OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 47, Number 8, April 1986

The video tapes of the Architects-in-Training course.

OCULUS

Chapter Reports

Volume 47, Number 8, April 1986

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by George Lewis

• Late last year the Chapter joined with design professional organizations across the state to form a **Coalition for Legislative Reform** for the purpose of convincing the State Legislature that measures must be taken to alleviate the **liability crisis** as it affects architects, engineers, and other design professionals.

Bills are being introduced on subjects including: exposure to liability in cases of alleged defects that are patent (as opposed to latent) in nature; statutes of limitations; frivolous suits; a common site exposure statute, which would treat all employees on the job site as the "employer" as defined under Workers' Compensation; the repeal of anti-indemnification statutes; and limitations of contingent fees. A survey of firms' liability experiences, based on last year's Chapter survey, has been circulated state-wide, and there will be a "march" on Albany on May 12.

•The Chapter's second **Intern Architects Course,** Managing by Design: Career, Project, Office, which is also described by Paul Segal elsewhere in this issue, begins on April 16.

• The ASID and others have launched a renewed effort toward **licensing interior designers;** Chapter and State Association representatives met on March 6 with a group of interior designers to hear legislation being drafted by their counsel. The discussion was general, centering on the areas where architecture and interior design meet, and no commitments were made. The Institute Board last year resolved to oppose interior design licensing.

• The Chapter, recognizing the possibility that the Institute may be spending too much money on national committee activity, has filed a **Resolution for the San Antonio Convention.** It points out that a substantial proportion of the Institute budget is applied to travel expenses and staff time for committees in the Design, Membership Services, and Practice Commissions; that their substantive benefit to the dues-paying membership varies widely; and that committees should execute tasks assigned to them by the Board, and not develop their own agenda. The Resolution calls for the Board to evaluate the activities of those committees in terms of their cost-effectiveness, and that decisions be made at intervals of not longer than two years as to what committees should continue in being.

• An impressive group of friends of the Chapter met as a Blue Ribbon Panel on the afternoon of March 3 to explore goals for the program **"Architects in Public Service,"** a project of the Chapter's Public Architects Committee, funded by the National Endowment for the Arts. The Committee's chairman is Sheldon Wander, and Alexia Lalli has been engaged to administer it.

• **George Nelson** died on March 5. His influence on the profession and society need not be remarked on here. But from a personal view, two or three of us went to see him a few years ago when the Chapter was considering sponsoring him for an NEA grant (he got it): we spent five hours watching slides and hearing him talk about Gaudi's Güell Park in Barcelona and many other things, most of them not well known, and we came away convinced that we had been with the most interesting architect of all.

Continuing Education: Architects-In-Training

An Interview with Paul Segal

The Chapter will offer a second course of professional training in mid-April, on Wednesday evenings. Registration can be made by phoning the Chapter offices. The editors of Oculus *recently asked Chapter President Paul Segal about this program of training, and they record his views below.*

Editor: I understand that the Chapter feels it has a success on its hands with the Architects-in-Training Course that was offered last fall. Can you tell us something about it?

Paul Segal: The course last fall was based on an idea of Terry Williams, which I heartily subscribe to as does Randy Croxton, who is next year's president. The purpose was to find a way for the Chapter to include in its activities segments of the profession that it previously has not paid sufficient attention to.

Ed.: What are some of those segments?

PS: Specifically, the course addresses those people who are just beginning their careers in the profession. The purpose of the course was to be of assistance to that segment as well as to the offices for which they work. All too often architecture school graduates do not understand the range of issues involved in creating buildings. The intention of the course was to give them an overview of these issues, particularly how an architecture firm and client operate in a world of public constraints as well as the realities of how projects get done within an office context.

Course Format
Ed.: What was the syllabus of the course?

PS: Different weeks were spent on how a project begins in an office; an overview of all the public agencies involved; a more specific look at the building code and the Building Department approval process; other governmental agencies such as City Planning Commission, Landmarks Preservation Commission, and the ULURP process; players on the project; how design is done in an office; how design development and construction documents are prepared; and, finally, what services an architect performs during the construction phase. Very few offices give this sort of rigorous overview of these matters. We felt that it is the Chapter's responsibility to provide this service both for the students and the firms that employ them.

Ed.: How many class sessions were there?

PS: Each subject was covered in a single evening. There were eight sessions.

Ed.: And who were the instructors?

PS: They were all practicing architects, expert in the subjects they were to present.

Ed.: Who in particular?

PS: Included were Gerald Hallissy and Denis Kuhn, who were the coordinators for the course and wrote the syllabus along with Terry Williams and Alan Schwartzman. The other teachers were Michael Parley, Frances Halsband, John Winkler, and Charles Gwathmey.

Student Response
Ed.: What kind of attendance did you draw?

PS: We accepted our limit of 65 students, and the attendance from week to week did not decrease at all.

Ed.: What was student response like?

PS: We were very interested in having students help us make the course better, from their points of view. To this end we solicited suggestions at each class and had students complete a questionnaire at the end of the course.

Ed.: What did you want to find out?

PS: We weren't sure if they preferred a more generalized discourse on the topics or a case study method of presentation. Further, when case studies were used, we didn't know if it was more instructive to have garden variety case studies or examples of extremely complex and sophisticated problems. These questions were answered through the questionnaire and through the participation of a group of students in a meeting after the completion of the course.

Ed.: Have I heard that all the sessions were videotaped?

PS: Yes they were. We hope to put them together as a teaching aid that can be used outside the course context.

Ed.: Well now, that all sounds mighty successful. Will it lead to something else?

A Second Course
PS: Yes. We will begin a second course in mid-April that will run for six weeks, again on Wednesday evenings. The focus will be on How to manage a career, an office, and specific projects. (See Calendar)

Ed.: How much will it cost, and what is the deadline for applications?

PS: The fee will be $75 for the six weeks, and registration should be made through the Chapter office at 212-838-9670.

We plan to continue giving both courses each year. We see it as a great opportunity to teach our youngest by our best, to improve professionalism in our area, and to express our interest in and our concern for new members of the architecture community. Students learn how to design in school, but in order to become constructive professionals, they need to learn how to combine design with good business. We aim to teach something about these practices in advance of on-the-job training.

The Great Museum Debate

Gwathmey Siegel & Associates Discuss Proposed Guggenheim Addition

Photos: Stan Ries

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On the evening of February 25, in the Donnell Library auditorium, the Chapter sponsored a presentation by Gwathmey Siegel & Associates of their proposed addition to the Guggenheim Museum building designed by Frank Lloyd Wright. The mood was subdued.

Chapter president Paul Segal introduced the evening. First came a statement by Morton Janklow—a donor to the Guggenheim collection and long a member of the Museum's advisory board—who concluded by reading a statement from Guggenheim Museum director Thomas M. Messer. Next came Charles Gwathmey's slide presentation of his firm's proposed scheme.

The meeting was opened for comments and Richard Meier rose to speak, ascending to the lectern on stage with the principal speakers. Others followed, asking questions from the floor. Next Peter Eisenman rose to speak from the lectern; it was an impassioned statement. And, after other questions and comments from the auditorium, John Hejduk ascended to the stage to deliver another impassioned statement. Several other questions and comments followed. The evening was civil and informative. Oculus *presents excerpts of the audible statements below.*

Morton Janklow: (Reading a statement by Guggenheim Museum director Thomas Messer.)

Thomas Messer: The current controversy relating to museum additions in New York and some objections that have been raised specifically to the Guggenheim's announced building plans prompt me to respond as follows.

All of us at The Solomon R. Guggenheim Foundation realize that, as inhabitants and custodians of Frank Lloyd Wright's masterpiece on Fifth Avenue, we enjoy very special privileges that in turn are linked to serious responsibilities. The latter relate to the preservation of a rich architectural legacy and extend beyond it to obligations concerning the Museum's priceless collection of modern painting and sculpture as well as the Guggenheim's cultural mission for which Frank Lloyd Wright's building was commissioned and constructed.

When I became director in 1961 it became my duty as well as my great reward to work in the spaces created for us by the famed architect, and ever since I have also defended the incomparable structure against never-ending philistine attacks, whether from the general public, neighbors, artists, architects, or the press. In all these categories, partisanship on behalf of the building remained rather subdued, at least until very recently.

It had become plain almost immediately upon assumption of my duties at the Guggenheim that the building fulfilled only part of the Museum's central needs and that its evolving mission required more as well as different spaces if it is to be carried out successfully. Among these, lack of space for backstage functions was the most urgent condition to be corrected, while the creation of an adequate environment for the Museum's prized collection of modern art remained the most important objective to be attained. The urgent mechanical insufficiencies were alleviated, though not removed, by the construction in 1968 of the Annex designed by the Frank Lloyd Wright Foundation on the same ground that now constitutes the base for the planned extension. The emergence of a minimal portion of the Museum's permanent collection from its basement existence was achieved over a period of about fifteen years by displacing essential functions and incurring in the process untold problems, difficulties, costs, and hazards.

The decision, therefore, to expand on the existing Museum site was taken some time ago, for reasons that grew out organically and quite irresistibly from the Museum's natural and, we feel, positive institutional development. The combined effects of intolerable physical constraints upon the Museum staff and the unacceptable condition that kept all but a minimal percentage of our collection in storage . . . made the decision to expand a foregone conclusion.

It was at this stage that the Guggenheim Trustees were faced with the need to choose an architect and with the obligation to define his charge. The choice fell upon the firm of Gwathmey Siegel & Associates, and our mandate to them was to provide a design that would, within the available financial resources, remedy or at least reduce our existing insufficiencies by permitting the return of displaced backstage functions, the rationalization of operating facilities and the doubling of the permanent collection space so as to bring out from hiding the Guggenheim's most precious art possessions.

All this was to be accomplished on the premises already preempted, without physically changing permanent

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1. The panelists on stage: Charles Gwathmey, Robert Siegel, Morton Janklow, and Paul Segal.

2. Three of the Five: Front row seats for Richard Meier, Peter Eisenman, and John Hejduk.

features of the original Frank Lloyd Wright building. What we asked for in other words was a design for a respectful and distinguished complement to the architectural monument that we pride ourselves to hold in custody. The architects, we all feel, have fully risen to the occasion by discharging their duties to this point to our unanimous satisfaction.

Despite the self-evident need and our satisfaction with the design provided by Gwathmey Siegel & Associates, the decision to pursue our project was not reached easily. The Guggenheim's trustees, the architects, and I have, most definitely, felt the heaviness of the responsibility that such a move entails. It would have been tempting to all of us to avoid it, not only because we were faced with the uncomfortable obligation to raise a large amount of money to render the project feasible but more so because of the weighty moral issues that the decision entails and that many of us would have preferred to bequeath to another generation of trustees and administrators.

If we have decided otherwise it is because we had to conclude that sins of omission in moral terms are at least equal to sins of commission and that to leave an intolerable situation unresolved is less justifiable than to face the problems related to its correction. Beyond this, our first responsibility, we felt, was toward the Museum's collection and the institutional mission inseparable from it. For it is for these that the building was commissioned and erected in the first place. Above all, the permanent banishment of great works of art is not, in our opinion, an allowable condition.

The addition therefore had to be prepared for building and the only remaining issue was how. In this context, preferences have been expressed in favor of a bland, neutral building, that, it was held, would remain inocuous. We cannot share this assumption, convinced as we are that there is no such thing in art or architecture as neutrality. An addition, as we have found out ourselves, can only be good or bad; it can be jarringly obtrusive through its meaninglessness or harmonious and truly complementary through its own distinction.

One need not fall back upon numberless historic instances to realize that the interrelationship of qualitative structures, from whatever hand and whatever age, have a way of creating a new, often highly satisfactory unity that is denied to combinations in which the qualitative element is restricted to one member only. It is for such reasons that the Gwathmey Siegel solution, contrasting and radical though it may seem at first, is convincing to us by dint of its own authority which, as we all know, has been adjusted to the Wright reality with the utmost, painstaking care.

All this leads us to conclude that as trustees of The Solomon R. Guggenheim Foundation, it is our responsibility to assure the required expansion on the existing premise, since such a move is in the public interest and the interest of art itself.

By the same token, we reject the timid illusion of neutral values, opting instead for architectural integrity with a historically supported confidence in a creative rather than an imitative approach that will result in an addition capable of enriching rather than detracting from legitimate and defensible objectives.

Charles Gwathmey: I would like to thank the N.Y. Chapter of the AIA, Paul Segal, George Lewis, C. Ray Smith, and Cathanne Piesla for sponsoring this evening. The Museum, myself, Robert Siegel, and our associate, Jacob Alspector welcome this opportunity to present the proposed renovation and addition to the Guggenheim Museum.

I do not, after Mr. Messer's and Mr. Janklow's very clear appraisal of the Museum's needs and history, want to further justify the programmatic necessity of renovation and addition. I do not think it is appropriate to discuss alternative suggestions of buying buildings in the neighborhood; merging with the Modern and Whitney Museums; incorporating into the Metropolitan's library and archives; or moving the staff and conservation to Long Island City. Nor can I respond to words like "desecration," "cannibalism," and "misguided," all references to our scheme, when I know the respect and reverence we have for the Frank Lloyd Wright building, and the four-and-a-half year effort to come to this conclusion.

There is clearly a historical precedent for museum additions. They have taken various stylistic and formal manifestations. It is a problem that is inherent to a growing institution, and has become a major architectural challenge. I think it is fair to say that the architecture of "The Museum," today's public/cultural icon, has finally given architects an opportunity to present architecture as an art, and

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The Buell Center

An Interview with Robert A.M. Stern

East Hall, which will be renovated and renamed Buell Hall.

Photo: Jay D. Cardinal

It has been Robert A.M. Stern's month in the sun. It began with a Toast/Roast Dinner given by the Architectural League in celebration of the television series "Pride of Place," which he conceived and moderated. (see Calendar) Among the genial and very funny roasters were Vincent Scully, Jaquelin Robertson, Peter Eisenman, Stanley Tigerman, and Suzanne Stephens. Next came a two-day symposium "The Building and The Book," sponsored by the Temple Hoyne Buell Center for the Study of American Architecture, of which Stern is the Director. To find out more about the Buell Center, Oculus *interviewed architect Stern in his office.*

Editor: How long have you been Director of the Buell Center?

Robert A.M. Stern: I am the first Director of the Buell Center, and have been so since July 1984. The $5-million gift to Columbia University was made in 1983, and Julia Bloomfield was the acting director, putting the process in motion while a search for a director took place. I was elected effective July 1984.

Ed: What is the Center's purpose?

RAMS: It is the Temple Hoyne Buell Center for the Study of American Architecture, and while there is a formal statement of purpose, the essence is to effect greater communication of a serious and scholarly kind between architects and landscape architects, urbanists or city planners, and the general public as well as the professionals working within those fields. So we want to bring together or to take the best use of the researches and the thoughts of the people who are both historians, critics, theorists, men and women of practical nature in the field, and so forth. We want to be as wide as possible, but we don't want, in the process of being wide, to lose sight of the fact that we are in a university and that we want to elevate the discourse on everyone's behalf.

Ed: What is the organizational arrangement of the Center—its trustees or directors, and so on?

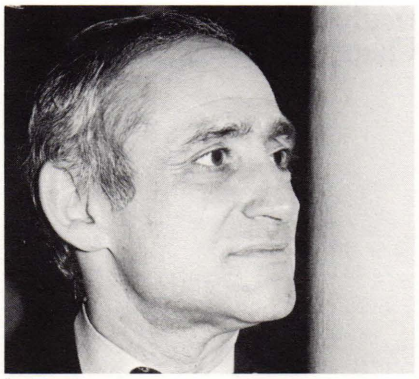
RAMS: We have a board of advisors, and we are part of the university—though an independent agency. As such the Dean of the School of Architecture is automatically a member of our governing structure. Phyllis Lambert is the chairman of our board of advisors, which has rotating members from the faculty of Architecture, from the faculty of Art History, and other members. The membership consists of practicing architects, like Kevin Roche and Bruce Graham; scholars, like Aldolph Placzek, who is our Avery Librarian emeritus; people who combine scholarly and journalistic backgrounds, like Ada Louise Huxtable; and people like Ben Holloway, who are involved in the world of building, but who do not approach it from within the disciplines of history or architecture.

Ed: What kind of faculty-student arrangement do you have?

RAMS: Well we do not have a teaching function. As part of my having moved from the active part of the faculty to the directorship of the Center I am giving a large lecture course on American architecture from the Centennial to the Bicentennial, or from the Civil War to the Present. That is not an official program of the center; it is a course that I give in the School of Architecture. Dean Polshek essentially said, since you are the official representative of American architecture on the campus, I think it is appropriate that you give a course that sets out some of the goals and preoccupations of the history of your subject. Fair enough. But the Center does not have a teaching function. We would like to have programs that students would come to. But we have had seminars in which students have been invited to participate.

Ed: What are the physical facilities and location of the Buell Center?

RAMS: As part of the gift, a certain amount of money was set aside to



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Photographs were taken by Dorothy Alexander at the Buell Center Symposium "The Building and The Book."

1. Director Robert A.M. Stern.
2. Phyllis Lambert, Chairman of the Board of Advisors.
3. Ada Louise Huxable
4. Joan Davidson
5. Suzanne Stephens moderated the Saturday papers on magazine publishing, and Victoria Newhouse moderated the Friday papers on book publishing.

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renovate East Hall, which is adjacent to Avery Hall. East Hall is one of the buildings that predate the McKim, Mead & White plan. The campus was originally the Bloomingdale Insane Asylum—and some would say that we have changed name but not function. In any case, we will occupy the top third floor and will share the ground floor. We hope to start renovation in the 1986-87 academic year.

Ed: What else should we know about the organization of the Center?

RAMS: Currently my assistant director is Ann ffolliott, and we have one other assistant, Liz Gerstein, who is a recent graduate of the University of Pennsylvania in art history. And we have two or three student assistants as we need. But because we are still in the formative stage we do not have the full use of all the funds that will ultimately come to us. So we are not yet moving along at full tilt. But we don't want to get topheavy in administration anyway; I don't like a lot of administration.

Ed: You have chapters of the Center elsewhere, I understand.

RAMS: No. There was an early idea of having a kind of network of study centers around the country. At the moment we have put that program into a kind of quietude, while we better formulate our own programs.

We do have an informal working relationship with the Southwest Center for the Study of American Architecture at the University of Texas at Austin. And the director of that Center, Larry Speck, is on our board. But there is no contractual or other kind of relationship. We imagine that we can be of mutual assistance in structured and unstructured ways with other centers around the country from time to time.

Ed: What do you see as your major activities and accomplishments over the past two years?

RAMS: Well, I think all my accomplishments have been major, but they are different in scope. I am very proud of what we have done so far, and they have deliberately been efforts to address different audiences within our general mandate.

At the most scholarly level, at the suggestion of Professor Gwendolyn Wright of Columbia's GSAPP, as it is now called (the Graduate School of Architecture, Planning, and Preservation), we have initiated a series of seminars. We had three the first year and are having three this year. So it seems to be a tradition.

They are concerned with American scholarship in architecture. The way to attack the subject is to take two or three recent books and examine them with their authors present for the light they might shed on how people approach certain subjects, sometimes familiar subjects like critical and historical monographs on architects. We compared at one session recent books on McKim, Mead & White and Bertram Grosvenor Goodhue. And at a most recent and extremely lively session we took five guidebooks prepared by local chapters of the American Institute of Architects; we invited the authors of some of those guidebooks to be here. We invited the publishers of the various books and we invite scholars and architects from our own faculty and from neighboring universities—within the scope of our financial ability to fly a few people in. We invite them here to discuss the books.

These have been most stimulating and useful occasions. Books are frequently reviewed in the daily press or the scholarly journals, but the people who write them seldom have an opportunity to reply, except in an occasional hostile letter to the editor. Here there is a chance for people to share what went into making the books, and really to get a higher level or a different level of criticism than we are used to in the journals. And that has been a very good program.

Ed: Why has there been such a concentration by the Buell Center on publishing?

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The Japanese Aida Plays on Double Bill

On Tuesday evening, February 18th, Japanese architect Takefume Aida came back to lecture in New York, after eight years—"like Halley's comet," he said. Under the co-sponsorship of the Japan Society and the Architectural League, he presented his work in a double slide projection, speaking in Japanese through an interpreter. He is an underplayed lecturer, but his twinkling humor continuously shone through. It was a rebellious counterassault.

Aida admitted an aim "to undermine the notion that there is an appropriate form for a house." He sees a need for lighthearted, impermanent (looking?) architecture. He uses the word "playfulness" of his work, especially his House Shaped Like a Die.

Aida disregards function; he "wrenches images from function"—or perhaps superimposes images on function. His idea is that architects should "determine shape rather than let clients or society determine it." "What determines shape is the architect's active will—not the direct demands of function." For Takefumi Aida, "Form Follows Fiction."

This is Aida's translation of words into artforms. His latest work is based on assemblages of forms that are like toy blocks. He calls them Toy Block Houses. They inescapably remind one of where Frank Lloyd Wright began. For Aida, architecture is first of all an art, a fine art. His is architecture for architecture's sake. But he makes it witty, to a degree.

Most demonstrative of that fact was the musical overture to his lecture. It was a tape of traditional Japanese instruments—wood flutes and bells—playing themes from Verdi's *Aida*—Celeste Aida, the Grand March, and so on—"because my name is Aida," he said. It was musical Post-Metabolism on a double bill.

St. Bart's Disapproved

At a Landmarks Preservation Commission meeting that lasted until 2:40 am on the long evening that began on Monday, February 24, St. Bartholomew's plea of financial hardship—unless the church were permitted to build a tower on the site of its community house—was disallowed by a vote of 8 to 0, with one abstention.

The judicial aspects of the meeting had a deadline of midnight, so at 11 pm the commission decided that the church had failed to show that its buildings were inadequate. The meeting ran after midnight to determine whether the denial of the project would cause undue economic hardship to the church. The commission ruled at 2:40 that it would not.

The Rev. Thomas Bowers, rector of the church, said that the church planned to file suit against the city in Federal District Court in Manhattan, claiming a violation of both First and Fifth Amendment rights.

The group that has been fighting to preserve the landmark church as it is, which is headed by J. Sinclair Armstrong, has vowed its preparedness to go to court to continue its defense.

Credits for Carnegie Hall Restoration

(Inexplicably omitted from *Oculus*, March 1986).

Architects: James Stewart Polshek & Partners; Partner-in-Charge: Paul Byard; Design Architect: Tyler Donaldson
Mechanical Engineer: Goldman Sokolow Copeland
Structural Engineer: Robert Silman Associates
Acoustic Supervisor: Abraham Melzer
Architectural Lighting Consultant: Jules Fisher & Paul Marantz, Inc.
Theatrical Consultant: Brannigan-Lorelli Associates, Inc.
Media/Sound Recording Consultant: Mark Schubin
Elevator Consultant: John A. Van Deusen & Associates

Oculus Sponsors Meet Chapter Members

On Tuesday, March 4, Chapter officers gave a cocktail gathering in the Members Gallery for the first group of Sponsors of *Oculus*—those listed on the last page of this publication. It was an opportunity for the Chapter to express its appreciation to the Sponsors, and for the Sponsors to meet with architect members of the Chapter. Chapter officers discussed with them how *Oculus* might better serve—and speak more broadly to—a wider spectrum of the architecture community.

Response was gratifying and informative, to the degree that the officers will plan further meetings with this new, mutually beneficial, and growing association of Sponsors.

Letter to the Editor

Dear Editor:
The Professional Practice Committee of the NYC/AIA recently held an open meeting featuring two attorneys and an architect discussing the problem and remedies for architects when construction extends beyond the scheduled completion date.

The main concern at the meeting was payment to the architect for the additional time expended due to the extended period of service. The attorneys, who endorse the use of lawyer-authorized Owner-Architect Agreement Forms as opposed to AIA Standard Forms of Agreement for their architect clients, and the architect audience all stated that there was no current or easy remedy for this problem without the addition of specific new language to the Agreement Form.

I stated at that time and I alert the membership that this is not a problem. Your attention is directed to Subparagraph 6.1.3 of AIA Doc. B-141, which has been part of the document since the early 1970's. This provision provides for the payment to the architect when specified construction time is exceeded by more than thirty days.

Steven H. Rosenfeld

Names and News

Terrance R. Williams and **James L. Garretson** announced the merging of their architectural practices to form **Williams+Garretson** . . . . **Henry Hope Reed** is the curator of *A Building to Celebrate*, the New York Public Library exhibition (opening April 11), which focuses on the architecture and decoration of the Fifth Avenue building and on the inventive genius of its architects, **Thomas Hastings** and **John Merven Carrere.** They were awarded the commission to construct the Library in 1897 after a widely publicized architectural competition among the leading firms of the city (see Calendar) . . . . Reed's book on the N.Y. Public Library will be published by W.W. Norton . . . . **Croxton Collaborative** has announced that **Kirsten Childs,** ASID, is the firm's new Director of Design . . . . Members of NYC/AIA's 1986 Distinguished Architecture Awards jury are **Norman Foster,** RIBA; **Robert Mangurian,** Principle, Studio Works, Venice, California; and **Charles Moore,** FAIA . . . . The **Columbia University** exhibition, "Five Columbia Buildings: Additions and Renovations" (through May 1) features models and drawings for the Computer Science Building by **Kliment & Halsband,** the Rare Book and Manuscript Library by **Cain, Farrell & Bell,** the addition to Uris Hall by **Peter Gluck & Partners,** the renovation of Schermerhorn Hall by **Susana Torre, Wank Adam Slavin Associates,** and the renovation and addition to Havemeyer Hall by **Davis, Brody & Associates**—all within the context of **McKim, Mead & White's** Columbia University campus (see Calendar) . . . . **Susan Szenasy** has been appointed editor in chief of *Metropolis* . . . . **Wolf Van Eckardt** will be one of the speakers at the Making Cities Livable Conference in Venice, Italy (June 1-16). For more information: Suzanne Crowhurst Lennard, Box QQQ, Southampton, NY 11968. 516-283-0207 . . . . The documentary TV series, "Pride of Place: Building the American Dream" finds **Robert A.M. Stern** examining a different facet of American architecture every Saturday evening at 8 pm (through May 17) on Channel 13 PBS (see

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Coming Chapter Events

• Monday, April 7, 6 pm. NIAE, 30 West 22 Street. "Beginning Your Architectural Career, from the Professional Side," a roundtable discussion sponsored by the Professional Practice Committee with Chapter president Paul Segal, president-elect Randolph Croxton, and Fred V. Chomowicz of Cooper Union. All graduating architects and prospective AIA members are invited.

• Tuesday, April 8, 6 pm. The Urban Center. "Inside the Office: Principles of Project and Financial Management," panel discussion sponsored by the Professional Practice Committee with Neil Harper, president of Harper & Shuman, Inc.; Mitchell Smith, director of Finance & Administration at the Ehrenkrantz Group; and Bartholomew Voorsanger, Principle of Voorsanger & Mills.

• Tuesday, April 15, 5:30 pm. The Urban Center. The Health Facilities Committee is sponsoring a seminar on Positron Emission Tomography (PET) with Donald Perrine, Director of Marketing and Sales of Computer Technology and Imagery, Inc. of Knoxville, Tennessee.

• Tuesday, April 15, 2-5 pm. Low Library, Columbia University. "Columbia University—An Evolving Architectural Legacy," a field trip sponsored by the Architecture for Education committee, will focus on existing buildings, the campus plan, recent work, and future projects. The tour will be led by Stephen Lennard, Director, Office of Planning and Professional Services, Columbia University. Attendance is limited to the first 20 replies: 838-9670.

• Wednesday, April 16. 5:15 pm. IBM, 590 Madison Avenue. The Corporate Architects Committee is sponsoring a group tour to the IBM facility by Edward Larrabee Barnes Associates, which will include the public garden, executive floor offices and board room, cafeteria, and art gallery. Reservations and security passes are necessary. Call before April 15th: 838-9670.

• Tuesday, April 22, cocktails 5:30 pm, dinner 6:30 pm. The Chemist's Club, 52 E. 41 Street. Dinner meeting sponsored by the Energy and Environment Committee with ASHRAE/AIA. Technical session on axial flow fans or custom roof-top units. Dinner speaker Peter Lehrer of Lehrer/McGovern will discuss The Construction Management Process. $25. 838-9670.

• Wednesday, April 23, 6 pm. E.F. Hutton, 31 W. 52 St. The Interiors Committee is sponsoring a seminar on the how-tos of interior photography and publication—what to shoot, how to get the most out of your dollar, and what the editor is looking for.

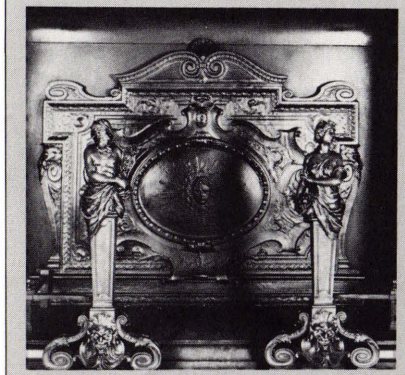
• Tuesday, April 29, 5:30 pm. The Urban Center. The Health Facilities Committee is sponsoring a special meeting with Janet Reizenstein Carpman, Ph.D., Principal, Carpman Grant Associates, Behavioral Design Consultants, Ann Arbor, Michigan, who will speak on "Achieving Consumer-Responsive Health Facility Design."

• Friday, May 2, 2 pm. The Health Facility Committee is sponsoring a field trip to Passaic Hospital, Passaic, NJ, recently completed by Russo + Sonder. 838-9670.

OCULUS NYC/AIA APR 86

Oculus *welcomes information for the calendar pertaining to public events about architecture and the other design professions. It is due by the 7th of the month for the following month's issue. Because of the time lag between information received and printed, final details of events are likely to change. It is recommended, therefore, that events be checked with the sponsoring institutions before attending.*

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



CONTINUING EVENTS

MEMPHIS/MILANO
Exhibition of design and architectural drawings by members of the design group, Memphis. Cooper-Hewitt Museum. 860-6868. Closes April 13.

MIES VAN DER ROHE
Centennial exhibition devoted to the architecture and furniture of the architect (1886-1969). The Museum of Modern Art. 708-9400. Closes April 15.

EXHIBITION
"Built for the People of the United States: 50 Years of TVA Architecture." National Building Museum, Washington, D.C. 202-272-2448. Closes April 10.

EXHIBITION
"Modern Redux: Critical Alternatives for the Architecture in the Next Decade." The Grey Art Gallery and Study Center, NYU, 22 Washington Place at Washington Square East. 598-7603. Closes April 19.

CARLO SCARPA
NYC/AIA exhibition. The Urban Center. 838-9670. Closes April 25.

EXHIBITION
Original architectural drawings by Richard Morris Hunt from the Hunt Archive at the AIA. Municipal Art Society. 935-3960. Closes April 30.

EXHIBITION
"Five Columbia Buildings: Additions and Renovations." Low Memorial Library Rotunda, Columbia University. 280-2877. Closes May 1.

EXHIBITION
"Twenty-Five Years of Architectural Photography" for the Historic American Buildings Survey by Jack Boucher. AIA Building, Washington, D.C. Closes May 2.

RICHARD MORRIS HUNT
Exhibition of the 19th-century architect's drawings. The Metropolitan Museum of Art. 879-5500. Closes June 15.

TUESDAY 1

SYMPOSIUM
Foreign Business Development in the Construction Industry and Design Professions—The Significance of the Upcoming GATT Negotiations" sponsored by APA/N.Y. Metropolitan Chapter. 3-6 pm. Bachman Audit., 40 W. 4th St., NYU.

MINI-COURSE ON HUNT
Richard Morris Hunt: Pioneering Architect of the 19th Century is the subject of 4 lectures and 2 walking tours (April 1, 8, 15, 19, 22, 26). The Municipal Art Society 935-3960.

WEDNESDAY 2

LECTURE
Stanley Saitawaitz, professor of architecture, U. of California, Berkeley, on "Geological Architecture." 6 pm. Wood Audit., Columbia University. 280-3473.

GREAT AMERICAN CITIES
Carl W. Condit on Chicago in 5-Wed. series. 6:15 pm. Cooper-Hewitt Museum. 860-6868.

THURSDAY 3

HIGH VS. POPULAR CULTURE
Lecture by Mario G. Salvadori, Prof. Emeritus of Architecture, Columbia U. 6 pm. Wood Audit., 280-3473.

PRATT LECTURE SERIES
Mario Gandelsonas on "Drawing the City: Rewriting the Text." 6 pm. Higgins Hall, Brooklyn. 718-636-3405.

EMERGING VOICES 1986
Paul Haigh, NY; Turner Brooks, Starksboro, VT, in Architectural League series. 6:30 pm. Urban Center. 753-1722.

FRIDAY 4

WORKSHOP
"Light and Color for Human Performance," the Fashion Institute of Technology's 2-day workshop (April 4 & 5). To enroll: The Seminar Department. FIT, 227 W. 27 St. 760-7715.

PRIDE OF PLACE ON SAT. APRIL 5
Second episode in 8-part PBS documentary with Robert A.M. Stern examining "The Campus: A Place Apart." 8 pm. Channel 13.

MONDAY 7

NYC/AIA PANEL
Roundtable discussion on "Beginning your Architectural Career, from the Professional Side" sponsored by the Professional Practice Committee (see Coming Chapter Events). 6 pm. NIAE, 30 W. 22 St.

LECTURE SERIES
Architect Andrew MacNair on "Sign, Symbol, Index" and sculptor Mac Adams on "The Poetics of Murder" in series on "narrative consciousness and architectural form." 6 pm. School of Architecture, New Jersey Institute of Technology, Newark, N.J. 201-596-3080.

TUESDAY 8

NYC/AIA SEMINAR
Panel discussion sponsored by the Professional Practice Committee on "Inside the Office: Principles of Project and Financial Management" with Neil Harper, Mitchell Smith, and Bartholomew Voorsanger. 6 pm. The Urban Center. 838-9670.

WEDNESDAY 9

LECTURE
Francesco Dal Co, Architectural Historian, Instituto Universitario di Architettura di Venezia "On Mies van der Rohe." Sponsored by the Buell Center. 6 pm. Wood Auditorium, Columbia University. 280-3473.

THURSDAY 10

EXHIBITION
Prints & Drawings by Peter Eisenman. John Nichols Printmakers, 83 Grand St. 226-1243.

EMERGING VOICES 1986
Ted Smith, San Diego; Peter de Bretteville, LA, in Architectural League series. 6:30 pm. Urban Center. 753-1722.

FRIDAY 11

A BUILDING TO CELEBRATE
New York Public Library exhibition in conjunction with the 75th anniversary of the Fifth Avenue landmark building. Gottesman Hall, Fifth Ave. and 42 St. 221-7676. Closes May 31.

PRIDE OF PLACE ON SAT. APRIL 12
Third episode in the 8-part PBS documentary with Robert A.M. Stern examining "Dream Houses." 8 pm. Channel 13.

MONDAY 14

1966: NYC Landmarks Preservation Commission founded.

TUESDAY 15

NYC/AIA SEMINAR
On Positron Emission Tomography (PET) with Donald Perrine (see Coming Chapter Events). sponsored by the Health Facilities Committee. 5:30 pm. Urban Center.

NYC/AIA FIELD TRIP
Columbia University—An Evolving Architectural Legacy, sponsored by the Architecture for Education Committee. 2-5 pm. Low Library. Attendance is limited: 838-9670.

ARCHITECTS AT WORK
Visit to Gwathmey Siegel & Associates in the Municipal Art Society's series of visits to architects' offices. 1-2:30 pm. 935-3960.

WEDNESDAY 16

NYC/AIA TOUR
The Corporate Architects Committee is sponsoring a group tour to the IBM facility at 590 Madison by Edward Larrabee Barnes Associates. Tour will assemble at 5:15 pm. Call before April 15: 838-9670.

INTERN ARCHITECTS COURSE II
"Goals—personal, artistic, professional" is the topic of the first session in NYC/AIA's second series of courses for Architects-In-Training initiated last fall. 6-8 pm. NIAE, 30 W. 22 St. 838-9670.

THURSDAY 17

EMERGING VOICES 1986
Bart Prince, Albuquerque; Peter Papademetriou, Houston, in the Architectural League series. 6:30 pm. The Urban Center. 753-1722.

PRATT LECTURE SERIES
"Two Pratt Classmates and Their Contrasting Work" by Ken DeMay, Partner, Sasaki Associates, and Eugene L. Futterman, E.L. Futterman Architects. 6 pm. Higgins Hall, St. James Place & Lafayette Ave., Brooklyn. 718-636-3405.

FRIDAY 18

DEADLINE
Slide submission to the Inter Faith Forum on Religion, Art and Architecture Design Awards. Call Chapter for copy of program. 838-9670.

CONFERENCE ON SAT. APRIL 19
The Preservation League of New York State's 13th preservation conference. For information: Preservation League of NYS, 307 Hamilton St., Albany, NY 12210.

PRIDE OF PLACE ON SAT. APRIL 19
Fourth episode in the 8-part PBS documentary with Robert A.M. Stern examining "Suburbs: Arcadia for Everyone." 8 pm. Channel 13.

MONDAY 21

EXHIBITION
"Contemporary Art Furniture: Collaborations Between Designer/ Craftsmen and Architects." Castle Gallery, College of New Rochelle. 914-632-5300. Closes June 15.

TUESDAY 22

NYC/AIA DINNER MEETING
Sponsored by the Energy and Environment Committee with ASHRAE/AIA. Technical session on axial flow fans or custom roof-top units. Dinner speaker: Peter Lehrer of Lehrer/McGovern on the Construction Management Process. Cocktails 5:30, dinner 6:30. The Chemist's Club, 52 E. 41 St. $25. 838-9670.

ARCHITECTS AT WORK
Visit to Paul Segal Associates in the Municipal Art Society's series of visits to architects' offices. 1-2:30 pm. 935-3960.

WEDNESDAY 23

INTERN ARCHITECTS COURSE II
"Marketing—identification of office goals & strengths, strategies of achieving goals, repeat business, new clients, promotional materials," second in NYC/AIA's 6-session course. 6-8 pm. NIAE, 30 W. 22 St. 838-9670.

NYC/AIA SEMINAR
"The how-tos of interior photography and publication" sponsored by the Interiors Committee, 6 pm. E.F. Hutton, 31 W. 52 St. 838-9670.

THURSDAY 24

PRATT LECTURE SERIES
William Pedersen, FAIA, Kohn, Pedersen, Fox Associates, on "Recent Work." 6 pm. Higgins Hall, St. James Place & Lafayette Ave., Brooklyn. 718-636-3405.

FRIDAY 25

WORKSHOP & TRADE FAIR ON SAT. APRIL 26
"The Rehabilitation of Old Windows: Repair, Retrofit, Replacement" sponsored by the New York Landmarks Conservancy. 8:30 am - 5 pm. The Puck Building, 295 Lafayette St. For more information: Jane Seymour 736-7575.

PRIDE OF PLACE ON SAT. APRIL 26
Fifth episode in the 8-part PBS documentary with Robert A.M. Stern examining "Resorts: Paradise Reclaimed." 8 pm. Channel 13.

MONDAY 28

EXHIBITION
"Leon Krier: The Completion of Washington" detailing the completion of L'Enfant's plans. The Octagon, Washington, D.C. Closes June 29.

PANEL ON VIETNAM MEMORIAL
Last of two discussions focusing on changes in public sculpture from the Statue of Liberty to the Vietnam Memorial. Panelists: Richard Andrews, National Endowment for the Arts; Richard Brilliant, Dept. of Art History & Archaeology, Columbia; artists Richard Hunt & Nancy Spero. Moderator: Whitney Museum curator Barbara Haskell. 8 pm. The Sculpture Center, 167 E. 69 St. 879-0430.

TUESDAY 29

NYC/AIA HFC MEETING
The Health Facilities Committee is sponsoring a special meeting with Janet Reizenstein Carpman, Ph.D., who will speak on "Achieving Consumer-Responsive Health Facility Design." (see Coming Chapter Events). 5:30 pm. The Urban Center.

STUDENT EXHIBITION
Annual student exhibition, Parsons School of Design. 741-5667.

WEDNESDAY 30

INTERN ARCHITECTS COURSE II
"Project Management: Contracts—fee bases, contract conditions, case study," third in NYC/AIA's 6-session course. 6-8 pm. NIAE, 30 W. 22 St.

THURSDAY 1 MAY

EXHIBITION
Winning projects from the fifth annual Architectural League's Young Architects Competition. The Urban Center. 753-1722. Closes May 31.

EMERGING VOICES 1986
Fred Koetter & Susie Kim (Koetter, Kim & Associates), Boston; Mark Simon (Centerbrook), Essex, CT, in the Architectural League series. 6:30 pm. The Urban Center. 753-1722.

PRATT LECTURE SERIES
Taft Architects John J. Casbarian, Danny Samuels, Robert H. Timme on "Recent Work." 6 pm Higgins Hall, St. James Place & Lafayette Ave., Brooklyn. 718-636-3405.

FRIDAY 2 MAY

AIA/HFC FIELD TRIP
To Passaic Hospital, Passaic, NJ, recently completed by Russo+ Sonder. Sponsored by the Health Facility Committee. 2 pm. 838-9670.

PRIDE OF PLACE ON SAT. MAY 3
Sixth episode in the 8-part PBS documentary with Robert A.M. Stern examining "The Places Within." 8 pm. Channel 13.

Names and News

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Calendar) . . . . **The Landmarks Preservation Commission's** Archaeology Department conducted an excavation at the John Street Methodist Church (44 John Street) in January and uncovered more than a thousand artifacts possibly dating back to the mid-1700s . . . . **The Department of General Services, Division of Public Structures,** maintains a list of qualified Consultant Architects and Engineers who are interested in performing services for that department. Services include studies, design, and construction management for a wide range of municipal buildings. All consultants are invited to submit Federal Form 254 or equivalent brochure to describe their experience. Correspondence should be addressed to: Department of Public Structures, Bureau of Building Design, 15th Floor, Municipal Building, 1 Centre St., NY 10007. Attention: William J. Raczko, R.A., Director . . . . **Fox & Fowle Architects** have announced the promotion of three new Associates within their firm: **Victor I. Goldsmith, Mark R. Mariscal,** and **Michael S. Plofker** . . . . **the Avery Library** at Columbia University has been given the New York Architectural Terra Cotta Company archives, which contain nearly 6,000 files covering the period from 1911 to 1920 including architectural bid documents, sketches, and related correspondence. Buildings designed by **McKim, Mead & White, Cass Gilbert, George Post, D.H. Burnham and Company, Furness and Evans,** are just a few of the firms represented . . . . Also at Columbia, the Graduate School of Architecture and Planning has changed its name to the **Graduate School of Architecture, Planning, and Preservation** . . . . **David Childs** and **Tod Williams** were speakers at the California Council AIA's 1986 Monterey Design Conference last month . . . . **The Metropolitan Museum of Art** will highlight the aesthetic movement in post-Civil War America next fall with a major exhibition, "In Pursuit of Beauty: Americans and the Aesthetic Movement" (Oct. 23-Jan. 11, 1987) . . . . **Bronson Binger** has been appointed Assistant Commissioner for Capital Projects, NYC Department of General Services . . . . **M. Paul Friedberg** was a member of a panel of judges for the University of Miami Campus Master Plan Competition in February. Other jurors included **Edmund N. Bacon** of Philadelphia, **C. William Brubaker** of Chicago, **William Morgan** of Jacksonville, and **Aldo Rossi** of Italy . . . . **Michael Kwartler** and Associates have moved to 116 W. 20th Street in Midtown/South . . . **The Architecture of Richard Morris Hunt,** a book prepared to accompany the Metropolitan Museum of Art's Richard Morris Hunt exhibition (through June 14), contains a series of essays dealing with different facets of the 19th-century architect's career . . . . **Michael C. Cunningham** has left the Olympia and York Battery Park Company, where he was deputy coordinator of the World Financial Center project, in favor of a leasing position with Olympia and York Properties . . . . **Frederick D. Cawley,** formerly Acting Director of the Preservation League of New York State, has been named Executive Director . . . . **Haines Lundberg Waehler** announced the following promotions: **Nicholas J. Ferrara** and **Carl W. Ordemann** to Senior Associates; **E. Lili Chang, Thomas DeMonse,** and **Ernst Etienne** to Associates. Recognized for their performance and promoted to Senior Staff Specialist were interior designers **Susan L. Boyle** and **Emiliano Castro,** architectural designer **Supanit C. Chookhae,** and manager of FF&E Services **Deirdre M. Torney .**

Institute Awards

The American Institute of Architects is honoring a variety of "distinguished achievements that enhance or influence the environment and the architectural profession" at its 1986 National Conventionin San Antonio, June 8-11. They are: **Antionette Forrester Downing,** Providence, R.I., cited for "her lasting contributions to American scholarship in the fields of architecture and history and for her unequaled dedication to the preservation of our cultural inheritance for generations to come"; **David H. Geiger,** NYC structural engineer, "whose ability to collaborate with architects in the most classical sense has produced structures of lasting worth and great beauty, and who has profoundly influenced and advanced the science and art of architecture across the country and around the world over the past 18 years"; **William H. Jordy,** professor of art history at Brown University, for his "distinguished contributions to the body of architectural and historical literature"; **Adolph Kurt Placzek,** librarian of Columbia's Avery Library for 33 years, cited for making this great architecture library "foremost in the field" through his "diligent pursuit of important collections, including Louis Sullivan and Piranesi," and for his contributions as general editor of the Macmillan Encyclopedia of Architects—"a fitting culmination to his active and widely respected career in the cause of architectural scholarship"; **Cervin Robinson,** NYC architectural photographer, whose photographs "help give the public an intensified awareness of architecture and an increased ability to discriminate between the good and the bad, and to ferret out fascinating and charming

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1. Valery Baker, newly appointed Deputy Bureau Superintendent for the Dept. of Buildings in the Borough of Manhattan, and Joseph Bresnan, now Executive Director of the Landmarks Commission.

2. The Public Architects Committee reception March 3: Fred Papert, Savelle Weisberg, Paul Segal, Joan Davidson, Terry Williams, and Elliot Willensky.

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details easy to overlook"; **Rudolf Wittkower** (1907-72), Berlin-born art and architectural historian, for his "significant influence on generations of thoughtful architects since 1949, when he first published his book *Architectural Principles in the Age of Humanism*"; **Cathedral Church of St. John the Divine,** NYC, cited as "an extraordinary building undertaking" since the cornerstone was laid in 1892 and continuing down to the present day (under the leadership of the Very Rev. James Parks Morton) to become when finished "the largest Gothic cathedral in Christendom"; **Gladding, McBean & Company,** Lincoln, California, founded over 100 years ago to make clay pipe for the developing West Coast and now manufacturing all types of clay products for architectural use, cited for its "concern, cooperation, and historical preservation work" that has made possible "many of the finest buildings in cities throughout the country" and for its continued commitment to quality without which "the art of producing fine architectural terra-cotta might have been lost"; and the **Master Plan for the United States Capitol,** which "imaginatively extends the framework established by Pierre L'Enfant in 1792 and the McMillan Plan of 1902 to reinforce the symbolic and actual functions of the U.S. government in the 21st century." The plan, added the jury, "defines rational areas for growth, improves and integrates open space, enhances visual relationships between the hill and city, and organizes potential new Senate and House office buildings as sensitive gateways to existing Capitol architecture."

Competitions

"Visions of Architecture in the Year 2010" is the theme of the first biennial international competition for the "Los Angeles Prize" sponsored by the Los Angeles Chapter/American Institute of Architects. All architects, related design and science professionals, and students are invited to enter. Entries will be judged by an international jury including architects Arthur Erickson and Richard Meier, and author Ray Bradbury. the competition will address the future of the human habitat, terrestrial and extraterrestrial, new materials and systems as well as new uses for existing materials and systems. July 15, 1986, is the deadline for receiving the entry fee ($30) at the Los Angeles Chapter/AIA, 8687 Melrose Ave., Suite M-72, Los Angeles 90069.

Summer tours and courses

Princeton University's School of Architecture will hold a Summer Institute, July 28-August 22, on the Technology of Historic Architecture. For information: Cynthia Windelman, NEH Summer Institute, School of Architecture, Princeton, NJ 08544 . . . . **Building Heritage London** has announced "A Specialist Education Course presented by Building Professionals for Building Professionals" to be held in London on three occasions this summer (July 28-Aug. 1, Sept. 1-5, Sept. 8-12). Under the theme of The Buildings of London, the course will take up "the problems and benefits of building within the constraints of a major architectural inheritance" and "the key influences that have shaped the built form of one of the great cities of Europe." Included will be visits to "some of the triumphs and disasters of over 2000 years of continuous building development." For further details: Building Heritage London, 39 Dorset Road, London SW19 3EZ, England (indicating favored dates) . . . . **International Design Seminars,** "an educational organization dedicated to increasing an awareness of contemporary design issues within a broad international, cultural, and historical context," is offering five customized travel workshops for the design professional. **Michael Trencher,** Professor of Architecture at Pratt, and **Kennie Lupton,** Art Historian and Design Educator, will conduct the five IDS seminars: *Indigenous and International,* Finland and Russia (April 10-21); *Alvar Aalto in Finland* (May 27-June 10); *Summer Night,* Finland and Russia (June 26-July 10); *Baroque and Bauhaus,* Finland and Germany (August 12-26); and **Medieval to Modern,** Finland, West and East Berlin, Prague, Brno, Vienna (October 15-29). For more information: IDS, 4206 38th St., N.W., Washington, D.C. 20016. 202-363-8771.

The Great Museum Debate

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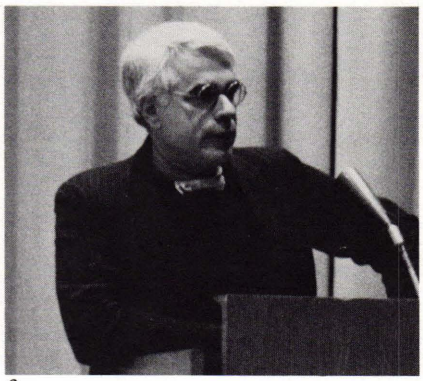

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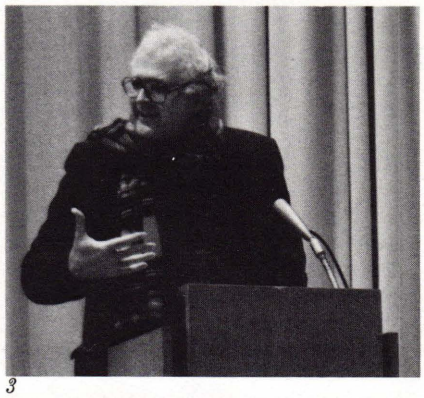
Photo: Stan Ries



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given the public an opportunity to experience same. It is as compelling now, to visit a museum for its architecture as for its collection. The Guggenheim Museum, by Frank Lloyd Wright, is the modern prototype of such a museum and will always so remain.

When we were asked to study the museum's existing space and needs, we had no preconceptions nor willful intent. Our research was extensive, our analysis unbiased, and our conclusion simply that renovation and addition was inevitable and very difficult. At that time we had four alternatives.

1. To redesign the commission, for reasons some of you are more articulate and passionate about.

2. To initiate Wright's proposal of 1952, knowing that it could not resolve the programmatic requirements, thus denying a fundamental prerequisite, and inheriting another's vision from a different time for the sake of being deferential.

3. To propose our own version of a Wrightian scheme, a la Taliesin West revival, a presumptuous alternative, based upon a cult/conceit of interpreting a master's vision. This process has clearly proved suspect over the years since Wright's death.

4. To propose an interpretive, contextual, and integrated alternative that would readdress the site, the formal implications, and the overall composition, taking cues from the original, reinforcing its inherent strength and ultimate presence through counterpoint and dialogue rather than imitation.

At this time I feel able to present our scheme with total conviction while understanding and respecting the burdens of both history and precedent.

Existing permanent exhibition: 7000
New permanent exhibition: 7500
14,500

Total new area: 28,000 gross

Gwathmey then presented his firm's proposal, which was essentially the same as the draft Environmental Impact Statement excerpted in Oculus, *February 1986.*

Richard Meier: . . . It is an extremely difficult problem, and one which you have handled masterfully. Having worked in the building, and renovated a broom closet, I know what it is to try to relate to Frank Lloyd Wright's architecture. Adding onto this building or renovating it has proved a difficult task in the past . . . This scheme shows a sensitivity to the existing building by the reception and attitude of it, which is to be applauded.

As architects it is easy for us to be critics. We can all comment or wish that certain things were different. I don't think that the given problem can be handled any more successfully than the way in which it has been.

We all may wish that the program might be slightly smaller, that the museum's needs were not as great as they are. In which case we might have a slightly different relationship to the existing building. Given the nature of the problem, I think that the solution is exemplary and should be applauded. *[Applause]*

[Question about the cantilever.]

Gwathmey: . . . By only making the cantilever addition five stories we have been able to trade off the weight of the addition to the existing columns. The new galleries on the fifth and sixth floor are behind the structural line, so that they do not add the extended weight over that column. This was not a starting point. It was a revelation of the research—the fact that those columns being 16 ft. on center carry through the Wrightian orthogonal grid of 4 ft. through the entire building, which was his gesture to the city grid . . .

[Question about materials, then one about natural light.]

Klaus Herdeg: If the cantilever section is supposed to be prominent and form a triad with the two rotundas—as equal parts—why is it that it contains not exhibition space but storage and offices? The question is about the expression of function—and the thought is that these functions are not worthy of equal expression . . .

Gwathmey: And what is the present use? Storage, conservation, offices, and art. What we are saying is that we are making efficient and necessary support space and freeing the existing building for art and presentation . . . . I think the history of architecture shows that dialogue is critical to understanding each time . . . it becomes a part of the revelation of architecture. If we didn't have it, we would be poorer for it. And we wouldn't be here discussing it either.

Robert Siegel: . . . We think the dialogue is not only between the round objects and the square but also allows us to link back to the city grid . . .

Peter Eisenman: I want first to agree with Mr. Janklow's assessment of what happened in 1952 . . . . I did a little research and without fail there is no question that the conservative voice was that this [building] was an outrage, that it should not be allowed to be built on Fifth Avenue. There was very little support in the architectural community or the public community.

Wright never cared about public support. Wright never believed in context. Wright was not a historicist or a preservationist. And the spirit of

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1. Richard Meier at the lectern.

2. Peter Eisenman at the lectern.

3. John Hejduk at the lectern.

4. Lance J. Brown comments from the floor.

Frank Lloyd Wright certainly is not, and was not for accommodation.

The people now who argue in the name of Frank Lloyd Wright for context, accommodation, and preservation have no understanding of what that man was about, and what it felt like to hear him and be near him and be in his presence. I believe that because of the loss of nerve exhibited by the American architectural community today, a disoriented youth, preservationists on the rampage, more damage is being done to architecture in the name of history than ever was done by the brave gestures of Frank Lloyd Wright.

I believe in fact that Charles Gwathmey's and Robert Siegel's building is not arrogant enough. It is not in fact taking a stance that Wright would have taken if he had been asked to come back and fulfill this commission. I believe that what they have done, in fact, is brave, but not arrogant, and almost in the spirit of Frank Lloyd Wright, but not quite there yet.

I think that that "not quite yet" is certainly not the voice of accommodation, context, or preservation, and I hope that they continue like Wright would have . . . . I was with Wright shortly after the Guggenheim was built in his suite in the Plaza and I said, "Mr. Wright, why is it that you don't have any followers in America? Why is it that no students have come out of Taliesin, why is it that nobody has picked up the flame of Frank Lloyd Wright?" He said, "Because it is not necessary." He said, "Because little acorns don't flourish under great oaks." *[Audience laughter.]*

And I can remember once doing a Frank Lloyd Wright scheme at college, when that was in vogue, and I got a commendation on it. And the next time, with the same kind of Frank Lloyd Wright scheme, Paul Rudolph, who had given me the commendation, came back and failed me. And he said, "Once is enough to try it out." *[More laughter.]* And I will never forget it.

I want to applaud the right of any artist to engage in a dialogue with any art. And I applaud Charles Gwathmey and Robert Siegel's right to do that. No. 2. there is nothing sacred on this earth but living and life. New living means new stones. What I applaud is the fact that what we are going to see is new stones on Fifth Avenue. I think it is brave, and I hope it continues. Thank you. *[Hearty applause.]*

Jonathan Barnett: Charlie, would you clarify two points. One is, what the uses are in the cantilevered floors in the upper part of the addition, and secondly would you tell us how many square feet are comprised just in the cantilevered parts of the addition.

Gwathmey: The cantilever starts at the new seventh floor which is for art storage; the eighth floor is art conservation; the ninth floor is for staff; the tenth floor is staff; and a very small room on the eleventh floor is the new board room.

The total area of the cantilevered addition is 19,000 sq. ft. gross square footage. The remainder of the 28,000 sq. ft. addition is the fifth and sixth floor galleries and the infill between the existing annex and the existing Frank Lloyd Wright building.

Barnett: How much does just the cantilever hold?

Gwathmey: 32 times 64 — is that 2100 square feet? Times 4.

Unidentified: I don't think anyone doubts the truth, sincerity, and absolute skill of trying to accommodate all the functions in the building . . . and while there should be a dialogue . . . I really have the feeling that the cantilevered part is falling down on the building. So many decisions are right. But that really feels like it is falling down. I think that is a mistake. It looks like an attempt to upstage the original building . . . . It is not a dialogue, it is a me-too-ism.

Barbara Neski: I would like to suggest the possibility of exhibiting the model at the Chapter's headquarters for more people to see because I think they would find the cantilevered element to be more in balance than it appears to be in the drawings.

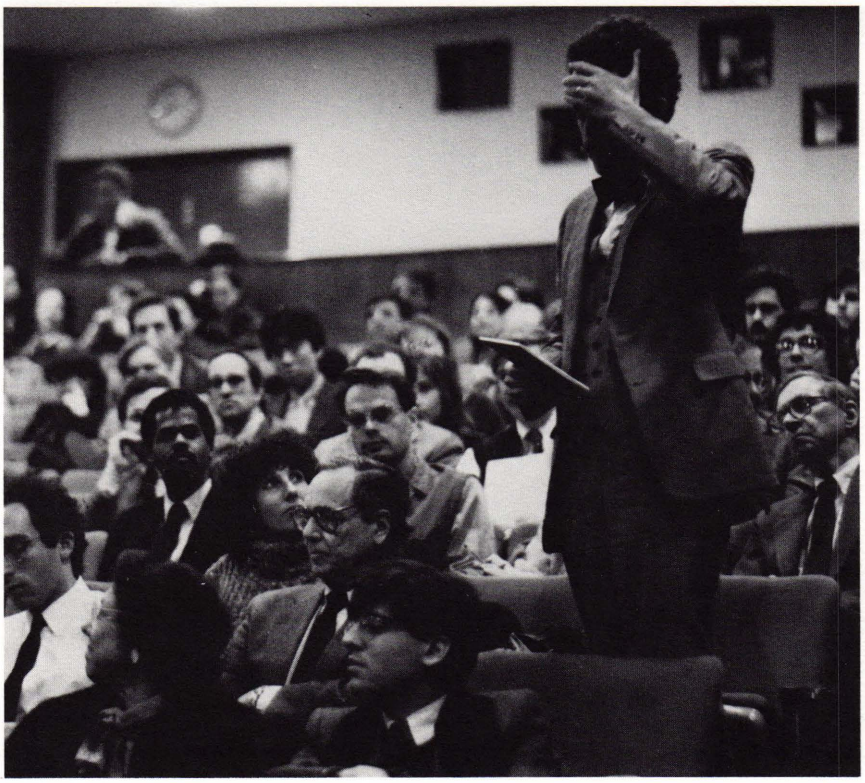
Carol Krinsky: [Question about colors. Answered by Gwathmey and Siegel about analogy to landscape . . . blue green . . . is not literal but figurative . . .]

Krinsky: I think the addition will add an awful lot of color and create a distraction as opposed to a transition. I raise the question of whether you have considered all the different colors.

John Hejduk: I'm here today because Charlie Gwathmey is my friend. *[Laughter and applause.]* And Mike Graves is my friend. And if Peter comes up here someday, I'll be here because he's my friend. *[Laughter]* And Richard Meier is my friend. So it is a basic sort of prejudice. I have all kinds of emotional feelings toward my friend because his father was my teacher. And the passion of that

The Great Museum Debate

Stephen Gottlieb comments from the floor.



teacher has genetically carried over to his son.

He certainly is sensible, he is reasonable, he's rational, he's an architect, and most of all he has a passion for architecture.

That space of Frank Lloyd Wright's . . . the interior of the Guggenheim has impressed me. But one has always felt that in the planning something was not yet complete. Or it wasn't resolved. That there needed to be a softer addition to play against the strength of a remarkable form.

Gwathmey, if anything, is an impeccable planner. A square inch is never not utilized. And I suspect that the plan has not only satisfied his clients but also satisfies his ideal . . . .

Now, let me be the teacher. I too feel that perhaps the client might be able to adjust some of his square foot requirements. Which would perhaps allow the architect to be more radical . . . not much more radical, but more radical. *[Laughter]* . . . a bit more edge to the so called argument . . . . I would just like a little more edge.

Somehow the architects have hit upon a brilliant solution of providing a tableau articulating the sense that make the two forms carry on the dialogue . . . . They have made the back side sharper.

So I am against ambiguity. The dialectic obviously between the two structures I suspect will be honed further by adjustment, slight as it may be, of the square footage, programmatic additions . . .

But what I really came to say is that . . . this thing is brilliant but it needs a little more of the passion that architects have for architecture . . . conservative, radical. If I had that job I would have *destroyed [Sustained laughter and applause override concluding words.)*

Lance J. Brown: I have seen Charlie Gwathmey crit others, but I have never seem him critted—ever. And it has been one of the most elegant crits that I have ever been to. No one has said anything heavy handed.

I would have expected some group in the audience—some preservationist group—that without qualification would have said "Just don't touch this building." But it seems that the consensus now is that if we do touch this building it is quite all right . . . . We know what John Hejduk would do—he would *really* touch it. And someone else might put up a very sensitive screen wall . . .

I think it behooves the client at this point to reconsider the status of this project, because some of the comments are absolutely appropriate. No one is saying do nothing to the building. They have been suggesting ways that the proposal might be altered, modified, made better, made more radical, brought up to the spirit in which Wright himself worked.

I hope the client will give the architects the opportunity to reconsider these thoughtful observations. *[Applause]*

Janklow: The client has been under the impression that they have had that opportunity. *[Laughter]*

Lance Brown: . . . I don't think that I myself would support someone's work because they are my friend . . . . But I will leave this session with a much better feeling about the addition than I came in with—though that doesn't mean that I think that all is yet well. *[Applause]*

Stephen Gottlieb: One of us rabid conservationists should speak to some of the issues that are important in object and building conservation. Mr. Gwathmey has said this evening that many visitors come to museums as much to see the buildings themselves as the objects they display. Were a curator to come to Mr. Janklow and say, "Due to a lack of space, we want to place your Dubuffet on top of, let us say, a flat arrangement of bricks by another artist—whom we will not mention this evening—am sure that Mr. Janklow would not take this seriously and would find this unacceptable.

Why then, is it acceptable to put an addition above the Guggenheim? The comparison is between the cultural and artistic importance of respecting the integrity of an art object and respecting the integrity of a building.

John Hejduk: We have to understand that architecture is not an art object. Architecture is fundamentally art of approximation. Because of its approximation it is never pure. It is always adaptable, always adjustable, always changeable. Programs change, programs live. They are born, they live, they die. People born, live, die. Architecture born, live, die. It is a biological organism that doesn't have anything to do with—outside of structural statics—with a static condition. And I, for one, love it for its impurity. It is not a precise art. It is a social, socio-political, and, I guess, formal, aesthetic collaboration. And I am always staggered how any building of quality gets built. *[Applause]*

The Buell Center

1. Tom Wolfe

2. John Frazier

3. Thomas S. Hines

1

2

Photos: Dorothy Alexander

3

cont'd. from p. 7

RAMS: Well, that's because we are all victims of the word, and also because it is the means by which we communicate. And because within a university setting publishing is the way ideas are communicated.

Ed: And the way art history is pursued too.

RAMS: It's the way theory is made, history is pursued, and in fact, the way current architecture is often presented to the world at large. Most of us see buildings only in the magazines. So it is a principal means in the communication of architecture.

Ed: That sounds timely and current, but there have been those who have wondered why there is not more of a concentration on actual American architecture instead of on books and magazines about architecture.

RAMS: We will talk about actual architecture from time to time. The books are a way to get at architecture. The seminar on guidebooks was instantly brought to a head by comments by Robert Geddes—who is both an architect, an educator, and a former dean—about the fact that architects assess their buildings very differently from architects who might write about them, differently from architectural historians who prepare guidebooks. So I think these were very valuable experiences.

In any case we are having a second program that is meant to bring a foreigner to our shores to comment on American architecture. Last year we had Andrew Saint, the English historian. This year Francesco Dal Co will come in April and deliver a lecture on Mies van der Rohe, which is apropos on the hundredth anniversary of Mies's birth.

And in another seminar we will discuss the tall buildings of Kevin Roche. Kevin will be the guest then. This is occasioned by Dal Co's recent book on Kevin's architecture, which will be published shortly. And we will have a number of architects, all of whom have done tall buildings, present to discuss this architecture. Of course the book is the occasion for this discussion, but the presence of these many architects—ranging from Stanley Tigerman to Bruce Graham to Helmut Jahn as well as Kevin himself—should provide a very stimulating occasion.

Ed: Who will be the invited audience on those occasions?

RAMS: The seminar will be made up of the people who will be there as our guests. A seminar does not have an audience. I don't think that our best service is to have public occasions in which everybody speaks for the history books and for the quick laugh from the audience. A seminar is something where everyone is equal around the table, where everyone talks for their own mutual edification and enlightenment, and where people can be candid.

Ed: Perhaps this direction is responsible for some questions about why the Buell Center is so quiet and local?

RAMS: We are a Center and an Institute. We are not there, as I see it, to replace the public discourse that is essential to architecture and should be the responsibilities, in New York City at least, of the AIA, the Architectural League, plus a variety of museums—like the Museum of Modern Art—that have public programs, particularly in relationship to their exhibits.

We will have programs that are public. We are trying to fund, at the moment, a very large program on the Hispanic influence on the architecture of the Americas. That will bring architects and scholars from Spain and other western hemisphere countries to join together with their colleagues from the United States to discuss this critical subject. This will be a major public symposium, and will result in considerable discourse. And we hope will stimulate further researches and increase knowledge.

We just finished a public symposium on "The Building and The Book," in which we tried to share problems and possibilities of publication of both books and periodicals. We took the historical view but ended up with absolutely candid assessments of the present situations in those two fields.

Interestingly, though we advertised the symposium quite extensively, and used the mailing lists of the AIA and the Architectural League, our audience was largely, but not exclusively I am happy to say, made up of people who are historians and from the journals. Though I think that any architect would have been very interested by the discussions, both historical, and certainly at the very end when Tom Wolfe made a surprise appearance from the audience to comment on Tom Hines' very thoughtful analysis of how Wolfe's *From Bauhaus to Our House* was received by the press. We can make the occasions, but we can't force people into the room.

Ed: There seems to be a variation in your interpretation of the word public. In this case I was thinking as much about students at the university.

RAMS: When I divide the public up I include all of those categories. I am more interested in the categories of principal interest that people have, whether they think of themselves as historians, or architects, or interested laymen, or critics. There are both students and practitioners in every one of those fields. It certainly was a public program—its success exceeded my expectation—and we are going to try to raise the money to publish the proceedings.

To be continued.

Whitney Letters

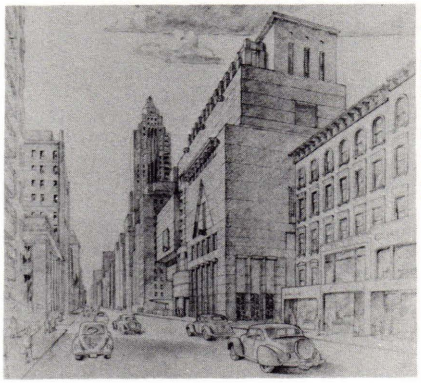


Photo: Paschall/Taylor

Dear Editor:

The debate over the proposed expansion of the Whitney will simply not subside. Opposition has been prominently and eloquently voiced by writers, journalists, critics, and at least one ex-museum director. It has also been joined, to an unusual degree, by working architects, artists, designers, and students.

Supporters of the expansion have spoken with equal eloquence. Considerable effort has been invested to discredit opponents who have been variously characterized as old, fixed in anachronist dogma, or disgruntled over the loss of business of brilliant brash newcomers.

Surprisingly, *Oculus* has mounted its own attack declaring that "... the hysterical railing and bad behavior from some professionals against the Whitney addition has made others retire from comments on the Guggenheim, so as in no way to be associated with such hystericism and bad form." (It would be interesting to know what the official organ of the Chapter considers bad behavior, both with respect to the Whitney and the Guggenheim).

These various allegations not withstanding it seems to me that supporters of the expansion and *Oculus* have missed an important message—two to be exact.

In the first place, they have underestimated how serious and widespread the opposition really is. It is inter-disciplinary, it is international, it cuts across age groups. It includes famous and successful practitioners, students, teachers, and those starting a career. It is deeply felt, highly reasoned, and passionate in the best sense of that word. Those who try to dismiss and trivialize it are denying themselves participation in a rare architectural debate.

The second point deals with motive. Although some of the Whitney expansion opponents may have voiced objection to the style, or the massing or the size of the proposed design they agree on one principal issue, one common denominator: the protection of a landmark building. It is their perception that this addition (as good or bad as one may think it is in itself) will seriously damage, even obliterate, a work of art, a recognized masterpiece by one of our great architects.

In a letter addressed to the Board of Trustees of the Whitney bearing some 600 signatures, opponents to the expansion have based their objection on this issue alone. They have not criticised style nor have they denied the Museum's right to expand. I have enclosed a copy and I suggest that *Oculus* publish it so that it may speak for itself. *[Ed: See letter below.]*

The Ad Hoc Committee To Save The Whitney and other individuals with parallel views represent a spontaneous movement and a broad consensus. Far from being an embarassment to the profession, their action signals robust and enlightened interest in what lies at the core of architecture. Once again, the community and the profession are cautioned that yesterday's treasures must not be eclipsed by today's expedients.

Tician Papachristou

Letter enclosed from the Ad Hoc Committee To Save The Whitney, 20 West 20th Street, NYC 10011, undated, and addressed to the Board of Trustees, The Whitney Museum of American Art:

To the Board of Trustees:

We strongly urge that the Board of Trustees of the Whitney Museum abandon the presently proposed design for the expansion of the building. The existing facility is internationally recognized as a significant work of Marcel Breuer's, one of the major architects of the twentieth century. The expansion, as now proposed, would totally destroy the architectural integrity of the original building.

We do not question the Museum's need for expansion nor the Museum's option to select an architect that it feels represents an important current trend in architecture. We are, however, deeply concerned that the Whitney appears willing to allow the destruction of a world-renowned work of architecture in conjunction with its new building program....

We believe that it is possible to develop a strong and important new building that would, at the same time, respect the existing museum. We also believe that it is the obligation of the Museum to protect and preserve all works of art, including architecture, for which it has taken responsibility.

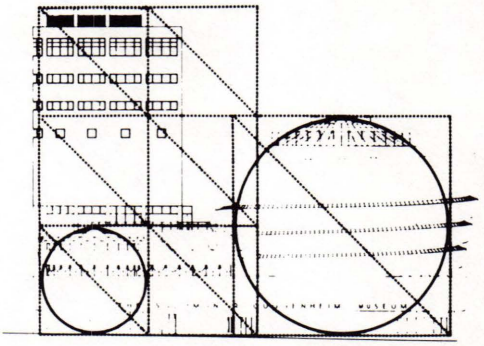
Architecture
Architectural Record
Avenue Magazine
City Planning Commission
Community Board 8
Landmarks Preservation Commission
Museum News
New York Construction News
Progressive Architecture
The Architectural League
The Daily News
The Municipal Art Society
The New Yorker
The New York Times
The New York Post
The Village Voice

Whitney Addition Update

Michael Graves has submitted a revised and presumably modified scheme for his addition to the Whitney Museum.

The museum building committee is eager that before the proposal goes back to the Landmarks Commission the meetings with the subcommittee of the community board have been continued. No schedule has been set for a return to Landmarks. Graves indicates that the new scheme will not be made public until it has been reviewed by the Museum trustees—most likely in June.

Guggenheim Letters



Ed: Oculus *has been sent copies of letters written in support of the Gwathmey Siegel schematic version of the current design. The letters, from which some excerpts follow, were written in June 1985.*

Mr. Gwathmey:
Thank you very much for sending me these slides and your kind words. I like this job and hope it goes forward. I know this is sacrilege in some circles: but I think you actually improve FLW's building.
Wolf Von Eckardt

To Community Board 8:
. . . The structure while having its own character and integrity as a building on its own right, has been very skillfully designed to give first priority to Wright's original building, in fact it allows it to remain unique by the use of Gwathmey Siegel's 'unique vocabulary,' as opposed to trying to do more of the same.

The building's massing and careful 'separation' from the original museum actually creates a nice backdrop to the present landmark and at the same time fits very well into the general context of the area . . .
Raul de Armas

To Board 8:
. . . the Gwathmey Siegel proposal for the Guggenheim Museum addition is without question a brilliant architectural solution to a very difficult problem. It is a design of great merit that both preserves and enhances the integrity of one of Frank Lloyd Wright's masterpieces.

The Gwathmey Siegel design does not compete with the museum but instead creates a neutral gridded background to the spiraling cylinder on Fifth Avenue . . . and although defering to the museum, the cantilevered square of the addition provides a contrast of cube and cylinder, a theme often developed by Wright in his work.

The addition mediates between the scale of the neighborhood and that of the original museum, a contextual approach that successfully links these two very different urban conditions. In fact, this addition significantly improves the urbanistic relationship of the museum to its context. Presently, the museum is perceived as an isolated 'set piece.' Now it will be fused to its context by a structure that employs both a sensitive volumetric interplay and a imaginative use of color to accomplish its purpose . . .
William Pedersen

Others who wrote supporting letters include:
Arthur Rosenblatt
William J. Doyle
Alan Chimacoff
Marshall Rose
Lisa Taylor
Kevin Roche
Lewis Davis

A Statement by Edgar Kaufmann, Jr.

The problem of adding to a great and admired building has been faced many times in the centuries-long span of Western architecture. Usually, and properly, the later architects wish to demonstrate their own skills rather than just aping the original structure. This has resulted in excellent work whenever the original was respected. Gwathmey Siegel claim that this is what they have done. They offer diagrams to show how compositional lines, straight and circular, can be traced over the plans and elevation of Frank Lloyd Wright's building so that it seems as if they were continuing the proportions and composition of the present museum. This claim is, however, quite false. Their design would injuriously crowd Wright's building, long acclaimed as a masterpiece of our age, and a great favorite with the citizens and visitors of New York. Alas, the new design is grotesque artistically and functionally.

Gwathmey Siegel's diagrams purport to be based on early Italian Renaissance architecture and theory. Yet, this era of architecture was particularly abhorrent and alien to Wright. He understood that Renaissance practice was based on paper design (derived from the work of painters) while his own architecture was conceived primarily in terms of three-dimensional space. Designs based on Renaissance ideas, half a millennium out of date, cannot lead to work sympathetic to his own. An independent design suited to enlarging the Guggenheim would have to spring from architectural space considerations.

Moreover, no one familiar with Renaissance architectural diagrams will accept the Gwathmey Siegel efforts as authentic examples of the ancient system. They are an exercise in architectural acrobatics, caricaturing their models; meaningless overlapping is shown that would have shocked a Renaissance professional.

The shameless allocation of use in the proposed enlarged museum would send art lovers seeking the world-famous permanent collection through tortuous halls to mean, narrow exhibition rooms on five separate floors while staff would enjoy spacious, well-lit quarters above.

I studied under Wright as a young man and kept in touch with him until his death. Wright designed one of his best-known residences for my parents (Fallingwater 1936-39). I have written, edited, and sponsored numerous books on Wright's work; I have written for periodicals, taught, and lectured about Wright for more than forty years. Naturally I hope the proposed addition to the Guggenheim Museum will be found unacceptable for the sake of Wright's masterwork and that of New York's good name, and also for the sake of architectural excellence.

Edgar Kaufmann, Jr.
Adjunct Professor Emeritus
History of Architecture
Columbia University

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