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BUFFALO, NEW YORK
FROM
THE
MORRIS
CHAIR

I would like to apologize to all members, and particularly to Dickson McKenna and Joe Addonizio, for the unfortunate transposition of headings on page 17 of the last issue of the Empire State Architect. It was a pure mistake in proof-reading and I was the proof-reader.

There are many who have asked me why—with a business to attend to—I have taken on the time-consuming, mind-consuming job of publishing a magazine.

My answer is that I think our profession has tremendously serious problems to face—perhaps the ultimate one of survival. I think all components of AIA have much soul-searching, deep thought and hard work to do to assure that survival.

As a newcomer to NYSAA in 1960, I spent a number of years understanding all too little what the aims and operations of the Association were. As I have become more familiar with the NYSAA and recognized what Mike Evans, Roger Spross and now Darrel Rippeteau see as the NYSAA's role and involvement in the architectural profession, I find myself wanting to become a part of what I think is a significant future for NYSAA.

The architects of the State of New York, whose designs represent 16 per cent of the total dollar volume of construction in the United States, can be one of the most powerful voices in American architecture, in defining the problems of our profession and molding it to meet the enormous demands which are increasingly made upon it. Besides the constantly growing volume of work we must gear our offices to perform, we are facing mounting competition from organizations outside the architectural profession which are trying desperately—and succeeding depressingly—to carve off slices of the architectural pie.

Everywhere we hear of shortages of competent architectural help. There are rumblings that our architectural training is inadequate—even irrelevant. So far we have not been able to gear our practices fully to the new methods, machinery and equipment which have been used so successfully in other fields—particularly in the space programs.

The face of our profession is changing. I doubt that we'll be able to recognize it in twenty years. It is in foreseeing where changes are directing us and in taking action to proceed competently in desired directions that we can assure the permanence of the architectural profession and begin to realize our desire to be the leaders of the construction industry.

In this NYSAA must be in the forefront. But it will take considerably more interest among more members than has been shown so far. We need new energy, new ideas.

Many are inclined to "let George do it," but as my old friend Walter Taylor, FAIA, used to say, "You can't steer the boat when you're standing on the dock."

Edwin B. Morris, Jr.
Publisher
In 1928, the architectural firm of Shepley, Rutan & Coolidge specified Hope’s windows for installation in Langdell Hall, Harvard University. A partial list of buildings at Harvard in which Hope’s windows were specified and installed in the following forty years is recorded below. We are proud of this record of continued confidence.

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THE MEN ON THE FIRING LINE DISCUSS ONE OF THE GREATEST CHALLENGES THE PROFESSION FACES

The following are excerpts from a seminar, "Construction Management and the Architect," held October 10, 1968, at the Convention of the New York State Association of Architects. The moderator was David O. McKinley, Director Commercial Construction Department, IBM.

Thomas F. Galvin, AIA
Partner, Brown Guenther, Battaglia Galvin

I will concentrate on the Architect's role during construction, from the traditional architect—general contractor approach to working with a construction manager, and from the point of view of expanding general architectural services to recognize construction management by the architect as a viable professional pursuit.

First we must place the practice of architecture in its proper context. The professional activities of architects are the creation and construction of buildings and their environment; a profound concern for design and esthetic values constitutes the inspirational core of architectural practice.

The architect's historic role has been to execute a design to meet the planning requirements of a project or facility, to select the materials, equipment and systems, to prepare the necessary coordinated contract documents, which represent a combined effort of all the design disciplines required to implement the design concept into a completed structure.

The Education Law of the State of New York, Article 147 under Definitions states: "Architect means a person who engages in the practice of architecture as hereinafter defined."

To summarize the Article: A person practices architecture who holds himself out as able to perform, or who does perform, any professional service such as consultation, investigation, evaluation, planning, design, or responsible supervision on construction in connection with any private or public buildings wherein the safeguarding of life, health, or property is concerned, when such professional service requires the application of the art and science of construction.

It is clear that the architect has legal responsibility for the supervision of construction under the law. How has the architectural profession exercised this responsibility?

The architect performs basic services in the execution of any project. We shall address ourselves to one of these basic services—administration of the construction contract.

The architect determines in general if the contractor's work conforms with the contract documents.

The architect, as agent of the owner, discharges his responsibility during the construction phase by: interpreting the contract documents; establishing standards of acceptability; judging performance of the contract; determining payments due the contractor; making a final inspection to determine the date of completion of the work; keeping the owner informed of the status of the project. And where circumstances require, the architect also has a right to stop work to insure the proper execution of the contract.

The contractor's primary responsibility is for the process, technique and sequence of construction to comply with the contract documents accurately and in an expeditious manner.

If construction contract administration is so obvious, why then the construction manager and what function does he play?

In New York State the law which requires a system of multiple contracts has created a vacuum for coordination of the work of the prime contractors, normally the prerogative of the general contractor.

Where government agencies, city and state, have over the course of several years constructed a significant volume of work, they have performed with their own staffs the jobs of inspection, expediting and coordinating the work has been in no man's land.

The State Dormitory Authority and State University Construction Fund managed to have enabling legislation passed at the time of their creation granting them the right to award single contracts. They have gone the traditional route of utilizing general contractors and architect-supervised construction.

Other more recently created agencies such as the Mental Hygiene Facilities Improvement Fund and the City University Construction Fund are mandated to the use of multiple contracts and have sought alternative solutions.

Construction managers with recognized managerial skills have appeared on the scene in private industry offering services comparable with those normally performed by general contractors. Their entry into the public sector with exacting contractual requirements can lead to confusion, overlapping jurisdiction and possible infringement with the legal and professional responsibilities of the architect.

Those responsibilities cannot be administratively transferred to a third party without raising serious questions regarding the intent of the state education law.

The trend toward use of construction managers by government agencies poses a dilemma for the architect. On the one hand, as the owner's agent, the architect should and would want to retain control of all operations in regard to the owner's building activities; on the other hand he cannot afford to proceed in this endeavor without being covered by professional liability insurance. The architect's errors and omissions insurance inhibits him from supervising work or undertaking any other action which might be interpreted as putting him in responsible charge of a construction project.

Looking with realism at the coordination of separate contracts, there are four alternative methods:

1. That these services be rendered by a general construction management firm which will be separately reimbursed.

2. That these services be rendered by an architect for which the architect will also be reimbursed.

3. That the architect retain the construction manager as a consultant as he would retain other types of consultants.

4. That both the architect and the construction management firm be used within the framework of existing authority under current laws and practices; the construction manager to carry out the functions of coordinating and expediting of multiple contracts; the architect to administer the construction contract as the agent of the owner.

Alternatives 3 and 4 offer the most viable direction...
Custom Service, continued

for the profession because they maintain the architect's historic role of identifying a building problem, organizing it, bringing the parts together into a unified whole, and causing the resulting structure with its surroundings to fulfill its purpose.

We must continue scheduling, expediting, and coordinating, as well as performing the normal functions of contract administration.

to do otherwise will be to see the architect dwindle away to become one of the musicians rather than the orchestra leader.

When we moved away from the role of Master Builder, we moved steadily away from the center of control of the physical implementation of our own creation.

We have legal responsibility. To give that away would be to give away our professionalism.

The status of the profession in the future demands that we become more rather than less involved in the construction phase.

Saul Horowitz, Jr.
President, HRH Construction Corporation

I am going to dwell primarily on the role played in large and usually privately financed construction by the so-called construction consultant or consulting contractor who has emerged on the American building scene during the last five years. He is not really a 20th century wonder; I suspect when the Pharaohs were building the pyramids thousands of years ago there was a brother-in-law or friend who was probably expert in building huts who must have said to the Pharaoh: 'Don't make that thing triangular; if you make it square or round, you will get a lot more bang for the dollar,' and the Pharaoh, in consultation with his architects and engineers, made his decision after having evaluated the cost advice that he had been given by this consultant.

An owner selects a consultant because he has confidence in him. Owners about to embark on major building programs like to have in their quiver an arrow tipped with cost analysis, practicability and experience in the kind of construction to be embarked upon.

We tend, as a general contractor, to be generalists and to possess skills in many areas. There are those who have devoted their entire careers to the design and construction of various building types who now are selling their services as experts to private owners in a consultative capacity. They provide advice; very often they are called in before the architect, and they may have voice in the selection of the architect. They give the owner opinions as to the most practicable way to build the building: size, design, configuration; and they joust with the architect in the planning stage.

As architects you should be aware of where these opinions come from. Do they come from actually building the type of building they are advising on, or do they come from previous consulting? There are many construction consultant firms which are not building contractors. Correspondingly, many building contractors, our own included, do no construction consulting of this sort. There is a tendency to blur the terms—construction management and construction consultant.

The construction consultant who has worked on a substantial number of projects and has accumulated cost information and expertise in the process of building obviously will have know-how which will be valuable to the architect and to the owner in improving the quality and the cost control of construction projects. He knows costs and has the experience and the ability to act as a fact-accumulating agency which the owner and/or the architect can draw upon for the development of plans for projects.

He presumably knows local labor markets, which materials are in short supply or unavailable in the area in question.

He sells this advice to the owner, who tends to follow this advice or at least to weigh it against conflicting information.

The construction consultant is rarely wrong; when things don't work out the way he proposes them, it's usually the owner's or architect's fault; if things go right, the construction consultant can establish they have gone right because of his effort and diligence.

Seriously, the construction consultant has begun to play a substantial role in the construction process. He is able to apply effectively skills and experience which he has acquired on previous jobs to his clients' jobs.

The construction consultant does not manage the construction of a job. He is usually retained over the life of the job, acting as the owner's representative with a whip in his hand, cracking it over the heads of general contractors, architects or the other responsible parties involved in the building process.

Thornton E. Smith
President, Kuhn, Smith & Harris Inc.

I shall not attempt to give a precise definition of construction management but in a general way say it does not include the role of construction consulting and that it does include two primary areas: one is expediting construction; the other is the inspection of the construction on the site.

We will probably agree that in construction the construction manager has something to offer. This is a new concept, coming about because of the multiple contract laws of the State of New York.

Earlier panelists made mention of the single contract option available to some agencies. This enabling legislation went through the Legislature about ten years ago. Later New York State agencies have not been able to get this in their enabling legislation.

The new AIA Conditions of the General Contract, which came out about a year ago, has established a trend to take the architect out of the role of supervisor of construction. This concept—or by-product—of the new General Conditions was opposed by the Associated General Contractors, who wished to bring the architect back into his position of supervisor of construction. But how many architectural firms have the bodies or the time to do this job properly? Very few. Present architectural clerks-of-the-works are in most cases just not very good—seldom even making decisions; i.e., a vacuum for construction management.

We are aware that decisions cost money. We denigrate the clerk-of-the-work's ability to make decisions. We as construction managers would be more inclined to see to it that decisions are made, regardless of who is going to have to pay for them. Construction managers can make decisions better in this area than either architects or construction consultants who have to do something for a price.

As for predictions, I would like to make several. First, the multiple contract picture is here to stay. Second, construction management, because of multiple contract, is here to stay. Thirdly, I predict that out of this situation will come a relationship in which the con-
struction manager is working for the architect directly and in that chain of command.

David L. Eggers, AIA
Administrative Partner, Eggers and Higgins

When I think of today's multiplying horde of specialists I am reminded of the helpers who nearly drowned the sorcerer's apprentice. It's too easy to imagine my profession being swept under by a wave of experts, consultants, advisors and counselors.

We are here to discuss a fairly recent mutation of an older breed of specialists—the construction manager or consultant.

We must define our terms since the construction manager or consultant can fill one of several roles. He may be an independent consultant offering advice on construction costs or on the suitability of materials or methods or he may be employed by a contractor to administer projects or retained by an owner as the equivalent of a clerk-of-the-works.

My primary interest is the construction consultant's increasing involvement in the design phase of a project. The architect cannot dispense with consulting services. What concerns me is the individual who, by accident or design, has all but usurped the architect as the owner's agent on some projects.

A construction consultant is retained by a client as advisor in programming and planning in dealings with the architect, the builder, and others involved in a project. He may extract from the client participation, or even absolute discretion, in the choice of an architect.

The next step may be the power of approval over the architect's design. I even know of projects where the architect can only speak to his client by appointment arranged by the construction consultant. This is an infiltration into professionalism.

The architect is subject to legal and ethical restraints. The construction consultant is free to operate as he sees fit. Without professional responsibility or liability, he can act as arbiter of his own activities.

Let me be specific as to the areas in which I feel the construction consultant has no business:

First, he should not take over the architect's time-tested role as the owner's agent. The architect is, through his knowledge, training and proven performance, completely qualified to fulfill the deep trust and high professionalism demanded of the owner's principal agent.

Second, he should have no authority whatsoever in decisions involving functional planning or esthetics. I will not pussyfoot. These fields of practice call for an exclusive application of the architect's specialized talents and training. There is no place here for non-professional tinkering.

I hope this sounds unequivocal. I mean it to be.

Third, the consultant should not decide on the suitability of materials, systems or methods proposed by the architect. In this case the architect may use the counsel of consultants, and I would not arbitrarily exclude a qualified construction consultant or manager as a source of knowledge.

The architect has grave responsibilities to the community, the owner, and the profession. If these responsibilities are to be met, the architect must be free, within legal and ethical mandates, to control his own efforts. Once the architect's recommendations have been formulated, the owner should be the party to accept or reject.

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MARCH / APRIL 1969 EMPIRE STATE ARCHITECT
Peter G. Moore, A.I.A.

A noted ornithologist observes the social habits of migratory species which appear in central New York State early every autumn.

As a relative neophyte in the art of observing architects in their own cote, cooing to each other, I am impressed with what appear to be the favored positions of vocalization assumed by the various birds of several plumages at the 1968 NYSAA Convention.

There are the smooth grey birds whose tone is mellifluous and modulated and whose every feather reflects their splendor. These are the ones who have been the whole organizational distance and whose pronouncements are intended to be heeded as Delphic absolutes. Their contacts with the outside world are in, or have recently been in good working order, and their visible success proves the weight of their utterances.

Then there are the ruffled grey birds and their variant, the fringed balding. These both have been around as long as or longer than the smooth greys but theirs is a different status. Not in recent years, if indeed ever, have their contacts been in good working order. They eat well, as do all the species in this period, but they have not established their national credentials by publication nor come under attack by Miss Huxtable, and are still in the middle of the organization ladder. As a result their auditions are received with condescension by the smooth greys (until they become smooth greys themselves) and silence by the others.

The remaining occupants behave like starlings, gathering in large groups to shout at each other and, having done so, returning to their nesting areas in groups of
three to eight. The urban sub-species is intensely fond
of written food and thrives on resolutions, by-laws and
reports. The non-urban thrives on a dislike of the urban
species and satisfies himself with biting off bits of them
when they venture into the hinterlands at work or play.

It seems regrettable that the combined vocal efforts
of all the birds have the cancelling effect of sine curves
out of phase. The output is a hum, heard by no one else
outside the cote. The only audible sound within is that
of feathers preening or ruffling of paper being digested
and the quiet snick of a non-urban's beak in search
of sustenance.

Locally popular fable has it that all the birds will
someday sing in unison and their song will grace the
land. It is popular because it is what the birds keep
telling themselves, and they hardly ever speak to any-
one else, and it's a fable because it probably isn't true
although we wish it were.

With all the talent and vigor present at this conven-
tion, all the excellent work done by so many, it baffles
a new participant why the songs can't get into phase.
While our interests are not identical they are more alike
than different and perhaps this is where we have to
look for strength.

Is it any surprise that many of the graduates in archi-
tecture go into corporations when the professional
standing of architects, as a group, is so doubtful? If we
cannot get together in common cause and get outside
our own nest to make others listen, we certainly will
have to accept whatever befalls us.

As things stand, our future is not written on the wall.
It's on the smooth sand with an incoming tide not far
away.
can a custom service be computerized
Four experts discuss the applicability of the computer to architectural design and construction management.


Charles B. Thomsen, AIA
Associate Partner of Caudill, Rowlett, Scott

There's a philosophy called Peter's Principle in American management—that every person in a growing organization eventually finds his natural level of incompetence. The philosopher who puts forth this management principle says that in an organization that is growing, as long as someone does his job well he is promoted, and he is continually promoted, finally gets to a point where he can no longer do his job very well and is passed over for promotion, leaving him in that job in which he is incompetent.

I suppose that is where I am now, as far as the computer program of Caudill, Rowlett and Scott is concerned. I did develop the firm's computer program starting in 1963. We have had it now for about two and one-half years. We have 250 mainline computer programs that are in use currently, and we are expanding the computer's digit memory, adding to the file storage and putting remote consoles in the drafting rooms so our people can have direct access to the computer's facts.

I will talk about some of the practical, very straight-forward applications that led us to the conviction that the computer is a useful and practical everyday tool. The computer programs are very simple and direct and they affect management as well as the technical capabilities of the firm.

One of the most important uses of the computer is in cost control. We use an extremely straight-forward cost estimating program. Information on building materials and their costs, quantities of materials, cost escalations for particular projects, contractors' overhead and profit are programmed into the computer which then produces total costs for particular projects, broken down by systems. This process can be done at various stages of project development so that we can be constantly aware of building costs and apply this knowledge to the administration of the project. When advisable, an actual dialogue can be set up between the computer and the designer.

At numerous points in a project we can re-calculate the system and if necessary make changes to keep within the budget. In this sense the computer is already a design tool.

Another valuable use we have made of the computer is in campus planning. Schedules, space assignments, time studies, operating costs, construction costs, and available funds may be put into the computer. The computer can then produce information on actual use of time and space by students and faculty, circulation patterns, kinds, sizes and locations of necessary facilities as well as estimated costs. This information can be obtained in a fraction of the time formerly required—
and is invaluable in permitting us to plan properly with a minimum of waste motion.

Dr. G. Neil Harper, AIA
Associate Partner, Skidmore, Owings & Merrill

It is probably better to learn by example and by seeing what people are doing, and hence I will talk this morning about three uses we are making of computers in our Chicago office: the first is a large scale planning effort using computers to magnify our effectiveness for the client; the second is a more specialized kind of approach to the problem of designing high-rise office buildings; and the third topic is some of the growing uses in computer graphics.

We find the projects which we design are no longer single buildings but rather complexes of buildings and are of mammoth scale, extending up to the size of small cities now and then. To handle these problems, we are calling on the capacities of the experienced people in the firm as well as on some of the developing trends in computer techniques.

[Editor: At this point Mr. Harper showed slides illustrating successful uses of computers in architecture. These slides are not reproduced here because their understandability rests in the unique ability of Mr. Harper to explain them. However, his purpose in showing them was to illustrate to architects the enormous range of computer services—proven and to be expected—that will augment architectural quality, efficiency and economics. Among the areas suggested for architects to think about are how computers can be programmed to:

1. Inform a client with land what its best usage is.
2. Inform a client with capital what sort of land he should buy.
3. Inform a client as to what sorts of planning standards, building codes, zoning regulations, market areas and the like affect the sort of building he should erect.
4. Provide a "perfect solution" yet supply alternatives based on specific considerations.
5. Base these alternatives on building type and usage, allocation of space within a site, utilities requirements, site development costs, project costs and projected cash flow to the investor.
6. Establish on varying sites what are optimum number of stories, story heights, modules, core requirements, optimum net and optimum gross floor areas.
7. Block out floor geometry.
8. Compute graphically plans, elevations, sections, perspectives and renderings.]

Moderator—Howard H. Juster, AIA
The Perkins and Will Partnership

Recently the AIA conducted a survey among architectural firms on computer usage. They surveyed over 900 firms of whom less than 10 percent used computers and most of these organizations use the computer for accounting methods only.

I hope this morning's discussion will shed some light on why our profession is not using computers more. There has been continual debate, some apprehension, about how much of a part the computer will play in the design process. Will the computer design the building and do away with the architect?
<table>
<thead>
<tr>
<th>COMPONENT ORGANIZATIONS</th>
<th>CORPORATE</th>
<th>EMERITUS</th>
<th>TOTAL VOTING</th>
<th>FELLOWS</th>
<th>PROF. ASSOC. &amp; ASSOC.</th>
<th>TOTAL MEMBERS</th>
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<td>BRONX CHAPTER Founded 1945</td>
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<td>1251</td>
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<td>171**</td>
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<td>NEW YORK SOCIETY Founded 1906</td>
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<td>2401</td>
<td>110</td>
<td>474</td>
<td>2700</td>
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</tbody>
</table>

*Central N. Y. Chapter associate members are not included
**Not included in total membership
***Non-applicable
The 28 corporate members of the AIA who maintain dual memberships are not included.
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CITY
STATE
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TYPE OF MEMBER
□ Corporate or Full
□ Associate
□ Professional Associate
□ Emeritus
□ Fellow
CHAPTER JURISDICTION
I. PURPOSE
NYSAA is the state organization of the architectural profession in New York State, chartered by the American Institute of Architects and incorporated in New York State, acting for AIA members in the State as well as members of New York Society of Architects on all state matters. It also functions as the New York Regional Council AIA as the link between national headquarters and local chapters of the Institute.

The Association was formed in 1931 as the Council of Registered Architects—State of New York, Inc. "To unite the registered architects and architectural associations in the State of New York for the purpose of maintaining a compact representative and centralized agency to consider, agree and act, in unison, upon all matters affecting the practice of architecture." The name was changed in 1937 to New York State Association of Architects and received its charter from the American Institute of Architects in 1949.

II. MEMBERSHIP
All corporate members of the AIA in New York State are members of NYSAA in accordance with the by-laws of the AIA—which state (Chapter VI, Article 1—Section 3a—) "every corporate member of the Institute assigned to a Chapter within the state shall automatically be a member of the state organization." All registered architects who are members of the New York Society of Architects are also members of NYSAA.

NYSAA also includes in its membership professional associates and associates of the component member organizations.

III. ADMINISTRATION
The component organizations comprising the membership of NYSAA include AIA Chapters as follows: Bronx, Brooklyn, Buffalo—Western New York, Central New York, Eastern New York, Long Island Society, New York, Queens, Rochester, Staten Island, Syracuse Society, Westchester and the New York Society of Architects. Each component is represented by one member on the Board of Directors which holds 4 meetings per year. The Executive Committee whose members are the elected officers; President, Pre-Elect, three Vice President, Secretary and Treasurer, meets and acts for the board as an interim governing body. The Syracuse Society is a part of the Central New York Chapter.

IV. SERVICES AND DUTIES
Below are listed a few of the services to membership provided by the state association. New projects are undertaken and successfully completed each year. Many detailed projects are constantly under way.
NYSAA acts for the membership at the state level as follows:

1. Represents the architectural profession before the state legislators and the various state agencies whose activities concern architects and their clients. Maintains close liaison with the New York State Legislative body when in session by means of a legislative consultant; periodically engages legal counsel on specific issues.

2. Maintains active liaison with New York State agencies such as Council on Architecture, Council on the Arts, Division of Housing and Community Renewal, Urban Development Corporation, State Building Code Council, Hudson River Valley Commission etc. Also maintains liaison with other state level associations and organizations including Consulting Engineers Council, Chamber of Commerce, Producer’s Council, Community Service Society, Regional Plan Association, etc.

3. Publishes Empire State Architect, a magazine designed for the particular interest of architects in the State. ESA has a distribution of more than 3,000 each issue six times a year.

4. Issues a newsletter bi-monthly to inform membership of NYSAA activities which records timely items throughout the state.

5. Publishes rosters each year of committees, officers and the entire membership.

6. Organizes the annual convention and building products exhibition.

7. Administers and promotes an awards program and an annual exhibition of school architecture.

8. Sponsors and/or participates in professional and interprofessional programs to further the goals of the New York State architect and the profession.

9. Offers and maintains group insurance programs available to its members exclusively.

V. OPERATIONS
All policies and projects established by the Board of Directors are implemented by the officers, directors, standing and special committees and by NYSAA staff.

Standing Committees are listed within three Commissions administered by three Vice-President; Professional Affairs, Professional Practice, and Structure and Organizations. In 1968-69, 19 committees with a total of 118 architect members have been assigned. No committee undertakes work which may best be accomplished by a component, in fact committee members are usually assigned as representing the same committee of a component to develop concepts at a State Wide level.

NYSAA has maintained a headquarters in New York City since 1957 when it appointed a full time executive director.

The staff consists of the executive director and an administrative secretary; an auditor, legal counsel and legislative consultant are also maintained.

VI. FINANCES
Beginning in 1969 dues to NYSAA are payable directly to headquarters for each calendar year. Dues must be paid by the first of August to establish delegate accreditation for the Annual Meeting held in the Fall of each year.

Further questions about NYSAA may be directed to H. Dickson McKenna AIA, Executive Director, at its offices in New York.
MEMBER DIRECTORY

Addresses employed in this directory are those used by AIA for Corporate Assigned Members. Honorary Members and Corporate Unassigned Members of AIA are not listed. Listing reflects address changes to May 1, 1969.

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Joseph Schrafan, Secretary
Lucian Pisciotto, Treasurer
Leo Stillman, NYSAA Director

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Cardo, M. A., (S), Stillwater Hills, Ossining, N. Y. 10562
Call, M. R. James, 580 West End Ave., New York, N. Y. 10024
Caccavo, A., 2843 La Salle Ave., Bronx, N. Y. 10461
Alfano, M., 80 Circle Drive, Hastings on Hudson, N. Y. 10706

Grosfeld, J., (A), c/o Lapierre & Litchfield, 8 W. 40th St., New York, N. Y. 10018
Gottlieb, R., 1924 Washington Ave., Bronx, N. Y. 10457
Bitter, J., 11 Studio Hill Rd., Briarcliff Manor, N. Y. 10510
Bassolino, R. G., 28-55 214th Place, Bayside, N. Y. 11360

Kessler, M. E., 598 Madison Ave., New York, N. Y. 10022
Hertz, S. A., (E), 103 Park Ave., New York, N. Y. 10017
Herbst, G. P., (E), 724 Burns St., Forest Hills, N. Y. 11375
Blomberg, K. E., 16 Court St., Brooklyn, N. Y. 11201

Blauteux, H., 66 Court St., 19th Floor, Brooklyn, N. Y. 11201
BaUista, V. P., 311 Bridge St., Brooklyn, N. Y. 11201
Anzelmo, N. R., 1767 72nd St., Brooklyn, N. Y. 11204
Antico, P. C. (A), 436 Himrod St., Brooklyn, N. Y. 11237
Alicandri, E., 1421 E. 10th St., Brooklyn, N. Y. 11230

Wechsler, M., 118 East 25th St., New York, N. Y. 10010
Tamm, A., 990 Anderson Ave., 6-J, Bronx, N. Y. 10452
Jarazo, R. J., 524 E. 29th St., Brooklyn, N. Y. 11210
Kaplan, R., 342 Madison Ave., New York, N. Y. 10017
Koons, K. H., 3028 E. Tremont Ave., Bronx, N. Y. 10461
Daub, G. M., 65 Nassau St., New York, N. Y. 10038

Kaplan. R., 342 Madison Ave., New York, N. Y. 10017
Koons, K. H., 3028 E. Tremont Ave., Bronx, N. Y. 10461
Daub, G. M., 65 Nassau St., New York, N. Y. 10038

8A
These are the members of the New York Society of Architects who are members of the AIA.
understand in principle but things that consist of such a complex texture of operations and decisions that it would be impossible for us human beings to carry out those procedures.

It is possible for human beings to make drawings on cathode ray tubes in connection with a computer. The procedures and the information generated by making such drawings are so elaborate inside the computer that it would be literally impossible for a human being to trace out and at any instant tell on paper how the information was stored in the computer, or indeed what the computer was doing with that information.

Now the computer doesn’t invent the way to store information, nor does it invent the way to manipulate the information. Human beings do that. However the people who do computer programming know these programs work because they made them work. They created the programs that make the computer do various things, but they didn’t know what it was doing in particular detail.

One man wrote a program causing the computer to play a game of checkers. The program is very sophisticated because it not only allows the computer to play checkers, but it makes it possible for the computer to make its game better, to improve its game by experience. By careful scrutiny this man was able to figure out how he as a human being might improve his game of checkers, and he showed the computer how to do this.

Then he started playing checkers with his child, the computer, and he beat the computer badly for quite a while, but soon the computer caught on. And before long he was faced with a worthy checkers opponent; the computer began to beat him once in a while, and before long it got so the computer could beat him all of the time.

Then he called in other checker players, better than he. They beat the computer for a while, but soon the computer improved its game so that it could beat them. The present state, I understand, is that the computer cannot be beaten by any human being.

In the near future it will be possible for us to draw in space, to leave an image in the air that we can walk around and look at from various positions. It will be possible for us to draw, for instance, a plaza, complete with buildings, trees, all of the pieces of architecture, and then walk through this plaza that doesn’t really exist but which we can see as though it existed. I, myself, have already walked around objects that didn’t exist but seemed to, and objects that hovered in the air.

The person who is working on this is Dr. Ivan Sutherland. His name is a famous one in computers because he’s the one who first wrote a completely usable, sophisticated computer program for computer graphics. Everything since Sutherland has been an imitation of him. At Harvard two years ago he began to work on a scheme for making it possible to draw in three dimensions, not enclosed in a little form, but in space.

You will also have the capability of drawing in space, of walking through the thing that you have created. You will be able, furthermore, to simulate, in addition to its geometric form, all of the other aspects of a real thing, a real environment and in an unlimited region.

You will be able to draw buildings small, but you will be able to experience them full size. You will be able to draw a room complete with its door and windows, and walk in and out of the door of that room, literally, not figuratively.
One of the problems facing architects in the design area is the response to the appearance of their project. Response from client and community is one thing, response from the architectural press, editorially and via advertisements, and from architectural critics is another.

It is surprising to realize the interest many otherwise strong, independent and confident clients show in selecting architects whose work is applauded by the magazines. Presumably they assume that publication constitutes applause from the whole profession and conclude that they should have their project done by only those architects whose work has been published.

Such an attitude is contrary to the image most of these clients prefer, especially the idea of internal strength, independence and success. To use the "reflected glory" idea seems to impute a sense of insecurity to such clients.

Such clients should seek the best architect for their special needs and not necessarily the one most published or lauded by the press—or their advertisers.

The architectural press and the press in general, when reporting on architecture, exert a sometimes
LITY & CREDIBILITY

subtle influence on clients in several ways.

To the degree that such publications exert influence on the general public and specific clients, the responsibility of their editors and critics in selection and presentation is great. It gives rise to the question as to the criteria they use, their judgment in applying them and the credibility of the architectural characteristics they confer upon the works they publish.

Where such criteria give emphasis to fashion or style over good design, to change that is not progress, to bizarre and off-beat designs that are immature and transient, they should be loudly and strongly refuted. They should be, but doing it is another matter. Not only from the "who will bell the cat?" angle, for commercial press is usually more adept at words, even in print, than most architects; but also because they have control over the loudspeaker, so to speak, and can "turn off" any criticism of their positions.

Perhaps this space in a professional, non-commercial publication can help in providing a small voice—at least a voice. Certainly "equal time" is highly necessary in a field so influenced by transient and superficial or biased—politically and/or commercially—opinion instead of thoroughly professional assessment of the projects published. □
MANY architects, architectural students, and other
people are beginning to ponder this question. The New York State Association of Architects is vitally
concerned that there could be any doubt in anyone's
mind that architecture is for people. It has therefore
chosen the theme for its 1969 Convention, "HUMAN
ARCHITECTURE—awareness of environment."

Since the architectural students are the group most
severely criticizing the present status of architecture
and the direction it is taking, the NYSAA intends to
devote a significant portion of the program to a dia-
logue between students and practicing architects. This
would give each group a chance to express its views,
discuss freely what each group thinks the direction for
the future should be and, it is hoped, to come up with
some workable ideas for the future conduct of the
profession, of the AIA and of architectural education.

Since much of the criticism of the direction architec-
tural design is taking is based on the fact that we are
building boxes—not environment, a simple awareness
of environment is insufficient in itself. The means of im-
plementation must exist through a cohesive interplay
of the various disciplines involved. Toward this end
there will be an all-day professional seminar—Compre-
hensive Competent Architecture. The morning session
will be devoted to pre-architectural services and the
second part in the afternoon will be concerned in the
distinctive roles occupied by city planning, urban de-
sign and architecture in the achievement of human en-
vironment.

The Convention Committee chose the logo shown
here to represent the theme of the Convention. It was
designed by Wallace Toscano, who won the competi-
tion for the design of last year's logo.

The NYSAA Architectural Awards Program will be
carried out again this year. As in 1968 entries will be
prejudged. The top awards will be published in the
Empire State Architect's Convention issue, and all en-
tries of top quality will be exhibited at the 1969 Con-
tvention. Entry blanks will be sent out on May 15, en-
tries must be received by June 1, and submissions
must be received by June 26.
Many attendees have said the 1968 Convention was technically and socially the best NYSAA Convention they had ever attended. This year's Convention Committee is on its mettle to do even better. The Committee consists of:

**Convention Chairman**... Robert W. Crozier, AIA
Westchester Chapter

**Sub-Chairmen:**
- **Program**... Thomas F. Galvin, AIA
  New York Chapter
- **Graphics**... L. Donald Weston, AIA
  Brooklyn Chapter
- **Public Relations**... Karl H. Wendt, AIA
  Central New York Chapter
- **Architectural Exhibits**... Guy H. Baldwin, AIA
  Buffalo-Western New York Chapter
- **Educational Exhibits**... Ernest M. Fuller, AIA
  New York Chapter
- **Producers' Council**... George L. Cross

**Reception & Entertainment**... Robert W. Trowell, AIA
President, Central New York Chapter

John Knauth, AIA
Central New York Chapter

Edmund J. Booth, Jr., AIA
Central New York Chapter

**Registration**... H. Dickson McKenna, AIA
New York Chapter

The host chapter is the Central New York Chapter. The Hospitality committee consists of: Alfred E. Krause, AIA; Frank C. Delle Cese, AIA; Frederick S. Webster, AIA; James D. Curtin, AIA; S. Elmer Chambers, AIA; Charles R. Ellis, AIA; James R. Mowry, AIA.

The Convention Committee will welcome any suggestions concerning the organization and operation of the Convention, but what will be most gratifying will be for you to plan right now to spend October 20-23 attending the 1969 NYSAA Convention at the Nevele Country Club, Ellenville, N. Y., in the Catskills.
Houses of worship are frequently a picture of gracious definition and moving simplicity. Lines and angles are eloquently executed to lift receptiveness to its highest peak. Split block has created an altogether elegant material for dignified church walls. Concrete block is not only beautiful, versatile and economical—but is replete with quality.

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