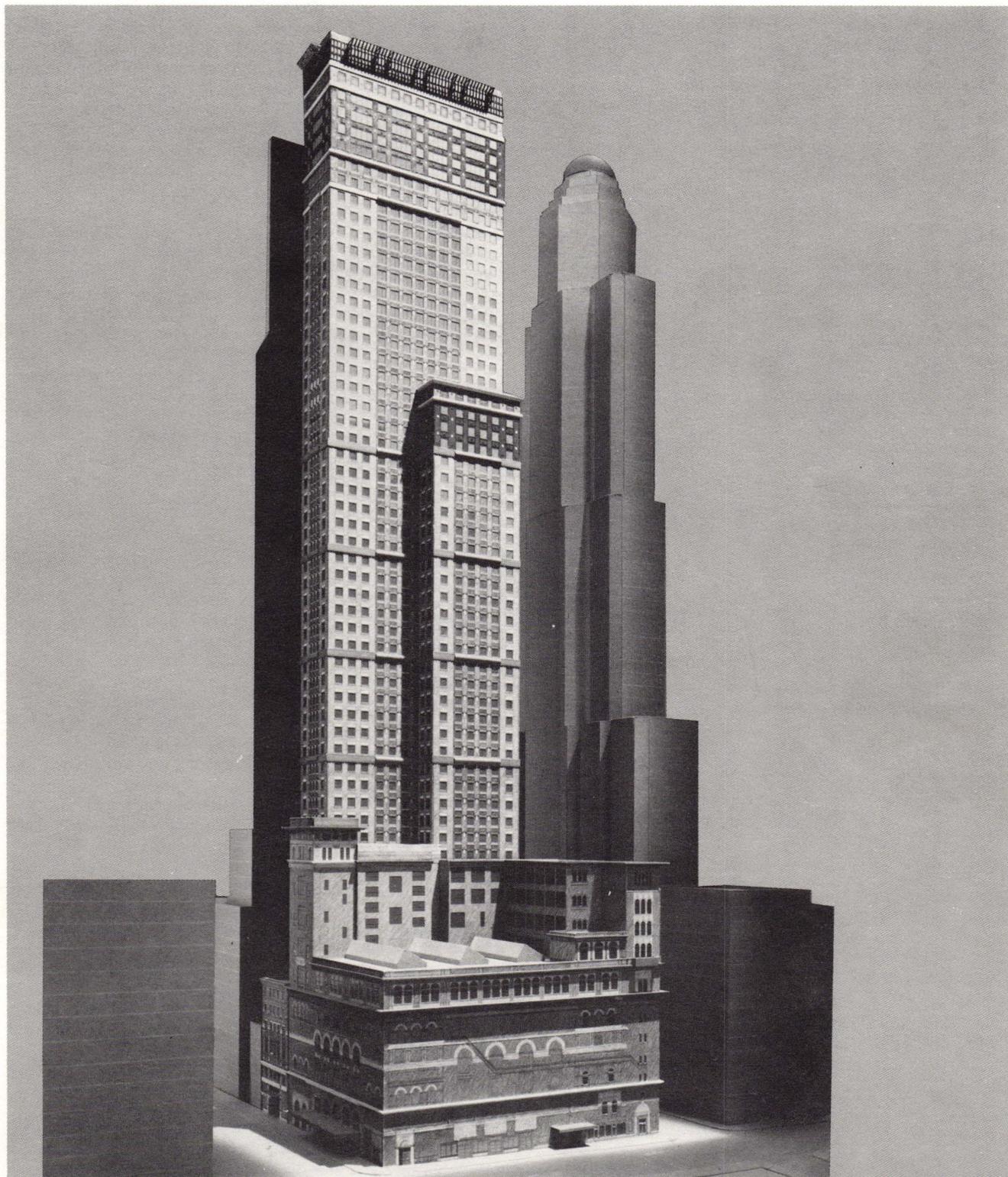


OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 47, Number 10, June 1986



The proposed tower adjacent to Carnegie Hall, designed by Cesar Pelli & Associates.

Photo: Wolfgang Hoyt, ESTO © 1986

OCULUS

ANNUAL REVIEW 85-86

Volume 47, Number 10, June 1986

Oculus

Editor: C. Ray Smith
 Managing Editor: Marian Page
 Art Director: Abigail Sturges
 Photography: Stan Ries
 Typesetting: Susan Schechter
 Printing: The Nugent Organization, Inc.

**The New York Chapter of
 the American Institute of Architects**
 457 Madison Avenue,
 New York, New York 10022
 212-838-9670

George S. Lewis, *Executive Director*
 Cathanne Piesla, *Executive Secretary*

Executive Committee 1985-86:

Paul Segal, *President*
 Randolph R. Croxton, *First Vice President*
 Rolf Ohlhausen, *Vice President*
 Martin Raab, *Vice President*
 Thomas K. Fridstein, *Treasurer*
 Barbara Neski, *Secretary*
 Michael Adlerstein
 Steven Goldberg
 Denis G. Kuhn
 Lenore Lucey
 James McCullar
 L. Bradford Perkins, Jr.

NYC/AIA Staff

Carol Jones
 Regina Kelly
 Eileen McGrath
 Patricia Scotto

© 1986 The New York Chapter of
 the American Institute of Architects.

by Paul Segal

It was an extremely exciting, productive, and rewarding year at the Chapter. As promised we've spent the year trying to teach ourselves the business of architecture so that we may better practice the art of it. This has involved continuing the programs and activities done in previous years under Terry Williams, Ted Liebman, and Joe Wasserman, and starting several new and exciting programs toward these same goals. We realize that problems cannot be solved in one single year, but rather, will take many years of constant work. We are committed to working on the economic problems of our profession until they are solved.

The first step is to improve the level of services we give our clients. The second step is for us to recognize and be aware of the value that architects add to projects, and to make our clients equally aware of what we do for them. Finally we must be properly compensated for this value we add. This philosophy has permeated many of the efforts of the Chapter in previous years, this year, and, hopefully, will in the years to come.

We have continued the very popular and successful LePatner series, this year dealing with more specific issues such as architects' relationships with construction managers, with their consultants, and the issues involved with ownership of documents. One of the most important new programs begun was the Intern-Architects Courses that Terry conceived last year. We have now finished two semesters of the courses.

I think both courses have been a tremendous success and have been an opportunity for the profession's best to inculcate the profession's youngest with the concepts and tools for properly starting their careers. We also tried to help them understand that the Chapter is not an "owner's club," but in fact is concerned and interested in every level and every facet of the profession in New York.

Toward this goal of involving the widest range of those in the

profession, the Public Architect's Committee was extremely active this year in getting all those architects in the public sector more involved in the Chapter, and trying to understand how to integrate them into the professional community. This effort got an excellent start from the very generous NEA grant the Chapter received last year.

Another program aimed at broadening the base of those involved in the Chapter has been the Sponsorship program of *Oculus*. Over twenty firms that deal with the architectural community have become Sponsors and supporters of *Oculus*. In addition to the obvious benefit of producing non-dues revenues, an evening meeting with the Sponsors and the Executive Committee proved most stimulating and constructive in discussing ways for those firms to become more involved in the Chapter's activities.

A further step taken to broaden the base of the Chapter's efforts has been the formation of a historic alliance, begun this past October, with the New York Society of Consulting Engineers and other design professionals throughout New York State. This coalition is working toward tort law reform, to help address the liability insurance crisis. The coalition has developed a series of proposed reforms, including new statutes of limitations, repeal of anti-indemnification statutes, and enactment of a malicious and frivolous suits bill. The Chapter worked closely with this coalition, culminating in this year's Lobby Day in Albany in May, at which over one hundred architects throughout the state participated.

We hosted two well attended presentations by clients and architects of two controversial major projects, the additions to the Whitney and the Guggenheim museums. Our goal was not for the Chapter to become a design review board, but rather to create a forum in which our members could get a first-hand report of the programs and the solutions for these projects, to help them form well-based opinions. Secondly, these forums provided a



On the bus to Lobby Day in Albany May 12: Terry Williams, Randy Croxton, Allen Klein, Jim McCullar, Paul Segal, Alan Gaynor, Alan Schwartzman.

means of direct and constructive suggestions by our members to those involved in these projects.

The Chapter has continued to work with both the City Planning Commission and the Landmarks Preservation Commission to improve the services and controls they place in their respective fields to make the city a better place in which to live for all the citizens, and also to improve their administrative processes so that our members can deal with them more efficiently and productively. This is an on-going and continuing effort. We are also continuing to work with various city agencies with Deputy Mayor Robert Esnard to improve the terms and conditions under which our members provide professional services to the City. This is extremely important so that the City and its citizens can get the best planned and designed use from each construction dollar spent, by the streamlining of administrative issues, reduction of bureaucratic red tape, and more appropriate fee levels.

Several events highlighted our intense interest in design, and the leading role that the Chapter plays. The Awards Committee conducted two extremely successful programs this year, with juries composed of world renowned architects. Our first competition for Unbuilt Projects included a record-breaking number of entries, with a similarly high level of quality. The awards presentation and exhibit opening at the National Academy of Design attracted over five hundred members and friends—a staggering success.

All of these successful programs, exhibits, courses, and activities were achieved not only with the overwhelming devotion of the chairmen and members of the various committees but also by the leadership of a hard-working Executive Committee. It was a great personal pleasure to work with such a group

this year. The issues were complex and the opinions very varied, yet consensus was always achieved—usually with solutions greater than the sum of our individual ideas for the problems.

If the Chapter's members are to be applauded for their tremendous efforts during a year when most firms were extremely busy, the accomplishments of the Chapter's staff must be equally heralded. Under the administrative direction of Cathanne Piesla the staff survived all the above programs and activities, always performing with excellence and good humor. We are fortunate to have had our staff augmented by two excellent additions this year.

When I accepted this position of President of the Chapter I did so with one condition: that George Lewis would remain as our Executive Director through my term. This selfish request was probably the best thing I ever did. George's wise counsel was invaluable as was his "collective memory" of the Chapter. The consistent positions we have taken on public issues with his help and guidance is a large portion, I believe, of the Chapter's great credibility and stature on all public issues, in public and governmental bodies, as well as in the media.

As I turn the gavel over to Randy Croxton, I know from working closely with him that we are in for an exceptional upcoming year. His unique blend of New York street-smarts and southern charm, combined with his commitment to design excellence performed in a businesslike manner, will enhance the Chapter and the profession.

For me, this year has been a stimulating and challenging experience. I thank you for the honor and the privilege of having been able to serve you.

Notes on the Year

by George Lewis

- Of 84 Institute members elected Fellows this year, 15 are New York Chapter members: Bertram L. Bassuk, Barry Benepe, Alexander Cooper, Sidney P. Gilbert, Myron H. Goldfinger, Frances Halsband, Robert M. Kliment, A. Eugene Kohn, Theodore Liebman, Michael A. McCarthy, Paul Segal, Edgar Tafel, Werner Wandelmaier, Terrance R. Williams, and Kellogg H. Wong.

- The Chapter initiated, and Gerald Hallissy and Denis Kuhn organized, training courses for graduate architects with up to 3 or 4 years experience to help them be more productive and effective in the New York environment. In the fall, "How to Turn Designs into Buildings" offered eight evenings, and there were six more this spring, "Managing by Design: Career, Project, Office." Each evening was taught by a different practitioner, with subjects ranging over many aspects of practice in this city.

- The proposal to enlarge the Whitney Museum set off an emotional debate all over town. The Chapter sponsored what turned out to be an extraordinary evening at which, for the first time, the Museum and its architect, Michael Graves, had an opportunity to make a public presentation and hear comment. The meeting was widely covered in the press.

- The Chapter sponsored a similar evening at which a representative of the Guggenheim Museum and its architect, Gwathmey Siegel, explained plans for expansion.

- The Practice Committee offered four seminars again, as last year, moderated by Barry LePatner, who also contributed professional videotaping: "Liability, Responsibility for and of Your Consultants;" "The Role of the Architect on a CM Project;" "Preparing a Claim for Additional Time or Delay;" and "Ownership, Use and Copyright of Design Documents." The Committee also organized a roundtable, "Beginning Your Architectural Career, From the Professional Side;" and a seminar, "Inside the Office: Principles of Project and Financial Management."

Notes on the Year



- The Chapter ran a survey of offices' experience with liability insurance, which received wide attention. We joined in the Coalition for Legislative Reform with state-wide design professional organizations. Many Chapter members trekked by bus to Albany on May 12 to lobby for a series of bills addressing the liability crisis.

- The Chapter testified at a City Council committee hearing in favor of legislation through which the City would appoint inspectors to supervise removal of asbestos; it subsequently became law, effective after twelve months.

The Public Architects Committee organized, through a \$44,000 NEA grant, a program "The Architect in Public Service," which will be covered in detail in a forthcoming *Oculus*. The Committee organized a tour of the North River Pollution Control Plant and Riverbank State Park; and an exceptionally interesting panel "The Urban Design Group Revisited."

- The Chapter mounted three public exhibitions, organized by the Exhibitions Committee, with Marybeth Betts as curator of "Analysis of Architecture," to which the five NYC architectural schools contributed student drawings; and Alessandra Latour as curator of an exhibition of work by "Carlo Scarpa"; and "Louis I. Kahn, Five Unbuilt New York Projects." Each had a catalog.

There were two design awards programs: Awards for Unbuilt Projects were exhibited at the National Academy of Design and were very favorably reviewed by Paul Goldberger in the *Sunday Times*; and Distinguished Architecture Awards for completed projects.

- The Chapter protested the City and T/A procedure for selecting a developer for the conspicuous Coliseum site where quality of design was a low priority in relation to immediate economic gain; the *Times* published a Chapter letter.

1.

- The Chapter did influence the City selection process for the even more conspicuous South Ferry Site; architects and planners played a major role in evaluating the developers' proposals.

- The Chapter protested at a Board of Estimate hearing the size of the proposed tower adjacent to City Center, pointing out that it would breach the recently enacted Midtown Special District daylight evaluation controls; a letter was in the *Times* Sunday real estate section.

- At a Landmarks Commission hearing the Chapter advocated rejection of the application by St. Bartholomew's Church to be permitted on the basis of economic hardship to build a tower on the site of the present Community House; the concept of darkening the sky for the purpose of generating funds for expanded programs was questioned as flying in the face of sound principles of urban design.

- At a City Planning Commission hearing on the Theatre Advisory Council's Report, the Chapter testified in favor of preserving all the theaters and commended the proposed design controls; but the testimony opposed the use of zoning as a means of raising revenue, pointing out that a proposal for free-floating development rights—air rights from over the theaters—raises questions "not fully understood or adequately studied at this time."

- The Historic Buildings Committee supported a proposal to modify the designated landmark interior of the Beacon Theater, commending the architect, Charles Platt, for providing that the interior could be completely restored.

- At a Landmarks Commission hearing a Parks Department proposal to restore City Hall Park was strongly criticized for showing 47 privileged parking spaces pushed close to the front corners of City Hall itself; the *New York Magazine* *Intelligencer* column took note.

- At a House of Representatives Task Force on Libraries and Memorials hearing last August, George Lewis testified in support of funding for additional facilities at the Cooper-Hewitt Museum.

- The \$12,000 Arnold W. Brunner Grant for advanced study in a field which will effectively contribute to the art and science of architecture is being judged as this issue goes to press.

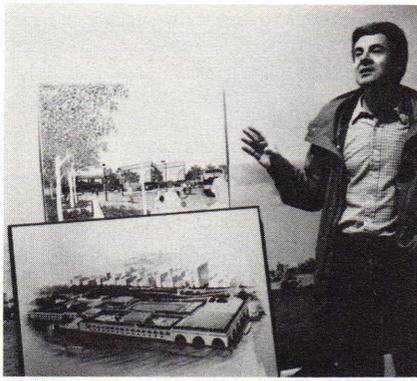
- In the Women's Architectural Auxiliary/Eleanor Allwork Scholarship program, 27 architecture students received basic \$400 grants, and \$3,000 was awarded in supplemental grants—a total of \$13,800.

- A new Art in Architecture Committee held a seminar in the Guggenheim Museum auditorium, at which Romaldo Giurgola, Pam Berg, Ned Smyth, and Lin Utzon discussed their collaborative effort on the Volvo headquarters in Goteborg, Sweden.

- The Corporate Architects Committee organized tours of the Shearson-Lehman-American Express Building and the IBM Building, and a panel discussion "The Facilities Market: Opportunity and Challenge for Architects."

- The very active Interiors Committee hosted a New York meeting of the Institute's Interiors Architecture Committee; organized tours of three major design offices and of Primo, Lighting Design Center, South Norwalk, CT; sponsored Roundtable II on "Interiors Education in Architecture and Interior Design Schools;" a seminar with Michael Brill on "The Impact of Office Design on Productivity and Quality of Working Life;" and a seminar on interior photography and publication.

- The Health Facilities Committee sponsored a seminar on "Positron Emission Tomography/PET;" a lecture by Janet Reizenstein Carpmann on "Achieving Consumer-Responsive Health Facilities Design;" and a field trip to the Passaic, N.J., Hospital.



Committees/Members

1. On the tour May 10 of the North River Water Pollution Control Plant and Riverbank State Park, sponsored by the Public Architects Committee. Ted Long of TAMS, architect of the building, under left corner of building in distance.

2. Richard Dattner explaining plans for Riverbank State Park.

2.

- The Computer Application Committee held a seminar on "Learning How to Use Computer Aided Design," and arranged a tour of the office of John Burgee Architects with Philip Johnson.

- The Energy & Environment Committee held a seminar on "The Energy of Light," which was the subject of an exhibition co-sponsored by the Pratt School of Architecture and the Chapter at the Pratt Manhattan Center. It also organized panels on "Masonry vs. Glazing—Energy Aspects of Exterior Wall Construction," and on "Asbestos: Inspection, Testing, Removal, and Management."

- The Committee on Architecture for Education organized a field trip: "Columbia University, An Evolving Architectural Legacy;" and, with the Public Architects Committee, held a well-attended seminar on "College and University Design and Construction in New York State and City."

- The Transportation Committee continued to press the nearly intractable Transit Authority bureaucracy to establish a rational basis for architect consultant work on station modernization.

- A reconstituted Public Agencies Committee has met with Deputy Mayor Robert Esnard to review the whole subject of City-Consultant relations.

- Members of the Compensation Committee have reported their experiences on specific projects, from fee negotiations on; it is expected that there will be a written report.

- The Housing Committee has invited specialists in the field to its meetings and is about to work closely with The Housing Partnership.

- The Zoning Committee, which consists of specialists in the field, continues to review technical aspects of zoning legislation.

1985-86 Elective Committees

Executive

Michael Adlerstein, Randolph Croxton, Thomas Fridstein, Steven Goldberg, Denis G. Kuhn, Lenore Lucey, James McCullar, Barbara Neski, Rolf Ohlhausen, Bradford Perkins, Martin Raab, Paul Segal

Fellows

Robert F. Gatje, Chairman, Lo Yi Chan, William A. Hall, Jeh Johnson, Laurie Maurer, Richard R. Moger

Finance

Thomas Fridstein, Treasurer, C. Gates Beckwith, David R. Castro-Blanco, David L. Ginsberg, J. Karl Justin, Graeme A. Whitelaw, Carolina Y.C. Woo

Jury for the Medal of Honor and Award of Merit

Paul Segal, President, John Belle, Giorgio Cavaglieri, Ada Karmi-Melamede, Robert Kliment, Alexander Kouzmanoff, William Pedersen

Nominating

Terrance R. Williams, Chairman, Carmi Bee, F. Eric Goshow, Carl Hauser, Margot Woolley

1985-86 Appointive Committee Chairmen

Allwork Scholarship
John Hagmann

Architecture for Education
Richard Saravay

Art in Architecture
Robert Landsman

Brunner Scholarship
William Ellis

City Contracts
David Castro-Blanco

Compensation Issues
Carmi Bee, Wallace Berger

Computer Applications
Seymour Fish

Corporate Architects
Peter El Gindi

Distinguished Architecture Awards Program
F. Eric Goshow, Peter Pran

Energy and Environment
Clifford Custer

Exhibitions
Bartholomew Voorsanger

Haskell Student Journalism Award
Daralice D. Boles

Health Facilities
Carl Kaiserman

Historic Buildings
Stephen Gottlieb

Housing
John Ellis, Wilbur Woods

Interiors
Michael McAneny

Professional Practice
Douglas Korves, Jack Suben

Public Architects
Sheldon Wander

Transportation
Richard Dattner

Women's Caucus
Revolving

Zoning
Michael Parley

New Members

Students

Milo Ashcagger, Wayne Choquette, Hercules Corderio, Vivian Ditisheim, Michael Gawron, Michael Goldman, Anthony Grant, Linda Herd, Dana Ladendorf, Yendo Mashihido, Andre Minott, Julio Ortiz, Makai Radu, Richard Saunderson, Victor Sham, Margaret Swaine.

Public Members

Joan Abel, Edwin Altman, J. Alexrod, J. Ballard, Todd Bressi, Jeanette

Committees/Members

James Rossant addressing the Interiors Committee seminar on the how-tos of interior photography.

Cortez, Ruth Hirsch, Diana Juul, Myrna Kane, John Kish, Carol Krinsky, Molly Lipsher, Jody Luby, Charles Mandelstam, Ronald Marino, Steven Mesh, Suezette Meshulam, Alice Paul, Carol Rifkind.

Professional Affiliates

Virginia Barker, Charles Bolecek, Carol Cohen, Harriet Evans, Farid Iskander, Roy Klein, Arnold Levine, Stephen Marcellino, James Nuckolls, Harry Rozelle, David Samudio.

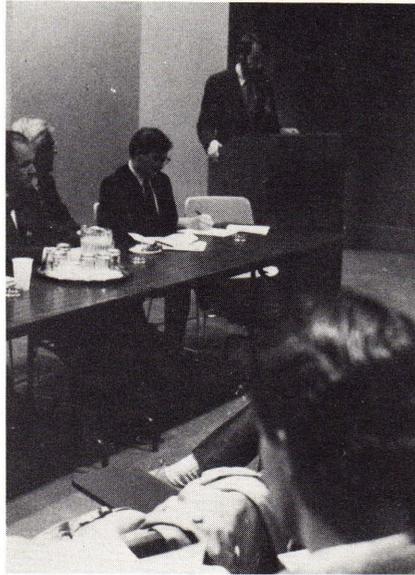
Members

Bahman Akhavan, Peter Anders, Martin Appel, Antonio Arigbay, Paul Balev, Don Bannon, Jay D. Bargmann, Christopher Barriscale, Richard Bennett, Alexander Bergo, Susan Berman, Nathan Bibliowicz, Donald Billinkoff, Edward Billson, Thomas Bishop, Michael Blasberg, Abraham Bloch, Leslie Blum, Michael Bollack, Francis Booth, William Bott, William Brahamn, Joseph Brancanto, Hillary Brown, Peter Budeiri, Robert Busler, Caesar Bustamante, Anthony Caine, James Cali, Timothy Calligan, Frank Caminiti, Joseph Candullo, Michael Carter, James Case, Douglas Casper, Garnet Chapin, Peter Charapko, Joseph Contursi, Patrick Curley, Ramsey Dabby, Todd Dalland, Robert Davidson, Steven Davis, Michael Decandia, John Decina, Douglas Disbrow, Jon Edelbaum, Tonia Edwards, Steven Elmets, Don Erwin, Wendy Evans, William Fellows, Ruth Rinch, Margaret Fitzpatrick, Robert Freeman, Daniel Garbowit, Randolph Gerner, Bohdan Gerulak, Patrick Golden, Nicholas Goldsmith, Barry Goralnick, Edward Gordon, Frederick Gorree, Steven Gottesman, Howard Graf, Mindy Greenwald, Charles Griffin, Percy Griffin, Vitold Gromek, Camillo Gubitosi, Jonathan Foster, Elizabeth Hammond, Georg Hatkoff, Marlys Hann, Jay Haverson, Donald Henderson, Martin Hero, James Heyle, John Hillbrand, Stephen Hruby, Ching-Ling Huang, David Hunter, Ertugrul Hurbas, Steven Jacobson, John James, Asif Jamil, Christen Johansen, William Jordan, Yuki Kaneko, Rolf Kemen, Frederick Kimberk, Arpad Klausz, Terry Kornblum, Jeremy Lang, Sussan Lari,



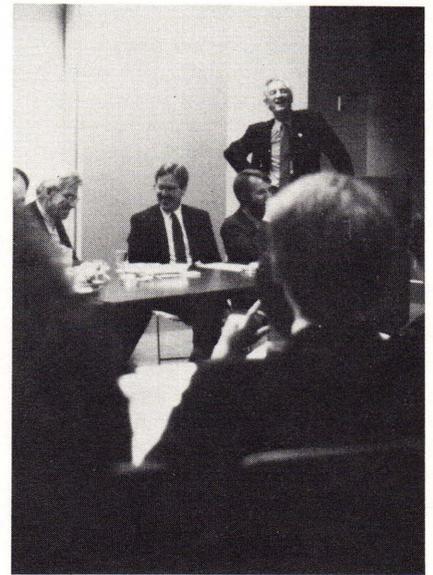
Photo: Stan Ries

1.



2.

Kent Larson, Charles Lazarou, Young Lee, Diane Lewis, David Light, Thomas Lindberg, Albert Loeffler, Anthony LoGrande, David Mann, Gregory Mare, Lawrence Marek, Thomas Markunas, Arthur Michels, Robert Miller, Manucher Mohamedi, Julia Monk, Jun Murakami, Ernest Naples, Craig Nealy, Lisa Nirenberg, Sherida Paulsen, Steven Peterson, Richard Pielli, Chandler Pierce, Lee Polisano, William Raczko, John Remnitz, Craig Rhodes, Elizabeth Rimalover, J. Alberto Robaina, Noreen Rochford, David Rockwell, Alvaro Rojas-Quiros, Janis Rozens, William Ryall, Robert Scarano, Ira Sanchick, Michael Sapinsky, Demetri Sarantitis, Conrad Schaub, Todd Schliemann, Aaron Schwartz, Milos Sekulic, Steven Silverman, Richard Sowinski, Jeffrey Spanier, Sam Spata, Greg Stopa, Robert Strong, John Sullivan, Leonard Sussman, Robert Sutter, William Tabler Jr., Joseph Tarella, Augusto Tiongson, Jay C. Walter, Stephen Wanta, David Warner, Deborah Weintraub, Jacqueline Welsh, Donald Williams,



3.

David Woods, William Word, Cynthia Wright, Mark Wright, Arnold Zwibel.

Associates

R. Allan Albanese, Peter Antinoro, James Bartholomew, Emily Blum, Quentin Brathwaite, Albert Caiola, Frances Cetinske, David Duchai, Alexis Fernandez, Mark Ginsberg, Ramon Gonzalez, Marc Harary, Sara Hart, Julie Herzig, Pamela Jenkins, Mohamed Jouhari, A. Campari Knoepfler, Charles Lee, Kevin Lee, Luis Lopez, Shari Greenwald-Mendes, Samuel Meyer, Eric Munford, Jay Murphy, Richard Napoli, Deidre O'Farrelly, Terrence O'Neal, Bryan O'Rourke, David Parker, Andre Pinter, Lucian Predescu, Paul Rosenblatt, Richard Lee Roth, Nancy Ruddy, Joseph Scalea, Seth Schweitzer, Rennee Shacklett, Steven Shaw, Beatrice Stern, Reginald Thomas, Remy Yobo.

Names and News

The top of the Equitable Building, by Edward Larrabee Barnes Associates, where, in a space designed by Kohn Pedersen Fox, the Chapter's Annual Meeting will be held on June 26.

The Seventh Regiment Armory on Park Avenue between 66th and 67th Streets has been designated a National Historic Landmark. Completed in 1880 to the design of architect Charles W. Clinton, a Regiment Veteran who had studied with Richard Upjohn, the Armory is cited among other things for "one of the most significant groups of 1880s high-style interiors and furniture outside of a museum . . ." including "the only intact interior designed by Louis Comfort Tiffany left in this country" (see *Oculus*, Feb. 1984) . . . Bernard Rothzeit, one of three prominent graduates of Cooper Union cited for outstanding professional achievement, received the Augustus St. Gaudens Award at the Annual Founder's Day Dinner last month . . . John Louis Wilson received the honorary degree, Doctor of Humane Letters on May 12th from Dillard University in New Orleans. Wilson, through whose office on 125th Street (established more than 50 years ago) have passed a large number of Black architects, was graduated A.B. from Dillard in 1919 . . . The Gruzen Partnership has been reorganized into three distinct entities seeking "to enable each of the separate entities to provide more

sharply focused client development in the firm's areas of expertise." They are: Gruzen Samton Steinglass, Architects, Planners, New York, Newark, and San Francisco with Jordan L. Gruzen, Peter Samton, and Ralph Steinglass as Principals; Silver & Ziskind, Architects, Planners, New York and San Francisco with Paul Silver, David Miles Ziskind, as Principles, and Berger Associates, Architects, Planners, Newark, with Burton W. Berger as Principal . . . Haines Lundberg Wachler announced the appointment of Kristen Barclay and Norberte Mithopoulos to the position of project managers . . . A long overdue restoration of the rooftop, skylights, and other features of Grand Central Terminal is being undertaken by Lee Harris Pomeroy Associates . . . The Pomeroy firm also announced that Alan Golin Gass has joined the firm as a senior associate, and that Thomas Lindberg, Joseph Catalano, and Peter Lung have been promoted to associates . . . The Department of Art at Birbeck College, University of London, where Sir Nikolaus Pevsner was Professor for ten years, hopes to establish a Pevsner Memorial Library at the British Architectural Library at the RIBA. Funds are being sought for the purchase of rare books on architecture and architectural history as well as the acquisition of collections of architects' papers. Anyone interested in aiding the campaign should contact Francis Ames-Lewis, History of Art Department, Birbeck College, University of London, Malet Street, London WC1E 7HK . . . Cooper, Eckstut Associates' (CEA) recent waterfront work is being exhibited at Australia's Sydney Museum by the Royal Australian Institute of Architects; the exhibition is in conjunction with their 150th anniversary and upcoming study of the Sydney Waterfront. CEA's recent projects were also on exhibit this spring at the Baltimore Museum of Fine Arts during the Baltimore AIA's "Architecture and the Metropolis" lecture series at which Stanton Eckstut was a speaker . . . Two designs by Chapter members were among the 1985 winners of the New

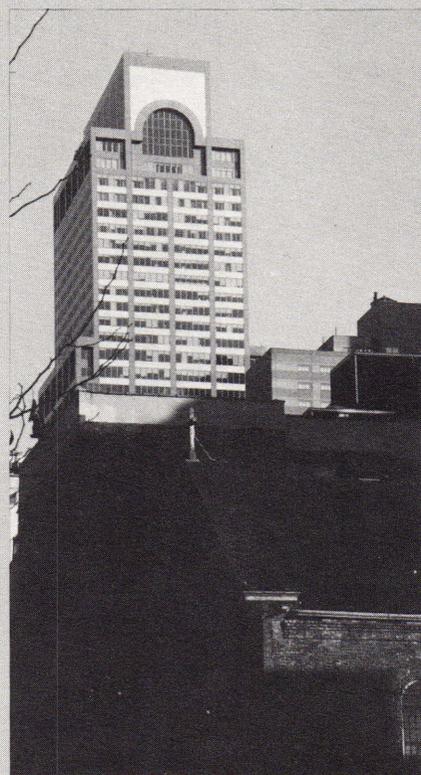


Photo: Stan Rites

York City Art Commission's awards for excellence in design. They are Public School 234 at Chambers and Greenwich Streets designed by Richard Dattner & Associates; and a new Croton Lake Gate House at the Croton Reservoir in Westchester County designed by Metcalf & Eddy of New York Inc., Hazen & Sawyer, and the Ehrenkrantz Group . . . The New York State Council on the Arts announced the winners of "Inner City Infill: A Housing Design Competition for Harlem." They are: First prize of \$15,000 to Oakhattan Group (Michael Pyatok & Associates of Oakland, California, with William Vitto & Ira Oaklander, Architects, of New York City); second prize of \$7,500 was awarded to Stephen Campbell & Mark Nielsen of New York and Boston; third prize of \$5,000 to Adele Naude Santos Architects of Philadelphia, and Honorable Mention of \$2,500 to Stoner Duncan, Architects, of Philadelphia . . . New York City architects who took part in the international invitational exhibition "Modern Redux: Critical Alternatives for Architecture in the Next Decade" at the Grey Gallery, New York University in April were: Emilio Ambasz, Henry Cobb, Peter Eisenman, Romaldo Giurgola, Charles Gwathmey, John Hejduk, Steven Holl, Philip Johnson, William Pedersen, Peter Pran, Bernard Tschumi, and James Wines. Two symposiums were held at New York University with more than 500 attendance at each. Panelists were Robert Venturi, Charles Gwathmey, Henry Cobb, Bernardo Fort-Brescia, and Douglas Davis for one symposium, *cont'd. p. 10*

Coming Chapter Events

- Wednesday, June 5, 6 pm. The Urban Center. Distinguished Architecture Awards reception and opening of exhibition.
- Tuesday, June 17, 6 pm. The Urban Center. Tician Papachristou and Sidney P. Gilbert will speak on their recent trip to Russia and efforts to coordinate an international Architects Designers Planners for Social Responsibility.
- Thursday, June 26, 6 pm. Equitable Building. The Chapter's Annual Meeting at which we install our new officers and present our annual awards. A reception will follow. Seventh Avenue between 51st and 52nd Streets. Call the Chapter for reservations, 838-9670.

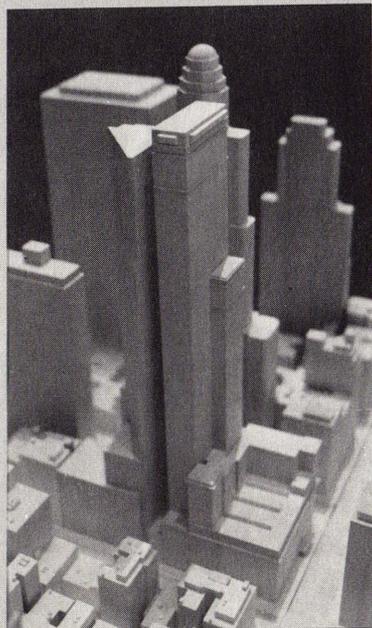
OCULUS NYC/AIA JUN 86

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.

MONDAY 2

1665: Bernini arrived in Paris to consult on the design of the Louvre.



Model of the tower adjacent to Carnegie Hall from the northwest.

CONTINUING EVENTS

EXHIBITION

"Moving Arrows, Eros, and Other Errors: An Architecture of Absence." Peter Eisenman's 1985 Venice Biennale project. John Nichols Printmakers, 83 Grand St. 226-1243. Closes June 7.

EXHIBITION

"Deco Details: Architectural Reliefs" —24-hour viewing in "Broadway Windows" at Broadway and East 10th Street. Sponsored by the Friends of Terra Cotta. 598-2528. Closes June 10.

TUESDAY 3

PANEL DISCUSSION

Architects and conservationists, including Brendan Gill and Cesar Pelli, discuss "The Face of New York" in lecture series on the architecture of the Fifth Avenue Library and New York City. 6 pm. Trustees Room, NY Public Library, 5th Ave. & 42 St. \$5. 930-0855.

TUESDAY 10

MUSEUM MILE

8th Annual Museum Mile Festival with the ten museums located on the mile-long stretch of Fifth Ave. from 104 St. to 82nd St. remaining open from 6-9 pm. Julia Winpenny: 722-1313.

RICHARD MORRIS HUNT

Exhibition of Hunt's drawings. The Metropolitan Museum of Art. 879-5500. Closes June 15.

NYC/AIA EXHIBITION

Louis Kahn—Unbuilt New York Projects. NYC/AIA's Members Gallery 838-9670. Closes June 20.

WEDNESDAY 4

NYC/AIA DISTINGUISHED ARCHITECTURE AWARDS

Awards reception and opening of exhibition (June 4-27). 6 pm. The Urban Center.

WEDNESDAY 11

VENICE CONFERENCE

Making Cities Livable — second international conference for architects, city planners, preservationists, and others (June 11-16), Venice, Italy. Speakers include Wolf Von Eckhardt. For information: Suzanne Crowthurst Lennard, Making Cities Livable Conference, Box QQQ, Southampton, NY 11968. 516-283-0207.

EXHIBITION

"Leon Krier: The Completion of Washington," detailing the completion of L'Enfant's plans. Octagon Museum, Washington, D.C. Closes June 28.

EXHIBITION

The Architect and the British Country House. National Academy of Design, 1083 Fifth Ave. 369-4880. Closes June 29.

THURSDAY 5

PUBLIC HEARING

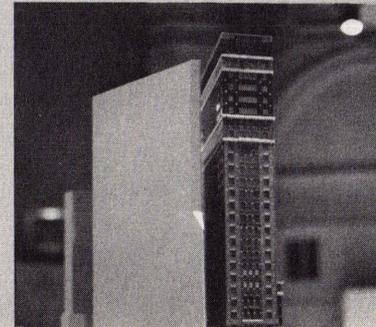
By the State Fire Prevention and Building Code Council on two proposed amendments to the Uniform Fire Prevention & Building Code. 10:30 am, Room 5890, Two World Trade Center. Information: Charles F. Hogg 488-7114.

EXHIBITION & AUCTION

Drawings by architect & designers to benefit Architects, Designers, Planners for Social Responsibility. Max Protetch. 838-7436. Closes 6/21.

THURSDAY 12

1806: Engineer John A. Roebling born.



EXHIBITION

European architectural drawings from the 17th to early 20th centuries. Stubbs Books & Prints, Inc., 28 E. 18 St. 982-8368. Closes July 19.

EXHIBITION

Building a Borough, depicting architecture & planning in the Bronx 1890-1940. Bronx Museum of the Arts, 1040 Grand Concourse. 681-6000. Closes Sept. 1.

FRIDAY 6

AIA NATIONAL CONVENTION, JUNE 8-11

Theme: The American Architect. San Antonio Convention Center. 202-626-7396.

FRIDAY 13

WALKING TOUR ON SAT. JUNE 14
Municipal Art Society tour of "Downtown Brooklyn and environs" with Barry Lewis. Reservations are necessary. 935-3960.

WALKING TOUR ON SUN. JUNE 15
Municipal Art Society tour of Harlem with Val Ginter, author of *Manhattan Trivia: The Ultimate Challenge*. Reservations: 935-3960.

ASPEN CONFERENCE JUNE 15-20
Theme: Insight and Outlook . . . Views of British Design. 303-926-2257.

MONDAY 16

1888: Architectural historian Talbot Hamlin born.

TUESDAY 17

NYC/AIA DISCUSSION
Tician Papachristou and Sidney P. Gilbert will talk on their recent trip to Russia on behalf of Architects, Designers and Planners for Social Responsibility (ADPSR), and their efforts to set up an international exchange program. 6:00 pm. The Urban Center. 838-9670.

40 UNDER FORTY

Exhibition of the work of young British architects. Glen-Gery Brickwork Design Center, 211 E 49 St. 319-5577.

MONDAY 23

A/E SYSTEMS '86, JUNE 23-27

Conference and trade show dealing with computer graphics (CADD), other computer & management systems, and reprographics in the architectural, engineering, facility management, and construction office. McCormick Place, Chicago. For more information: Conference Director 800-237-3900.

TUESDAY 24

MONDAY 30

1882: Olmsted reported on landscaping of the U.S. Capitol.

TUESDAY 1 JULY

EXHIBITION
"Contemporary Spanish Architecture: An Eclectic Panorama," created by architect and historian Ignasi de Sola-Morales Rubio of Barcelona. The Architectural League at the Urban Center. 753-1722. Closes July 31.

WEDNESDAY 18

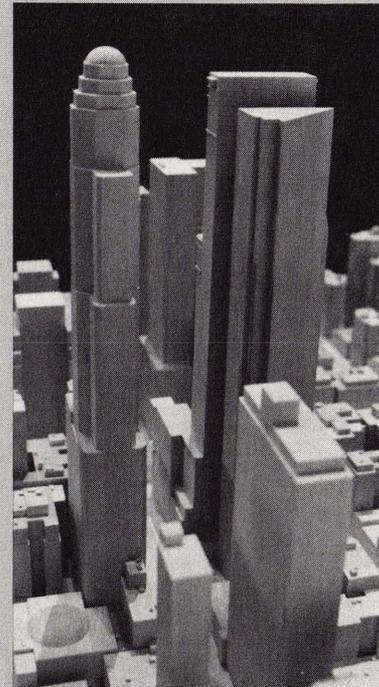
EXHIBITION

Ornamental Architecture Reborn: A New Terra Cotta Vocabulary. National Building Museum, Pension Building, Judiciary Square NW, Washington, DC 20001. 202-272-2448. Closes Oct. 31.

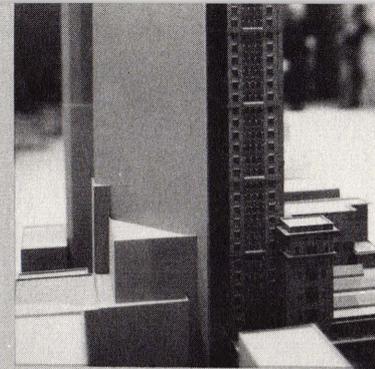
WEDNESDAY 25

CONFERENCE, JUNE 25-29

League of Historic American Theatres Tenth Annual Conference in New York City. To register: NYU Club, 123 W. 43 St. between 11 am and 12:30 pm on June 25. 202-289-1494.



Model of the tower adjacent to Carnegie Hall from the southeast.



Model of the tower adjacent to Carnegie Hall from the north with the Harry Macklowe building on the left.

THURSDAY 26

NYC/AIA ANNUAL MEETING

The Chapter's Annual meeting and reception at the new Equitable Building, Seventh Ave. between 51st and 52nd Streets. 6:00. Call for reservations 838-9670.

THURSDAY 3 JULY

EXHIBITION

Vienna 1900: Art, Architecture, and Design. The Museum of Modern Art. 708-9400. Closes Oct. 22.

FRIDAY 20

WALKING TOUR ON SAT. JUNE 21
Municipal Art Society tour of "Queens: Downtown Jamaica" with Barry Lewis. Reservations: 935-3960.

WALKING TOUR ON SUN. JUNE 22
Municipal Art Society tour of Long Island City with Jeffrey Kroessler, instructor in American Urban History at CUNY. Reservations: 935-3960.

WALKING TOUR ON SUN. JUNE 22
Museum of the City of New York tour of Brooklyn Heights. Meets on the steps of Borough Hall, Brooklyn, 1:30 pm. 534-1672.

FRIDAY 27

WALKING TOUR ON SAT. JUNE 28
Municipal Art Society tour of "Bronx: Downtown Fordham Road" with Barry Lewis. Reservations: 935-3960.

WALKING TOUR ON SUN. JUNE 29
Municipal Art Society tour of Morningside Heights with John Tauranac, author of *Essential New York* and *Elegant New York*. Reservations: 935-3960.

TOUR ON SUN. JUNE 29
All day trip organized by the Friends of the Parks to Rhinebeck to visit Wilderstein, an estate from the 1880s with grounds designed by Calvert Vaux. 473-6283.

FRIDAY 4 JULY

July 8: Philip Cortelyou Johnson celebrates his 80th birthday.

Names and News

A sketch by the late George Nelson of his derivation of the L-shaped desk.

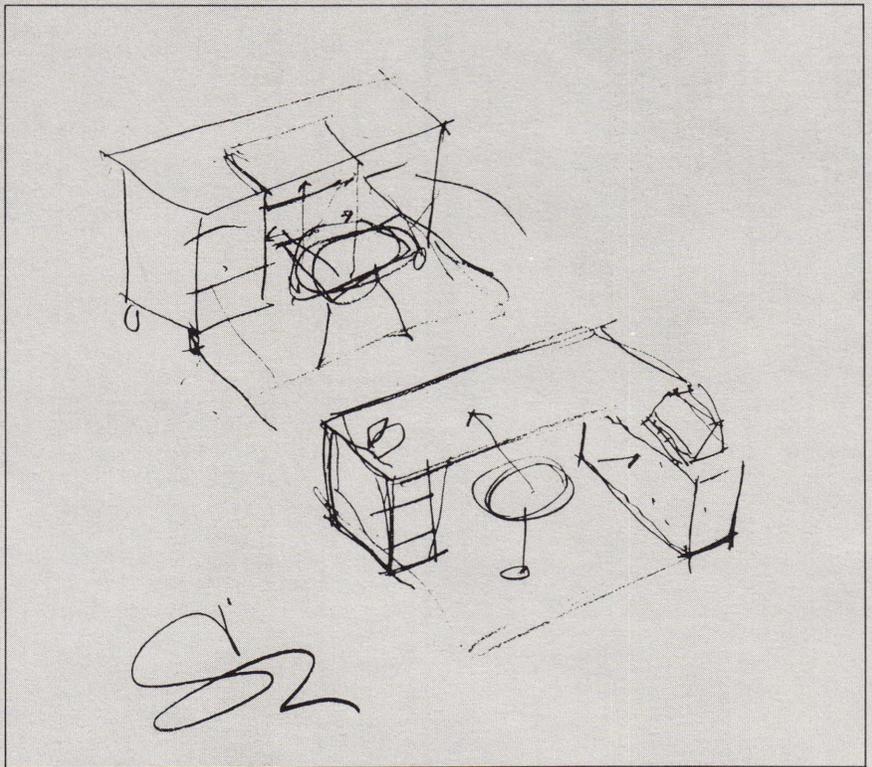
cont'd. from p. 7

and John Hejduk, James Polshek, Peter Pran, Michael Sorkin, and Douglas Davis for the other.

Competitions

Members of the New York State Association of Architects have been invited to participate in the NYSAA/AIA Annual Awards Program, which "brings public and professional recognition to architectural projects of design excellence." June 15, 1986 is the deadline for submitting registration forms. Works of architecture by NYSAA/AIA members completed since January 1, 1981 are eligible in six categories: Residential, Institutional, Commerce/Industrial, Mixed Use, Urban Planning Design, and Historic Preservation/Adaptive Reuse. Each member may submit any number of entries. Ronald Casseti, AIA, Chairman Design Awards Program, NYSAA/AIA, 235 Lark Street, Albany, NY 12210 . . . The New York Foundation for the Arts has announced a new award for New York State architects "that is specifically targeted to support independent, creative work." The awards are for \$5,000 and are part of the Foundation's Artists' Fellowship Program. "Targeted for the Architecture Fellowships are those architects working on independent, creative projects — less tied to the more interpretive demands of most corporate practice — and those working in less traditional areas." Steven Holl, Malcolm Holzman, Lynda Schneekloth and Susana Torre are panelists for 1986, and fellows are Stanley Allen, Samuel Anderson, Dan Coma, Neil Denari, Leslie Gill, Laurence Green, Wesley Jones and Peter Pfau, William Lane, Andrew MacNair, Mark Robbins, Donna Robertson, Rebecca Shanor, Laurretta Vinciarelli, and Marek Walczak. August 25, 1986 is the deadline for applications for the 1987 fellows. Copies of the Guidelines and application forms are available at the Chapter.

Summer Courses & Museum Openings
Harvard University's Graduate School



of Design is offering a variety of summer courses and workshops for architects, landscape architects, real estate developers, and urban planners this summer. Among them: Le Corbusier: Ideas and Forms (August 6-8), Technology of the Building Envelope (July 14-15), and The Influence of Physical Design on Organizations (July 17-18). For more information: Harvard University Graduate School of Design, 48 Quincy Street, Cambridge, MA 02138 . . . The Royal College of Art in London is offering a special summer course for American adult, undergraduate, and graduate students through a new arts program jointly sponsored by UCLA Extension. The courses offered during two three-week sessions, July 13-August 23 in South Kensington will include: "London Architecture and Interiors," "English Gardens and Landscapes," and "The London Townhouse." For more information: UCLA Extension, 10995 Le Conte Ave., Los Angeles, CA 90024. 213-825-9496 . . . The Museum of Modern Art will present "Vienna

1900: Art, Architecture, and Design," a major exhibition opening on July 3 and running to October 22 . . . The Metropolitan Museum of Art opens the exhibition, "Impressionist to Early Modern Paintings from the USSR," the first major art exchange following the 1985 US-USSR cultural agreement, on August 22. It will include works from the Hermitage in Leningrad and the Pushkin Museum of Fine Arts in Moscow . . . To keep in mind for next fall: The Brooklyn Museum will stage an important exhibition, "The Machine Age in America 1918-1941" from October 17 through February 16, 1987.

If You Wondered . . .

The Ermine Teaparty, by taxidermist Ploucquet of Stuttgart, pictured on the Arnold W. Brunner Grant announcement is from the work in progress by 1985 recipient Miriam Gusevich to study the impact of the phenomenon of "Kitsch" on the development of the modernist sensibility.

Chapter Inaugurates Drawing Exhibitions

by Bartholomew Voorsanger

It is with considerable pleasure the Chapter announces it has retained Alessandra Latour as curator for a series of drawing exhibitions in the Members Gallery for the upcoming two-year period. Ms. Latour has had a distinguished career as a teacher, curator of exhibitions, contributor to publications and most recently, completion of the *Louis I. Kahn l'uomo, il mastro*, published in 1985.

The initial exhibition for 1986 was the recently mounted "Carlo Scarpa" drawings and architectural models. This unique event was made possible through the generosity of Tobia Scarpa, Onorina Brion, and Francesco DalCo, allowing the Chapter to exhibit drawings and maquettes never before seen in the United States.

Ms. Latour has planned a series of exhibitions for 1986 thematically linked to Louis Kahn. The first exhibition is of his unbuilt works for New York (see Review), to be followed this fall by an exhibition of the GRAU group from Rome—"Nature and History." In the winter there will be an exhibition of student drawings from four schools: IIT, Harvard, Yale, and Princeton, showing current work from these schools and how it relates to the student work done during the 10-year period of the masters: Mies van der Rohe, Walter Gropius, Louis Kahn, and Jean Labatut.

This summer, the AIA Foundation is lending us drawings by Richard Morris Hunt, executed during his summer travels.

This program's specific focus is to present to the New York community that is interested in architecture and drawings some superb examples of drawings delineating the art of architecture. The fact that the NY Chapter of the AIA is a non-profit institution centrally located in Manhattan creates a unique opportunity for presenting wide-ranging exhibitions small in size but singular in point of view and quality.

At present, all of the exhibitions are made possible by the generous

A Review of the Louis I. Kahn Exhibition

by Sharon Lee Ryder

Louis Kahn was a poet and a pragmatist, a man who thought as much (if not more) than he built. His words on the nature of architecture were sublime metaphor, elevating the art into unexplored realms. But to stand in the presence of one of his buildings was to experience the power of built form to evoke emotion.

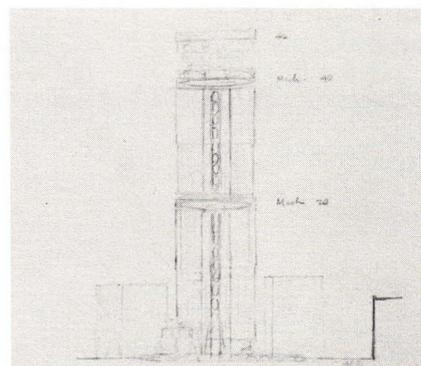
He was a man obsessed with geometries, studying their endless combinations and permutations of form. He was also obsessed with process, attempting to delineate a rational approach to the essentially irrational process of creativity. But where his buildings and his writing stand as a legacy to his achievements, his drawings, currently on view at the Chapter headquarters until June 20, seem sadly lacking many of the same compelling qualities. They convey neither the strength of form so evident in the completed buildings (not only in their presence, but also in photographs), nor the process of thought so much a part of his continual struggle with the art form.

Their medium is principally charcoal, a somewhat messy tool that lacks the precision and hard-edge characteristics of his materials and detailing. The charcoal merely outlines the forms, the lines on the page do not describe or imply the powerful plans inherent in the finished work. The substance of the buildings' volumes are missing, only the edges are present in most instances.

contribution of the NY Chapter as well as the New York State Council on the Arts and the Italian Cultural Institute. Additional donors are coming forward for the future shows to support this new program.

We urge members to attend what is becoming a wonderful and memorable series of exhibitions.

Bartholomew Voorsanger is chairman of the Chapter's Exhibitions Committee, and partner in Voorsanger & Mills, Architects.



Louis I. Kahn. Broadway Church and Office Building. Elevation. Photo: Courtesy Louis I. Kahn Collection, University of Pennsylvania Historical and Museum Commission.

The show's curator Alessandra Latour describes them as "essential not refined but representative of an idea." For her the selection was a process of archival research in the Kahn Collection at the University of Pennsylvania as well as research into the projects themselves.

The thematic focus of the show is on unbuilt projects for New York City, a strong, even awesome context in which to view Kahn's work since so many of his buildings created their own sites and places. Of the five projects, however, only one, the Broadway Church and Office Building, deals with the problem of building among the buildings and gives us a view of what Kahn might have done faced with singularly ordinary surroundings.

But what these drawings do convey and what is so easy to forget confronted with Kahn's buildings, is the modesty of the man. There is so little pretention here; the drawings are almost self-effacing in their lack of authority. Their charm lies as much in the marginal notes ("did we remember to include the trees in the estimate," he queries. Or "1. Make a model of the shell," as if one could spell out step-by-step the process of designing a Kahn building. These notes serve to remind us that the man, after all, cared about building buildings, their craft as well as their art. His drawings were only a vehicle for his own annotation, not an end in themselves as is now more often the case. For us, they serve as the medium by which we remember the spirit of an architect who produced volumes of drawings, wrote at considerable length, and built far too few buildings. But where genius is concerned, quantity has never been the question.

Sharon Lee Ryder is an author and former Editor of Metropolis.

The Buell Center

Part II

An Interview with Robert A.M. Stern

In the April 1986 issue of Oculus, Robert A.M. Stern, Director of the Temple Hoyne Buell Center for the Study of American Architecture, discussed his accomplishments at the Center over the past nearly two years. The Editors then asked the following questions.

Editor: It has been suggested that during Dean Polshek's sabbatical leave he might be preparing to retire from the deanship of the GSAPP at Columbia, and it has been further suggested that you might consider such a deanship if it were offered to you.

Robert A.M. Stern: [Laughter] Dean Polshek, who is a wonderful dean, and to whom I owe everything that is good that has happened to me at Columbia, is coming back in the fall and I have no reason to believe otherwise. And I am extremely happy and fully occupied, intellectually and every other way, in my position as the head of the Buell Center, where I believe I can make a considerable contribution to the university.

Ed: It has been suggested that you are *too* occupied with too many projects—architecture, writing, television, lecturing—to give adequate time to directing the Buell Center.

RAMS: I spend a lot of my working hours in planning and working on the Center. My job is not to be the day-to-day administrator of the Center, which Ann Ffolliott and her staff do very well. My job is to shepherd its intellectual life—its programs, publications, and so on. I do not play golf; I do not play tennis; I used to horseback ride, but I gave it up. And I find that there are a lot more hours in a day than many people think. I am happy to be able to use them to the benefit of directing the Buell Center.

Ed: You mentioned that the proceedings and papers from the Center's "The Building and The Book" symposium will be published.

RAMS: Even if we have to publish it in a more modest way than I would like,

we can do it. But I would rather have it make a nice publication. I think people take things seriously in direct relationship to the care with which the document or the building or the meal is prepared.

Our first symposium, by the way, which precedes my tenure as dean—or director rather—but which was very much part of my work as faculty member in getting the Center going—and I shared that responsibility at the time with David de Long and Helen Searing—was the symposium "American Architecture: Innovation and Tradition." It kicked off the Center in '83. We are bringing the book out this spring, published by Rizzoli. That will be, I think, quite a beautiful book, quite thoughtfully put together, and really quite a major document.

Ed: You mentioned something earlier about the relationship between practicing architects or practitioners and scholars or academia. I wonder if you would say something more about what you envision that to be.

RAMS: I think the schism between the two is somewhat a false schism. At Columbia we have many people who teach and practice, and who make serious contributions to the field of architecture both in their writings and in their work as architects. I like to number myself among them to be sure, but I think of Aldo Giurgola, who has taught at Columbia for more than 20 years, who has written, and whose many buildings—both in the States and some of the schools he has built in Italy after the recent earthquake—have offered historical insights. I don't think history is only offered in the pages of a book. And I think of Klaus Herdeg, and junior faculty members like Mark Hewitt, who is an architect and is currently working on historical researches. Their presence illustrates the presence of the two.

Ed: At Columbia.

RAMS: Yes, and Susana Torre, who is in charge of the Spanish symposium, is another in our group. So I think that



1.



2.

we have, just within our faculty, which the Center must draw upon and nurture at the same time, we have that commitment.

I think that other architects are interested in both subjects. We are all very busy, but we must take time. Architecture is a scholarly pursuit. Particularly now, if we are going to reintroduce traditional styles into our architectural vocabulary—traditional vocabularies into our architectural compositions—we must approach them with more than just a quick glance at a Kodachrome slide.

I would say that traditional architecture of the 19th and early 20th century—whether it was the highly scholarly work of McKim or the highly interpretive work of Goodhue or Eliel Saarinen—was fundamentally scholarly. Fundamental scholarship lay behind that work. And we need to restore that.

Ed: Does that answer the question why the focus of the symposium on "The Building and The Book" was the history of publishing rather than the history of criticism?

RAMS: The history of criticism, which is deeply favored by some, seems to me a secondary subject only to be arrived at after we deal with wider issues. Publishing is a medium that involves criticism as well as presentation of work on its own terms.

Ed: You may have some teaching to do in that regard. I don't think everyone automatically sees your vision of



3.

publishing as integrally bound up with architecture. Most people, it seems to me, feel that publishing is something peripheral, perhaps parasitic, in relation to architecture.

RAMS: In the modern world since the Renaissance, the building and the book have been intimately intertwined. There was this man named Vitruvius, who left a little manuscript that seemed to get people pretty excited, and there was Alberti, who was, I am told, interested in books and buildings, and Palladio . . . and I believe Thomas Jefferson, who was no small potato in these things, had a very large architectural library and put considerable value on the establishment of a national library, to which he contributed his books . . .

So the architect who is not interested in publishing is both ill informed historically and also quite naive about how his or her buildings will be understood by both his or her fellow architects and the interested public. Also, let's get right down to it, the client as well. We try to introduce all those themes in the Buell Center investigations. So the architects who did not attend missed an opportunity to gain a critical insight into their own relationship to the world at large and to their day-to-day functioning.

Ed: What do you see as your goal for the Center in the future?

RAMS: You haven't even let me tell you all the programs. I am looking forward to our program of bringing foreigners to talk about American architecture. We have, for a long time, thought it was our purview in America to comment and to study European architecture . . . Now, it is wonderful that Europeans and Japanese are turning their attention to our architecture.

I am very concerned that there is an absence of serious scholarship, and a decline in the number of students studying architectural history, and therefore giving us a critical dimension about ourselves. That is a function of the number of jobs out

there, and a function that there was no forum for them to exchange ideas.

So we have started a program called The Buell Talks in which graduate students in the midst of working on their doctoral dissertations come and give short presentations of an aspect of their work . . . Prominent teachers and scholars are there. And that has been very stimulating. Though that is definitely a closed-door situation, because of the proprietary nature of the students' researches . . .

We are in the early stages of working on a symposium for this fall, in honor of Edgar Kaufmann Jr. on the occasion of the 50th anniversary of Fallingwater. It will be an important occasion to focus on Edgar's contributions—he has taught architecture, having been a student of Wright, and having been a major client and curator of a great work of architecture. We will bring together scholars to talk about this most important building. That will be public, and will probably be in early November. Probably it will be inaugurated with a lecture by Vincent Scully, followed by a day-long symposium.

We are always thinking of the big picture—with symposia of various scales leading to publications. We hope to make a new space in Buell Hall for small exhibitions that will lead to scholarly catalogues. As a beginning, I have inaugurated, with my board's permission, a series of documents of American architecture, which we are in the early stages of editorial work on.

Drawing on the resources of Avery Library and other collections of architectural, drawings, letters, and documents, and also dipping into obscure or difficult-to-obtain periodicals and putting together affordable paperback books illustrated with scholarly introductions and careful annotations. To wit:

- Scully is putting together a new extensive selection of Shingle Style material from the pages of *The*

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

1. Ann ffolliott.
2. Joan Ockman
3. Edgar Kaufmann, Jr. and C. Ray Smith

American Architect and Building News with a new introduction. It will augment the material that is very inadequately illustrated but brilliantly discussed in his book.

- William Jordy is going to do a compilation of drawings of the work of Joseph Urban, which have been almost 50 years at Columbia unattended by scholars.

- Leland Roth, of the University of Oregon will write on *Ladies Home Journal* houses from 1896 to the First World War.

- And then Ellen Coxe is putting together a book called *The Vocabulary of Memory*, which will show how varying architects from the 1870s to the 1950s viewed, frequently, the same building with very different eyes and how those views informed their own architecture.

- Ken Frampton will do a book in that series on the Paul Nelson drawings, which have just arrived at the Center . . .

Those publications, which we will bring out in conjunction with Rizzoli, will be extremely interesting.

Eventually we hope to bring fellows to the university at both the senior and junior level, who can pursue special projects at Columbia.

Then, we are trying to do an exhibition in conjunction with the American wing of the Metropolitan Museum on the drawings for the Cathedral of St. John the Divine, which the young scholar Janet Adams has researched under Professor Jordy at Brown. She has uncovered many drawings that were thought lost from the original competition . . . It should be an extremely beautiful show leading to a book . . . It should have many benefits—scholarly, cultural . . .

And then we are working on . . .

Letters

Dear Editor:

Half of the February 1986 *Oculus* issue devoted to the proposed Guggenheim addition consisted of what was called "The Environment Impact Statement" by Gwathmey Siegel and Associates. An environmental impact statement (EIS), when required, is the culmination of a formal environmental review process known as "CEQR" (City Environmental Quality Review). A draft EIS is usually prepared by a consultant and then submitted to the city's Departments of City Planning and Environmental Protection for review and approval. In most cases, an EIS passes through a number of successive drafts before we accept it as complete. In final form, the EIS represents our determination that all potential significant environmental impacts of the proposal have been disclosed and analyzed.

The quoted material was from a *preliminary draft* of the environmental impact statement for the Guggenheim proposal. While you identified Gwathmey Siegel Associates as the preparers, your failure to characterize the source of the quoted material properly as a draft submission created the erroneous impression that the language had been accepted by us as a full, accurate discussion of the potential environmental effects of the proposal. In fact, we returned the draft containing the quoted material for extensive revision.

We request that you publish a correction to the article clarifying that the quoted material was from a draft submission that we did not accept or approve.

Joseph W. Ketas, Acting Director OEI
Gerry Kelpin, Director, CEQR
City Environmental Quality Review

Dear Editor:

As a member of the community of architects in New York, I find the Guggenheim presentation held at the Donnell Library a little embarrassing in retrospect.

The prepared remarks by Meier,

Eisenman, and Hejduk concentrating on their colleague's project were to be expected, but why was it that the architect was the only one put on the spot while the client is really responsible for this project? Neither the Guggenheim Foundation chairman, nor any other present member of the Guggenheim Foundation, nor the long time director of the museum, Thomas Messer, were on the dais for questioning.

My concerns in a letter with Aldo Giurgola (see *Oculus*, March 1986) were of a much broader and ultimately more significant nature. They had to do with urbanistic values and the world-wide perception of a cultural demise in America if this expansion was going to be commissioned by the Museum's overseers and allowed to be built by our city's elected officials.

In the meantime, Fumihiko Maki has authorized me to add his name to my original letter.

Klaus Herdeg
Division of Architecture
Columbia University

Dear Editor:

My good friend, architect Edward Frank, has sent me a copy of the February issue of your magazine. That is the issue concerned with The Guggenheim Addition.

I want you to know that a short editorial in my magazine is dedicated to this problem. It states that, in spite of the recognition of Gwathmey Siegel's ability and efforts, we are against this addition.

Personally, I have known Wright and I have spent quite a part of my life showing his greatness in Europe. For me, the Guggenheim Museum is a masterpiece that only Wright could enlarge. Nobody else can, no matter how sensitive and intelligent.

Of course, I agree with what James Marston Fitch has written in your magazine. The Whitney Museum addition is a scandal. The project by Gwathmey Siegel is not. However,

Wright is not Breuer. He is a genius, and his work must be defended.

Bruno Zevi
Editor, *L'architettura*

Dear Editor:

The proposed addition to the Guggenheim combines the worst of all expansion possibilities. Wright's masterpiece would be irreparably disfigured without any significant increase in cultural opportunities for the public. The primary purpose of the expansion appears to be the creation of new executive offices with views of Central Park, and more on-site storage (where over ninety percent of the permanent collection would remain, with the new museum still displaying less than ten percent). The plan is likely to be withdrawn or defeated. But, if by some fluke the addition is built, Charles Gwathmey will become the Abu Nidal of American architecture.

Michael Levy
President, Guggenheim Neighbors

Dear Editor:

The recent controversies regarding the proposed expansions of the Whitney and Guggenheim Museums, and the proposed relocation of the Museum of the American Indian, suggest these projects may be in response to a larger problem for which an alternative may be available.

It may be more beneficial to centralize those museum services that need not have daily and immediate proximity to exhibition spaces. The need for space for these services tends to grow at a faster rate than those of display galleries. There is no assurance that these expansions will permanently satisfy this need. Pooling these services (and other museums might wish to participate) would allow the sharing of personnel, special facilities and equipment, spaces and security services. These back offices might be housed in one location, flexible and expandable.

This option would avoid duplication, the rigidity of fixed and constrained

layouts on sites for which no expansion was anticipated, and the cost of constructing and maintaining monuments for what are, after all, non-public and relatively mundane functions. Gallery space could then be expanded without burdening each site.

Public monies support many museums in the city. Funding of this facility would provide a more uniform support to all of these vital institutions without compromising their individuality. While this option might encounter initial resistance, economic pressures might eventually compel its adoption. It seems prudent to anticipate and plan for it properly.

Not the least of the benefits, these civic buildings would remain substantially intact for future generations, in the form conceived by their architects.

Edward Frank
Edward Frank & Associates
Consultant Architects

Dear Editor:

Your February 1986 issue of *Oculus* seemed to request the opinion of Chapter members on the controversial question of the two proposed additions to the landmark buildings (whether officially designated or not) of Breuer's Whitney Museum and Wright's Guggenheim Museum.

As New York State Preservation Coordinator of the AIA, I call to your attention the enclosed copy of a resolution passed unanimously by the national institute's Historic Resource Committee at their meeting in Washington in November. (*Ed: See resolution below*)

As for my personal opinion, I feel compelled to say that the continuous desire for growth of many Manhattan institutions is contrary to the urban needs of our community of nearly eight million people, and to some extent contrary to the physical possibilities presented by the urban infrastructure of pedestrian and automobile traffic, mass transit, etc.

The future of our metropolis, as it had been hoped at the beginning of the Lindsay administration when a master plan was attempted, should be with expansion of the centers of the other boroughs. Our cultural institutions should be in the forefront of these attempts with the careful and patient creation of new museum centers, new cultural centers, and new foci of business activity. This would distribute the density and create better attractions for tourists rather than continue to diminish the livability of central Manhattan.

I understand that this concept hurts the ambitions of museum directors and perhaps is contrary to the advice of their accountants, but I'm convinced that in the long run it would be very helpful to the attractiveness of New York City. After all, the Museum Carnevalet is not at the Louvre, neither are the Villa Giulia or Galleria Borghese at the Vatican!

As for the specific designs, I am tempted to say that Gwathmey Siegel's effort is slightly more respectful of the original masterpiece it would like to complement, in comparison to what Michael Graves' facade does with its Gravesian design to Breuer's original conception. Unfortunately, and, in my opinion, because of the errors of both Museums' programs, both additions are overwhelming and oppressive. I hope they will not be executed.

Giorgio Cavaglieri

A Resolution of the Historic Resources Committee of the AIA, November 8, 1985, Washington, D.C.

Whereas as architects we are aware that the building environment demonstrates a way of life. For this reason we respect buildings of the past as symbols and manifestations of the life of our predecessors and their work.

Whereas for this reason preservation of a building is not just the maintaining of a facade or a doorway but preservation of a volume, of a

series of spaces, with their own envelope and in their own environment.

Whereas preservation of a building is the preservation of its general character, of the major elements that motivated its original design, the impression it gives us as we approach it, above all, its three dimensional volume and its relation to its surroundings.

Whereas to force on the designer of a new building the maintaining of mutilated parts of an old one, is the demonstration of lack of trust in the creativity of a young mind.

Whereas to accept such instructions and limitations, on the other hand, is proof of lack of confidence in one's ability to face the architectural challenge.

It is resolved that the committee feels it is its duty to express the following concerns:

1. Treatment of architectural sites must show regard for their integrity, not only when they include historic structures but also when they represent the careful work of contemporary designers.
2. Alterations or needed changes on a structure must complement the original design as the expression of the new scope of work, and not be the application of new forms unrelated to the previous ones.
3. In light of the above, we condemn the concept of facade stage settings, old or new, which denigrate designated or potential landmark buildings.

The Committee on Historic Resources requests the Board to announce the position of the AIA to the profession and the public.

Unanimously Approved

*The New York Chapter
of the American Institute
of Architects
is grateful to the following
for their sponsorship of*

OCULUS

Beylerian

The Civale Corporation

Cosentini Associates

Domestic Marble & Stone Corporation

Empire Office Equipment Inc.

Flack + Kurtz Consulting Engineers

H.S. Hochberg & Sons, Inc.

Institute of Design and Construction
RA License Review Department

Lane's Floor Coverings, Inc.

John Lagenbacher Co. Inc.

National Reprographics

The Office of Irwin G. Cantor
Member Cantor/Seinuk Group

Rose Associates, Inc.

William Somerville

St. Charles Fashion Kitchens of N.Y.C.

Spec'built

Stewart Technical Sales Corp.

Syska & Hennessy

Tobron Office Furniture