

OCULUS

on current new york architecture

The New York Chapter of the American Institute of Architects

Volume 42, Number 2 November, 1980



OCULUS

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The New York Chapter of the American
Institute of Architects
The Urban Center, 457 Madison Avenue,
New York, New York 10022

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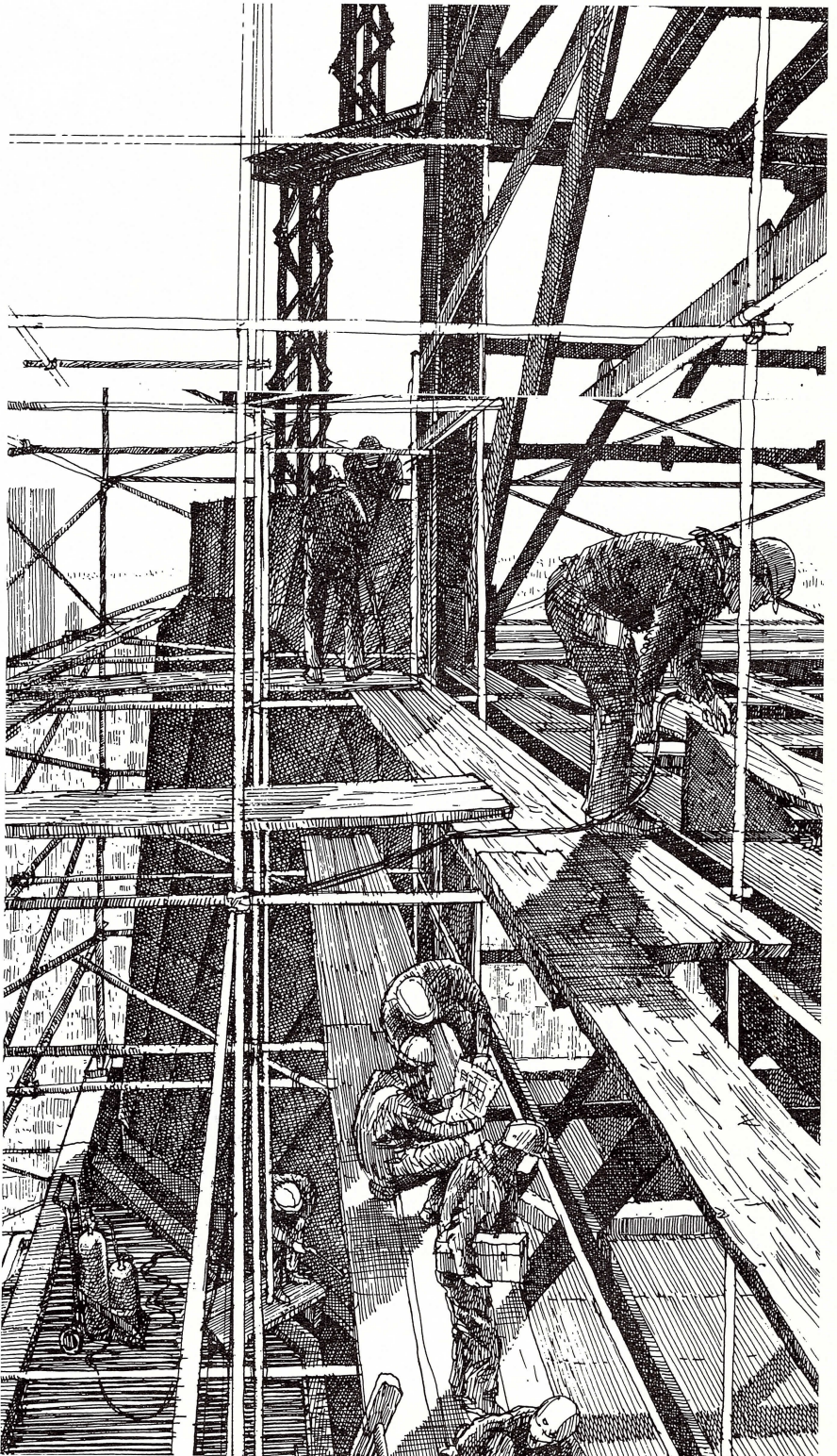
Julie Lake

Correction:

The two photographs printed on page 14 in the October issue of *Oculus* in columns 1 and 3 are the works of Harry Wilks, photographer of architecture, from an article published in *Print Magazine* (July/August).

Cover photograph: The photograph on the cover is by Kim Steele from a new series called "Manhattan". Mr. Steele is a photographer of architectural landscapes which are available from the O.K. Harris Gallery.

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David Macauley

NYC/AIA

George Lewis

Each spring the Chapter, acting on the recommendations of its Committee of Fellows, nominates members for fellowship in the Institute. The committee reviews the list of all who are eligible — who will have been AIA members for 10 or more years on November 1, 1981 — and it particularly welcomes letters recommending individuals for consideration. It will then ask a certain number to submit detailed resumes, and a final list is forwarded to the executive committee for formal nomination. The nominees and their sponsors then prepare portfolios for submission to the Institute's Jury of Fellows, which will elect those who will be inducted at the 1982 convention. There is an alternate procedure through which 10 members, or five fellows, may directly nominate an individual for consideration by the Institute Jury.

Membership Information

Membership in the AIA is often erroneously thought to be open only to registered architects. There are two national AIA membership categories: MEMBERS must be licensed to practice architecture, and ASSOCIATE MEMBERS are employed in a professional or technical capacity under the supervision of a licensed architect directly related to the practice of architecture, or have a degree from a school of architecture and intend to obtain a license to practice architecture, or are employed in circumstances recognized by licensing boards as constituting credit towards architectural licensing.

In addition to these two national membership categories, the Chapter also includes Professional Affiliates and Students. A PROFESSIONAL AFFILIATE is a non-architect who does not qualify for Associate Membership, including professionals in government, education, industry, research or journalism, whose work is related to the practice of architecture. STUDENTS must be enrolled in one of the five New York accredited schools. The Institute may bestow a fellowship for achievement in architecture on members who have notably contributed to the advancement of the profession by recognizing outstanding accomplishments in one or more areas of

design, science of construction, literature, education, service to the profession, public service, historic preservation, research, urban design, government, industry, architectural practice.

NIAE/AIA Career Day for Young People: Architects Needed

Each year the National Institute for Architectural Education/NIAE has organized a Career Day, co-sponsored by the Chapter, which has drawn 500 and more high school seniors and college students to learn about the architectural profession and the educational options at the various architectural schools. Dorothee S. King, Stanley Salzman and Sidney Shelov are co-chairpersons.

This year's Day is on Saturday, November 8, 9:00-4:00 at the High School of Art and Design on Second Avenue between 56th and 57th Streets. Its success will be largely measured by the number of architects who will participate in the various workshops and be available for personal consultation with parents and young people.

It's a great experience for both the young and the experienced: architects who have participated rave about the excitement. Go! Telephone Dorothee King at 362-5479 to learn first-hand how to go about it.

Midtown Zoning

The Chapter's Special Committee on the Planning Commission's Midtown Development Project has had eight long meetings since mid-September and so far has been concentrating on the bulk controls proposed by CPC consultants Davis, Brody Associates with Kwartler/Jones. Selected completed buildings have been tested against these proposed performance-type controls, and whether and how they could be put in effect will be greatly influenced by this intensive study by architects. An open Chapter meeting was held October 23.

The Committee will proceed to review the broader CPC proposals for placing FAR value on amenities, the encouraging of development on the West Side, and a number of other important recommendations for guiding growth in the central business district.

NEW MEMBERS

MEMBERS

Richard T. Banks
Boris Baranovich
Arthur Barrigan
John H. Behrmann
Ashok Bhavnani
Manuel Castedo
Joseph Coppola
Charles R. Corda
Jonathan C. Daifuku
Vinod K. Devgan
Russell D. Ehasz
Carl Galito
Glenn Garrison
John R. Harding
Carolyn Hendrie
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Russell S. Johnson
David J. Kaplan
Andras Koerner
Jonathan Leffell
Avinash K. Malhotra
Robert Mammarella
Felix Marquez-Saldarriaga
David E. Martin
James McCullar
Joel Merker
Dennis C. Miller
Bruce D. Nagle
Michael O'Con
Jean C. Parker
Chien Chung Pei
Ronald Pisapia
Samuel Posner
Charles Reid
Alan I. Ritchie
John Sanguiliano
Richard Saravay
Anthony P. Schirripa
Robert Siegel
Robert M. Skallerup
Martin D. Stein
William H. Stein
Peter N. Stoll
Allen F. Terry
Briscoe A. Trousdale
Alexander C. Twining
William S. Wood

ASSOCIATE MEMBERS

Marjorie Colt
Dinyan M. Dalal
Seymour B. Gellar
Timothy Guarnieri
Michael Kazan
Jill Kurfirst
Carolynn R. Meinhardt
Adelia Siu Mo-Chun
Joseph D. Muscente
Daniel J. Peterson
L.M. Porter-Bell
Mahmood S. Uppal

STUDENT MEMBERS

Onyeukwu Chinonye

NOVEMBER 1980

OCULUS

MONDAY 3

SUZANNE SLESIN LECTURE ON HIGH TECH
The Ethical Culture Society, 2 W. 64th St.
7:45 pm. Individual admission \$10.00.
NICOLAS POUSSIN AND THE HEROIC LANDSCAPE
Lecture by Ann Sutherland Harris as part of the "Landscape" series. 8:00 pm. By subscription.
Metropolitan Museum of Art, 82nd St. and 5th.

MONDAY 10

CHARLES GWATHMEY LECTURE
The Ethical Culture Society, 2 W. 64th St.
7:45 pm. Individual admission \$10.00

MONDAY 17

COLUMBIA FACULTY EXHIBIT
Columbia University, Exhibition Gallery, 100 Level.
DAVID VAN ZANTEN LECTURE
"Problems Gothic Solved"
Columbia University, Avery Hall. 6:00 pm.

MONDAY 24

MARIO BUATTA LECTURES
Mr. Buatta and his "Undecorated Look".
The Ethical Culture Society, 2 W. 64th St.
7:45 pm. Individual admission \$10.00.

MONDAY 1 DECEMBER

HOWARD BRANDSTON LECTURE:
LIGHTING DESIGN
The Ethical Culture Society, 2 W. 64th St.
7:45 pm. Individual admission \$10.00.

TUESDAY 4

CHARLES MOORE: WORK IN PROGRESS
The Architectural League, 457 Madison Ave., 6:30 pm.
HILTON KRAMER ON MODERNISM
Kramer lectures on "The Career of Modernism in 20th-Century American Culture."
The Ethical Culture Society, 2 W. 64th St.
6:00 pm. Individual Admission \$10.00.

TUESDAY 11

AUSTRALIAN PARLIAMENT EXHIBITION
Mitchell/Giurgola and Thorpe's work in progress.
The Architectural League 457 Madison Ave. 6:30 pm.
W.R. DALZELL LECTURES ON GEORGIAN LONDON
From the "London" series.
Metropolitan Museum of Art, 82nd St. and 5th. 6:00 pm. By subscription.
HILTON KRAMER ON MODERNISM
The Ethical Culture Society, 2 W. 64th St.
6:00 pm. Individual admission \$10.00.

TUESDAY 18

CESAR PELLI: WORK IN PROGRESS
The Architectural League, 457 Madison Ave. 6:30 pm.
DAVID VAN ZANTEN LECTURE
"Worlds Gothic Created"
Columbia University, Avery Hall. 6:00 pm.
JUDITH TURNER PHOTOGRAPHS FIVE ARCHITECTS
Rizzoli Gallery, 712 5th Ave. at 56th St.
Closes today.

TUESDAY 25

NYC/AIA: LORD LLEWELYN DAVIES
The noted hospital architect and planner speaks on "Why Aren't Hospitals Beautiful?"
457 Madison Avenue, 5:00-7:00 pm.
Reservations necessary. 838-6970.
ROBERT SILMAN LECTURE:
ENGINEERING
Vice President's Evening I.
The Architectural League, 457 Madison Ave. 6:30 pm.

TUESDAY 2

CLAUDE MARKS LECTURE
From the series "The Medici in Florence and Rome". 6:00 pm. By subscription.
Metropolitan Museum of Art, 82nd St. and 5th.

WEDNESDAY 5**ENGLISH ARCHITECTURE IN COLONIAL AMERICA**

David Durant lecture

The Mayer House, 41 E. 72nd St. 6:00 pm.
Members \$5.00, non-members \$6.50. By reservation.

MAX BOND LECTURES ON HAVANA ARCHITECTURE

Columbia University, Avery Hall. 6.00 pm.

W.R. DALZELL LECTURES ON GEORGIAN LONDONFrom the *London* series.

Metropolitan Museum of Art, 82nd St. and 5th. 6:00 pm. By subscription.

WEDNESDAY 12**KEVIN ROCHE LECTURES ON HIS RECENT WORK**

Columbia University, Avery Hall.
6:00 pm.

BERNARD MALAMUD TALKS ON HIS WORK

Malamud reads from and discusses his work.

The Cooper Union, 41 Cooper Square.
8:00 pm.

WEDNESDAY 19**WILLIAM JORDY LECTURE**

Columbia University, Avery Hall. 6:00 pm.

WEDNESDAY 26**WEDNESDAY 3****THURSDAY 6****NYC/AIA SYMPOSIUM ON WESTWAY OPEN CHAPTER MEETING AT THE URBAN CENTER.**

457 MADISON AVE., 5:30-7:30 PM.

JAMES STEWART POLSHEK LECTURE

"Architecture in New York: An Overview"
The Ethical Culture Society, 2 W. 64th St.
7:45 pm. Individual admission \$10.00.

JAMES WINES ON ARCHITECTURE/ART

City College of New York, School of Architecture, Stenman Auditorium
Convent Ave. & 140th St. 6:30 pm.

THURSDAY 13**DESIGN PROFESSIONAL MANAGEMENT ASSOCIATION MEETING**

Seminar on Contract Formation and Negotiation.

Barbizon Plaza Hotel, 106 C.P.S.

8:30 am-6:30 pm. Members \$125.00, non-members \$175.00.

STEVEN HOLL LECTURE

The Alphabetical City.

Pratt School of Architecture, Higgins Hall
St. James and Lafayette Ave's., Brooklyn.
6:00 pm.

THURSDAY 20**JOHN HEJDUK LECTURE**

"Cooper Union: Contrast Between Old and New".

The Ethical Culture Society, 2 W. 64th St.
7:45 pm. Individual admission \$10.00.

CHARLES JENCKS ON POST-MODERNISM

The Architectural League, 457 Madison Ave. 6:30 pm.

ANTHONY VIDLER LECTURE

Pratt School of Architecture, Higgins Hall
St. James and Lafayette Ave's., Brooklyn.
6:00 pm.

THURSDAY 27**THANKSGIVING****THURSDAY 4****FRIDAY 7****EMILIO AMBASZ**

"Project: House for a Couple in Cordoba, Spain".

Max Protetch, 37 W. 57th St. Closes today.

PHOTOGRAPHS BY MOHOLY-NAGY

Works from 1922-1944. Prakapas Gallery.
Closes today.

THE HISTORY OF HOUSING IN ASTORIA

Queens Museum, Flushing Meadow, Corona Park. Closes today.

GRAND HYATT. PALACE HOTEL TOURS

Led by the architects and designers involved. Call The Architectural League for itinerary and meeting place; 753-1722.

FRIDAY 14**FRANK STELLA**

Getler/Pall, 50 W. 57th St. Closes today.

ARCHITECTURE II: HOUSES FOR SALE

Ambasz, Eisenman, Gregotti, Isosaki,
Moore, Pelli, Price, Ungers.

Leo Castelli, 420 W. Broadway. Closes today.

RICHARD CARBONI

Works on paper. Closes today.
Getler/Pall, 50 W. 57th St.

THE PHRENOLOGY OF THE LAND

How to read the New York Landscape.
The New York Historical Society,
170 C.P.W. Closes today.

FRIDAY 21**FRIDAY 28****ARCHITECTURAL DRAWINGS**

From the National Academy (1885-1930).
National Academy, 1083 5th Ave. at 89th St. Closes today.

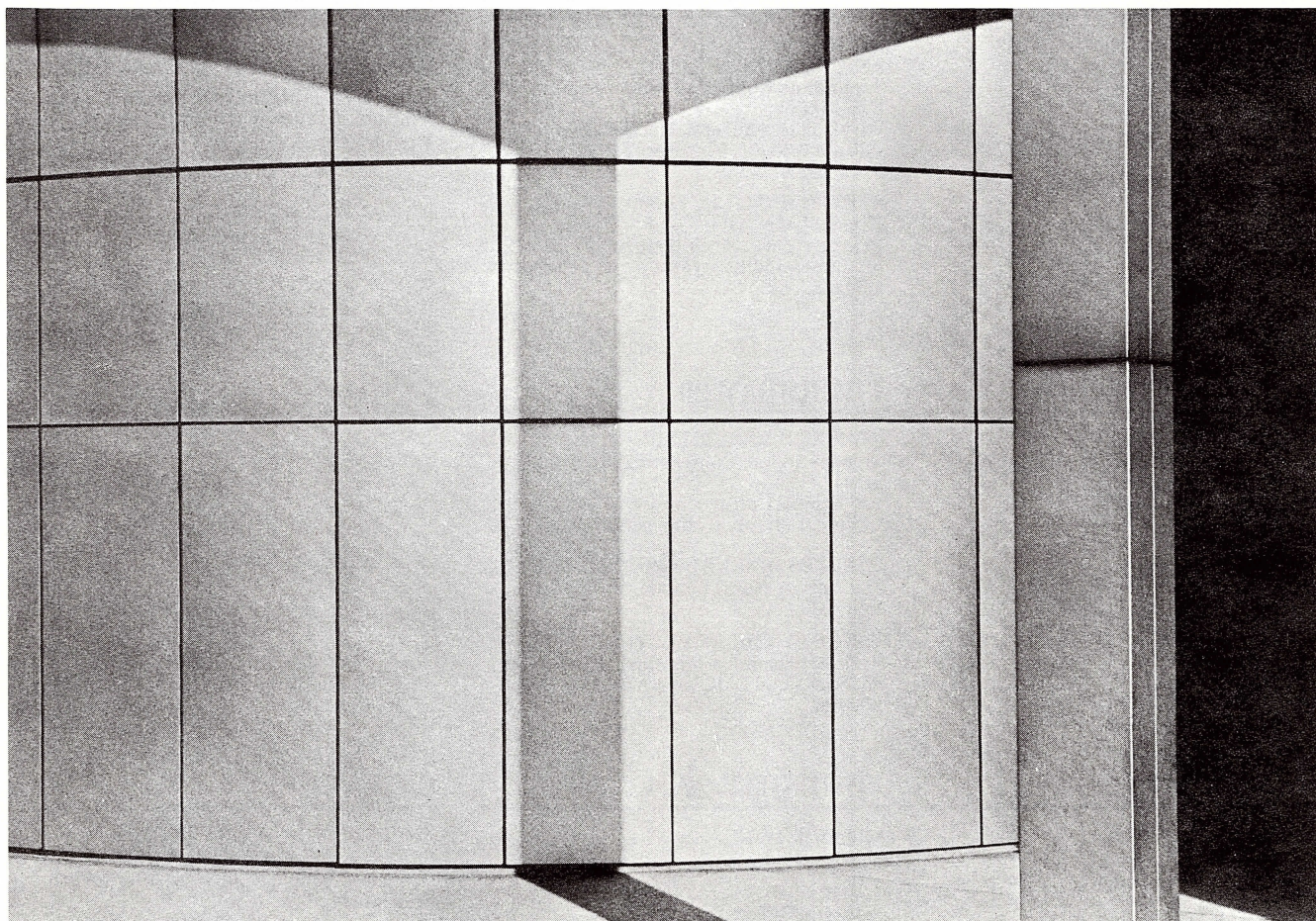
1939 WORLD FAIR EXHIBITS

Closes today at the Queens Museum,
Flushing Meadow, Corona Park.

FRIDAY 5

JUDITH TURNER'S PHOTOGRAPHS

The recent release of Judith Turner's book, Judith Turner Photographs Five Architects, is accompanied by an exhibition of her photographs at the Rizzoli Gallery at 712 Fifth Avenue which runs through November 18.



The Bronx Developmental Center, Richard Meier, Architect. Photograph by Judith Turner.

Just released in a book published by Rizzoli International and now on view in an exhibition at the Rizzoli Gallery, Ms. Turner's photography reveals a mature and powerful eye honed onto the most exquisite details of the architectonics of architecture. While "Judith Turner Photographs Five Architects" appears to be capitalizing on the reputation of "The Five", she in fact surpasses the real buildings by ignoring the idiosyncratic tendencies of each architect's style to extract only the most poignant objective fragments, as revised and recomposed structures in their own right.

Because Ms. Turner discards the usually limited and traditional investigations of "architectural" photography of form, space and light, as a primary vocabulary, she immediately enters a closer alliance with the more abstracted elementary and archetypal notions of line and volume, white and black, hard and soft. She is immersed within a cool objectivity always building a system, a structure and an architectonic as a pure science.

Time and time again, if one has ever seen the buildings themselves that Ms. Turner presents in her photographs, it is clear that not only is she involved

with the immediate character of the works themselves, but she also goes beyond the reality of the architecture itself. If architecture lies beyond buildings, then what lies beyond architecture? Not poetry, for poetry lies beyond prose, and is commonly misapplied as a qualitative measure of the worth of a work of art. Is it that beyond the notion of architecture lies the work of architecture, or the workings of an architecture? Then, yes, Turner is one of the few photographers of architecture in town to grasp this sphere of the workings of an architecture as a true architectonic.

BILL N. LACY'S ADDRESS

This is an excerpt from the address given by Bill N. Lacy for his inaugural as new President of The Cooper Union for the Advancement of Science and Art on October 20, 1980.

In the long history of formal education in this democratic society, Peter Cooper and the institution he wished to be called simply "The Union", occupy a very special niche. They, the man and his institution, are inseparable. They are as inseparable today as they were in the year 1859. In that year, having personally supervised the construction of this Foundation Building in meticulous detail, Peter Cooper wrote a long, explicit and emotional letter of guidance to the Trustees of the newly completed Cooper Union for the Advancement of Science and Art. The letter was like that from a loving though concerned parent to a child about to embark on the sea of life.

"My earnest desire," he wrote, "is to make this building and institution contribute in every way possible to unite all in one common effort to improve each and every human being, seeing that we are bound up in one common destiny and by the laws of our being are made dependent for our happiness on the continued acts of kindness we receive from each other."

The evidence is abundant that "continued acts of kindness" were central to Peter Cooper's philosophy of life in a lifetime of 92 years. "If now and then some of us don't give a little too much, how," he once asked, "shall we make up for those who give too little?"

Cooper Union belongs to that lineage of distinguished private schools which owe their existence to the generosity of a rich person. Cornell, Vassar, Carnegie, Pratt, Drexel, Duke, Stevens, Armour: These were some of the famous names attached to institutions founded in the latter half of the nineteenth and early twentieth centuries.

Chronologically, the Cooper Union preceded them all. But being "Number One" in the bricks and mortar sense matters scarcely at all. What does matter immensely is the originality of Peter Cooper's vision of a school that never was, and perhaps never would have been unless he founded it himself.

Richard Humphreys, the seventh Pre-

sident of Cooper Union, in his inaugural address in 1962, summarized Peter Cooper's influence as a philanthropist in one thoughtful sentence. Said President Humphreys, "He outlined the proper shape of American philanthropy."

This, he did in fact, for it is clearly on the record that Andrew Carnegie, Matthew Vassar, Ezra Cornell and others who gave their names and money to schools were enlightened by Peter Cooper's example in both the virtues of giving cheerfully and the compensations of giving purposefully.

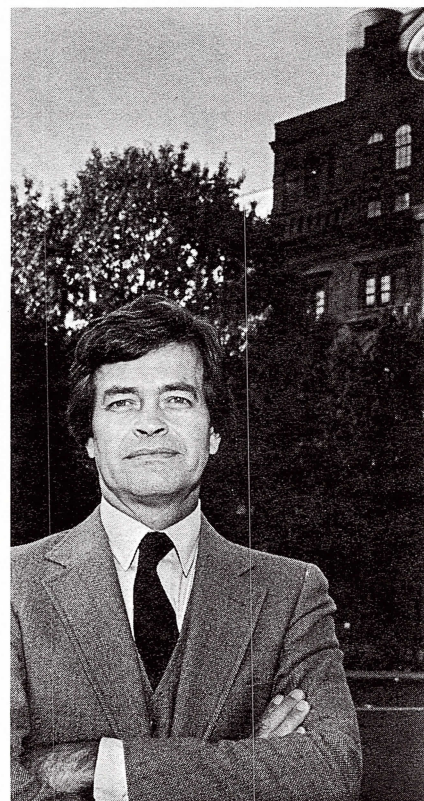
Yet there has been only one Peter Cooper. And because of the kind of man he was — inventive, pragmatic, tough-minded, kind-hearted, stubborn, optimistic, ill-educated, long-suffering and irrepressibly idealistic, to name but a few personality traits from a vast inventory — his impact was profound and enduring.

Of course, it was not his inventions that made him wealthy but rather his resourcefulness in making the most of what he had at a given time to work with. He built the foundation of his fortune, as we know, in the glue business. He did not invent a glue but concentrated instead on perfecting existing formulae. A German chemist is said to have studied the method Peter used and concluded that a sticky problem in organic chemistry had been solved without *any* technical knowledge of chemistry.

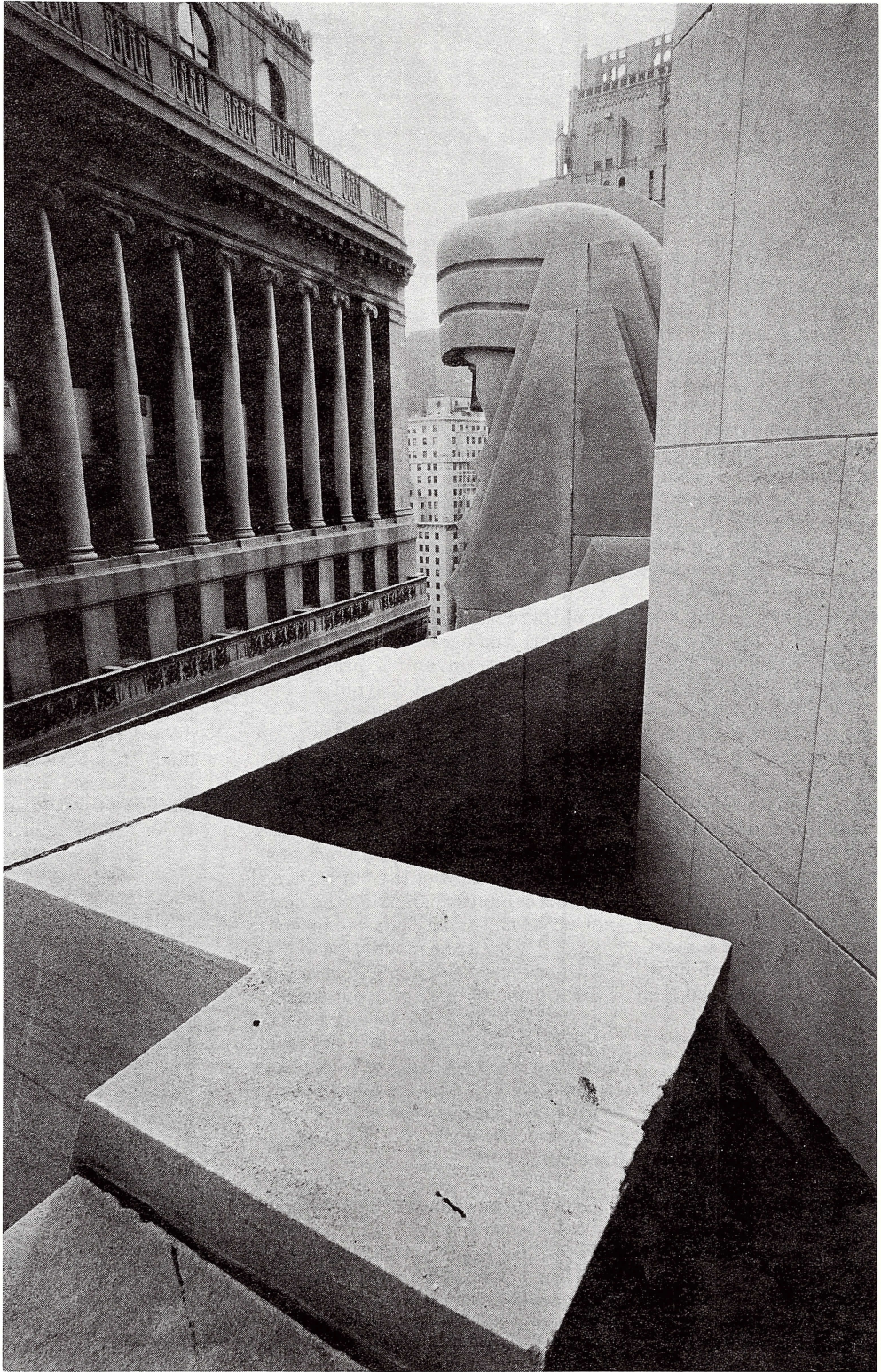
Everyone has heard of Tom Thumb, the little locomotive through which Peter Cooper thought he could — and ultimately did — salvage his part of a speculative Baltimore real estate investment that was going sour. With his short-wheel-based engine fashioned from bits and pieces, he demonstrated the feasibility of routing a rail line through the twisting Appalachians; and though it lost a famous race to a horse, Tom Thumb won the credibility its builder needed. Typically, Peter Cooper bought his partners' interest in the 3,000-acre property, whereupon he made charcoal from the trees har-

vested on the land, used it to smelt the iron ore extracted below, and expanded his wealth as a producer of the kind of iron rails incorporated here in our Foundation Building.

Most of us here today know quite a lot about Peter Cooper. We know that he lived a long and robust life, forever mixing his pursuit of the material and ethereal — inventing, improving others' inventions, salvaging failing businesses, creating new ones for which opportunity seemed non-existent, more or less single-handedly generating large amounts of capital, despite his disclaimer that "the production of wealth is not the work of any one man, and the acquisition of great fortunes is not possible without the cooperation of multitudes of men." From another side of his nature, he drew forth a remedy for those individuals "to whose lot these fortunes fall." And the remedy was that such individuals "should administer them as trustees for the benefit of society."



Photograph by Steve Friedman.



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