top professional editors to help shape

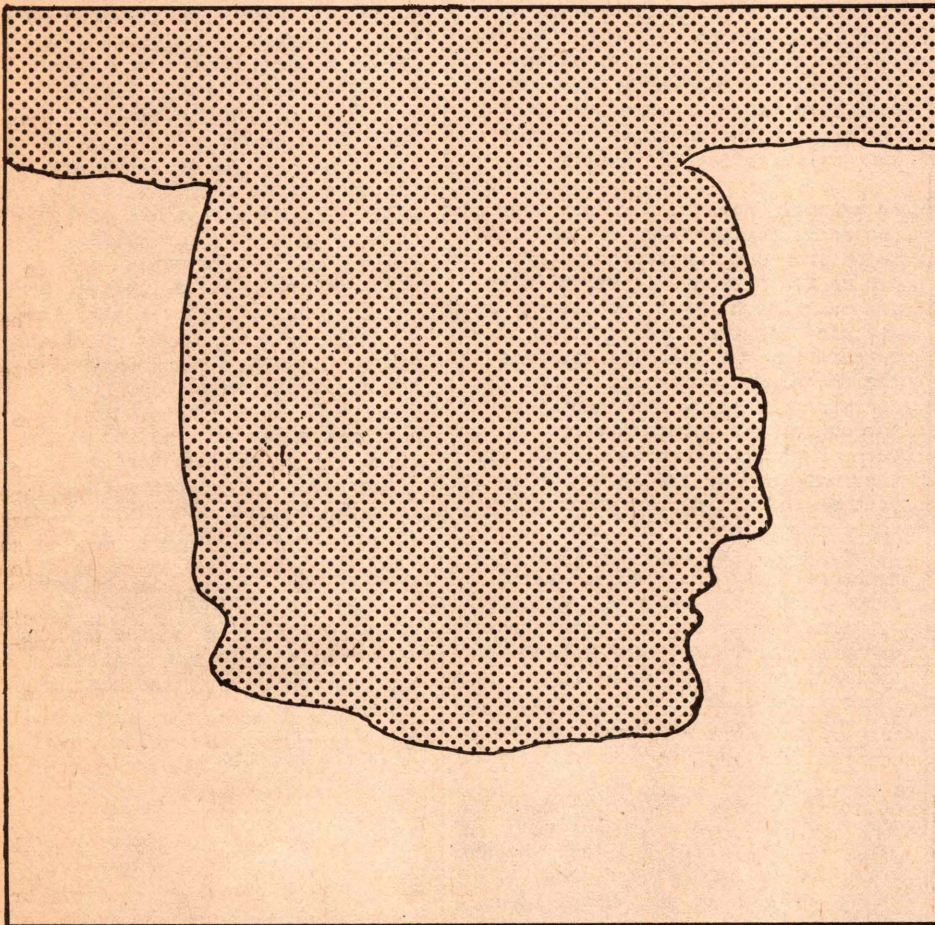
content to ever changing architectural concerns. Oculus will have either a Guest Editor or a Guest Editorial each issue - Andrew MacNair, Suzanne Stephens, C. Ray Smith have already agreed to serve the cause - so as to better focus on the wide range of views in our City and to further stimulate enlightened discussion amongst ourselves. The newly conceived format - perspectives, events, update, news, mailbox, quotes, etc. - will keep us up-to-date on Chapter programs and events, as well as abreast of the major "projects and players." There will be a search for controversy as well as for self-approving consensus; for disagreement and debate; an effort to reflect the world as it is as well as what we would like it to be.

In this way, Oculus will be serving our members' interests and coincidentally living up to the best and most exhilarating connotations of our Chapter's name: the best of New York.

Jaquelin Robertson



# Conklin on the Chapter



Sketches by James S. Rossant

Probably most of anybody's list of the nation's top ten design leaders could be found within the 1500 members of the New York Chapter of the AIA. We could hardly miss given the number of vigorous and lively architects who practice in New York. We are undoubtedly the most design oriented professional architectural organization in the world. And that leadership has given the Chapter a special national responsibility, and also the size of the Chapter has caused a special mode of operation to evolve.

In a general way, the purpose of the AIA is to organize the concerns of architects and give them expression and find solutions. And the organization of the Chapter reflects those concerns in a very special way, with the basic activity of the Chapter actually found within the work of committees. Each committee has a special focus - some are building type committees and continue annually, some are focused on current public planning issues in New York and are ad hoc, and some are focused on professional operational concerns. All in all there are some 20 committees, and they are the real life blood of the Chapter.

The dynamo of architectural thought which characterizes New York



Chapter president William Conklin has announced the initiation of a series of monthly meetings, discussions constituting "a self-examination of architecture as a conveyor of meaning, as both unwitting and conscious conveyor of values, of form as signifier."

currently has quite appropriately caused all of us to re-think and to deepen the work and purposes of the AIA and of these committees. One of the dangers of professional organizations is that they become too self serving and forget about their larger public purpose.

Everyone of us has probably blasted the AMA or some Lawyers Guild for such introversion, and so the Executive Committee decided to introduce this year a special program within the activities of the committees which would be concerned with a kind of self analysis of the committee subject matter by the committee members, led by invited speakers and guests. These special meetings are to be concerned, unabashedly, with Meaning in Architecture and are, in each subject matter, to face up to the kinds of meaning which our buildings convey. And of course these meetings are concerned with design, design in every instance, and in its widest sense. The mood of these new discourses might be called Second Thoughts, or the Contrarian's View if we were Wall Streeters. The Executive Committee has suggested themes for each of the meetings, and has promised some financial support for speaker cost, but the real definition and impetus for the meetings will of course come from the committees themselves.

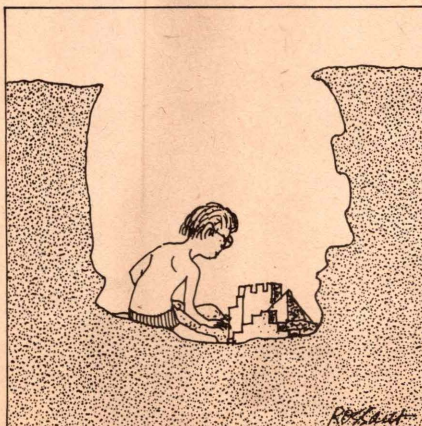
Another of our purposes as an organization is to assist in architect to architect communication, and this new edition of OCULUS is devoted to that end. We are determined to communicate more fully and in our own visual language, and to speak about our professional affairs with pride and good wits. And we are also determined to convey architectural and planning perceptions to other New York organizations much more effectively than we have in the past. There are many design oriented organizations in New York who are eager to have far more extensive working relations with the AIA and its architects than presently exists.

Our move into the newly refurbished Villard Houses will undoubtedly be a spur to such communication, and the new AIA offices ought to be a place for greater public exposure for AIA affairs. And not least of all, it ought to be a place of proud identification for every member, with an opening party at the new headquarters a must for the Chapter. The vagaries of construction timing make it impossible to set a date as yet, and though we are slightly exasperated at the delays, no one of us seems willing to cast the first stone. February 1 is now the scheduled date for the move, though, and the next OCULUS will announce the opening plans.

Each meeting will be organized by a chapter committee concerned with building, probing architectural meaning within its own field of technical expertise. Speakers from other disciplines, the press, or other areas of architecture will participate. The purpose is to widen and deepen the discussion of issues involved in various building types and situations, in the light of rapidly evolving current architectural thought. The programs are intended to involve the diverse potential of the chapter membership, and, of course, interested friends will be welcome.

The Overseas Practice Committee is preparing an evening on the culture of the countries in which they work. The Historic Buildings Committee may discuss the meaning of preservation, considering its strengths and hazards. Other issues being considered are whether medical functionalism is an adequate basis for design; architecture as corporate image maker; school form as visual education; and, regarding house design, style for the elite and style for the masses.

Announcements of the programs will be made periodically during the year. Members' ideas, comments or suggestions for speakers would be welcome.





# A Glance Back

Having been part of the 1968 Columbia upheaval, it first seemed unthinkable and then intriguing for me to come into the center of the irrelevant" downtown establishment, the very AIA itself, and guest editor Andrew MacNair has asked what I now think of it.

It is amazing as an institution in the number of architects who come through its leadership. A new president every year, a virtually new executive committee every three years - I count 60 different people since 1970. No self-perpetuating, revolving directorship, this.

Hundreds have served on committees, usually over 200 in a given year, and very many more over a longer period. These are working committees; we are not an organization to which many belong and which a handful runs.

A rule of thumb for membership associations generally is that 10% are or recently have been active; in ours: around 20%. (At the same time I must confess surprise at how many of our 1500 members I do not know at all. Disappointing, but clearly added reason to communicate well through Oculus and to arrange more and better meetings.)

In terms of public influence, the Chapter is viewed in New York as expressing carefully prepared and absolutely impartial, objective opinions on matters of public policy within our competence: planning, preservation, housing and so on. We are as respected as any civic organization in the City; people do not look for self-interest in our testimony: they have seen us testify against proposals of our own members.

The Chapter and its Foundation have 10 custodial funds - 7 acquired since the mid-70's - totaling about \$500,000, which

make possible nationally recognized scholarship programs. We are good managers: our administrative costs for these are less than most organizations' because committees made up of volunteer members review the applications and decide on the recipients; the chapter staff provides only the basic framework. We are a good place to which to contribute funds; there are precious few foundations or other sources nationally where grants for study in architecture can be found.

The chapter office telephone lines are almost continually lit up, largely calls by strangers asking for information, and one sometimes wonders how any work gets done. Cathanne and the others' tempers almost never become short, and we sometimes wonder at the number of people we reach.

All this - and of course, many more things routinely reported in Oculus - happens within a New York profession of remarkable friendliness and esprit. I say this not as a booster, but as a delighted participant.

George Lewis



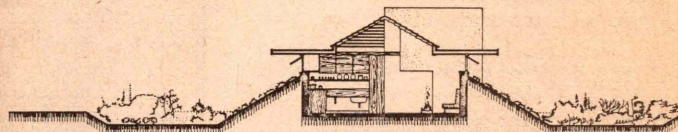
# CALENDAR JANUARY-MARCH 1980

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## EARLY MODERN ENERGY-CONSCIOUS DESIGN

James Marston Fitch, Peter Flack, Richard G. Stein and Paul Segal will discuss houses by Frank Lloyd Wright, George Fred & William Keck, and the New York row houses - examples of energy-conscious design in the early development of modern architecture which teach lessons not to be overlooked today. William Meyer, chairman of the Energy & Environment Committee, will be moderator. This is the first of a series of meetings to be organized by chapter committees.

Chapter Headquarters, Tuesday, January 22, 6 - 8:00 p.m.  
Cash bar at 5:30.



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## CHAPTER MEETING: NOMINATING COMMITTEE

Members attending may offer names to be placed on a ballot to be mailed to the whole membership, from which a five-person Committee on Nominations will be formed.

Chapter Headquarters, Tuesday, January 22, 6:00 p.m.  
(preceeding above meeting.)

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## AMERICAN ARCHITECTURE FOR EXPORT

A panel discussion dealing with the impact of American culture and architecture on Third World countries. Iran will be used as a case study. Presented by the Overseas Practice Committee, the panel will include Tom Wolfe, Jivan Tabibian, Nader Ardalan and Jaquelin Robertson. Terrance Williams, chairman of the Committee will be the moderator.

At the City University Graduate Center auditorium,  
Thursday, March 13, 6:30 - 8:30 p.m. Cash bar at 5:30.

Handle with Care  
American Architecture for Export:  
Fragile



# NEWS

## FLOOR AREA FOR SALE

One would think that once the Planning Commission has approved a project under the Incentive Zoning Laws, allowing the developer added floor space (increased F.A.R.) in exchange for a public plaza, that the matter would be closed. Not so. At least, not if an amendment to the Zoning Resolution had been approved last August.

It was proposed that the Clinton Special District be amended to permit construction of a store building on an (as yet unbuilt) plaza which was part of the 1972 CPC-approved Sheffield Tower on the Parc Vendome property, 57th Street at 9th Avenue. The developer would, in return, have contributed dollars to a new "neighborhood improvement fund."

The Chapter vigorously opposed this proposal, calling it "a case of legislating floor area out of thin air and putting it up for sale." "It takes little imagination to visualize other owners of fully built-up properties lining up with cash in hand eager to add floors, fill up arcades or whatever." Approval by the CPC "would constitute a precedent which could threaten the fundamental integrity of the Zoning Resolution from this time on."

The Parks Council and The Municipal Art Society were also strongly opposed, and in spite of strenuous efforts by proponents, the Commission unanimously rejected this potentially very damaging amendment.

## NOTES:

●The New York City Department of General Services maintains a list of qualified consultant Architects and Consultant Engineers that are interested in performing professional services for the Department. All Consultants are invited to submit Federal Form 254 or an equivalent brochure that describes their general professional experience. This information is kept on file and referred to in the selection of Consultants for projects to be designed in the coming year. Forms submitted within the past year will be kept in the file and resubmission is not required unless updating is desired.

Correspondence should be addressed to: Department of General Services, Division of Public Structures, Bureau of Building Design, Room 1416, Municipal Building, New York, 10007.

●Ten-odd New York architectural firms have, on their own, organized the Design Professionals Management Association of New York to provide a forum for development of business and professional practices toward reducing liability claims. The Association will hold at least two loss prevention seminars annually and will seek to develop improvements in the quality of professional services, business practice, employee development programs and techniques for the resolution of disputes. Firms interested in joining should call Ms. Hanin of Davis Brody and Associates, 599-7288.

●Members of the City Agencies Committee, Martin Raab, chairman, met January 2 with Charles Smith, newly appointed director of City construction.

●An Upper East Side Historic District Committee, John Belle, chairman, has been meeting to evaluate that proposal, which has been advanced by the Landmarks Preservation Commission.

●A new Scholarship Committee, David Todd, chairman, had its first meeting on December 10. It was formed to propose a chapter policy for allocating financial assistance to architectural school students. The Ronald Allwork bequest of \$200,000, the income from which is to be used for architectural school scholarships, was the major item on the agenda.

●An initial, and no doubt evolving, 1982 AIA Convention Committee had its first meeting on November 29. The Chapter will host the convention May 23-27, 1982, and it is abundantly clear that the limitless resources of New York should be called into play.

●At an open chapter meeting on December 20 Alexander Cooper, consultant to UDC, and Barry Light, a v.p. of UDC, presented plans for Battery Park City. A committee, Joseph Wasserman, chairman, will make recommendations for possible chapter testimony at the January 10 Board of Estimate hearing.

●The Chapter has received a copy of "Memoirs of Harold C. Bernhard, Architect, The Story of Shreve, Lamb & Harmon."



#### HERBERT LIPPMANN BEQUEST

Herbert Lippmann, FAIA, who died last January just short of his 90th birthday after an architectural career of 58 years, has left a \$10,000 bequest to the Chapter. The beloved and respected Mr. Lippmann had been active in the Chapter since joining in 1926.

Particularly notable was Mr. Lippmann's sense of responsibility to society. He spent countless hours working with citizens' groups concerned with ecological problems, educating them to the role that architects can play, and he always worked with his fellow architects to involve them in these issues.

Of his design work it was said that it "has always been beautifully analyzed,...whether it was an interior detailed in what we would now label as Art Deco or an apartment hotel with its carefully considered fenestration and brick work."

The \$10,000 fund comes unrestricted, but those who worked with him on chapter committees will know how he would liked to see it applied.

#### HEADQUARTER'S PREVIEW

The Chapter's move to the north wing of The Villard Houses will occur at the end of January. We shall be there in company with The Municipal Art Society, which made it all possible, The Architectural League and The Parks Council.

The drawing on page one (1977 conditions) shows the north wing to the left. The arched windows light public rooms which will be shared for meetings and exhibitions by the four organizations. The west end of the floor above, facing the courtyard, Madison Avenue (note balcony) and 51st Street, is the Chapter's area. It includes a quite handsome wood-paneled room at the southwest corner, about two-thirds the size of our present front room, which will be available for committee and other meetings of our own.

The move will involve an interruption of publication sales. A notice of the time will be sent to all concerned.

The drawing on the cover by Varathorn Bookaman was prepared for the Historic American Buildings Survey, for the Office of Emery Roth & Sons P.C. Architects, James W. Rhodes AIA, Project Director

#### DOCUMENTS

Important income for the Chapter comes from sales of AIA documents; we netted \$21,000 last year, equal to 253 members paying \$83 individual dues. Clearly, members are helping the Chapter and keeping dues down when they buy from us. Further - it is to members' advantage because they are given an avg. 33% discount.

The hours for sales and telephone inquiries are 1:00 to 4:00, a time restriction which enables Robin Chandler, who handles sales, to do other office work. The chapter staff has been considerably reduced in the last few years, and Robin has been able to pitch in for a half day without interruption.

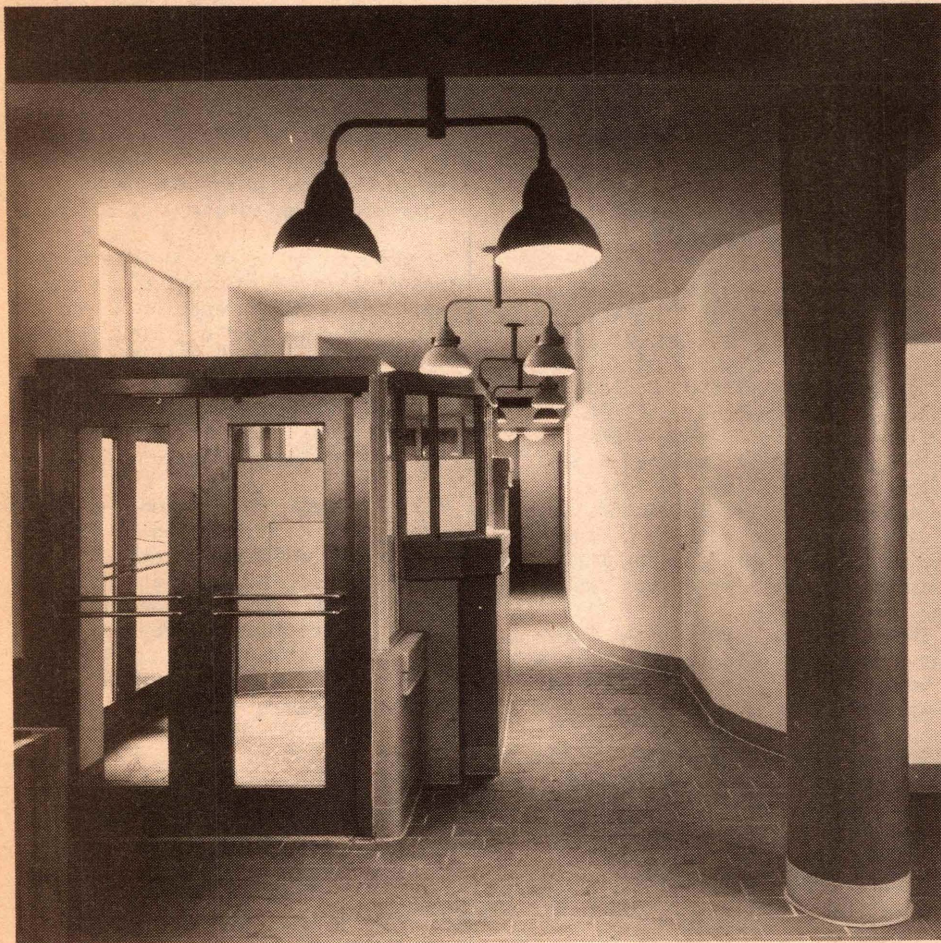
All AIA documents and most AIA books are in stock; others can be ordered, available in about 2 weeks. Members' orders of \$10 and over by phone or in person can be billed; other orders must be prepaid: telephone between 1:00 and 4:00 to determine the exact amount, including postage and handling.





# Residential Design Awards

Hogan Hall, Columbia University  
Robert M. Kliment and Frances Halsband, Architects



In this, the 19th year of the Chapter's Residential Design Awards, forty entries were received and the jury awarded citations to the architects and owners of three of them. Jurors were Robert Siegel, chairman, Samuel Brody, John Ciardullo and William Pedersen, Jr. Three jurors submitted comments, as follows.

## PEDERSEN

As a renovation, this work seems to be very thoughtfully executed. Effort was made to develop the full potential of the existing building without destroying its character. Where one might quibble with some of the details of its execution, such as handrails, etc., all conditions seem to be thoughtfully and imaginatively dealt with. It is for the care with which this work is executed that I feel it is deserving of merit. My greatest reservation is the handling of the lighting in the major rooms. From the photographs, the linear rows of suspended fluorescents seem to negate the potential of the rich vaulted ceiling which has been so carefully restored.

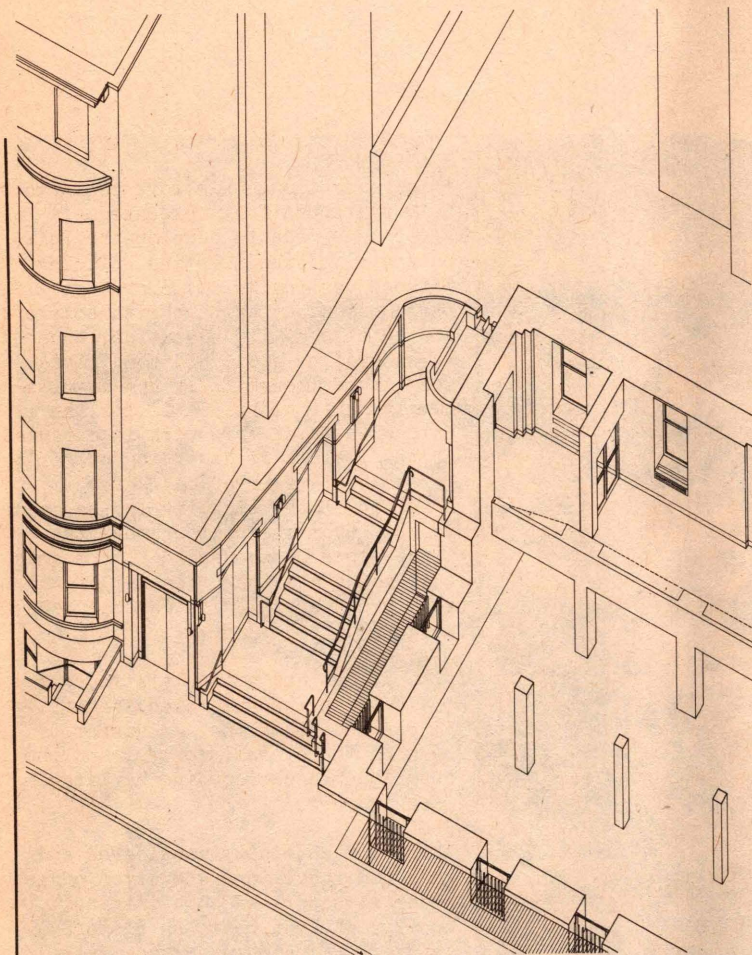
## GWATHMEY

A sensitive and articulate reuse project. A careful selection of images and detailing. A disparity between the overall control and the questionable choices in the large scale spaces.

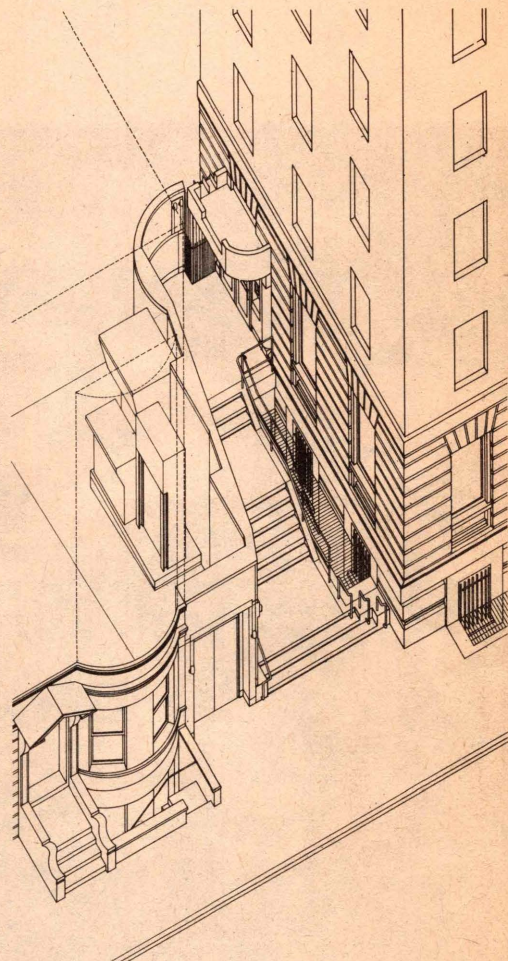
## BRODY

This is a carefully considered and executed recycling/renovation of an older structure of some intrinsic quality without being an historical landmark. The changes made deal effectively with the new life taking place and develop a dialogue between the new and the old. In contrast to some of the J-51 projects examined. The designers treated the existing structure with respect, particularly in its external relationship to the urban context. Yet they also found ways to make architecturally creative moves within the constraints observed.





STUDENT ENTRANCE  
544 WEST 114 STREET



photos by Norman McGrath





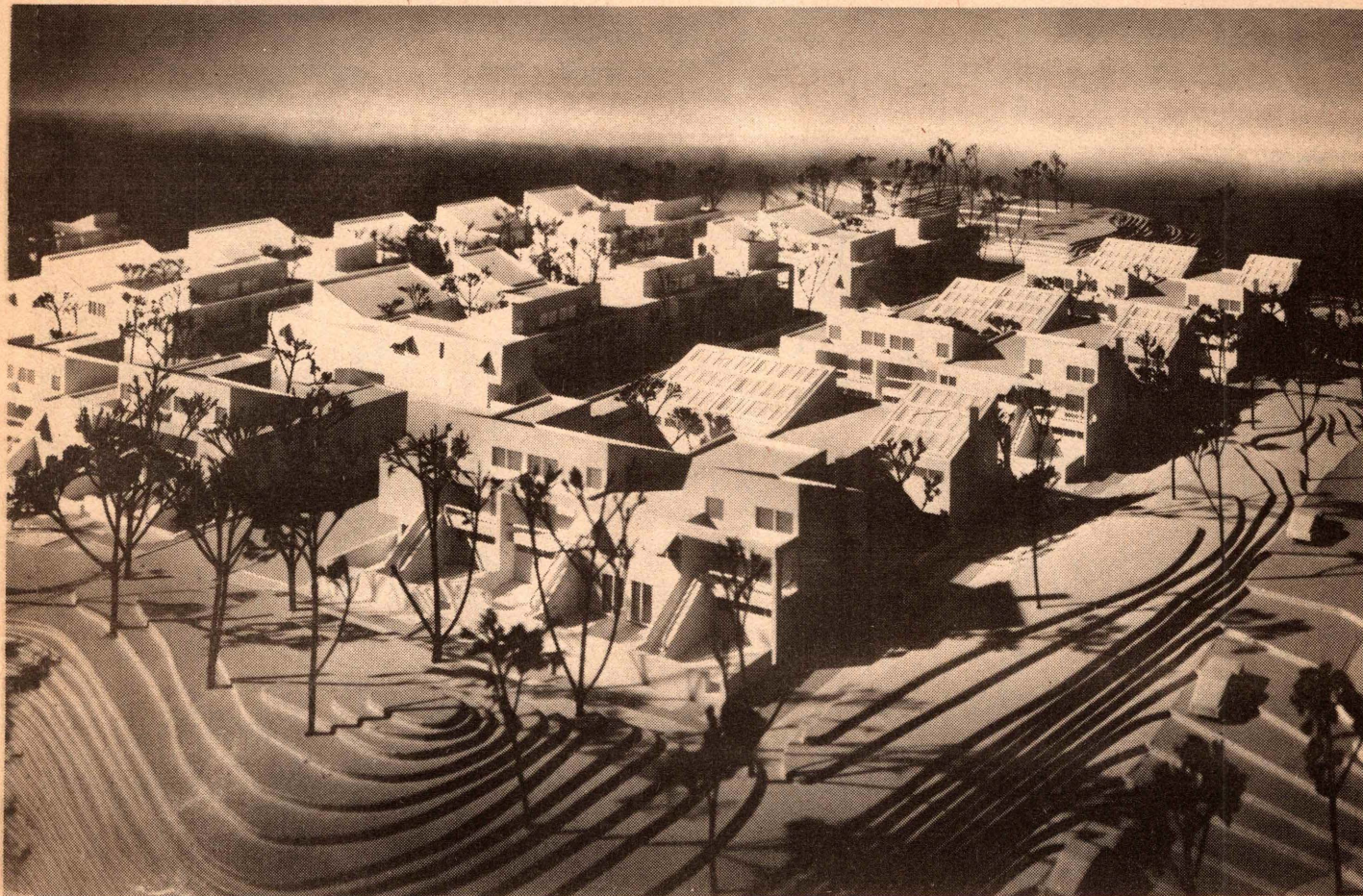


photo by Louis Checkman

#### PEDERSEN

When seen in model form, this project has great appeal. The "test" units which have been fully constructed do not fulfill one's expectations, however. It appears that certain budgetary cuts have reduced much of its potential richness by eliminating elements such as the low garden walls so necessary to complete the spatial idea. Nevertheless, this is a skillful work. The units are very clearly organized, the spatial qualities of the various courtyards appear successfully scaled and generally pleasant to be in. Housing of this type, so often seen

in Europe, needs to be encouraged in the United States. It has a great sense of community and in this particular design the requirements for privacy and individuality are clearly recognized.

#### BRODY

In a field where architecture and planning are in notable short supply, this represents a very creditable effort to deal seriously with a suburban condominium development. The organization of site and design of the structures have a discipline and order which is in strong contrast to many of the woodsy picturesque examples presently proliferating.





photo by Wolfgang Hoyt ESTO Photographers, Inc.

One hopes that the subsequent completion of the project will raise the standards set in the initial models which seem to slip somewhat from the initial design proposals.

#### GWATHMEY

A reasonable resolution of an impossible problem. The private developers "imagery" and the inherent architectural order. The model appears more ordered than the initial executed buildings for two reasons; one, horizontal wood clapboard is a questionable choice of materials for the forms and the assemblage, two, the small scale detailing is also contradictory to the implied imagery.



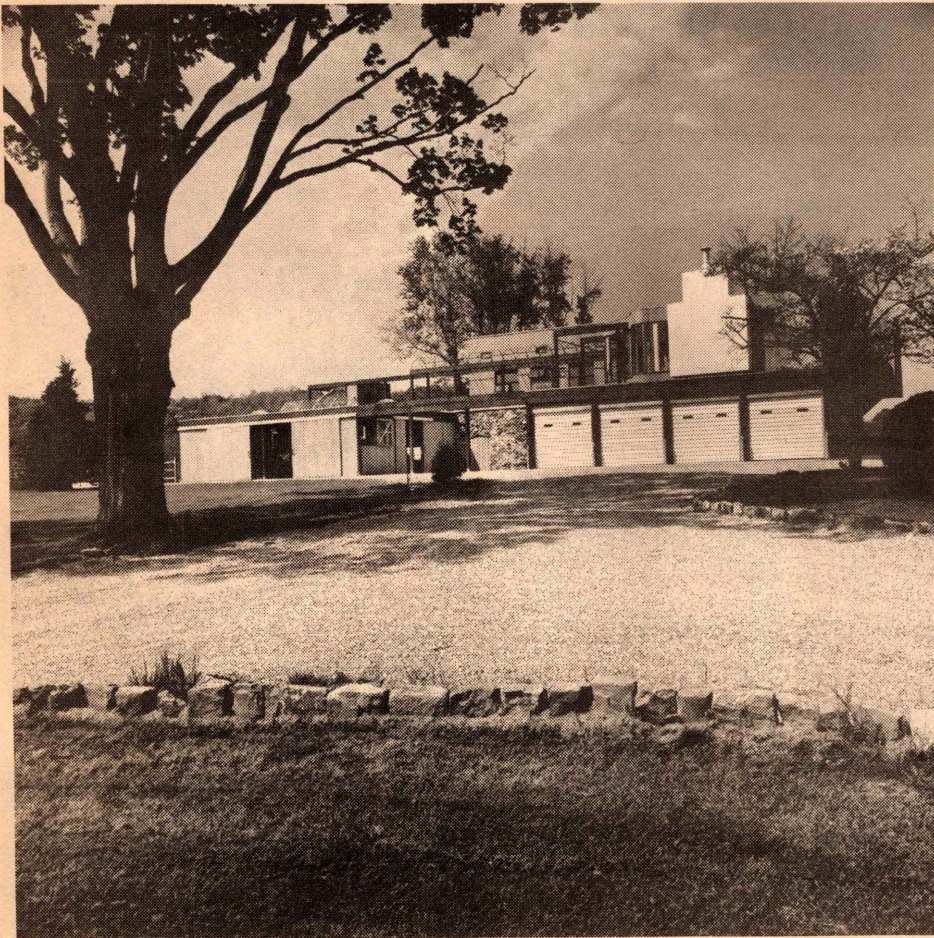


photo by Norma McGrath

#### PEDERSEN

The Pinto Barn House has somewhat of an advantage over the rest of the entries in the single family house category in that its program, i.e. house-barn combination, gives to it a purposefulness which allows it to establish a stronger relationship to its context. In addition, being constructed adjacent to an existing structure gives it the potential to generate an external spatial gesture. These advantages, however, must be exploited and it is to the designer's credit that he did so.

The strongest feature of the design is its site relationship to the existing house which allows it to form a large external courtyard much in the European farm tradition. The house then acts as one wall of the space and is formally subservient to it. It is when viewed in the context of being a "wall" that the structure seems strongest. To be successful as a wall, it needed sufficient length. Thus the addition of a courtyard, partially formed by the existing stone wall of the former barn, gives focus to the house, divides its separate functions and, most importantly, increases its length. The vertical organization is logically



developed with the "barn" functions on the lower level and the house functions on the upper. A simple skeletal structure is the visually unifying element.

As opposed to all other entries in the single house category, all of the formal gestures seem to add up to something larger, its formalism is relatively fresh especially when viewed in the context of the other entries, which focus their attention on geometric and sculptural issues which are in turn poorly handled.

Certainly this house breaks no new ground but it does concern itself with a larger context and it does so successfully.

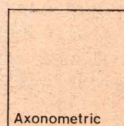
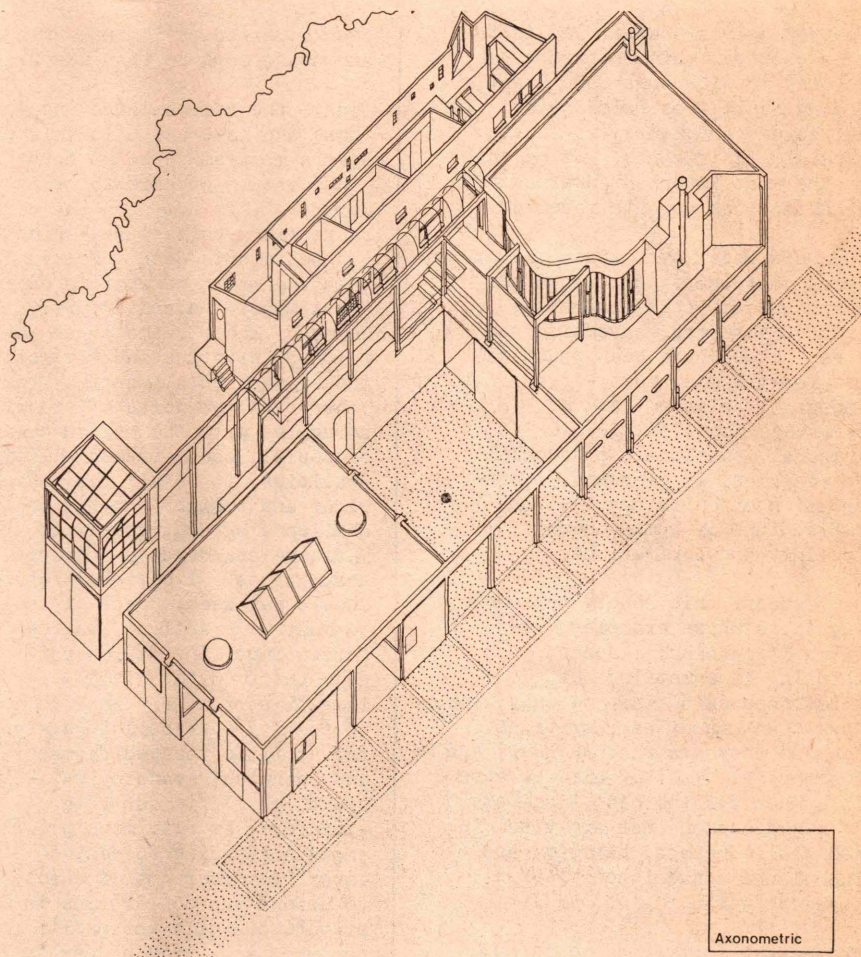
#### GWATHMEY

A seductive organizational and circulation diagram yet frustrating in its unfulfillment and contradiction. Serious questions of formal assemblage; almost a cartoon or problematic summary of historical form notations. Overall composition, because of multiple and unharmonious forms relies on "linear graphic" rather than spatial order, which would be the referred to European precedent.

#### BRODY

This house seems fresh and witty, especially in contrast to many of the entries which were somewhat overly solemn offspring of their original prototypes. Its irreverent mixture of elements is itself a comment of these models; yet it creates a truly livable complex.

Some of its constructed details are crude and there is a certain ramshackle quality which constantly threatens to blow the whole thing apart, but there is enough tension and flexibility in the concept to hold it together while preserving the fun.





# Gold Medal

I.M. Pei, upon receiving the AIA Gold Medal at Kansas City last June addressed the Convention as follows:

Forty-four years after coming to this country, this Institute has honored me with this Gold Medal. Coming as it does from one's colleagues and peers, it is of special significance. To me this is the most important award an architect can hope to receive.

The Gold Medal symbolizes the great contributions which other recipients of this honor have infused into the conventions of life. These have been practical men for the most part - practical enough to believe that the reverence for life, in all its physical, emotional, and social intricacies, is elemental to the creation of buildings that are reflections of human needs, feelings and aspirations.

So I accept this honor, remembering those whose examples have given it meaning; I accept it, thinking of something that T.S. Eliot once said, that we only know more than men of earlier times because they are what we know; and I accept it, most of all, because it symbolizes the best instincts of a profession that are vital to the wholesomeness, harmony, and functional convenience of our physical world.

These past forty-four years have

been a period of immense change, and never more so than the present.

Today, the values which inspire those who have stood in this place before me seem to be in doubt and architecture appears to be in two worlds. I do not mean the world of modern architecture, which I do not believe is dead. Nor do I mean the world of what is called "Post-Modern" architecture.

Instead, there seems to be the world of practice and the world of ideas, each in alienation from the other. As the world of practice struggles with the myriad demands of social, economic and political realities, it is all too easy to relax and resign from the real challenge by acquiescing to mediocre standards and myopic assumptions. I believe that we should pay heed, precisely because we must be practical, to the forces impelling philosophic adjustment in the field. For it is as important for an architect to specify what buildings stand for as it is to specify materials and technical means by which they stand up. It is our role, therefore, to determine priorities among contending forces, to establish order out of chaos, and to defend our convictions in private councils and public forums forums. A failure of perception,

effort and will on our part has resulted in the deplorable state of our built environment, for which we must take responsibility.

Liberated after fifty years of dogmatic rigidity, architects are exploring alternatives to accepted modes of design. By questioning the conventions of the status quo, they place it on guard, sharpen its perception of self, and thereby hasten the process of change. For the world of ideas, this new freedom demands that it accept the discipline of the real world. For ideas to be meaningful, they must have currency. We need to be aware of the false premises of personal caprice and the theoretical formulations that are apart from the realities.

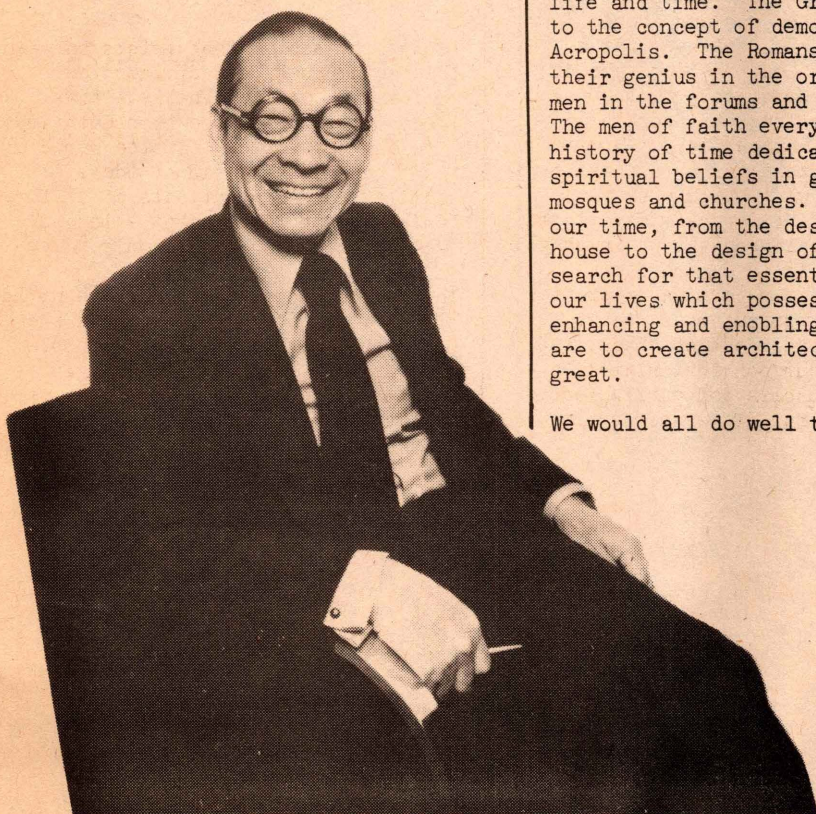
Today, the schism that exists between the two confuses and divides the profession. While I believe that ideas and practice are complementary, I reject the notion that the world of practice and the world of ideas require two different sets of skills, insights, and temperament - indeed, two different kinds of people.

They belong together in the one world of architecture. Only then can the profession regain its rightful role in a society that is increasingly dominated by others. The values we believe in, the things we want to do



to help improve the physical and spiritual environments can be gotten across to others by our personal presence and participation in the affairs of our communities.

Architecture is the most public art, and we architects must play a leadership role in our urban neighborhoods, rural communities, and the towns and cities in which we live and work. If Thomas Jefferson could find the time to serve as a member of the local schoolboard in Washington while he was President, so can we find time for public service.



Finally, I believe with Philip Johnson in the paramount importance of the Art of architecture. Architects, by design, transform mere buildings into the exalted realm we call architecture, for architecture, in its highest sense, is art itself. Architects, by design, investigate the play of volumes in light, explore the mysteries of movement in space, examine the measure that is scale and proportion, and above all, search for that special quality that is the spirit of the place, as no building exists alone.

History confirms the fact that architecture is a true mirror of life and time. The Greeks gave form to the concept of democracy on the Acropolis. The Romans expressed their genius in the organization of men in the forums and the stoas. The men of faith everywhere in the history of time dedicated their spiritual beliefs in great temples, mosques and churches. Architects of our time, from the design of a house to the design of a city, must search for that essential element in our lives which possesses that enhancing and enobling quality if we are to create architecture that is great.

We would all do well to be reminded

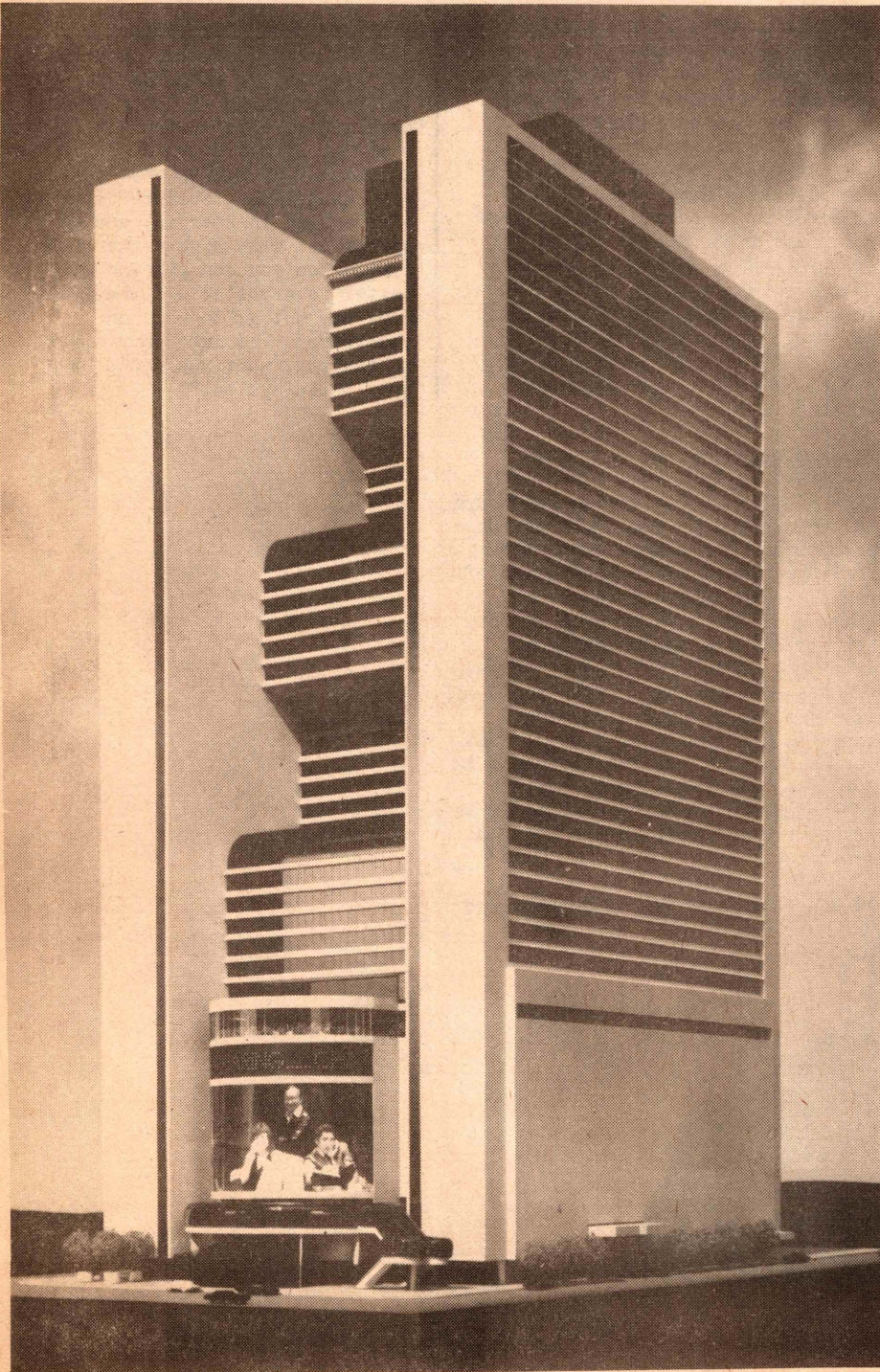
here of Frank Lloyd Wright's comment about the real source of our creativity, and finally, about the real meaning of our role as architects. "A civilization is only a way of life," he said, "a culture is the way of making that way of life beautiful. Culture is your office here in America, and as no stream can rise higher than its source, so you can give no more or better to architecture than you are. Why not go to work on yourselves - to make yourselves, in quality, what you would have your buildings be?"



# UPDATE

TIMES SQUARE ACTION PLAN  
Kenneth S. Halpern, Director  
Office of Midtown Planning and  
Development  
Office of the Mayor

Under the aegis of Mayor Koch's 18 month Times Square Action Plan, a 35 point strategy has evolved to improve the physical condition of Times Square.



Much of the Plan necessarily deals with the delivery of City services, especially police, sanitation and outreach programs for the enormous indigent population that resides in the entertainment district. With this plan in place, long overdue investment, and perhaps more important, reinvestment is now taking place. Most projects in one form or another utilize a City tax incentive, especially 421, J-51 and Steingut Padavan. In special instances, the Mayor's Business Investments Incentive Program can be used. A special effort was made to begin two projects that have been on the boards for years - a major hotel by John Portman on the west side of Broadway between 45th and 46th Streets and the Broadway Plazas from 45th to 49th Streets in the roadbed of Broadway. The hotel, which contains a Broadway theater, has ground floor retail, a cafe fronting on the Broadway Plaza, and huge animated Times Square type signs, is expected to be under construction by 1980. The Broadway Plaza project is in this year's capital budget and will also be in construction by mid-1980. The major buildings along Eighth Avenue that have been boarded up for years are now undergoing major renovations: the YWCA at 51st Street has been converted to residential use and the Royal Manhattan at 44th to 45th Streets will soon be open as a hotel again. The City has formed a special program with the business community and the 42nd Street Local Development Corporation to improve conditions along Eighth Avenue with both private and public funds. Called "The Dirty Dozen," the project in its first phase will renovate 12 of the worst buildings along Eighth Avenue between 40th and 51st Streets. The Port Authority's \$170 million expansion program will open in mid-1980 and plans are afoot for major renovations of the two subway stations that serve Times Square - Eighth Avenue and 42nd Street and 42nd and Broadway. Other significant projects are on the drawing boards and are being reviewed by the City for a variety of public actions.



# Broadway Plaza

## 48th-49th Streets

- Sidewalks remain at same width.
- Dual roadway with landscaped center median.
- Buses routed on eastern roadway.
- Taxi and service vehicles use western roadway.
- Bus stop on center median.
- Trees, information kiosks.

## 47th-48th Streets

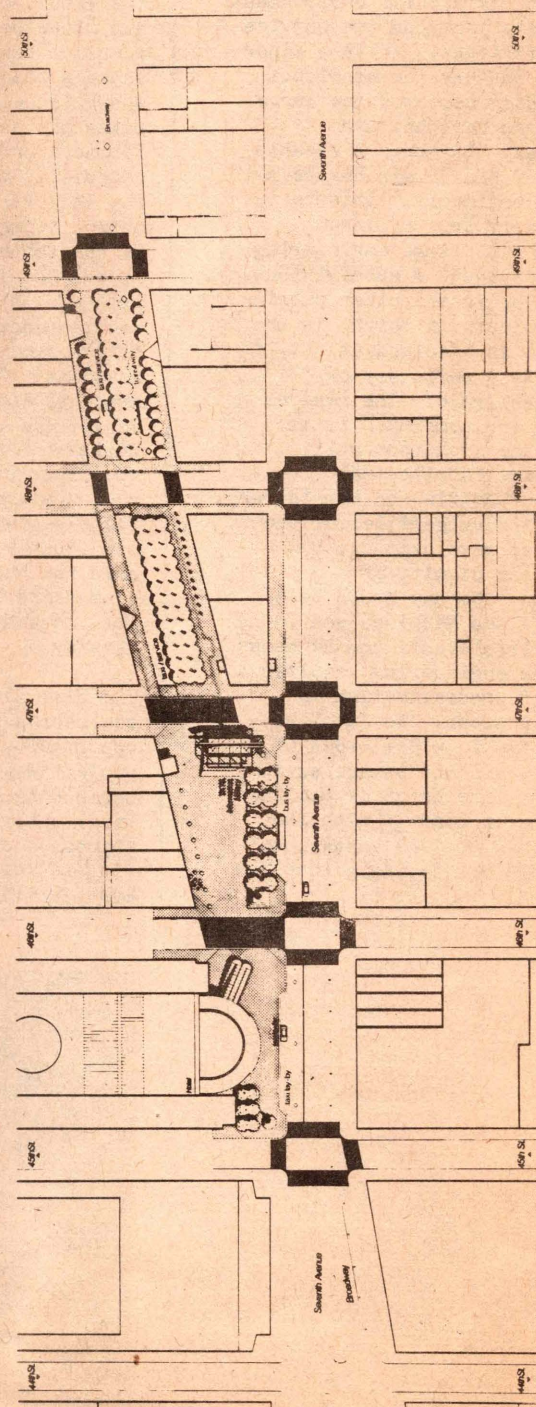
- Right-of-way for emergency access and service vehicles.
- Trees, lights, sculpture and information kiosks.

## 46th-47th Streets

- Times Square Theater and Information Center (TKTS: Tourist and Transit Information; Military).
- Outdoor stage for programmed entertainment.
- Special boarding area and lay-by for buses.
- Father Duffy monument.
- Trees, banners, kiosks.

## 45th-46th Streets

- Adjacent to proposed Times Square Hotel (Enclosed sidewalk cafe; escalators to retail areas).
- Special boarding area and lay-by for taxis (Taxi information and dispatch operation).
- George M. Cohan monument.





THE WEST SIDE HIGHWAY PROJECT  
Craig Whitaker  
Director of Design

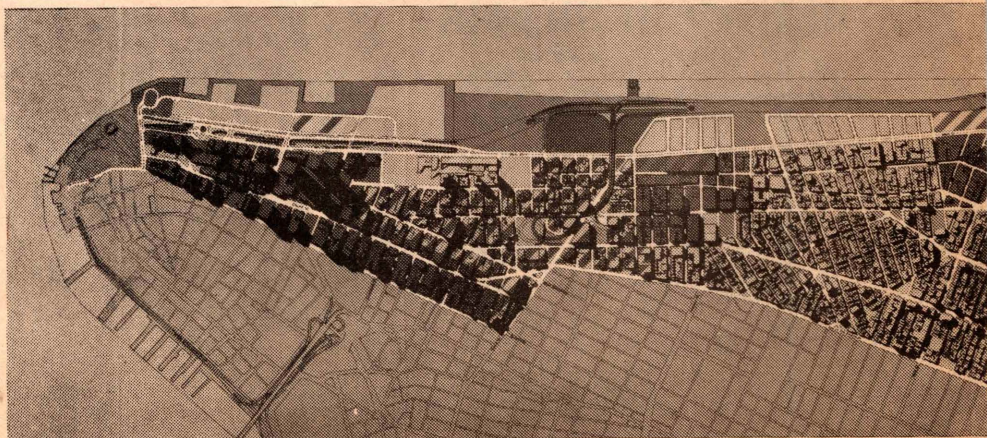
Much of today's built environment is completely beyond the purview of the architect. In fact since the 19th century the architect has steadily narrowed the range of problems he considers exclusively his own. A sizable portion of his domain has been ceded to engineers. This is particularly true of large projects with large engineering components such as subdivisions, dams, highways and other public works projects in which, if the architect is involved at all, it is only in a secondary or unimportant role. The reasons for this are complex. To a degree, the architect still carries the intellectual baggage of Ruskin and Morris, who thought the vulgarities of the industrial revolution to be beneath the dignity of a gentleman. He has stood before a Galerie des Machines and found himself irrelevant, and he knows that much engineering requires a degree of specialization he doesn't possess. Besides, he feels there is a new breed of engineer, a noble savage as it were, who like Nervi or Maillart will concern himself with the aesthetic questions anyway, and do so more convincingly than the architect.

The result of all this practice has often been a rather horrible vacuum. Few, if any, engineering schools teach design per se. And where is delight if the engineer makes his decision on the basis of firmness and commodity? This is especially true with highways. The largest and most dominant object along the Connecticut coast is the Connecticut Turnpike, yet it was never considered a "design" problem. At one time, perhaps, it was the landscape architect who filled the void, but even he has abandoned the quest. Few landscape students know how to slide a rode across the top of a hill so as to heighten the drama of the view on the other side. As a society, we no longer know how to build the Taconic State Parkway, and that is sad because as Rene Dubois once said, he had faith in the future of mankind because of the dikes of Holland and the Taconic State Parkway.

The West Side Highway Project represents an exceptional opportunity to change this. The project was conceived as a way of unblocking three miles of Hudson River waterfront now sealed off by abandoned piers and an existing elevated highway. The new replacement facility, expected to cost

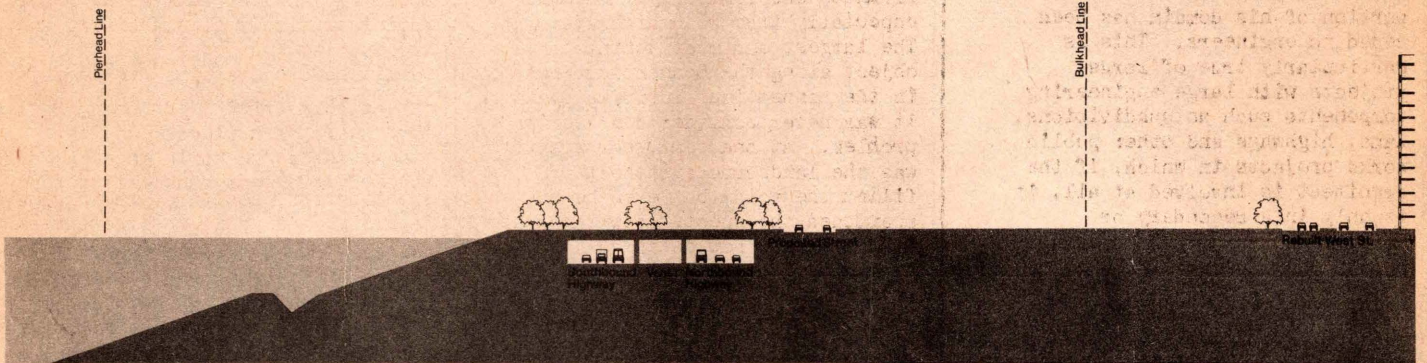
\$1.4 billion, would be a tunnel at the river's edge with a park esplanade on its roof. Behind the esplanade would be new land for development. The project has received preliminary design approval from the Federal Highway Administration and is awaiting an air quality and water quality permit before starting final design. The firms of Clarke & Rapuano and Venturi & Rauch will be working with the project staff on that next phase which will include detailed architectural design of the highway facility, the park, and the street system connecting the project to the neighboring upland area.

One of the ironies of our growing concern over energy in this country is that continued shortages will give impetus to those areas where energy savings are greatest - better cars, car and van pools and buses. This in turn means we will continue to use the nation's existing highway system. That system is in need of major repairs. In recognition of that the Federal Government will spend an enormous sum of money in the next decade on rehabilitation. Perhaps the West Side Highway Project is a paradigm for how to correct some of the design mistakes when the system was first planned.

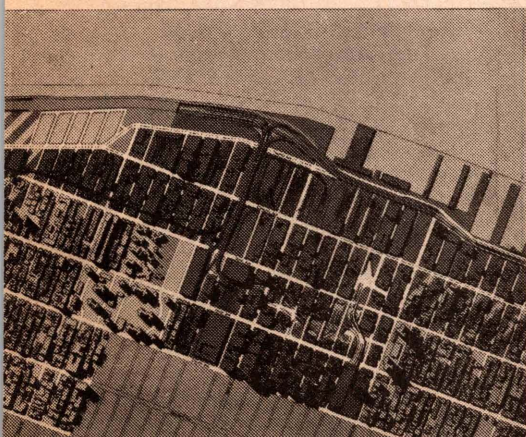
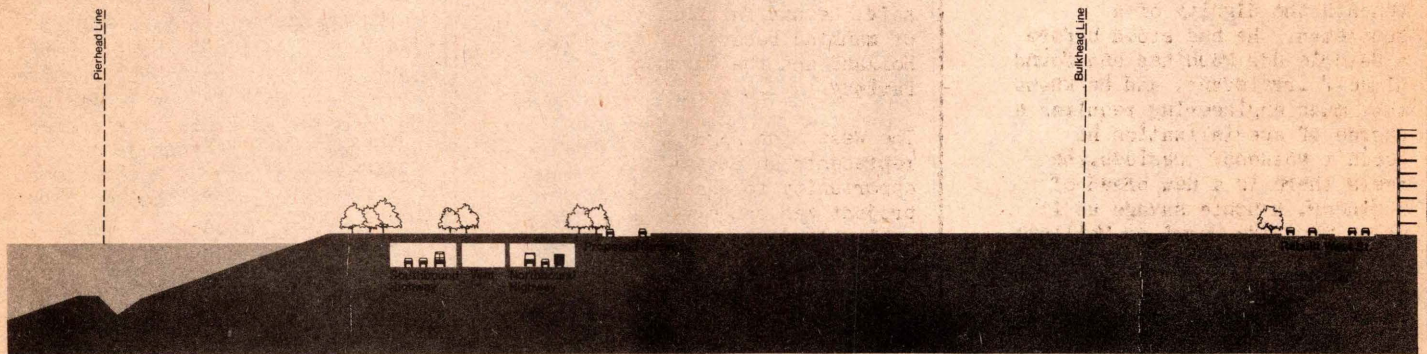




Section at Bank Street



Section at W. 20th Street





# The Old Guard in Kansas City And the Young Turks in Roma

This is a report from New York about the Gold Medal Architects Dinner in Kansas City in June and the "New Americans" exhibition in Rome in July.

The summer slowdown removes the American architect from the shadows of his studio to recuperate from the previous years' bruises and to prepare for the fall onslaught of new projects, exhibitions and lectures. Among the steamy days at the beach and the trips abroad the gossip rides high while production becomes low. For the American architect, summer is a time of evaluation, speculation, exchange and rendezvous. It is a chance to retreat into the Garden of Eden to dwell as hermits on the beach of the Hamptons or the woods of Maine.

However somewhere during the typical summer slowdown, two moments ring particularly interesting notes. One was an unusual meeting within a typical convention; the other was a typical event placed in an unusual context. One consisted of the Old Guard in Kansas City, the other of New Americans in Rome. The first marked a moment in the history of practicing licensed architects and the second provoked the initiation of today's young designers. The former was a conversation among the stars while the latter was a panorama of the obscure.

During the annual convention of the American Institute of Architects in Kansas City, Kansas, last June, the predictable schedule of dreary seminars within windowless rooms was punctuated by one remarkable forum and one stunning moment.

Form and time combined hands to yield the social highlight of the architecture year in America. Within the vast yellow ballroom 3,500 architects dressed in black-tie dined around circular tables before a raised stage with a long

cast of characters behind an endless white table cloth stretching across fifty feet of architects knees. It was the honorary table hosting the guests of high architecture for the AIA Gold Medal Dinner toasting I.M. Pei as the 1979 Gold Medal recipient. The AIA invited all living Gold Medal winners or their widows to return to a reunion at the Kansas summit. For the first time in the history of the profession the AIA mustered-up enough historical consciousness to invite their heroes into a collective rendezvous.

The result was an array of glowing elders and their wives exuding the grace of the highest court. The limelight centered on Mr. and Mrs. I.M. Pei as the pivot for symmetrical forks and knives. To their right sat Mr. Wallace K. Harrison smiling to his neighbor Mr. Pietro Belluschi who chatted with Richard Neutra's widow. To the left sat Mrs. Louis Skidmore who chuckled with Mrs. Wallace K. Harrison over the dinner jokes made by their dinner partner Mr. Philip Johnson. At the end of the dinner toasts were made to Mr. Pei with brief speeches made by the Gold Medal winners or their widows. Mrs. Skidmore said that her husband was the only Gold Medal winner to have owned and lived in a house designed by another Gold Medal winner, Mr. Pietro Belluschi.

Then Messrs. Belluschi, Harrison, Johnson and Pei joined Mr. Ehrman Mitchell, the president of the AIA, in an informal discussion in what had been previewed as an architects' living room constructed in the corner of the ballroom. The living room was set as a small studio for taping for a television series to be played back in Kansas City about the Gold Medal architects. Spirits were high. The talk was fast, facile and congenial like a school boys' reunion after twenty-five years. They scratched each others towers and yet poked fun at their

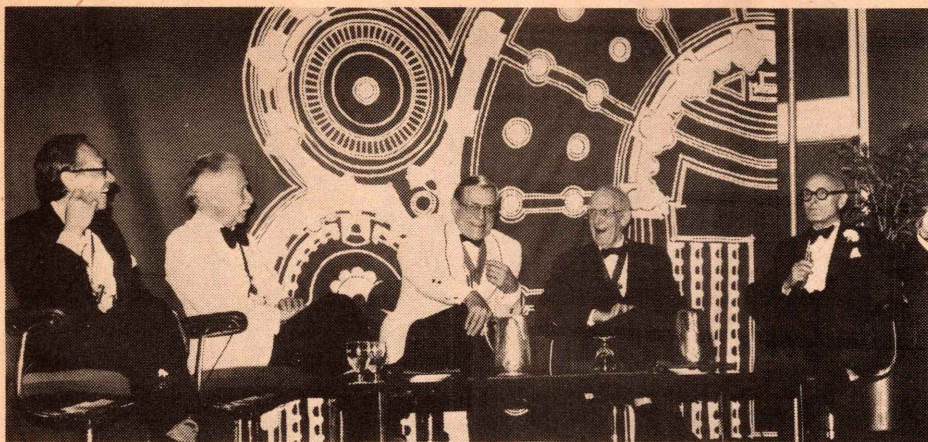
sore spots - popping windows, smoking tops and dangerous pointed diagonals.

Mr. Pei called for a reunion between the disparate tendencies of those architects dealing with ideas and those who practice. Mr. Belluschi asked for a future which discards the debates on modernism and post-modernism. Mr. Johnson felt that the highly criticized Albany Mall by Mr. Harrison would someday be regarded by the world as a major contribution and monument to the accomplishments of American architecture. Then at the end Mr. Harrison spoke of the urgent responsibility of the architect to become involved with solving the dangerous threats of nuclear energy plants and the pathetic erosion of energy resources.

While the Old Guard were asking the right questions about tomorrow's tasks, thirty-seven young architects sent their work to the Trajan Market in Rome for an exhibition called "New Americans." sponsored by the Province and City of Rome it was planned as part of "The Week of Architecture" when the Romans celebrate both local and international developments. Initially, they proposed to import a broad review of the current trends occurring in architecture within America today. Prompted by the eclecticism of the exhibition at the Museum of Modern Art on "Transformations in Modern Architecture" they thought a similar slice of life would enhance their week of cultural injections.

Yet when hearing of the limitations of such a photo-show thriving on buildings by famed architects, they were delighted to accept an offer to counter-balance the MOMA exhibition with a review of the thinking by the most obscure, least experienced and most unformed architects across the United States. Given three weeks to assemble such a profile, the exhibition was program-





l.to r. I.M.Pei, Pietro Belluschi, Ehrman Mitchell, Wallace Harrison and Philip Johnson.  
Photo by Anderson's Photography

med as an instantaneous snapshot of the work of a variety of young architects about architecture. They were asked to not send just photographs and drawings of their projects, but rather to send six plexiglass 11x14 inch boxes acting as containers for their statement about architecture.

The material received therefore was quickly prepared by each architect without time for excessive manipulation. Essentially, the result was a broad range of material speaking about myriad issues and possibilities. The work was classified according to such tendencies as those New Americans who seem most concerned with the action of building, obsessed with analyses, commentary and criticism, or those who are curious about the psychology of the American landscape, of the kitsch of Americana, and of the disjunctive imagery of domestic stilllife.

The primary outlook elucidated by such a rodeo of American cowboys transverse the usual subjects. Most of the architects participating in the exhibition have been working without direct references to the usual heroes and models for considering architecture. Instead of extending the traditions of their immediate mentors or worshipping the old masters, most of the round-up were positioning themselves out outside of the obvious directions. They made few allusions to LeCorbusier, Kahn, or Mies. There were rare glimpses towards Post-Modernism. Yes, there were references to the American vernacular, there were direct connections to American Pop, and there were influences from each architects' "schooling," but not too directly to a particular style, form or movement.

The press release noted that these architects were studying during the turmoil of the late sixties. During that time most of these

architects were trained when training was obsolete. Students were against everything and for sex, drugs and rock and roll. The threat of being drafted into the army to go off to fight the Vietnamese caused angry students to fabricate every excuse possible to oppose or evade conscription. Then with the interference of the "Nixon Syndrome" these architects only began to come out of the often much delayed graduate studies during the mid-seventies. Few of these architects traveled the path of doing apprenticeships within the formal office structure. Most of them have been involved with teaching or practising independently often as unlicensed architects, designers, builders, photographers. This is not to say that their thinking is utopic, uniform or even new. The exhibition was the first collective view of what "other" architects have been doing than the usual list of regulars appearing in the school lecture series and museum line-ups. The promise of a "new" architecture within the titling of a show called "New Americans" did not exclude such possibilities. The title acted as an announcement of the idealism, the naivete and the discovery of fresh views among the next generation.

The thinking varied from the yellow and brown sponge bombers of John Claggett both celebrating the wonders of aeronautical design and the horrors of prospective holocaust to the critique of the language of architecture in Gabrielle Allende's "Architectural Striptease." The building ranged from the bricolage of MacLay/Sanford for concocting a behemoth holding three families in one -ow energy, highly efficient, barnlike contraption, to the small undulating corrugated aluminum roofs of Stanley Saitowitz as extensions of the topographical contours of the 19th Century American additive system of using incrementally small smaller boxes to enlarge the country house to become a "Telescope House"

for the Eastern Shore of Maryland, to Lebbeus Woods' "Four Ceremonial Constructions" of four small skyscrapers within a hypothetical urban architectonic landscape. Bruno Zevi pointed to the boxes of Friday Architects and shouted "International Style," but he didn't notice superman. Renato Nicolini said that in Italy they first make the categories and then fill the architects into those categories. Here they do the opposite; Christina Reggolini, a student from the University of Rome, said that the show gives her hope.

In March there will be an American version of the exhibition of work by New Americans to be held in either New York or Chicago to be called Pro/Con, For/Against, or True/False.

Andrew MacNair

PROVINCIA DI ROMA: ASSESSORATO P.I. E CULTURA, ASSESSORATO VIABILITA' E TERRITORIO  
COMUNE DI ROMA: ASSESSORATO ALLA CULTURA

# NEWAMERICANS

TRENTAQUATTRO GIOVANI ARCHITETTI AMERICANI

Gabrielle Allende, Los Angeles  
Architectonica, Miami  
Marc Babel, New York  
Bauer/Mack, San Francisco  
Peter Calhoun, San Francisco  
Karl Cho, Los Angeles  
John Claggett, Los Angeles  
Paul Deane, New York  
Eric Dindria, New York  
Giuliano Fiorentini, New York  
Richard Forman, Los Angeles  
Frederick Fischer, Los Angeles  
Friday Architects, Philadelphia  
Ronald Griffin, Seattle  
Robert Griffin, Houston  
Alan Hirschfeld, Houston  
Steven Holt, New York  
Joonilho/Sinot, San Francisco  
Jersey Devlin, La Honda California  
Kallenberg & Lee, Princeton  
Lars Lerup, Berkeley  
Mark Mack, Berkeley  
MacLay/Sanford, Harrisville Vermont  
Andrew MacNair, New York  
Michael McDonough, New York  
Morphyos, Los Angeles  
Haven Pottery, New York  
Stanley Saitowitz, San Francisco  
Don Scully, Warren New Jersey  
Eric Steiner, New York  
Tobi Architects, Houston  
Tico and Polyades, Los Angeles  
Lebbeus Woods, New York  
Timothy Wood, New York

MERCATI TRAIANZI Via IV Novembre  
dal 3 luglio al 2 agosto  
ore 10-13 e 17-20 - domenica 9-13  
con la collaborazione della Perspecta  
e del Dipartimento di Art History and



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Daniel Aimetti  
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Gerd Althofer  
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Leonard D. Cooper  
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Donald P. Lavin  
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Jean Mah  
Paul S. Marchese  
Stuart Markowitz  
Mark Matthews  
Robert E. Meadows  
Peter A. Nottonson  
Robert Oberding  
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Lawrence B. Perkins  
Colin M. Petrescu  
John O. Phillips  
Stanley Pinska  
Sigrid M. Pollin  
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