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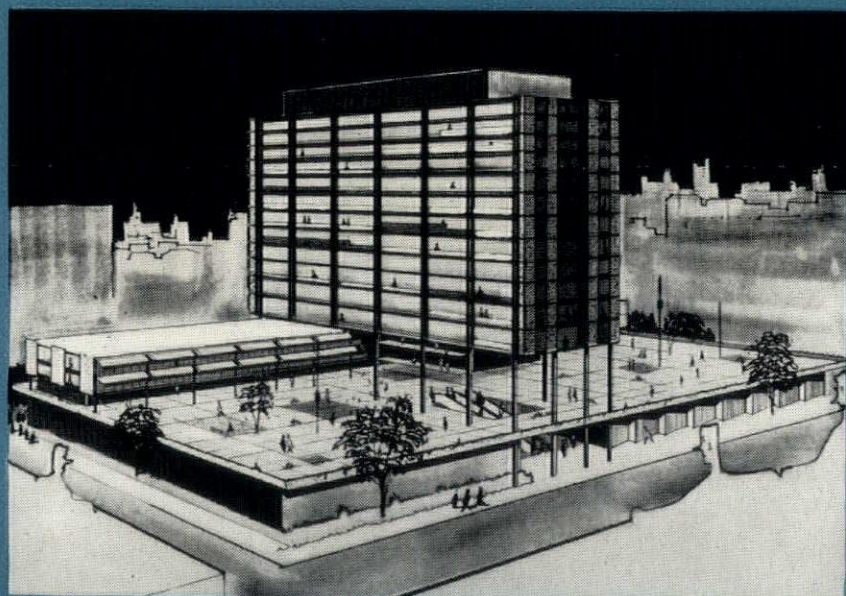
HOTEL POWERS

Convention

OCTOBER 16-18
ROCHESTER, N. Y.



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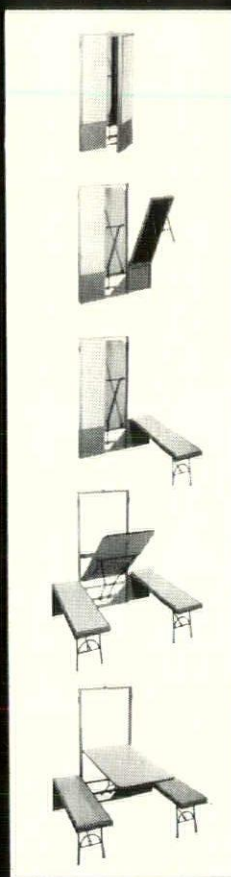
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VOLUME XVIII - NUMBER IV

OFFICIAL PUBLICATION—NEW YORK STATE ASSOCIATION OF ARCHITECTS

NEW LAU WALL-NOOK STRETCHES SMALL KITCHENS 16 SQUARE FEET!

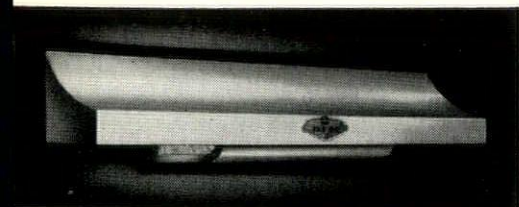


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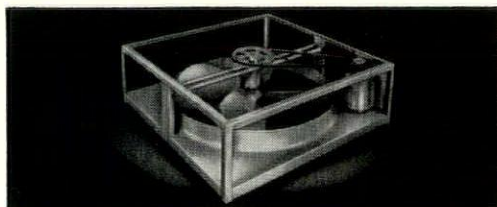
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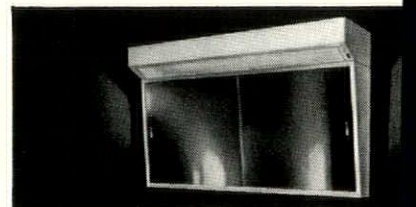
LAU offers you these builder-designed products, too!



New Range and Oven Hoods. Coppertone and Silvertone. Pre-wired. Washable Filters. "Champion" (shown) offers quiet 2-speed double-wheel blower, push-button control, concealed light. "Challenger" has fan, light, single-switch. 30" to 48" widths. New LAU Oven Hood comes with ductwork, switch, blower, filter.



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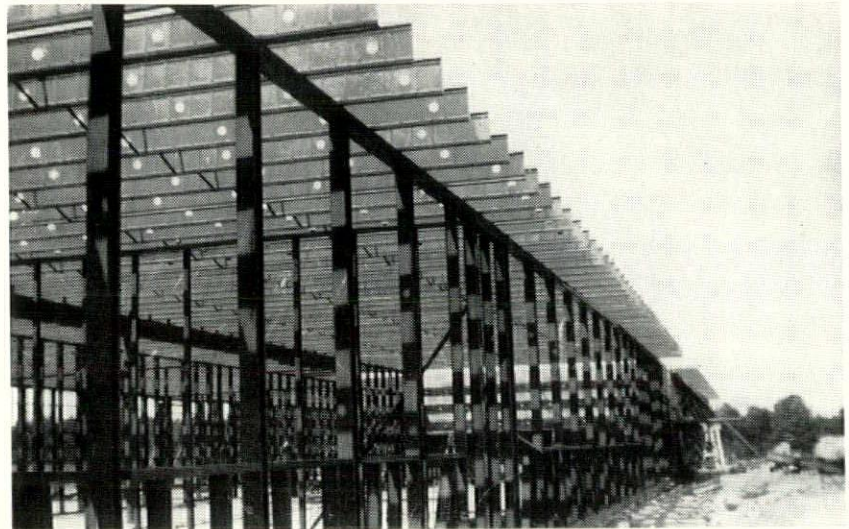
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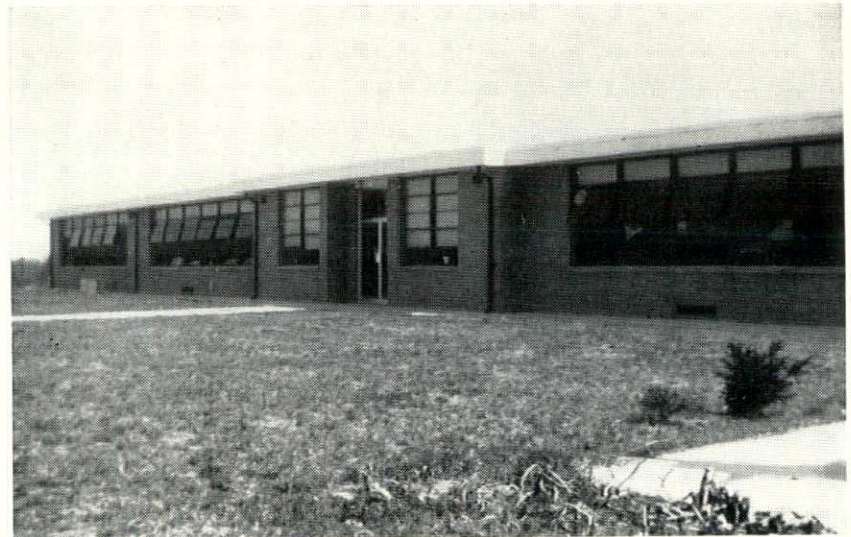
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1958 CONVENTION

NEW YORK STATE ASSOCIATION OF ARCHITECTS

OCTOBER 16-18

HOTEL POWERS

ROCHESTER, NEW YORK

MAKE YOUR RESERVATIONS NOW!

TENTATIVE PROGRAM

WEDNESDAY, OCTOBER 15, 1958

- a.m. Meetings as scheduled by the Board
- 1:00 p.m. Dutch Treat Luncheon
- p.m. Continuation of meetings as scheduled
- 6:30 p.m. Cocktails as guests of the Rochester Society of Architects
- 7:30 p.m. Dutch Treat Dinner
- 9:00 p.m. Open for discussion

THURSDAY, OCTOBER 16, 1958

- 8:00 to Commercial Exhibits opening
- 9:30 a.m. Coffee brunch
- 9:00 a.m. Registration
- 9:30 a.m. Opening Business Session
- 12:00 noon Opening Architectural Exhibits
- 1:00 p.m. Luncheon—Presidents of Constituent Organizations
 Toastmaster—Mr. John Briggs
 Invocation—Bishop Kearney (tentative)
 Greetings—Allen Macomber, Rochester Society of Architects
 Welcome—Mayor Peter Barry
 Response—President Prince
- 3:00 p.m. Commercial and Architectural Exhibits
- 3:30 p.m. Seminar (Panel Discussion on City Re-development)
- 5:30 p.m. Commercial Exhibits
- 6:45 p.m. President's Reception
- 7:45 p.m. Dinner
- 9:00 p.m. Commercial Exhibitors' Highball Party with Strolling Musician.

FRIDAY, OCTOBER 17, 1958

- 8:00 to Commercial Exhibitors Coffee Brunch
- 9:30 a.m.
- 9:00 a.m. Registration
- 9:30 a.m. Second Business Session
- 1:00 p.m. Luncheon
 Toastmaster—Regional Director, A.I.A.
 Invocation—
 Report—Joseph Addonizio
 Introduction of New President, A.I.A.
 Speaker—William B. Macomber, Ass't Secretary of State
- 3:00 p.m. Tour (including ladies) Eastman Kodak Company
- 6:00 p.m. Commercial Exhibits
- 7:30 p.m. *Annual Banquet*
 Toastmaster—Donald Q. Faragher
 Invocation—
 Introductions
 Awards—Daniel F. Giroux
 Speaker—To Be Announced

SATURDAY, OCTOBER 18, 1958

- 8:00 to Commercial Exhibitors Coffee Brunch
- 9:30 a.m.
- 9:30 a.m. Final Business Session
- 12:00 noon Commercial Exhibits
- 1:00 p.m. Luncheon
 Toastmaster—James Curtin (President, Central New York Chapter, A.I.A.)
 Invocation—
 Installation of Officers
 Drawing for Prizes—Donald M. Walzer
- 3:00 p.m. Board of Directors, N.Y.S.A.A.

The Program Committee in announcing the above tentative program has been diligently working towards a bang-up Convention! The general form of the program is set.

Allen Macomber, Chairman of the Program Committee has announced two innovations planned by the Committee this year.

Breakfast parties in the commercial area from 8:00 to 9:30 a.m. each morning are planned with sweet rolls and coffee to be provided by the Exhibitors.

On Thursday evening after the President's reception and dinner a highball party is planned in the commercial area.

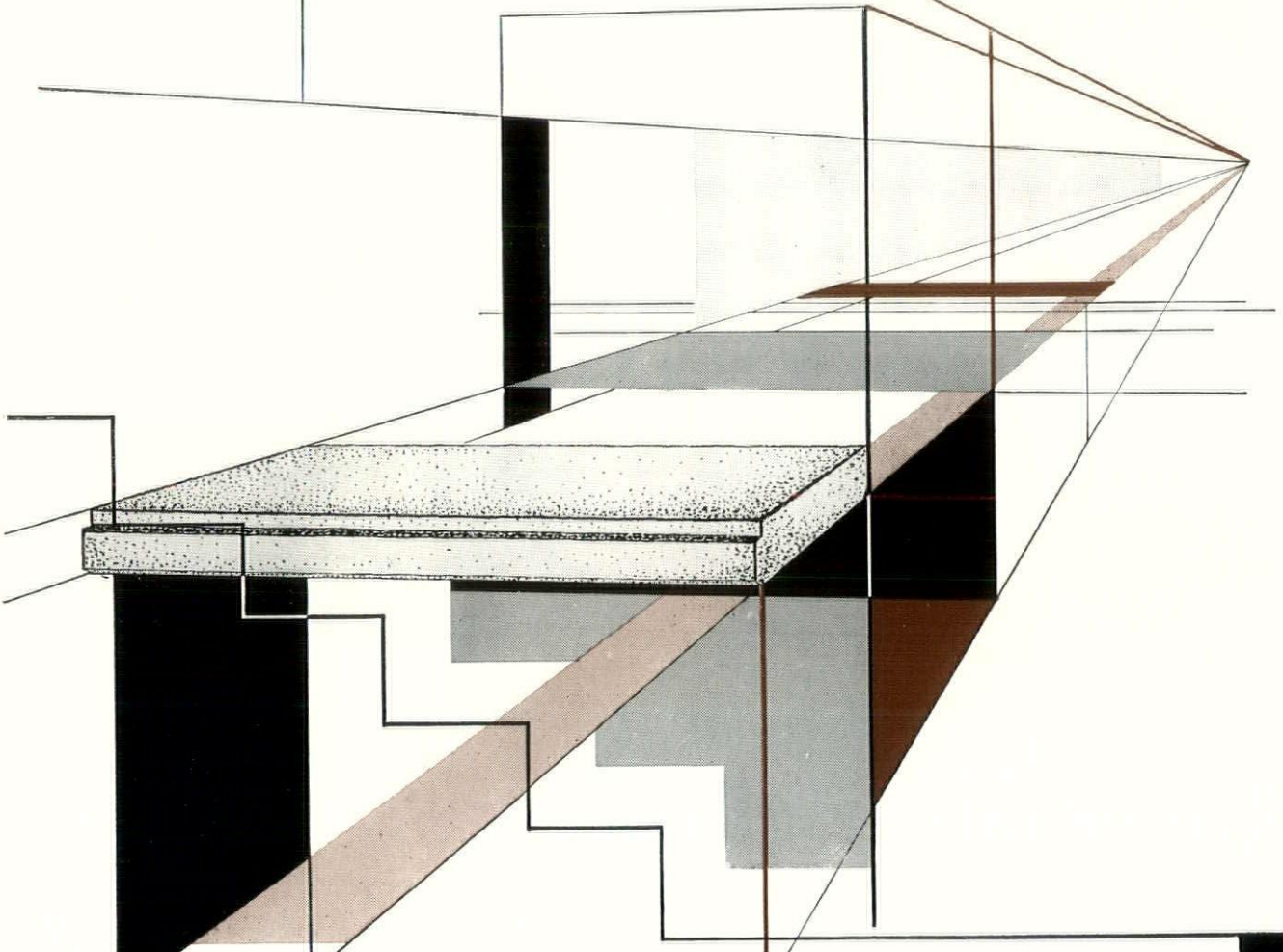
Friday afternoon the Eastman Kodak Co. will be hosts for a tour through their plant. The ladies are especially invited.

Plan now—for your attendance at the Rochester Convention, October 15, 16, 17 and 18 in the Powers Hotel.

Thomas O. Morin, Chairman
 Publicity Committee

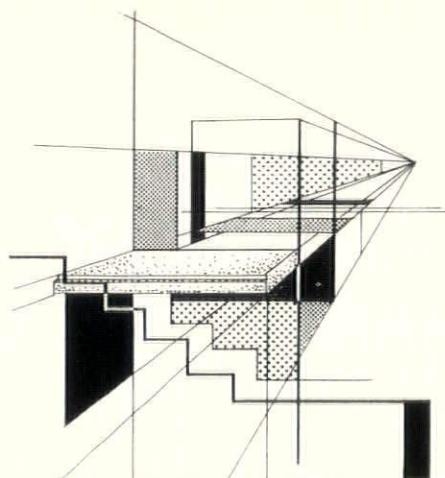
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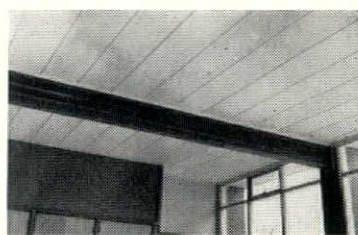
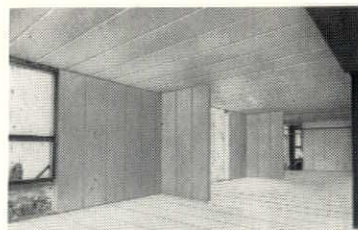
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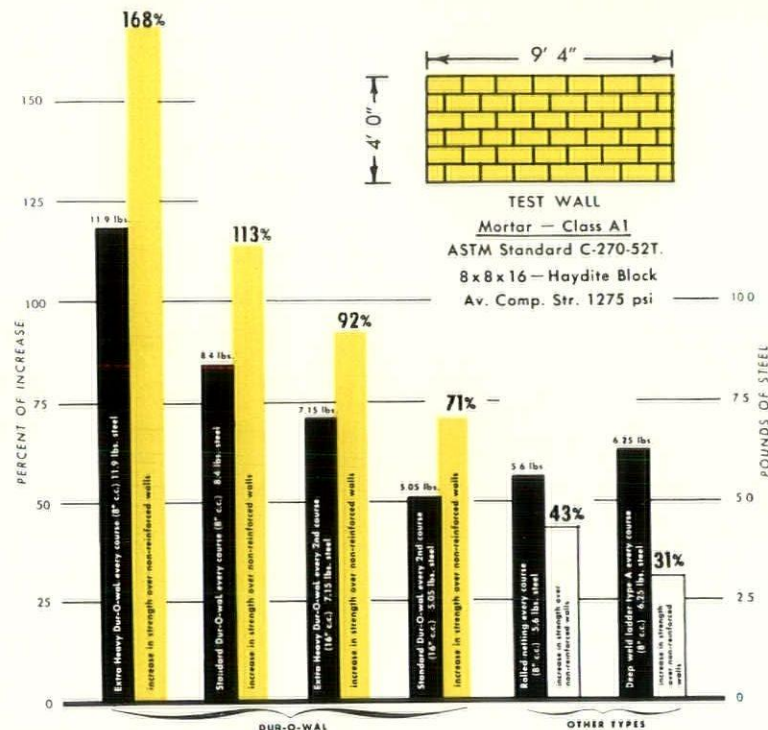
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THE 1958 CONVENTION NEW YORK STATE ASSOCIATION OF ARCHITECTS

OCTOBER 16 - 18

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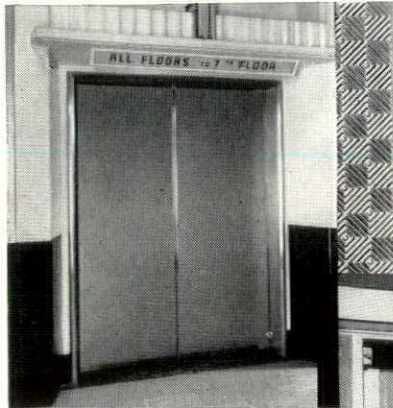
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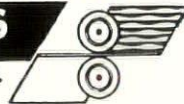
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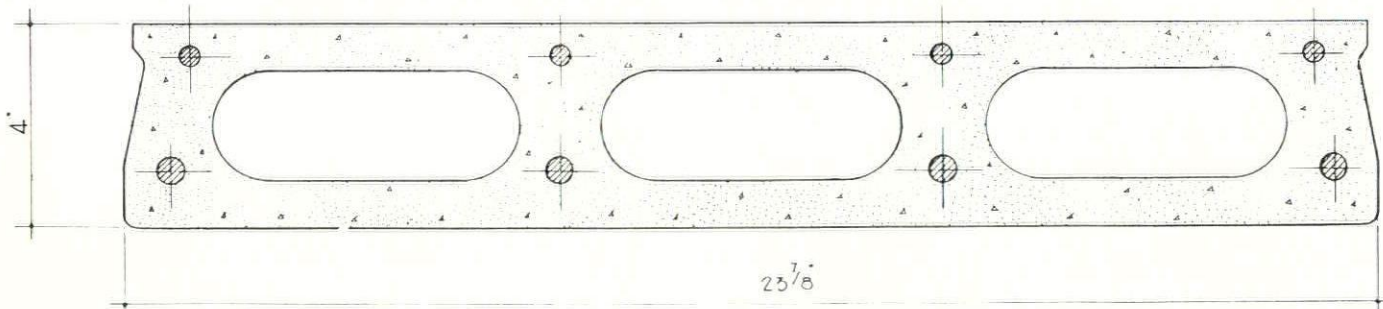
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FROM THE DESK OF THE PRESIDENT

Recently, in company with the executive director and our wives, we attended as invited guests in Montreal the 51st Annual Assembly of the Royal Architectural Institute of Canada. Following is my response to President Maurice Payette of the R.A.I.C. in appreciation of our visit:



Mr. Maurice Payette, President
Royal Architectural Institute of Canada
88 Metcalfe Street
Ottawa 4, Ontario, Canada
Dear Mr. President:

June 16, 1958

May I extend to the Royal Architectural Institute of Canada through you my deep appreciation for having asked me to attend your 51st Annual Assembly in Montreal not only because it gave me an opportunity to be with such distinguished fellow architects but also because, in these difficult times of international bitterness and political strife, meetings of this nature—on a professional or any other level—help strengthen friendly relations and understanding.

Architecture, through the ages, has been one of the great foundations upon which our mode of life has been erected. Today it is an integral part of our lives; and, as a profession, it affords us freedom of expression. And if our architectural freedom of expression is stifled, the result is the suppression of creative and imaginative ideas. Fortunately, we both live in countries where there is no immediate danger of losing this freedom, but all of us must guard this precious freedom which gives us the right not only to produce creative work but to criticize it. The members of your Institute have demonstrated this awareness time and again both in the design of buildings and through the medium of architectural journals.

Architecture is a reflection also of the culture and economic growth of a country, and architects in the United States are mature enough to realize that possession of great material wealth is not necessarily an indication of cultural superiority. Certainly, we do not believe we have a monopoly in the development of art and culture. Rather, we recognize that your Canadian art, culture and architecture richly deserve our appreciation and admiration.

It has been said many times, and truthfully, that the close integration and implementation of our respective national efforts, in both war and peace, have no parallel in world history. Certainly it is the earnest desire of my colleagues in New York State, as I am sure it is the hope and wish of all architects in the United States, to help strengthen the professional ties of this unique relationship.

May I repeat that I was very happy indeed to have been your guest. As president of the New York State Association of Architects I wish to assure you that my associates and colleagues are, and will continue to be, keenly interested in your country's architectural achievements and the maintenance of our professional ties and friendship.

As Prime Minister Harold Macmillan stated before the United States Senate recently, "There are differences, of course, of emphasis, differences of point of view, sometimes differences of method as to how the problems can best be solved. Those are minor. The major purposes we have unite us all."

It is on this note of unity so ably expressed by the Prime Minister that I wish to say "thank you" in behalf of our Executive Director, Joseph F. Addonizio, Mrs. Addonizio, Mrs. Prince and myself.

Cordially yours,

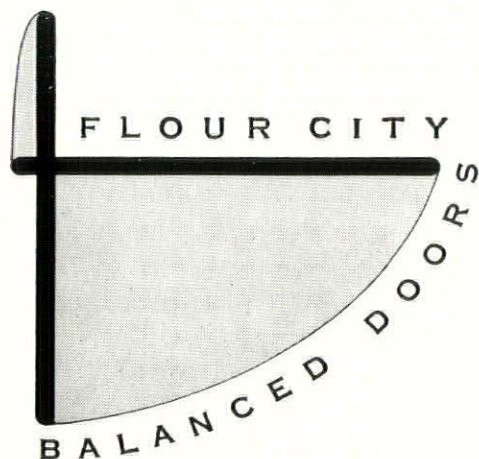
HARRY M. PRINCE
President



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FROM THE EXECUTIVE DESK AT 441

A Year of Progress



I shall depart from my usual custom of reporting my "carpet-bagging travelogs" around the State and, instead, cover my first year's affiliation as your executive director with N.Y.S.A.A. On June 1st I reached, and have since passed, my first milestone. It has been for me a most eventful year.

Rolling back the calendar to June 1, 1957, we started as a full time executive office at 441 Lexington Avenue in New York City—our first home in seventy years—with furniture, telephone and empty files. On June 15th, I attended my first official directors' meeting in Rochester and my duties from that day on set the pattern for a busy year. Since then our files have steadily grown until they are crammed full with correspondence of a year's activities. We have begun to burst at the seams.

In September, I attended my first N.Y.S.A.A. Convention in Buffalo. I learned a great deal and made many new friends among the delegates and members I was privileged to meet for the first time. It was here in Buffalo that I caught my initial glimpse of the more controversial topics that generally characterize every healthy organization.

Back at my desk at 441 I received many invitations to visit and become better acquainted with the problems and activities of our member groups. Before the first snow had fallen, I had enjoyed visits to the four "B's"—the Buffalo-Western, Bronx, Brooklyn Chapters and Brooklyn Society, the New York Chapter and New York Society, Central New York, Eastern New York and Westchester Chapters. Later I had an opportunity to address and meet members of the Syracuse and Rochester Societies and to dine and dance at the Long Island Society Chapter. Only a conflict of dates has prevented my appearance at meetings and functions of the Queens and Staten Island Chapters. They are on my high priority list this fall.

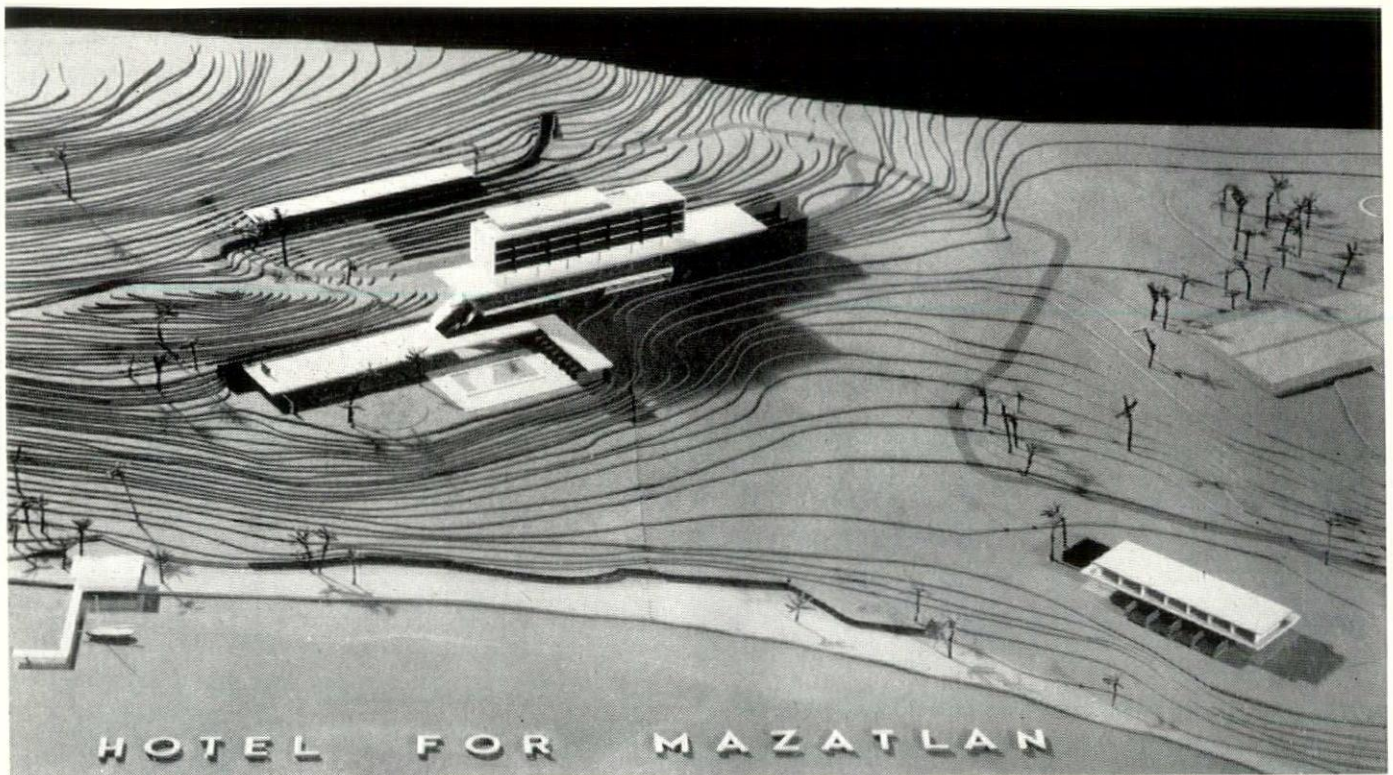
With the opening of the legislative session in Albany in January, my time for the next four months was pretty well occupied with my duties as "watchdog" for the very capable N.Y.S.A.A. Legislative Committee co-chairmanned by Matthew Del Gaudio and Richard Roth. If you have read the Committee's report in the May-June issue of *Empire State Architect* you know how successful we were in defeating pernicious legislation, such as the corporate practice engineering bill, waiving of registration requirements for architects and a last minute attempt to amend the State Education Law.

Throughout the winter and spring numerous committee meetings, in addition to the regular quarterly directors' meetings, were held in New York City, many of them in our executive offices at 441. Also a great number of conferences, both in Albany and in New York City, were held with public officials. The subjects covered included such matters as fees and contracts, community planning, school buildings, scholarship awards, group insurance, ethics and professional practice, public relations, state building code, dues' structure, architect and government, Education Law, chapter programming, progress of *Empire State Architect* and a multitude of other topics that hold professional interest for the practicing architect.

Now that I have made the circuit, I am eager to put into operation the valued experience I have gained by observing and participating in the problems of our constituent organizations. Most of these problems, I am convinced, are state-wide in character and application, for which the necessity for leadership by N.Y.S.A.A. is greater than ever. Full time effort is definitely needed to meet the many challenges confronting the architects of today.

See you at the Rochester Convention October 16 to 18 at the Powers Hotel.

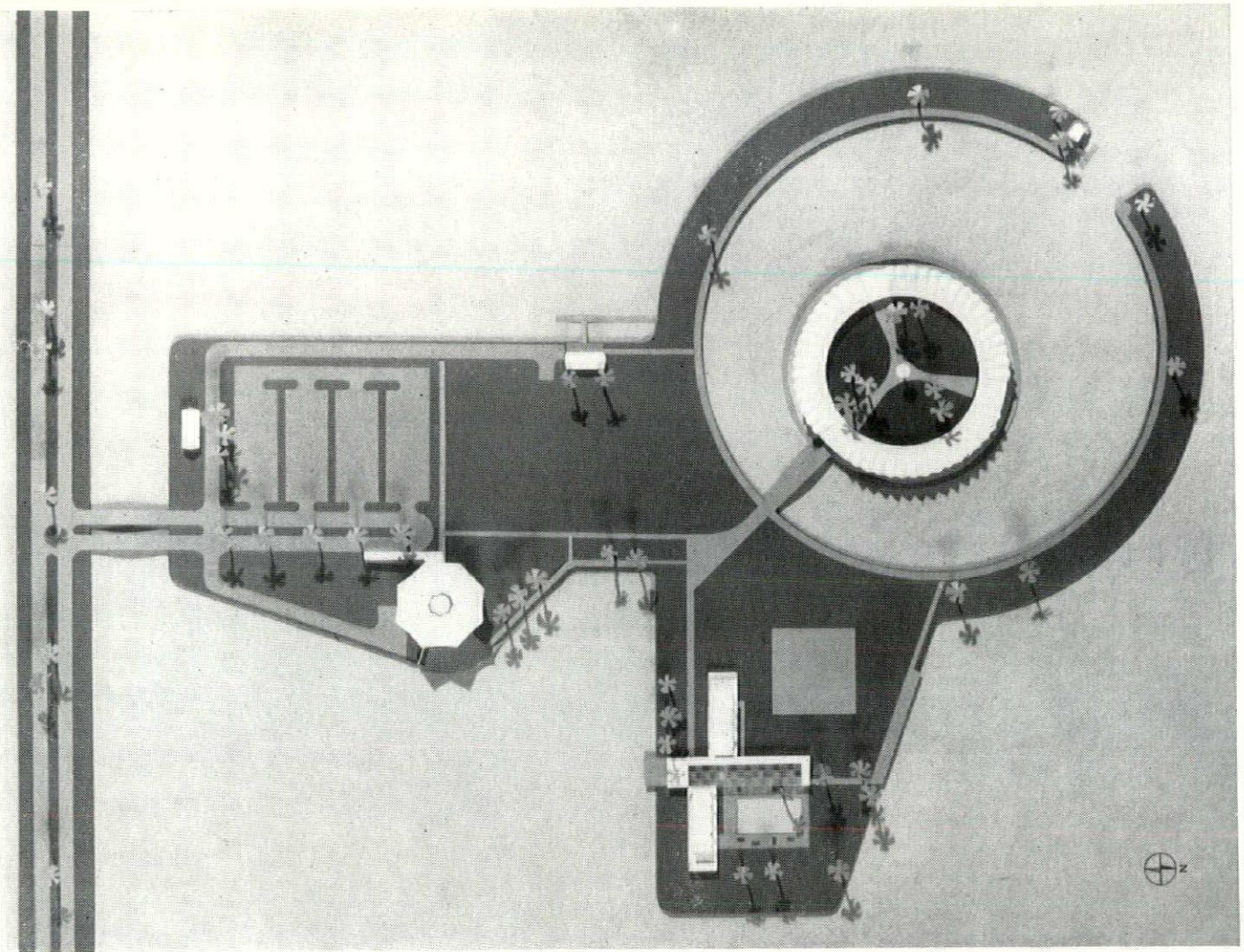

Executive Director



RENSSELAER POLYTECHNIC INSTITUTE

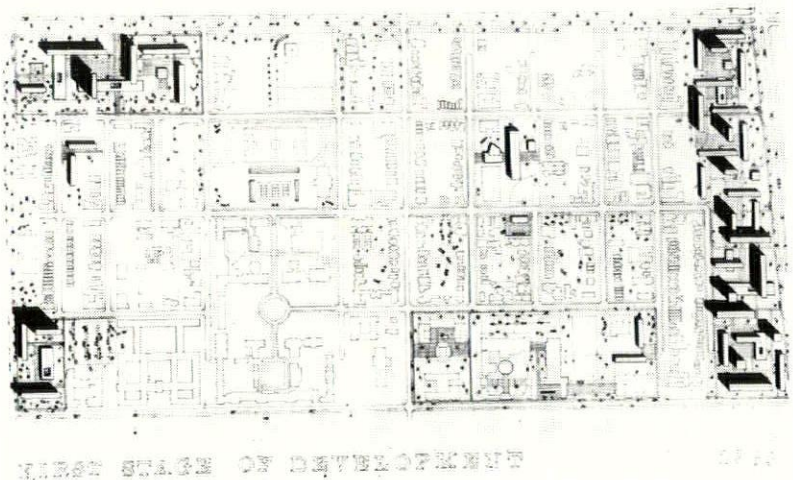
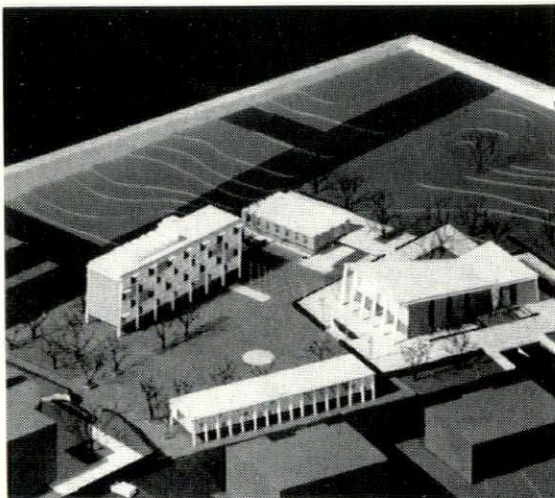


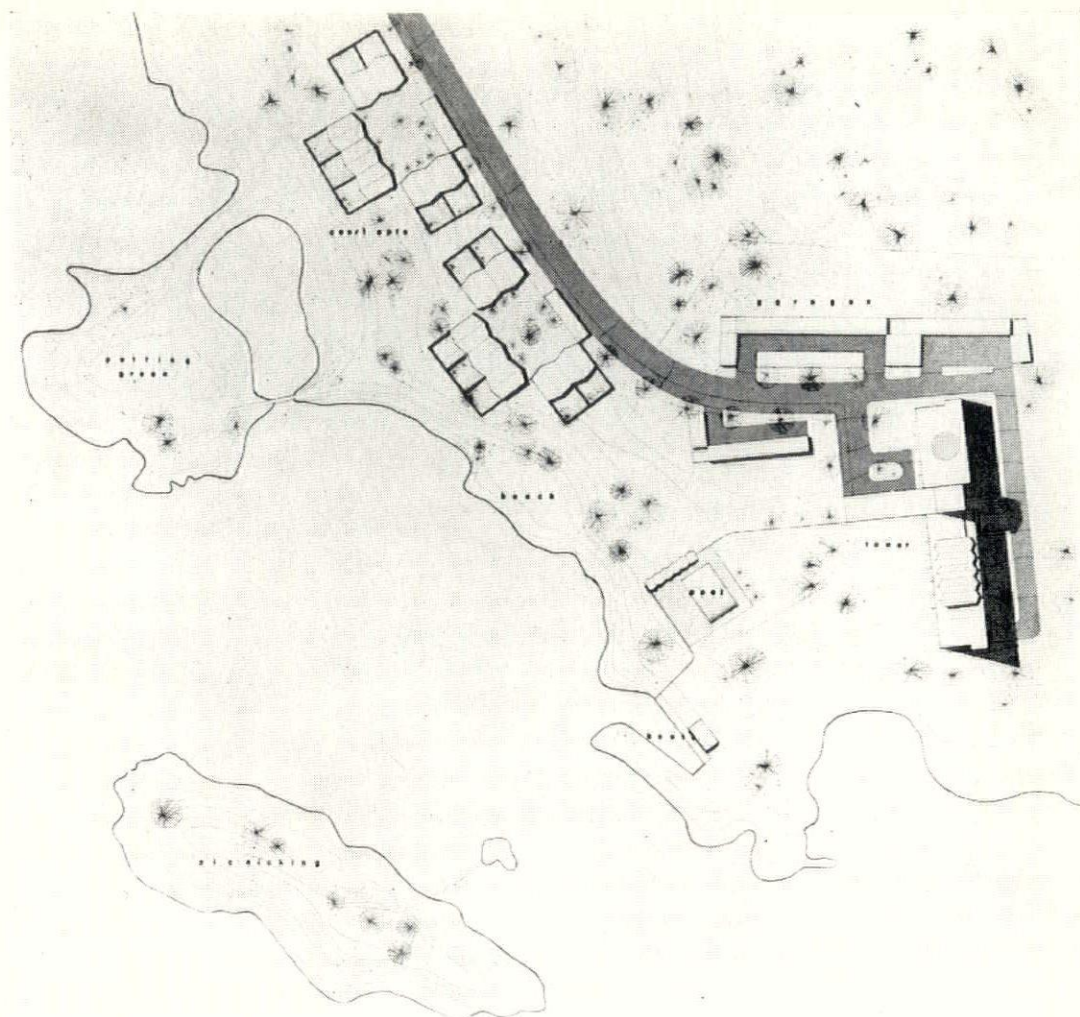
The curriculum in architecture at Rensselaer Polytechnic Institute is built around a core of basic science and humanities. To this is added a balanced combination of courses in structural theory and design, building materials and construction, building equipment, city planning, history and theory of architecture. The sketches shown at left are examples of studio work in drawing and painting under direction of the painter Edward Millman. Projects in architectural design begin in the second year. First year students are largely concerned with basic drawing and the fundamentals of design. The resort hotel shown at the top of this page is the work of Samuel Ginsburg, and was submitted as a part of his bachelor's thesis.



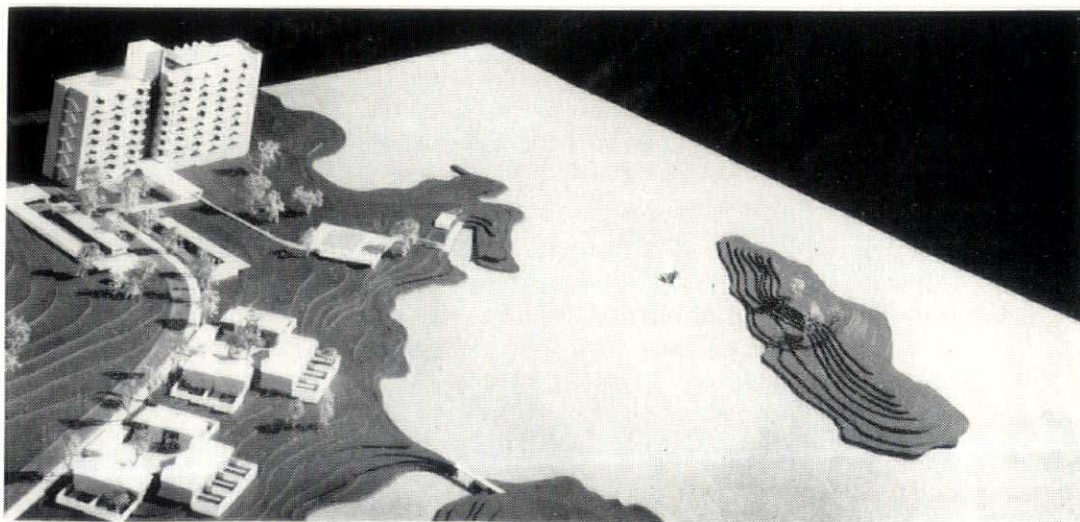
A "Boatell" designed by John Varsa for a location in Biscayne Bay near Miami Beach, Florida. It is intended to be built on made land, accessible by causeway from the mainland.

City Planning, which receives considerable emphasis at Rensselaer, is the subject of the two studies shown below. At left, the design of a Civic Center for Schenectady by James Borrowman, and right, a plan for the redevelopment of a large urban area on the south side of Chicago by Barry Jackson. Students in the fifth year have the option of majoring in Design or City Planning.





The site plan above and the model below show parts of a project in Fifth Year Design for a high-rent shore apartment development on the outskirts of New Rochelle, N. Y. All of the buildings were studied in considerable detail, including a preliminary structural analysis and the building construction system. Designed by Martin Ginsburg.



COOPER UNION

SCHOOL OF ARCHITECTURE

CHELSEA NEIGHBORHOOD REDEVELOPMENT PROJECT

Introduction

The study of the necessity and the potentiality of Urban Renewal in the Chelsea area was undertaken by the fourth year Architectural Design Class at the Cooper Union. Chelsea itself has been concerned with this problem and through various civic and trade groups has been looking for directions. This work stems from the initial investigations of the Chelsea Committee for Neighborhood Development and the Chelsea Community Councils and has been assisted by the time and by a grant of money they have made available.

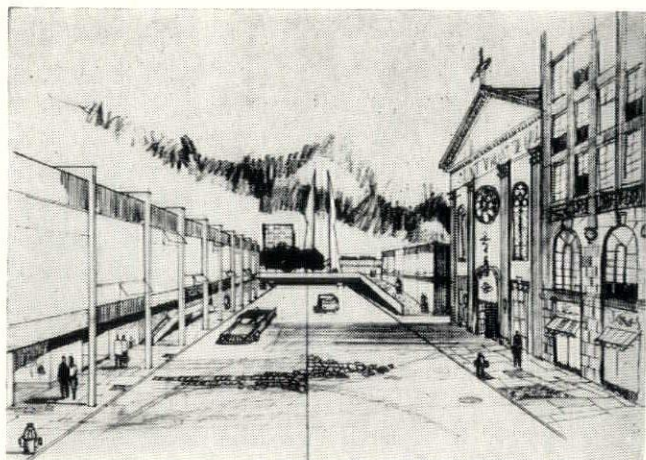
Certain essential principles have guided this study.

1. Chelsea has a continuity and character as a section of New York that must be maintained. The industries that support Chelsea, longshore, fur, leather, toys and novelties, flowers, printing and trucking will continue. The schools, trade unions, neighborhood houses, churches, fraternal groups and other civic groups will become increasingly important in the renewal of the area.
2. In order to minimize the hardships of dislocations, there must be an increase in population for the area. New middle and low income housing must be built on non-residential sites before the first obsolete residential units are vacated and demolished. The block west of Tenth Avenue and from 24th Street to 29th Street is a key to this. There are few residences in the area, many empty lots, boarded buildings and marginal industrial uses. Creating a new residential section here will give the people within condemned sections of Chelsea a place to move to while new housing or rehabilitation takes place. As new units become available the process can be extended. An increase of about 15,000 people is proposed.
3. Chelsea now has a range of facilities for low and high income families—from Elliott Houses to London Terrace. The low rental facilities will be maintained. More higher rental units will be added, resulting in an economic upgrading of the area with the resulting increase in real estate values, tax valuations, commercial possibilities as well as the breakdown of the area's economic stratification.
4. 23rd Street will become in a real sense the core of the renewed area. The best of the old buildings will be kept and integrated into a new shopping center and civic center that will eventually extend to the Hudson, reclaiming access to the river front for the recreation of the neighborhood.
5. The bulldozer approach has been discarded. All work will be done in phases. There is a gradual and selective rebuilding process that maintains structure where possible and fitting.
6. There was no new study made of the supporting industrial and commercial areas as part of this study. The findings of a previous study of this area made at Cooper Union in 1956 were accepted in general. This visualized the modernization of the dock, warehouse, railroad, trucking complex along the river and the creation of new loft and commercial space to the west, accessible to the 30th Street crossover and with extensive parking facilities. It was deemed inadvisable to seek an extension of these areas in central Manhattan, if the facilities could be located in less dense areas where the transportation and services were less over-extended.
7. As the renewal continued, sub-communities would be established within Chelsea, each with a population of about 10,000 and with playgrounds, nursery schools, elementary schools and direct access to the 23rd Street core.
8. Eventually through traffic would be eliminated from the Chelsea residential areas, by passing it east and west and going under the core at Eighth Avenue. However in the early phases, all present traffic patterns are maintained. The eventual phase has service loops and service roads within the communities but foresees no reason to perpetuate the present east-west commercial traffic. The residential and shopping areas will be given back to the pedestrians.
9. While it was felt that the planning approach of the Penn Station South project should be reexamined to maintain the scale and character of Chelsea, this was not one of the areas selected for pilot investigation since it could fit within the framework of the renewed Chelsea either as proposed or in a different form as one of the sub-communities.

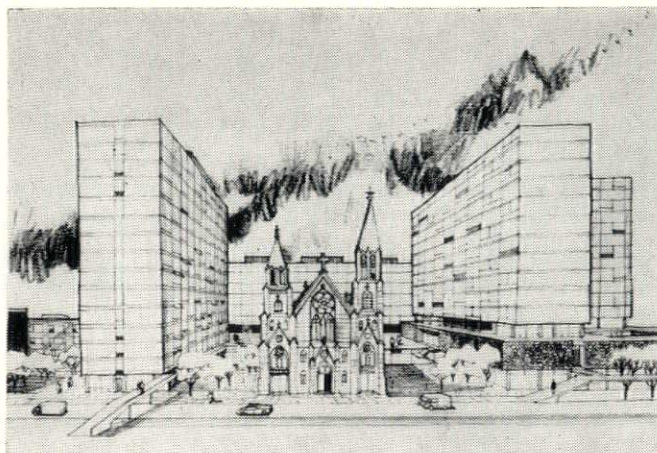
10. The techniques of area renewal include:
 - rehabilitation of certain brownstones
 - new high rise apartments in low density areas
 - new low rise apartments in high density areas
 - combining of rear yard areas
 - mid-block break through for new terrace and playground space
 - new public spaces in connection with schools, churches and other public buildings
 - local shopping distributed throughout residential areas.
11. As part of the revitalization of the area, in addition to the regular academic requirements of

the school system, a community campus is proposed combining Needle Trades High School and the Fashion Institute of Technology and a new longshore vocational high school is proposed dealing with the techniques and equipment of materials handling as part of the economic rehabilitation of the water front area.

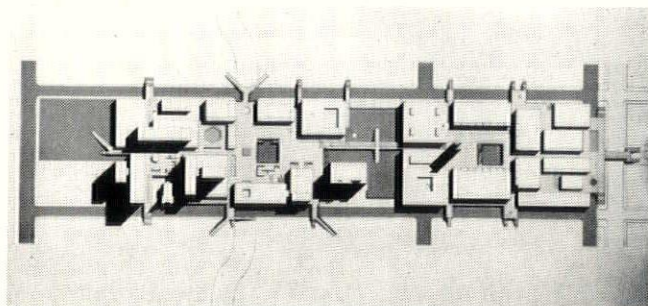
12. The study was limited to a general study of the whole area and a more developed analysis of a few areas which were visited, photographed and analyzed in greater detail, to test the validity of the broader conclusions.



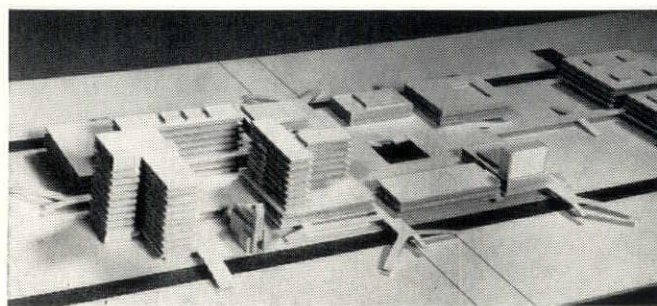
View looking west from 6th Avenue and 23rd Street.



View looking north from 22nd Street between 8th and 9th Avenues.

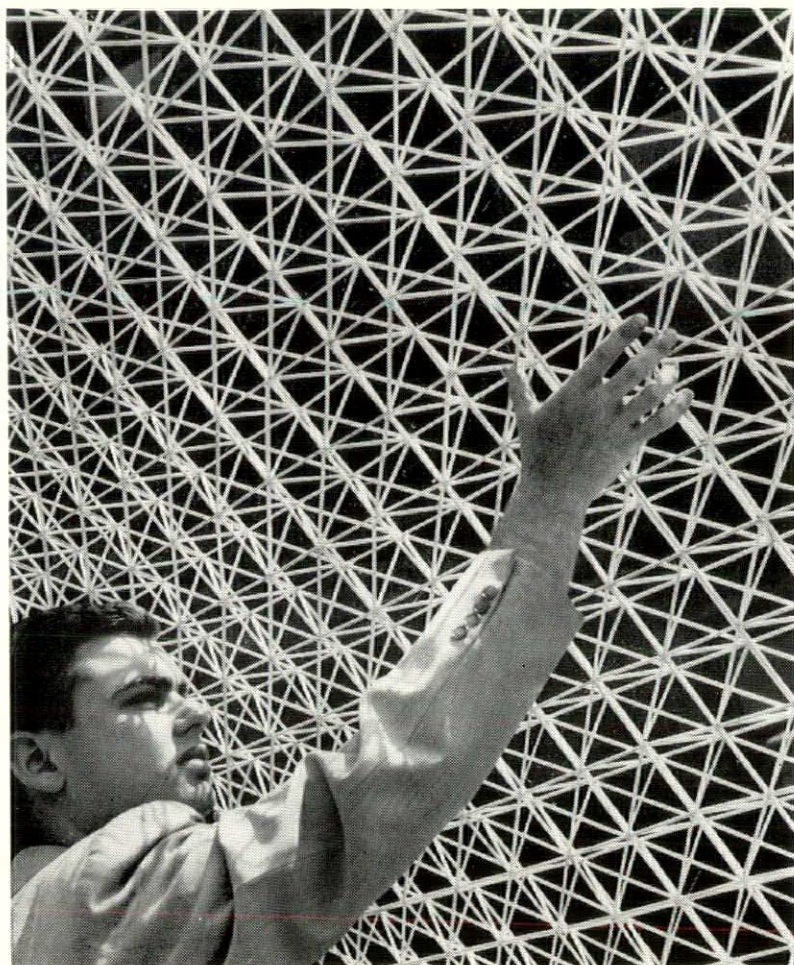


Plan of final phase of redevelopment.



Partial view of model at 8th Avenue.

THE 1958 STATE CONVENTION
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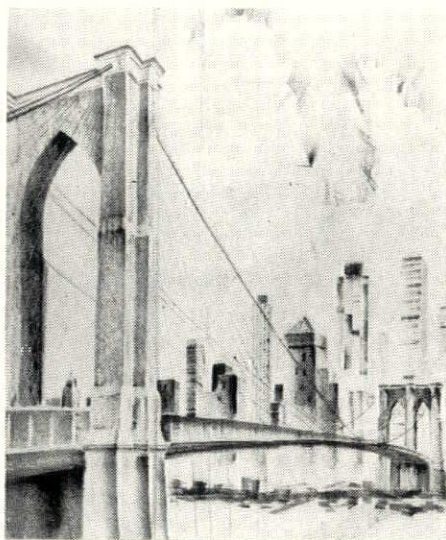


SCHOOL OF ARCHITECTURE PRATT INSTITUTE

At Pratt Institute, our program, directed toward the total growth of architectural talent, provides a basic system of sequences in the various disciplines, with emphasis on certain specialties, on the flexible administration of courses, and on the traditions and facilities of the Institute. These sequences, noted academically from elementary beginnings to advanced terminations, are continuously subjected to experimentation; are integrated with other courses; and, in final analysis, remain primarily an outline for order and coverage of subject matter. This replaces the routine repetitive system that would merely lead a student mechanically through successively more difficult and complex stages. We are informal—our end is the teaching of architecture for the profession, not the development of a rigid academic program. Our program is so flexible that we change it often to meet the growth of the creative field. The student's participation in class discussions and in open judgment of design problems, as well as in an organized system of student government, contributes intellectually to his maturing processes. Articulate expression of approaches and concepts, together with graphic expression, is encouraged.

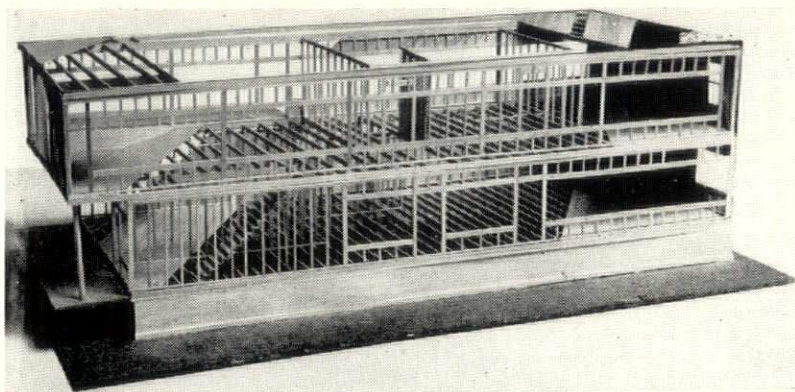
In the introductory years the understanding of architecture is achieved through structure.

And through concepts of space, function, and aesthetics.



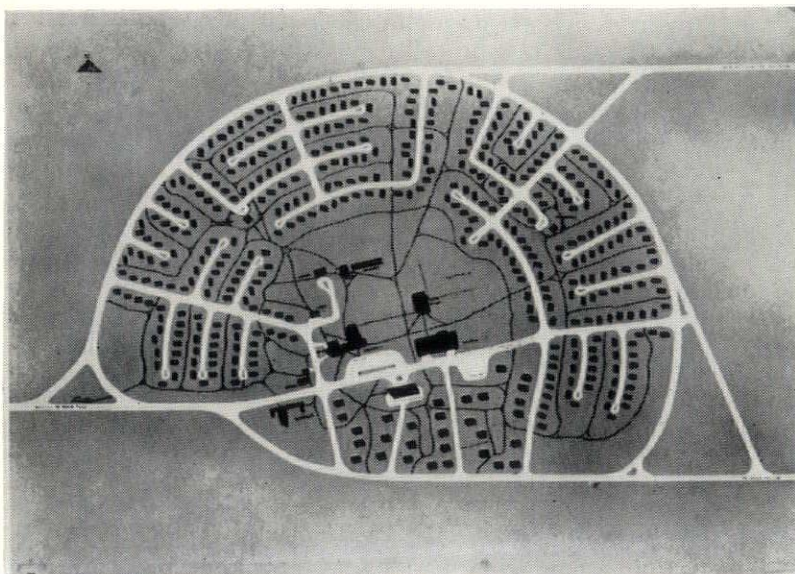
J. HEYDEN

There must be a clear articulation of the ideas and values through graphic media.

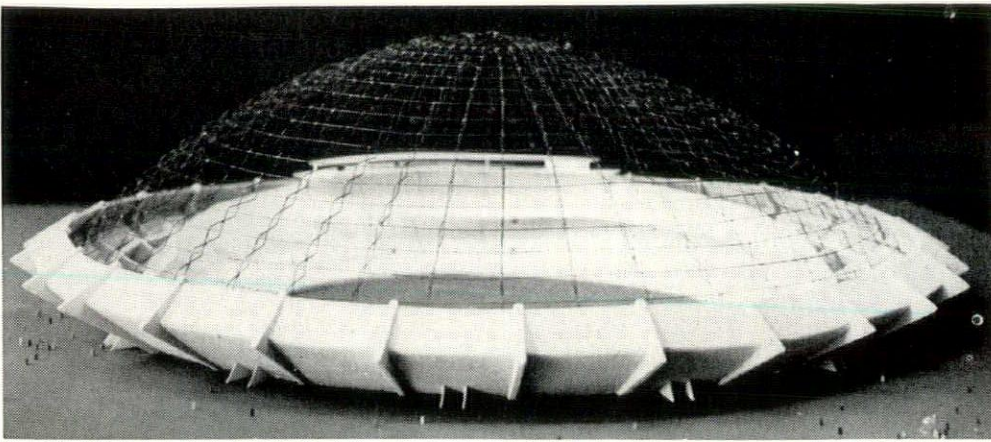


E. KELBISH

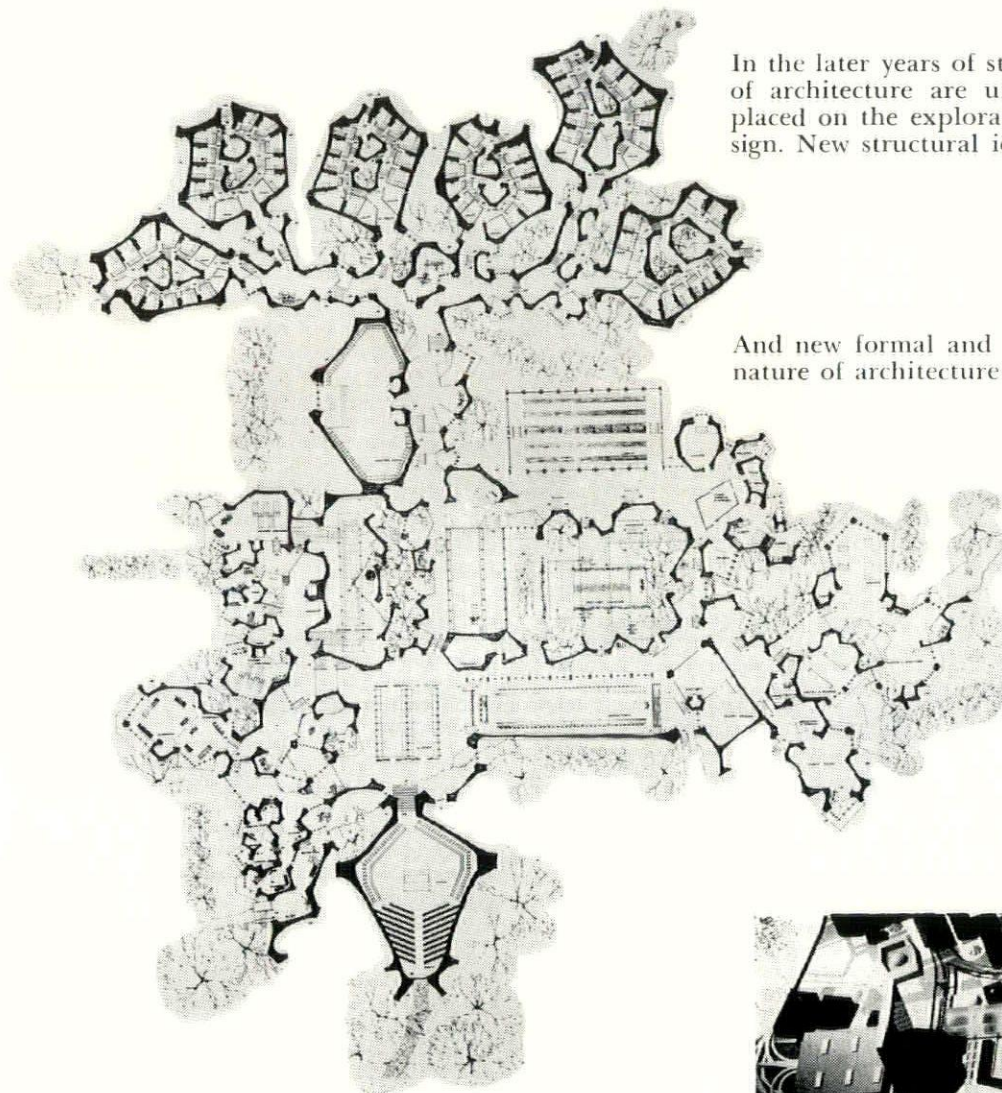
The buildings must relate as well to the community and the factors that make up environment must be understood.



1st YEAR TERM PROBLEM



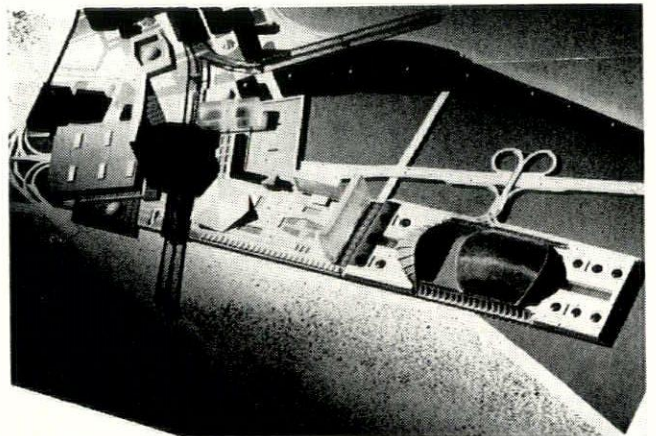
D. BARKER



In the later years of study, when the basic disciplines of architecture are understood, greater emphasis is placed on the exploratory and creative aspects of design. New structural ideas are experimented with.

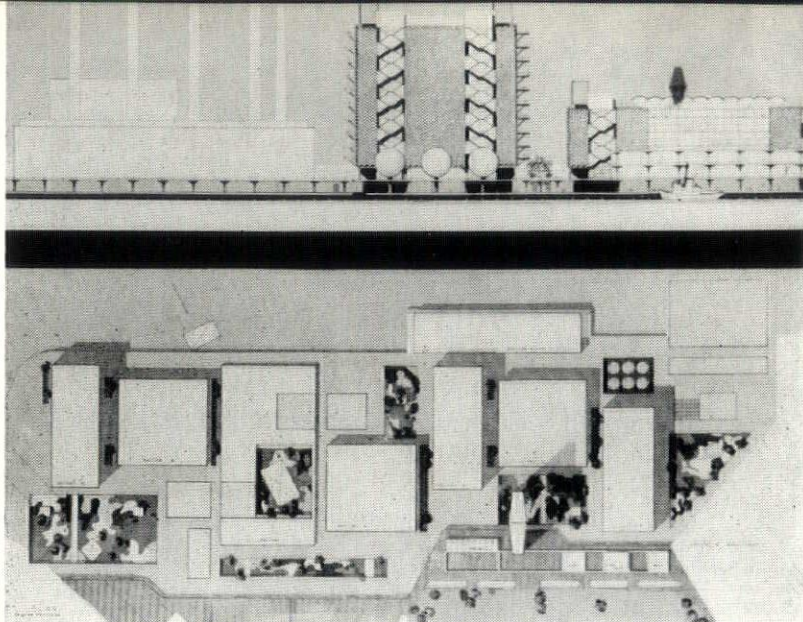
And new formal and spatial values are devised. The nature of architecture as experienced is examined.

Problems of great scale involving structural and planning concepts are correlated and resolved.

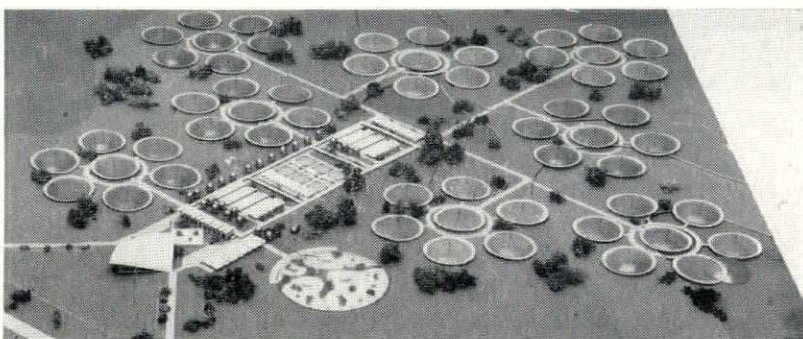


FELDMAN & WRUBEL

Yet, architecture is a social art and the aspects of man's activity must be sheltered. Thus studies are made of environments for working.

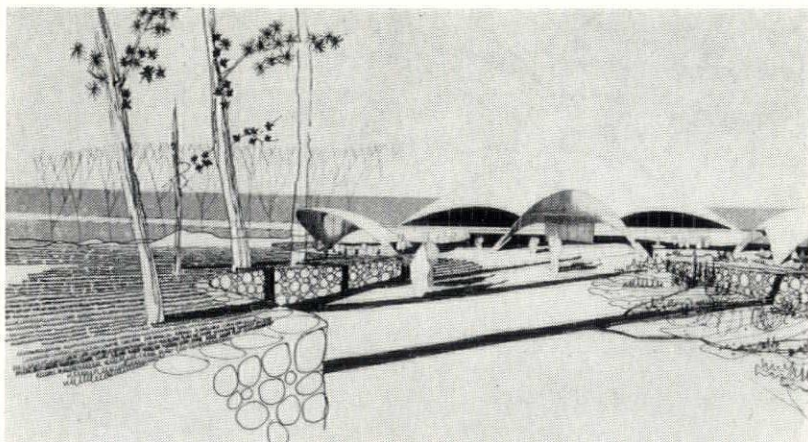


MARCELLINO, COHEN, KAGEN



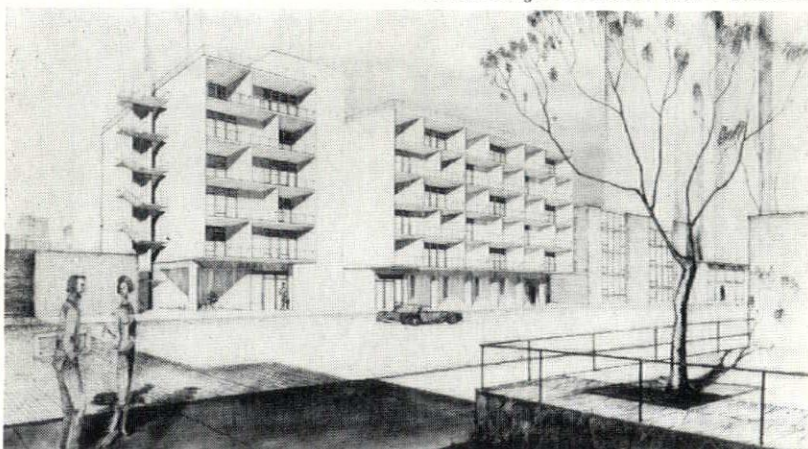
ROTH

And environments for playing



PANERO, JOHANSON AND RESCH

And environments for living

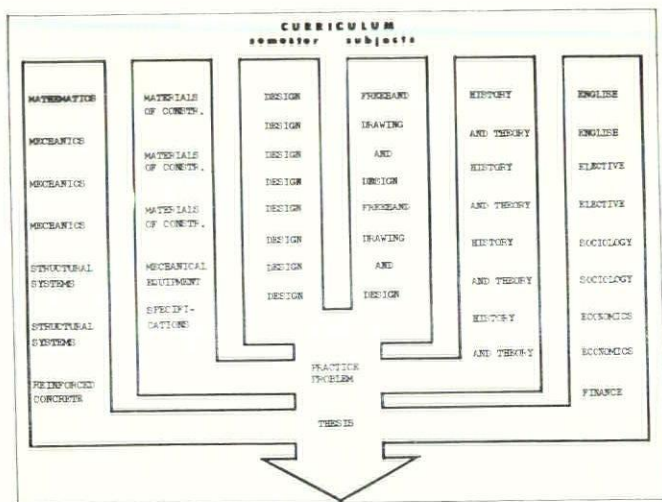


NAPIER

SYRACUSE UNIVERSITY

COLLEGE OF FINE ARTS

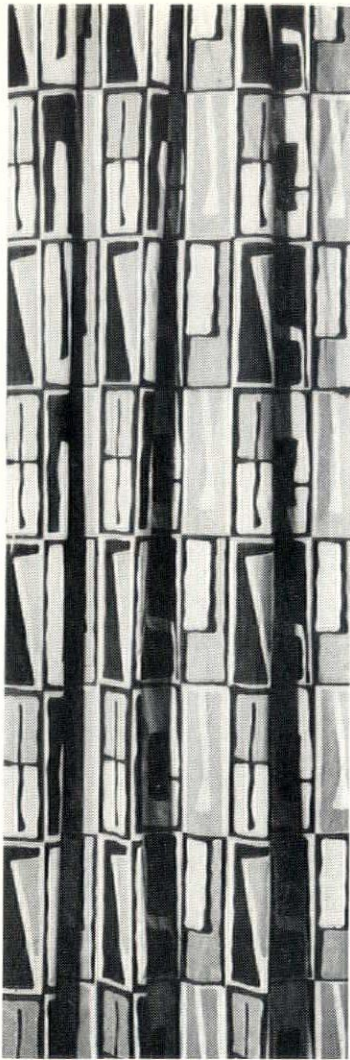
SCHOOL OF ARCHITECTURE



The School of Architecture is a professional school for students intending to enter the practice of architecture. The school gives fundamental instruction in architecture and landscape architecture, within the basic framework of a college education. It fits students for immediate, efficient service in the offices of practicing architects where they may acquire experience and thus become qualified for independent practice. The classes are small, thus giving the student ample individual instruction and criticism. The school maintains the closest of relations with the architectural profession.



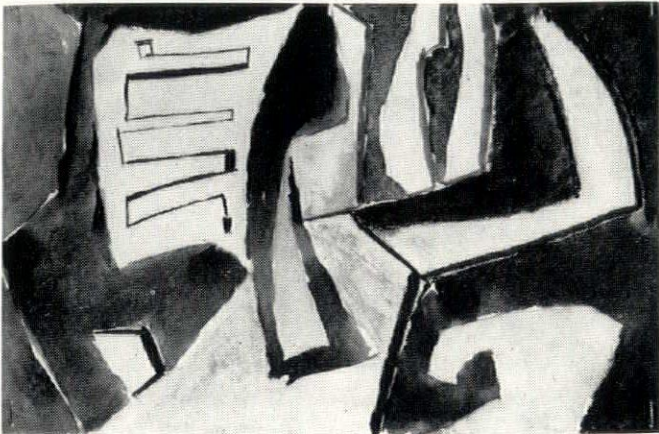
DESIGN LABORATORY



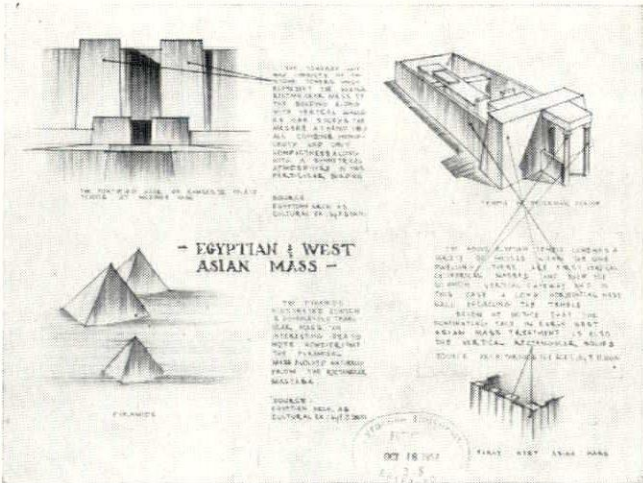
DRAPE



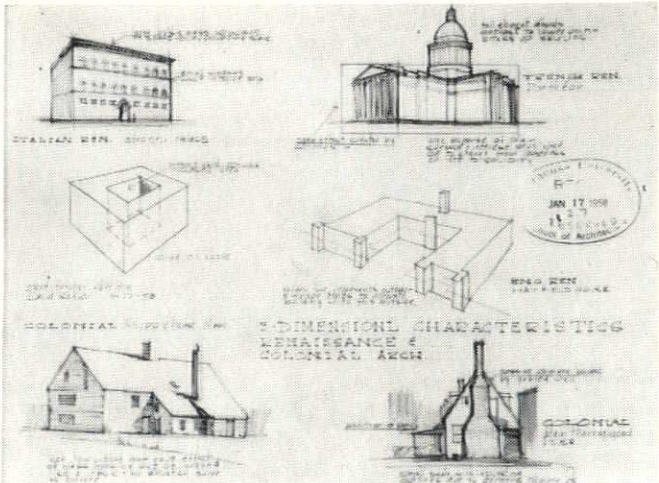
CHARCOAL STILL LIFE



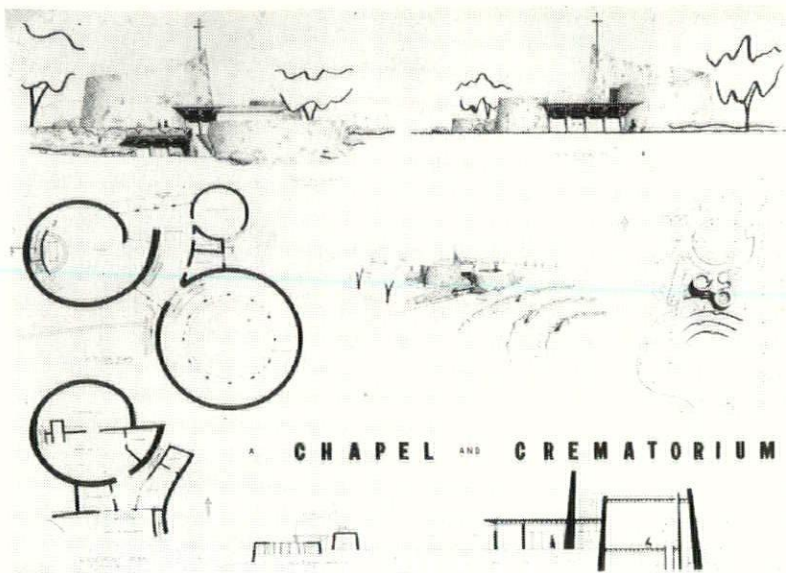
COLOR STUDY



HISTORY AND THEORY

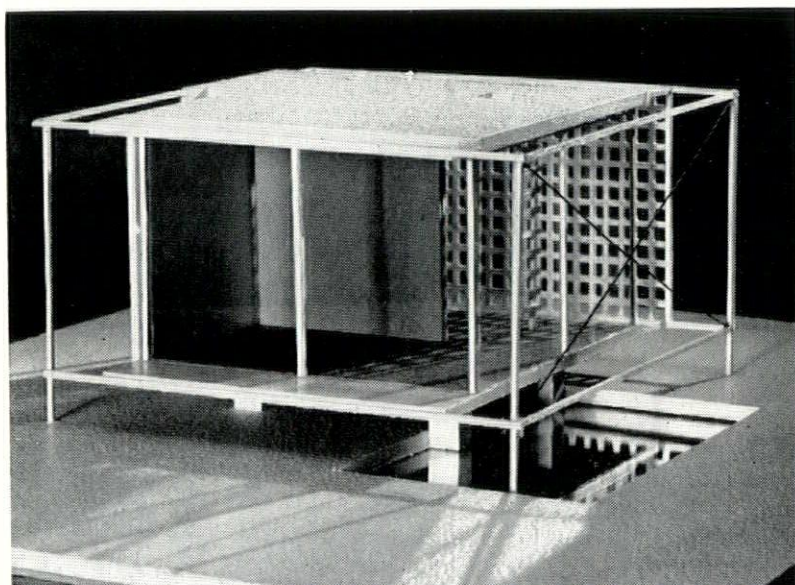
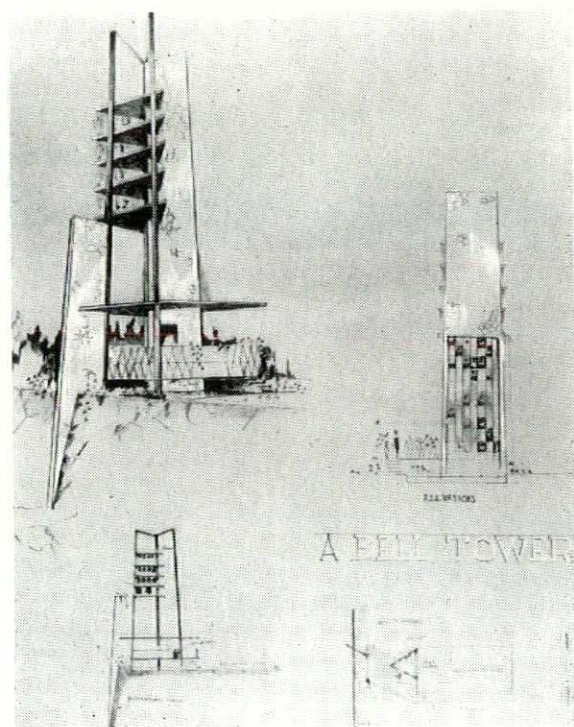


HISTORY AND THEORY

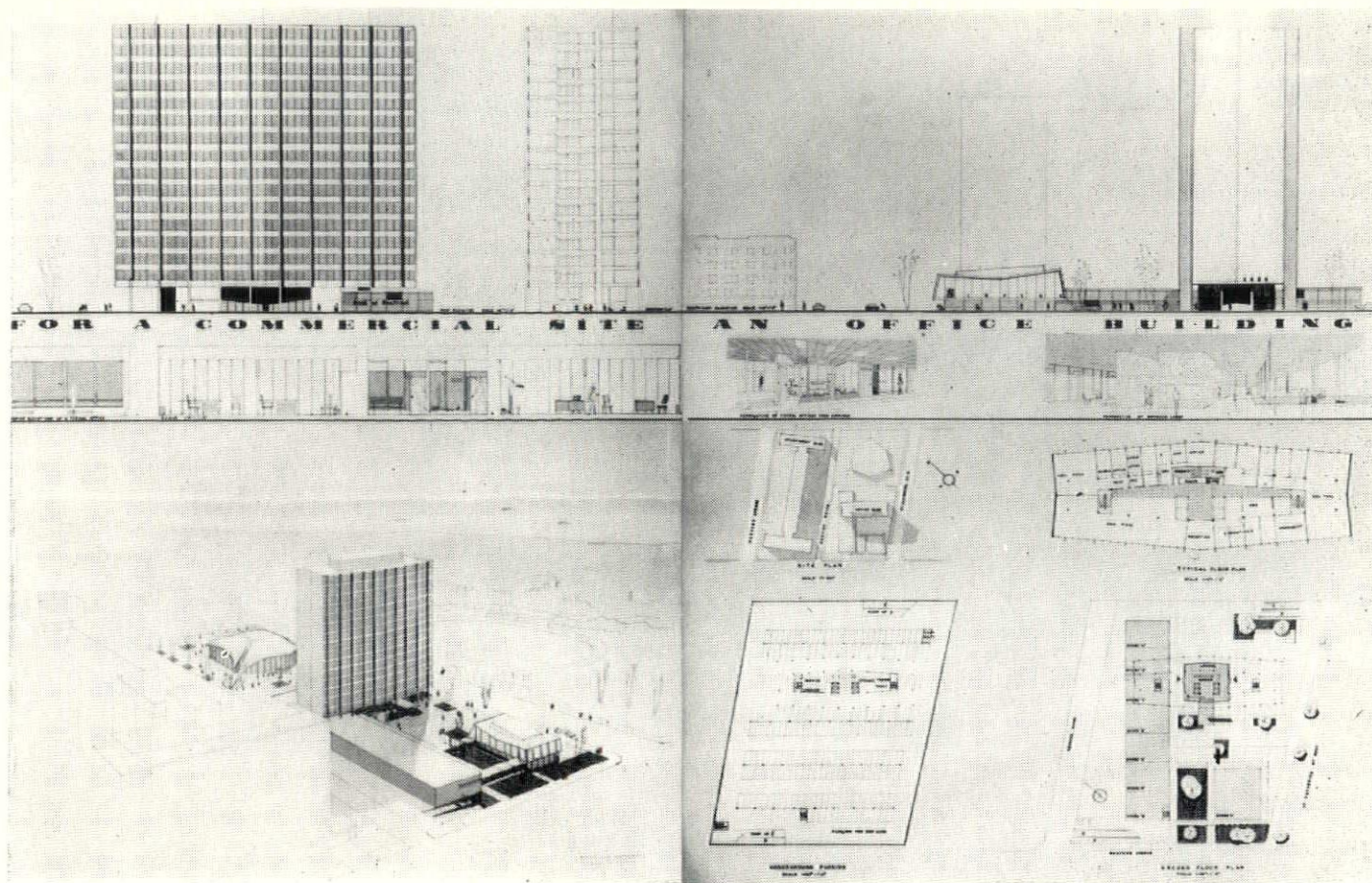


Third Year Design Problem, wherein the student studies space, structures and esthetics. He is also taught to consider problems of space analysis, circulation, climate and topography.

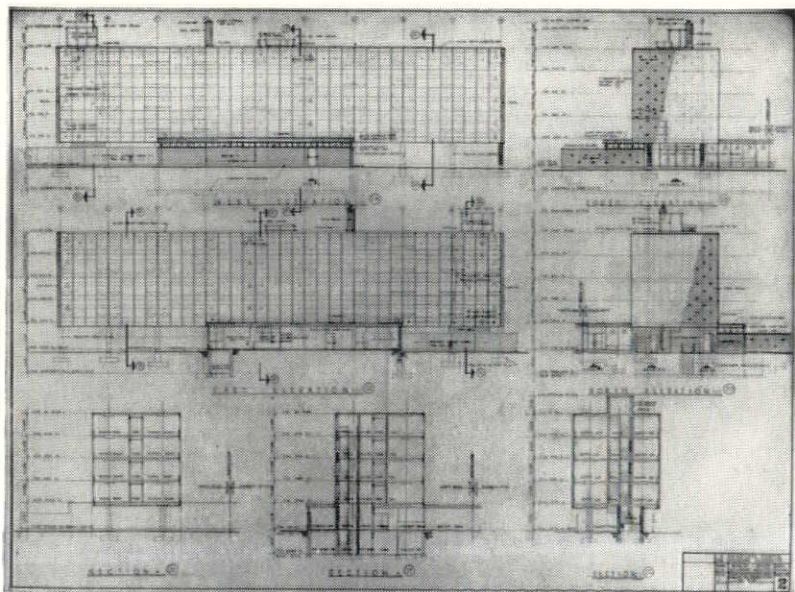
The Sketch Problem helps to develop the fundamentals of architectural self expression. The student is encouraged to be bold, creative, imaginative and keenly sensitive to his surroundings.



The construction of models of design projects not only enables the student to more fully visualize the all important third dimension, but also instills an appreciation for the intricacies of modern building technology.



FIFTH YEAR THESIS LEADING TO DEGREE—
BACHELOR OF ARCHITECTURE



The Thesis leading to the Degree of Bachelor of Architecture, is in many ways a summation of five years of varied and intensive training. At the completion of the five year curriculum the student has acquired many different abilities and skills which enable him to further his career as opportunity and interest demand, whether it be in the architectural profession itself or in the huge building industry at large.

COLUMBIA UNIVERSITY

SCHOOL OF ARCHITECTURE

Situated in New York City, Columbia's School of Architecture has the incomparable advantage of being in the center of the most vital architectural activity of the nation. The experiences and contacts thus available to the students, though not measured in formal credits, are an invaluable part of their architectural education.

The curriculum itself follows the cardinal principle that one subject only is being taught—architecture. The various courses—design, history, construction, theory, delineation, etc.—are so coordinated that at any given point the student is dealing with material which he can understand in all its aspects simultaneously. This approach is in direct and deliberate contrast to other methods of architectural education, in which technical and esthetic matters are treated separately. It is the conviction of the Faculty that the “integrated” approach leads to a fully rounded architectural training consistent with the nature of architecture as an art and a science at the same time.

In questions of style and philosophy, Columbia believes that eventual responsibility lies with the individual, and that the task of the School is not to indoctrinate or to instill any particular point of view, but rather to expose the student to many, frequently opposing, architectural attitudes, to the end that the student may form his own philosophy as he achieves maturity. Thus, the School has no “master” or “star” of design, choosing instead to employ a rotating system of architectural critics, some on the staff, some as visitors. In this way the School hopes to give the student the widest possible comprehension of contemporary thought in his chosen field.

The School of Architecture occupies its own building, Avery Hall, on Columbia's Campus, which also houses the Avery Library considered by many to be the world's finest architectural library.

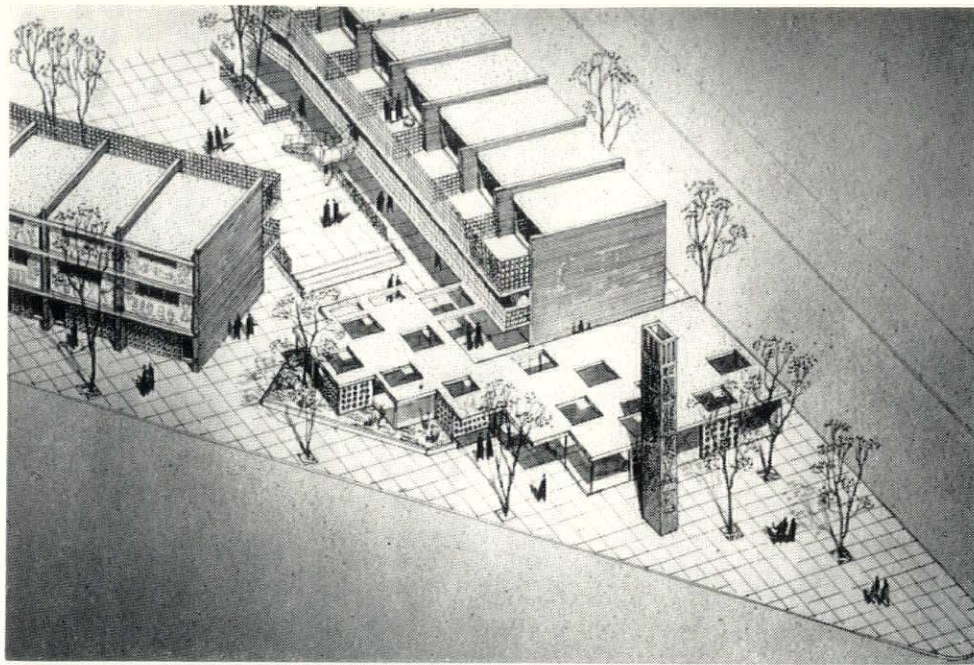
The School differs from most architectural schools in that it is entirely a professional school. Students are required to have completed their liberal arts require-

ments at Columbia or elsewhere before entering the School. The School also offers work leading to the degree of Master of Science in Architecture or in Planning and Housing. Classes are arranged so that undergraduate students who find it necessary to work in the daytime can obtain their professional training in the evening plus their last year in the day school. Registration is limited. Daytime students number 150. There are 70 students in the Planning and Housing Division and 325 in the evening classes, 60 of whom are matriculated for the degree of Bachelor of Architecture. Bulletins of information listing all courses and procedures of the different divisions of the School are available on request.

The drawings illustrated here are culled from two of the prize theses of the graduating class of 1956. A complete thesis includes, in addition to presentation drawings, working drawings, models, specifications and an expanded statement of the program and its analysis. The partial selection here is from the theses of George Van Geldern and Philip Macintosh, who were also awarded traveling fellowships.

The William Kinne Fellows Fellowships, awarded from the income of the Fellows fund, make it possible for Columbia to send a number (eight this year) of each year's graduating class abroad on grants of \$2500 for six months, renewable for another six months if the nature of the study so warrants. Each recipient of a Fellows Fellowship follows a particular course of study abroad, sends monthly reports back to the School, and exhibits the results of his work on his return. The particular fields of study are prepared with the help of a Faculty committee.

Another Fellowship winner, Miss Lucille Young (1958), for example, will study the domestic architecture of Japan, including gardens, furniture, etc. Mr. Nikita Zukov (also 1958) will travel in Yugoslavia, Greece and South West Russia to study Russian Orthodox churches and monasteries. Subjects chosen by other Fellows are of equal interest.

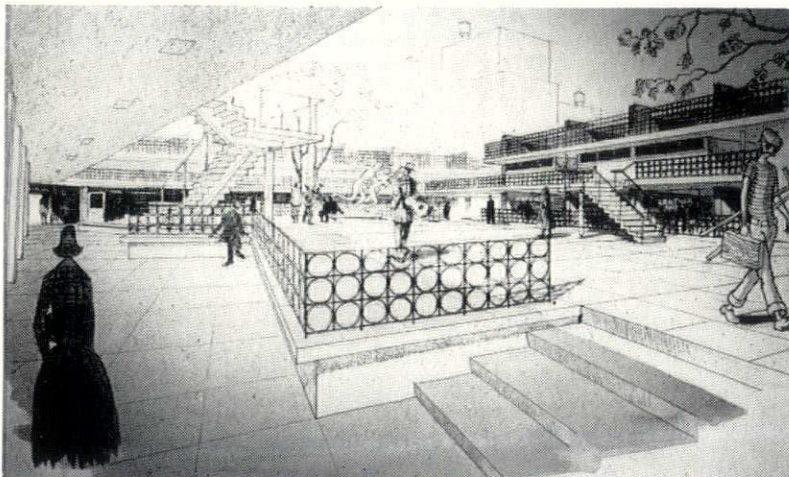
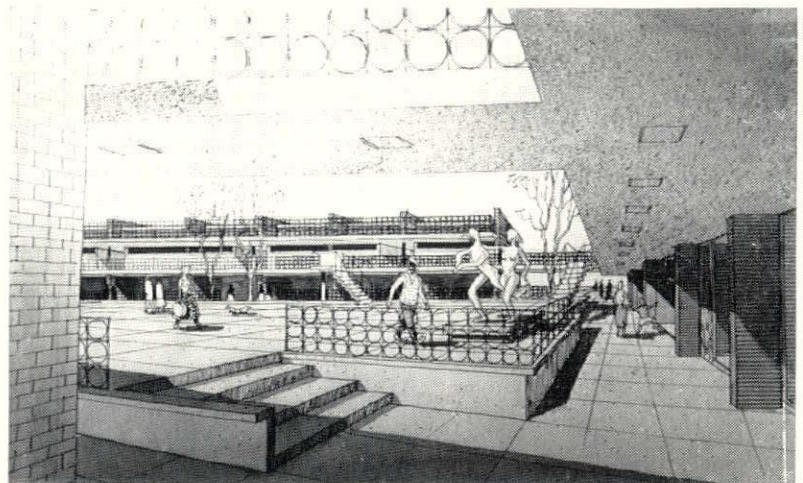


Aerial Perspective of a proposed Crafts Center to be located in Greenwich Village, New York City. A Crafts Shop, contained on the first floor of each unit, faces both the interior Plaza and the existing street. The Second floor of each unit is devoted to sleeping rooms. Living quarters are located at a third level.

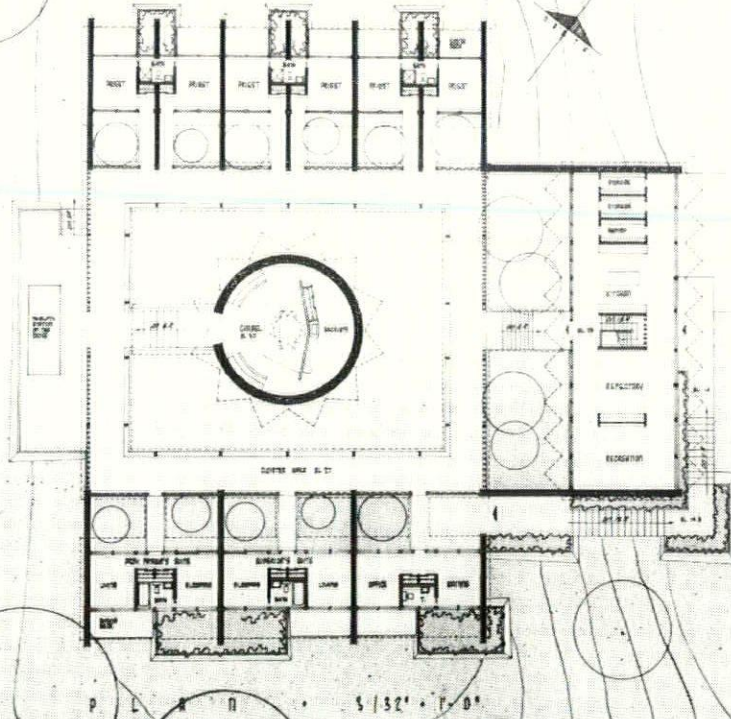
A CRAFTS CENTER IN GREENWICH VILLAGE, NEW YORK CITY

THESIS FOR BACHELOR OF ARCHITECTURE — GEORGE VAN GELDRAN

A view of the multi-level Plaza with protective walkways formed by second floor access ways to living and sleeping quarters. The shops, located at the lower level, provide both a work room and a showroom for such craftsmen as Silversmiths, Leatherworkers, Sandal Makers, and many others.

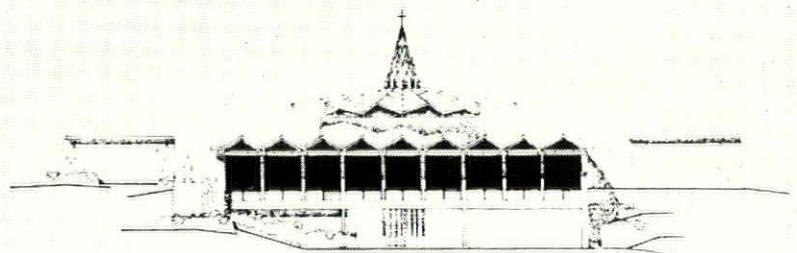
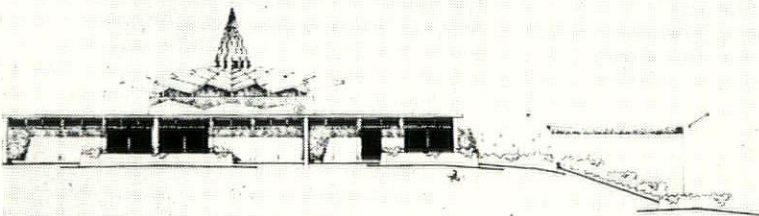


Another view of the Plaza Area. In addition to the esthetic value of the large open plaza, this area would be used as an open air exhibit space as well as for community gatherings, so much a part of the Greenwich Village way of life.



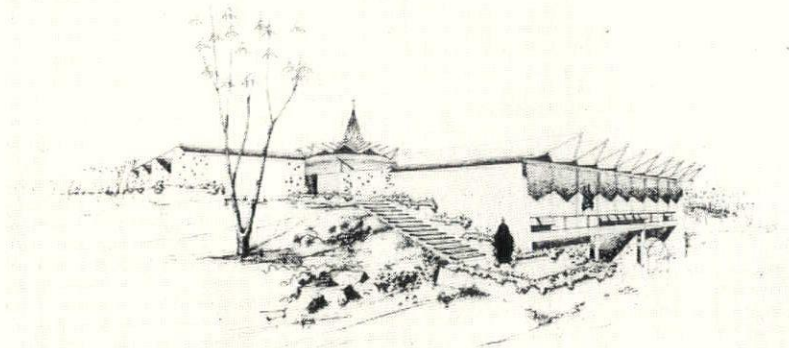
RECTORRY FOR PASSIONIST MONASTERY OF OUR LADY OF THE ISLE

FLORIAN UNIVERSITY, DEPT. OF ECONOMICS, TABLE, 1988, FULLY EDITED



3

VIEW FROM EAST



VIEW FROM EAST

4

VIEW FROM SOUTH

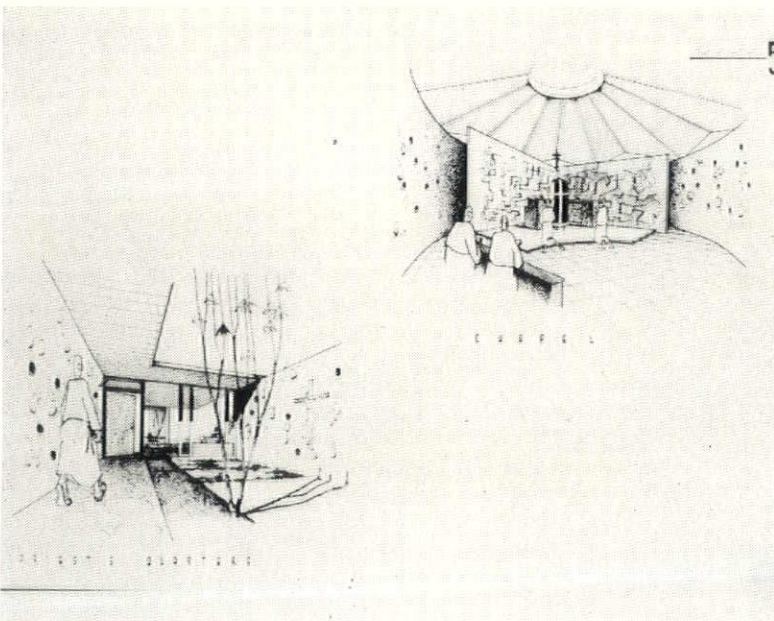


VIEW FROM SOUTH

5

CHAPEL (Upper Right)

PRIEST'S QUARTERS (Lower Left)



COLUMBIA UNIVERSITY
SCHOOL OF ARCHITECTURE

THESIS — PHILIP McINTOSH

NATIONAL INSTITUTE FOR ARCHITECTURAL EDUCATION

(BEAUX ARTS INSTITUTE OF DESIGN)

REPORT ON A VISIT TO ONE OF AMERICA'S MOST UNIQUE AND OLDEST ORGANIZATIONS IN ARCHITECTURAL EDUCATION

BY ROSALIND COHEN

Should anyone ask me, "What is the N.I.A.E.?"—and they do as I was one of the editors of "Balance" magazine which was sponsored by the N.I.A.E., and therefore expected to know something about the parent organization—there is a ready reply:

"The National Institute for Architectural Education is a non-profit organization of professional persons and interested laymen, concerned with the advancement of architectural education in this country, through the dissemination of information, sponsorship of design competitions, and granting of fellowships or awards to exceptional students for further study. It was founded in 1894 by the Society of Beaux-Arts Architects (later the Beaux-Arts Institute of Design) under the auspices of a number of architects who studied at the Ecole des Beaux-Arts in Paris and introduced a similar method of design training in this country, where previously only about two or three significant schools for architects existed."

This answer may satisfy my inquiry or merely bore him to silence. In any case, such a reply may satisfy him, but for me it is inadequate—as would be any statement of purpose and activities that did not acknowledge the singular importance of the Beaux-Arts Institute of Design in the history of Architectural Education in America. Before the Civil War an aspiring architect would be apprenticed to a carpenter or cabinet maker. After 1865, architectural courses were offered in leading U.S.A. colleges with new emphasis on the historic development of style and architecture as an aesthetic cloak to cover objectionable form. There was no creative design curriculum and no attempt to relate architecture with the other arts.

Henry H. Richardson and Richard Morris Hunt were among those eminent architects who realized the advantages of the Beaux-Arts system of study and introduced it in the United States. The French system after which ours was modelled, included studies in painting, sculpture, and engraving as well as architecture, and was organized and maintained by the French Government. It functioned in the following way:

The student body was divided into separate groups or "ateliers," each under its own "patron" or professor. Each atelier had students ranging from young applicants to fully matriculated students up to thirty years of age. Architectural problems were distributed to the various ateliers where students strove to win awards, mentions, medals, or prizes for the glory of

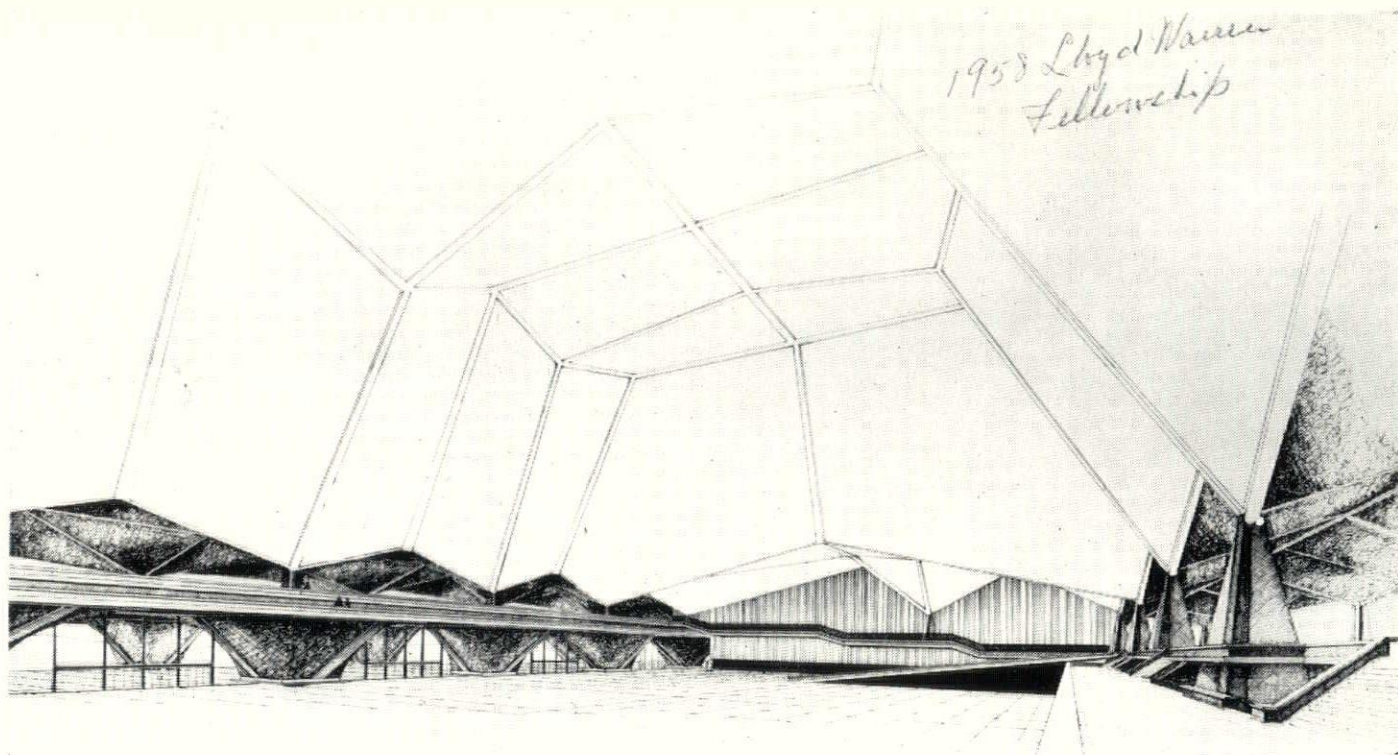
the atelier as well as their own satisfaction. While emphasis lay always upon the creative solution of design problems, the curriculum consisted of courses in mathematics, history, construction, archaeology and modeling. The study of architecture was treated neither as science nor business but rather as a fine art.

In 1894, the Society of Beaux-Arts Architects inaugurated a series of competitions for groups of Americans studying in similar ateliers in this country.

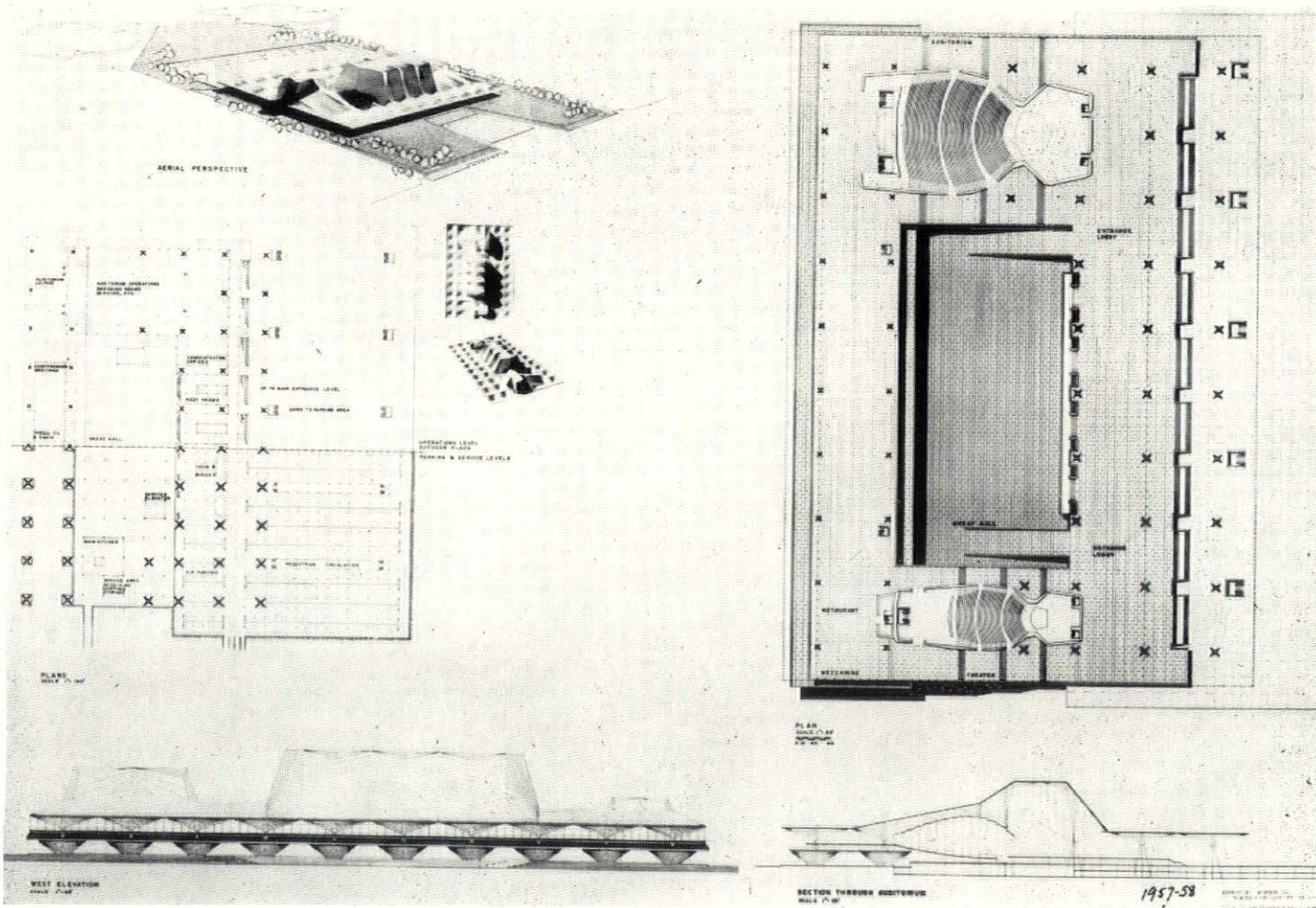
The Beaux-Arts Institute of Design now the National Institute for Architectural Education has as its main function, helping and stimulating students particularly the more able and ambitious by competitions, judging entries on a national basis, and in writing and distributing careful analyses of student designs, traveling exhibitions and publications. Its most coveted competition prize—The Paris Prize in Architecture endowed in the memory of Lloyd Warren and known as the Lloyd Warren Fellowship, is an award of \$5000 given annually to a student for twelve months travel and study abroad.

My own curiosity as to the method of giving this and other awards based upon a competition entry led me to the spacious gallery at 115 East 40th Street, New York, some weeks ago, where the judgment was in progress for awarding the Hiron Alumni Prize and the Marble Institute of America prizes. The architect-judges nibbling on remnants of a light buffet supper, were divided into four groups of about seven persons. Each group viewed a selection of design entries, discussed them, criticized and evaluated them, then marked the better solutions with an "H," indicating "Hold" for further evaluation. After each jury had completed its selection of outstanding solutions, the juries changed places to review each other's work and thereby provided the benefit of analysis and evaluation by at least two separate juries. Finally, consideration was narrowed to some few exceptional entries. And, it was at this point that the deepest critical powers of the judges were called upon. The original requirements of each problem were restated and basic architectural principles reviewed. What is the relationship between plan and elevation? Where is true aesthetic merit most evident? What is the relationship between function and beauty?

When I left the scene of the judging I was impressed by the benefit the students gained from the combined experiences and exchange of ideas and opinions of the architects during the judging of the problems.



PERSPECTIVE — A NATURAL CULTURAL CENTER



PLAN & ELEVATION — A NATURAL CULTURAL CENTER

The photographs on these pages are the designs of Edwin F. Harris, Jr. of North Carolina State College, awarded the First Place in the annual Lloyd Warren Fellowship, Paris Prize in Architecture.

ARCHITECTURAL PROFESSION LITTLE KNOWN TO PUBLIC

CHARLES ROCKWELL ELLIS, A.I.A.

Chairman, Publications Committee

New York State Association of Architects

(EDITOR'S NOTE: In this current multi-billion-dollar public and private building era, scores of individuals and community groups are dealing with architects for the first time. This is the first in a series of six articles explaining the roles and responsibilities of the architect.)

A prominent architect learned a vital fact about his profession when a committee from his own church invited him to lunch and asked

him, sincerely and candidly: "How do we go about hiring an architect for the new church? What do we ask of an architect? What can we expect?"

The men of the committee, all successful business and professional men, were asking in effect for elementary information about one of the most vital human pursuits of

all time: The role of the "master builder."

And, the architect learned of course, somewhat to his dismay, how little is known of architects and of architecture—even by responsible leaders charged by their communities with the erection of the many buildings of all types being constructed today.

This lack of elementary knowledge and understanding becomes even more startling when common sense reminds that everything—everything—not created by God is fashioned by the hand of man. In shelter building, from the dawn of time to now, this includes everything from shanty to cathedral.

Particularly now, this limited understanding of the profession by lay leaders should be of keen public concern, considering the millions—or more accurately billions—of community funds going at this moment into such projects as schools, churches, government building, cultural facilities, sports and recreation centers, and commercial buildings.

As professionals, organized through the American Institute of Architects and its 128 chapters, they are conducting continuously a public education program, aimed at the public good since, after all, their services are needed in every major construction project.

Among themselves, they decry the oftentimes off-hand way in which architectural firms are engaged for important projects.

As one A.I.A. member put it to a conference of public school administrators: "It can be stated that the educational success of a building project rests with many people, one of whom is the architect."

"... Unfortunately, the failure of any building will rest most responsibility with the architect, whether he likes it or not."

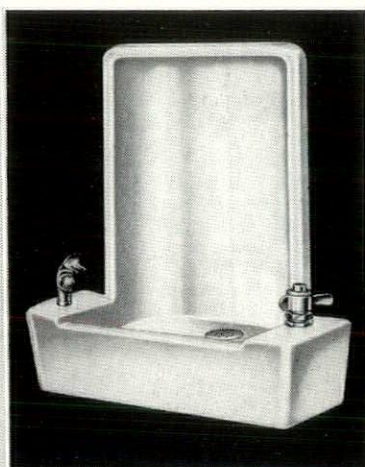
"Yet I will venture a guess that all of you have engaged more architects for professional service because you know him as a good fellow than you have through careful and critical examination of his professional ability as related to your specific building problems."

With this accusation, the problem goes back to the same questions of the church committee: "How do we go about hiring an architect? What do we ask of an architect? What can he do for us?"

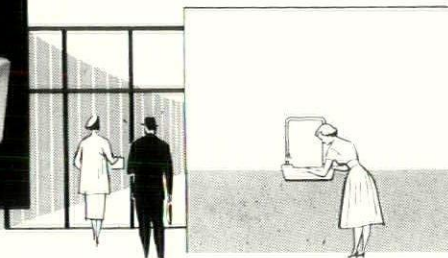
It is these questions that this series will answer.

(The second article will discuss methods of selecting an architect and explain why the architect should be retained at the inception of the building project.)

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BOOK REVIEW

An Investigation of the Small House

Pratt Institute
School of Architecture
Brooklyn, New York

Authors: Charles J. Spaulding
Mary A. Goldwasser
Robert E. Arcipink

Price: \$2.00

This extremely illuminating investigation into the science of house design has been compiled, with guidance and assistance, by a team of talented Architectural Students at Pratt Institute.

There are three parts to this adventure into domestic architecture;

I. The Function Makes the Plan.

II. Small House Structure.

III. Mechanical Equipment.

This book is most didactic, and by the use of clever little cartoons, and symbols, the . . . "picture worth a 1000 words" philosophy is evidenced on every page.

House Architecture is perhaps the most complex, and difficult building type confronting the Architect today. Technological advances are not being utilized in the American home, commensurate with technological advances in all other phases of our life and times.

Here is a book that spotlights these technical advances, hand in hand with the human requirements. These human and technical elements combine to dictate the function of a house in the belief that good plan must evolve.

The preface to this book was written, appropriately enough, by Olindo Grossi, Dean of the School of Architecture at Pratt Institute. In reference to the book's size, Dean Grossi writes, "It will not fit quite so well on the reference shelf . . . but if it lies on the top of the case or the office table, so much the better." To that, Amen.

The Builder, the Contractor, the Architect, even the Client, should read it and keep it handy as a reference organ. It graphically illustrates the part each should play in producing a good house.

More specifically, the Client's reading it would cause him to appreciate what the capable Architect can design for him, and the Architect to realize what he should design for the Client.

As a final commendation of the Author team, if the present is producing this calibre of student, able to create such a treatise, then the future of Architecture is assured.

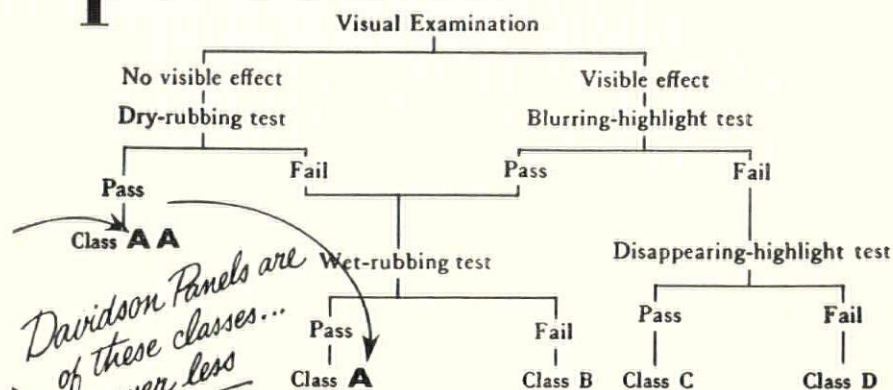
—Arthur Davis

HOW YOU CAN

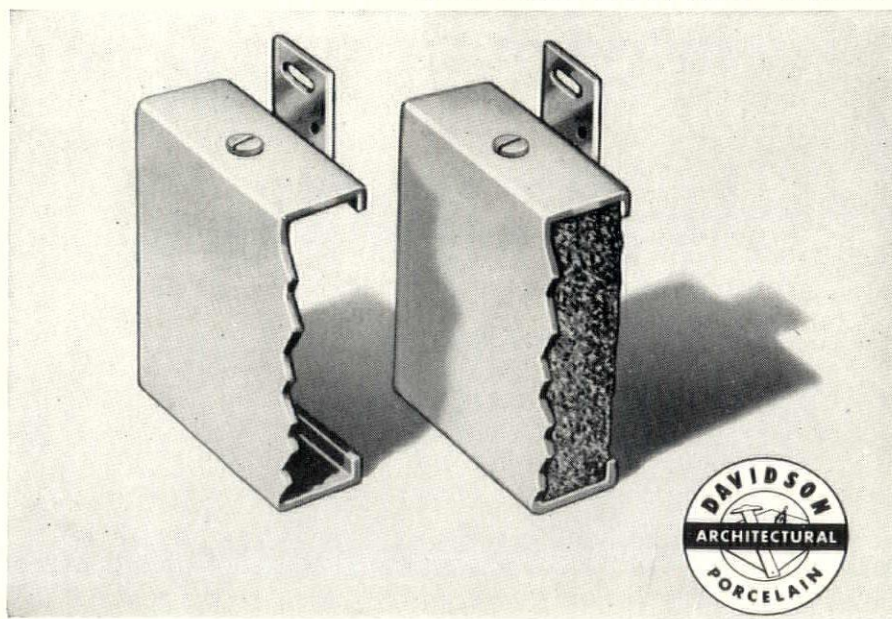
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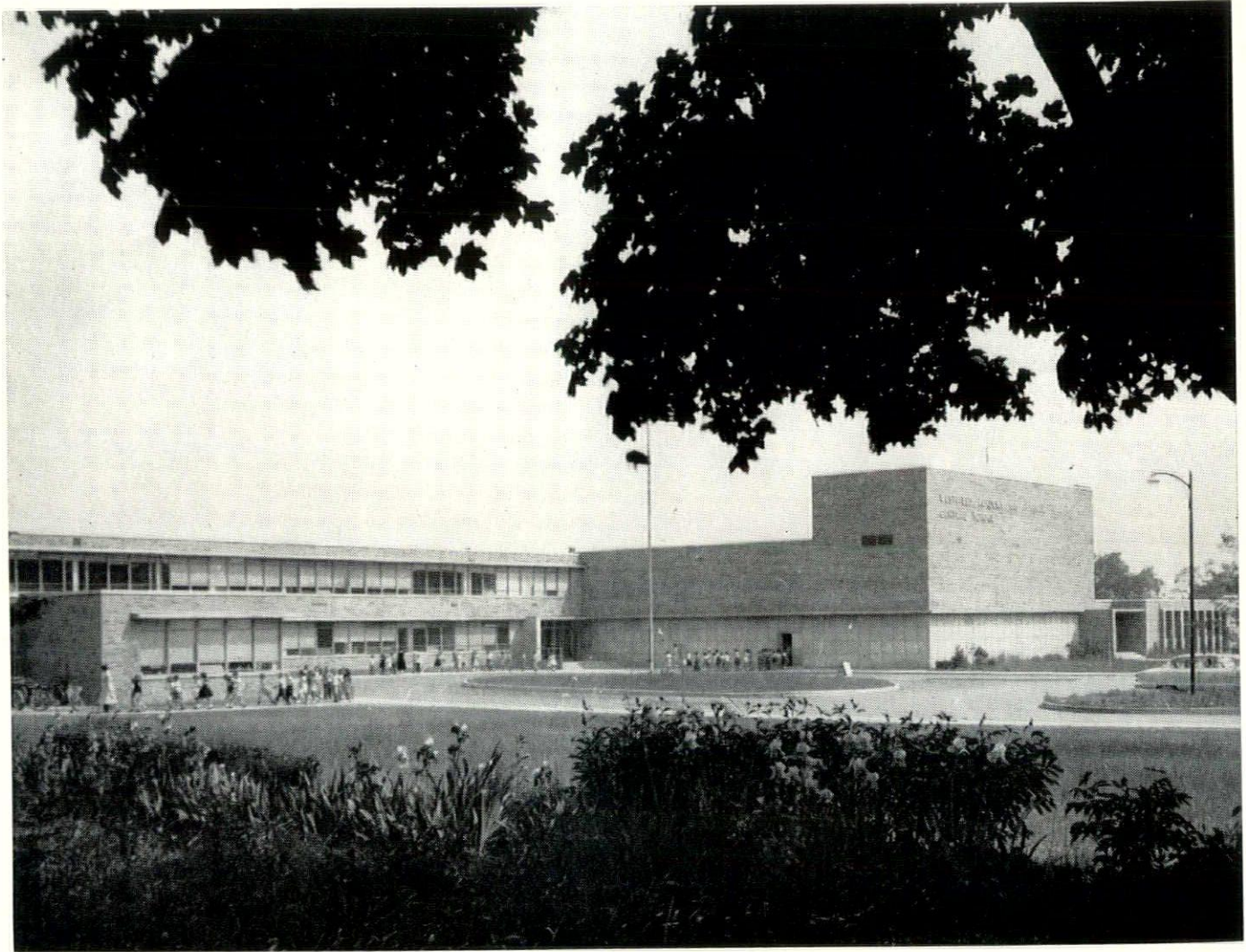
*Based on tests outlined by Porcelain Enamel Institute in their Bulletin T-7, entitled: "Test For Acid Resistance Porcelain Enamel, Part 1 — Flatware".



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What seems incongruous in school house design is the continuing fad of "Broad Bands of Windows."

In a recent A.S.M.E. regional conference, we were compelled to occupy a classroom in the newly built "Upton Hall" on Cornell Campus.

To sit hour after hour with the outside light blasting in as you tried to listen to a speaker who stood with his back to the window produced severe eye strain.

Such a condition was mitigated only by turning on all the lights in the room.

How much better it would have been to have depended exclusively upon artificial light properly produced and distributed!

Another distraction was a crew of carpenters at work on an adjoining building. They got attention!

Suppose a child were placed in similar position. Could he give his undivided attention to the teacher, if he were not especially interested in the subject presented?

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There is a growing sentiment in favor of year round school house usage. An "open sided" class room be-

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comes disagreeably hot whenever a late April sun strikes against it. Before June heat arrives, these classrooms must be almost totally enclosed with drapes or Venetian blinds to render them tolerable.

Many of these recent school buildings will be very expensive to air condition, and un-usable in summer without it.

It is hoped that the "Broad Bands of Windows" fad may soon run its course.

A close study of Russian education procedures may hasten the day.

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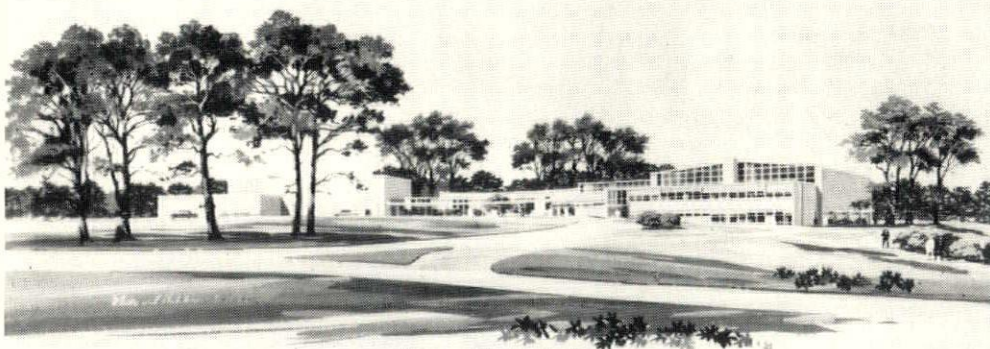
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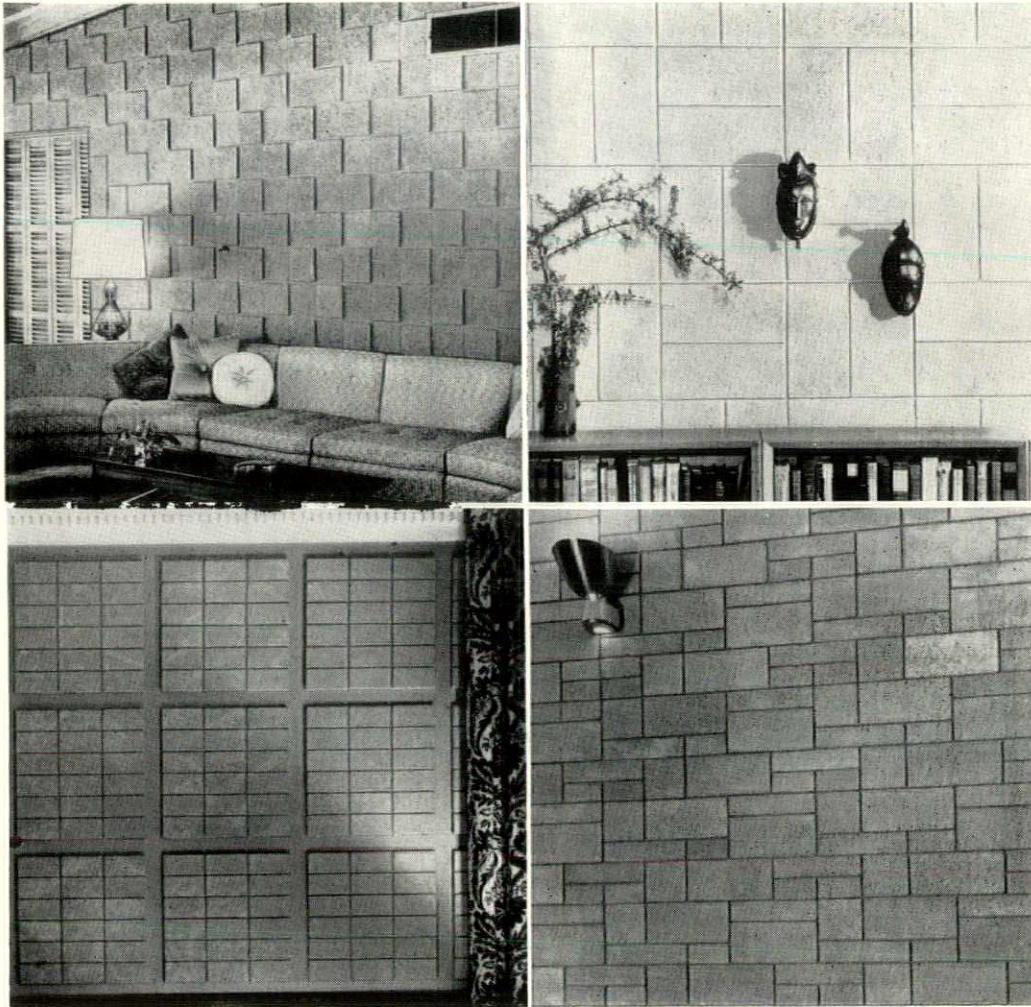
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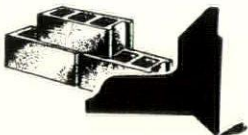
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