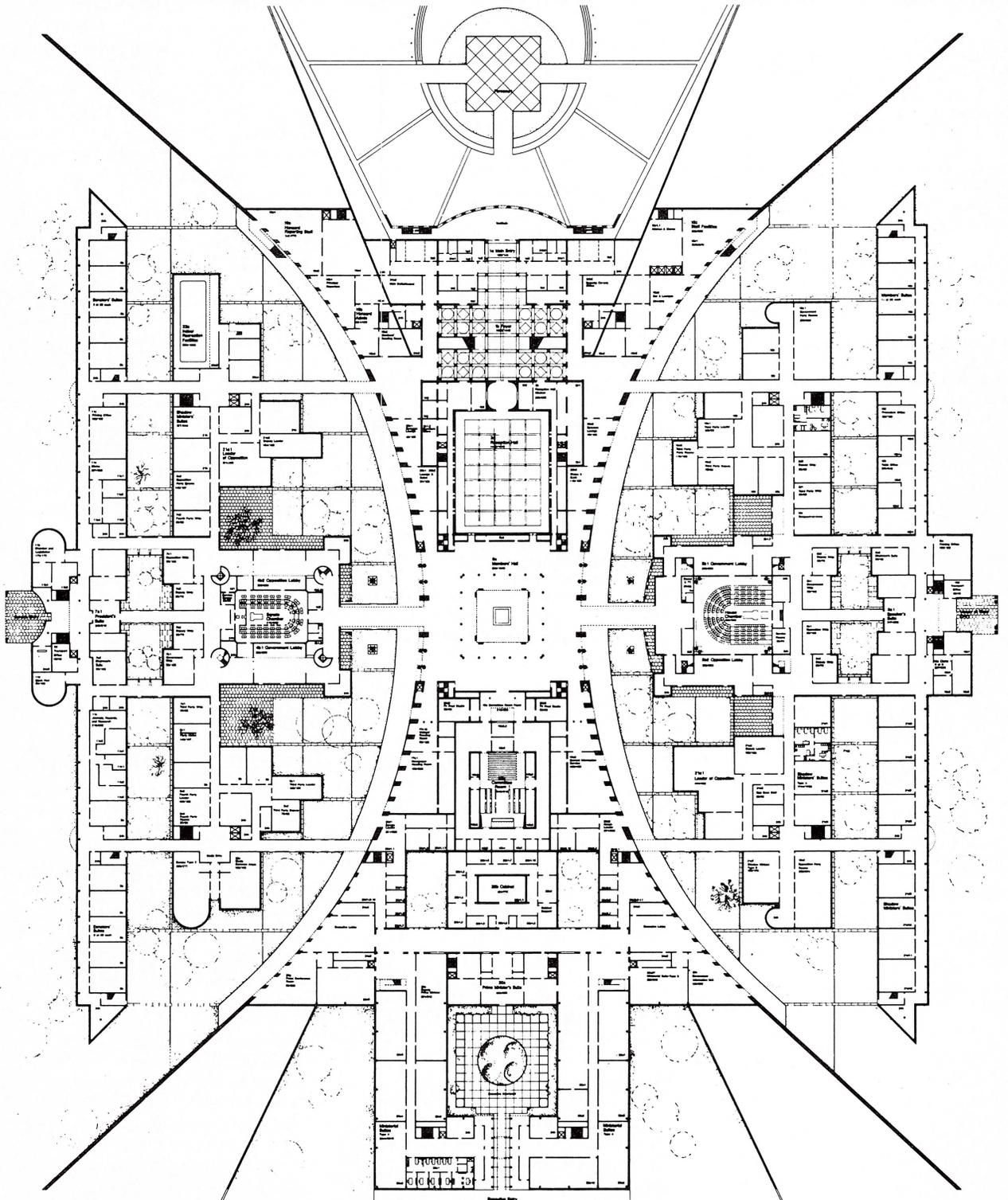

OCULUS

on current new york architecture

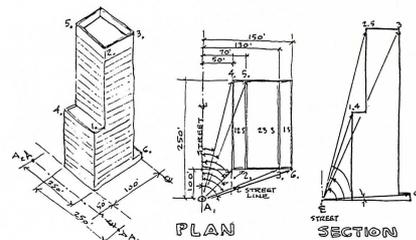
The New York Chapter of the American Institute of Architects

Volume 42, Number 1 October, 1980



OCULUS

NYC



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

These diagrams represent one aspect of new zoning controls within the whole question of controlling and redistributing development in midtown, as proposed in the Draft Report of the City Planning Department's Midtown Development Project.

The project consultants, Davis, Brody Associates with Kwartler/Jones — have established these goals:

1. Recognize the perceptual relationship between new building bulk and the existing physical context.
2. Meet a preferred level of environmental quality which is derived from a perceptual and functional analysis of the physical context of Midtown. This includes existing expectations of daylighting, and of the scalar definition of open spaces and streets.
3. Guide the physical change in midtown to minimize the perceptual disruptions and discontinuities of very high bulk buildings, isolated structures and unusable space. Encourage the perception of historical continuity by the preservation of the diversity of building types, the enhancement of existing amenities and conservation of the social and cultural diversity of Midtown.

A daylight Evaluation Diagram can approximate the way a building would be perceived from a point on the street, through a process of plotting points from a proposed project's plan and sections. The diagram can be used to establish limits of bulk, limits permitting the amount of daylight one should expect in midtown. As Alan Schwartzman of Davis Brody points out, the proposed system is entirely perceptually based, and the point of view is always that of the pedestrian.

A chapter committee, Theodore Liebman, chairman, with Eli Attia, Edward L. Barnes, Michael McCarthy, Der Scutt and Ralph Steinglass, has been formed to review the Draft Report, which offers comprehensive recommendation for midtown development. It has begun by concentrating on the proposed bulk regulations, testing them in real situations as on buildings recently designed under present zoning.

SOUTH STREET SEAPORT

The city planning Commission's September 3 hearing on the proposed development of the South Street Seaport by The Rouse Company and its architect Benjamin Thompson & Associates attracted many speakers who were generally supportive, with some detailed criticism.

Speaking for the Chapter, George Lewis stressed the importance of maintaining the maritime quality of the place in the face of major new commercial activity: questioning the proposed 26 foot narrowing of Fulton Street for a new "Market Block", as it could detract from the effect of the key architectural element — the Schermerhorn Block on the south side of the street. He also suggested it was a potentially serious mistake locating a "Pilot House" restaurant where it would block the view from Fulton Street of the four-masted "Peking".

ATTENTION FIRMS:

When people ask the chapter staff about particular architects, or those who design libraries, houses, etcetera, we refer them to the Work File. Here are individual files on firms who choose to submit material — all cross-indexed by color code of over 25 building types.

BUY DOCUMENTS FROM THE CHAPTER

Important income for the Chapter comes from the sales of AIA documents; we net \$20,000 this year, over 10% of our budget, and we would like to make it more. Clearly, members are helping the Chapter and keeping dues down when they buy from us. Furthermore, it is to members' advantage as they are given an average 33% discount.

All AIA documents and most AIA books are in stock; others can be ordered and available in two weeks. Members' orders of \$10 and over — by phone or in person — can be billed; other orders must be prepaid: telephone Julie Lake, head of sales at the special documents number 759-5485 between 1:00 and 4:00

AIA

COMMENT

John Belle

Each year at about this time a new Chapter President sends out a message to the membership and an announcement of this year's "New Programs." I don't suppose I will be very different in this regard from my distinguished predecessors. The annual changing of the guard brings a sense of renewal to the Chapter and an infusion of fresh attitudes and objectives. It's all very positive and constructive, but I fear it's also a little naive. In today's complex and confusing world, a year is practically no time at all in which *any* president can make substantial and permanent contributions to the Chapter's future.

This somewhat sobering thought was in my mind in June, when I started to think about this coming year. I decided that, as well as setting into motion my own version of "New Programs" (and this first issue of a new *Oculus* is part of that program), I would try also to begin a number of actions that would continue after this year is over.

The formation of four special task forces marks the beginning of this effort. They are to deal with issues of long-range policy planning for the Chapter: an expanded program of public communications and awards; a drive to increase and expand our Chapter's membership; funding sources and programs; and a review of our unique relationship with the National AIA. I have no idea if this approach will be any more successful than other year's and other president's programs. But that is really not by point. Rather, the point is that, as a founding member of the Urban Center at Villard Houses, we have a marvelous opportunity to expand our public image and influence. I believe we will be more persuasive and successful in this mission if we start from a position of consciously working to provide a continuity of Chapter leadership over a period greater than twelve short months. Bankers, lawyers, politicians, developers, builders, suppliers, insurance brokers, and real estate salesmen all have important roles in the shaping of our city, but it's the architects, the engineers, and the whole

design community who have the opportunity to show the public that concern for good design in every part of the built world is a worthy and noble investment, and not just a matter of icing the tops of our buildings with this season's version of a fashionable whimsy.

So, I hope by next summer you will have enjoyed not only a season of stimulating programs and activities centered around our new home, but also will see the beginnings of a strong, more influential chapter involved more and more in many of the decisions which affect the quality of our urban life. And this, in turn, will mean that you, as an architect, are able to have greater influence on all those with whom you work in your effort to constantly improve the use, design, and construction of our build (or re-built) world. This is, in effect, the symbolic "gavel" I want to hand on next June to Joe Wasserman, our 1981 President.



Andrew P. MacNair

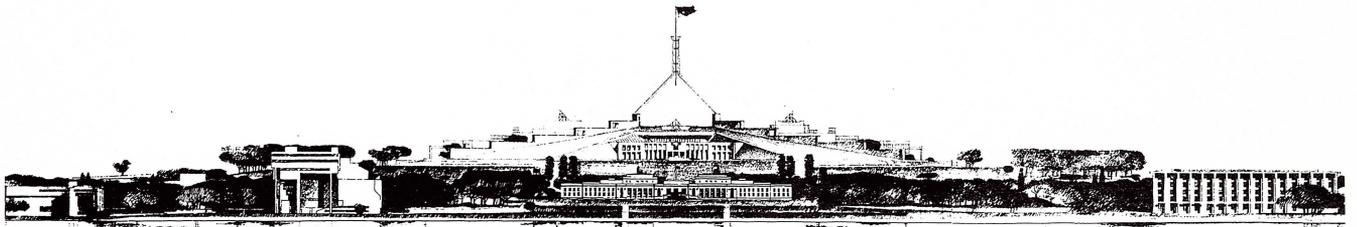
In the past, the purpose of *Oculus* has always been to communicate the work of the New York Chapter both to its immediate members as well as to the members of a larger architecture audience within the New York community. While the primary concern has been to foster exchange of information between members, *Oculus* has always included information and reviews about extra-chapter developments affecting the context of the practising architect.

Oculus has always held up a two way lens; one focusing upon the activities of the New York architect, and the other, opening its eye towards the larger and broader architecture world as a whole—Manhattan, New York and the United States.

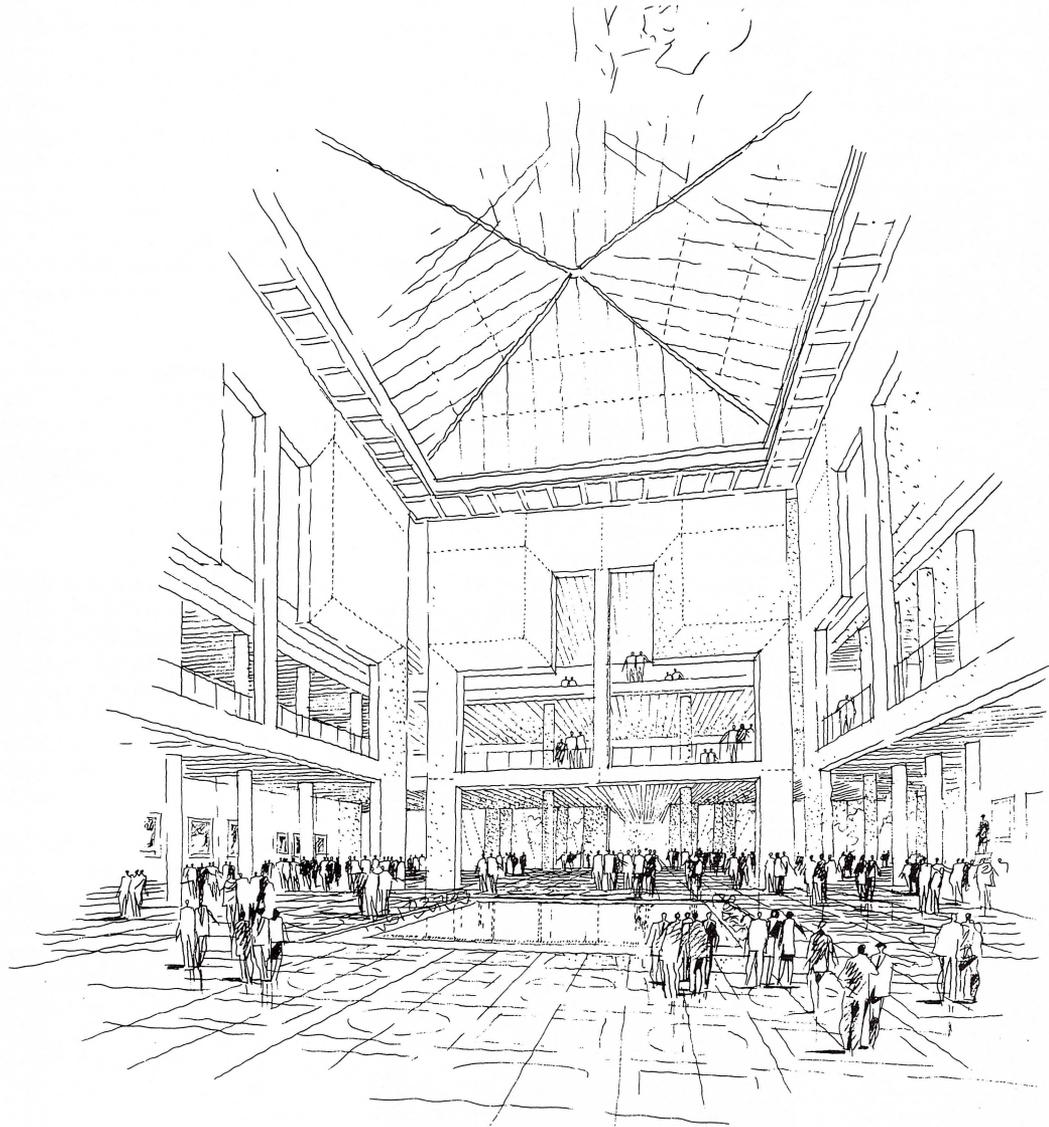
Oculus will continue this tradition. While refining the scope, established in its first issues of 1938, *Oculus* will actively report to you the current developments of programs, projects and plans within the New York Chapter as it unpacks its crates from West 40th Street to inaugurate its new ideas within the Urban Center.

Oculus is a channel for your ideas, projects and accomplishments. It will be both a record of developments of your work as architects and provide a critical lens for reviewing these developments. We urge you to send your projects, programmes and commentaries with dispatch. We must open up the lens, to let in other light and express your ideas about architecture in a changing society.

AUSTRALIAN PARLIAMENT



Parliament House Competition, Stage 2, Site Elevation, Land Axis.



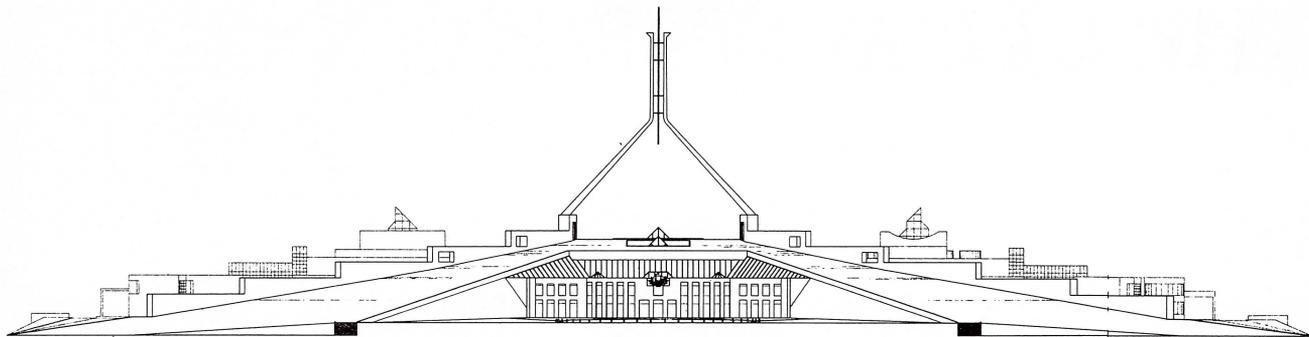
Parliament House Competition, Stage 2, Interior

The Australian Government has selected the American architectural firm of Mitchell/Giurgola Architects, New York and Philadelphia, in partnership with Richard G. Thorp, an Australian architect, to design its new Parliament buildings. The complex, the equivalent of our House, Senate and executive department, will cover 1,500,000 square feet on a hill overlooking Canberra, the nation's capital.

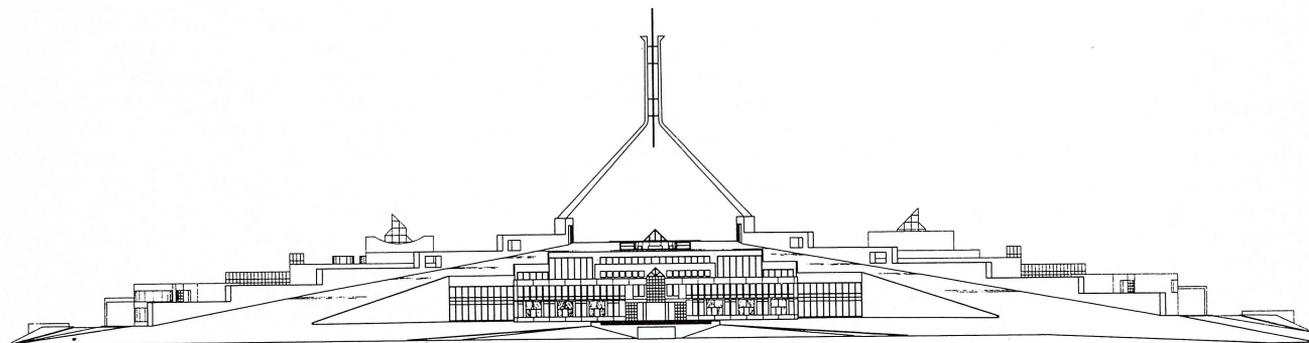
Mitchell/Giurgola Architects and Thorp were awarded the project in an international competition which was entered by architectural firms from 28 nations. Mitchell/Giurgola Architects is currently design consultant to the architect of the Capitol, Washington, D.C. for the master plan of the Capitol district.

The design of the site, according to Romaldo Giurgola, creates an architectural imprint which expresses

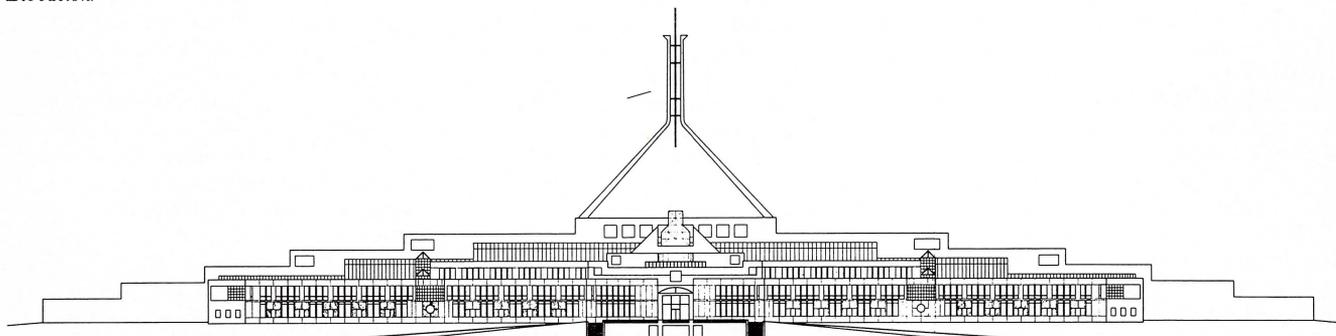
the relationship between nature and construction and, by extension, between the imposition of government and the natural state from which the government evolves. The Mitchell/Giurgola architectural team, he said, began by reexamining the 1912 Canberra City Plan of Walter Burley Griffin, an American architect. Griffin's plan, with its subtle commitment to the natural features of the city's environment, was found instructive in developing the design of



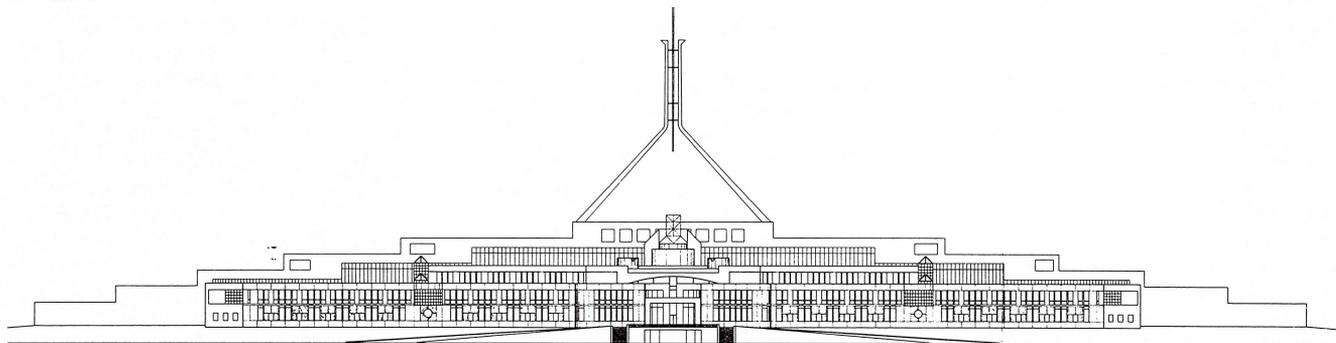
Parliament House Competition, Stage 2, North Elevation.



Parliament House Competition, Stage 2, South Elevation.



Parliament House Competition, Stage 2, East Elevation.



Parliament House Competition, Stage 2, west Elevation.

the Parliament complex — a preservation and enhancement of a landscape that contained simultaneously a feeling of insularity (Australia is an island), a sense of the frontier and a strong formal sense of English traditions.

Mitchell/Giurgola and Thorp's winning design accepted the circular site of the hill as the determinant for the plan of the Parliament complex. The complex of buildings conforms to the

topography of Canberra's Capital Hill, with the entrance, foyer and members' hall structured in such a way that a large part of the hill can be used for public recreation.

For years, the hill has been dominated by a single flagpole flying the Australian flag. Rather than imposing a massive monumental structure on the hilltop, Mitchell/Giurgola and Thorp designed a building complex that conforms to the profile of the hill

and preserves the symbolism of the tall flagpole and flag at its apex. In fact, the flagpole and the complex below it are expected to become a national symbol, comparable to the Big Ben or the Dome of the U.S. Capitol.

Within the circle of the hill, a central linear sequence of formal meeting rooms is framed by two curvilinear walls, each of which encloses the offices and chambers of the Senate and House of Representatives.

THE URBAN CENTER

Paul Goldberger

The notion that four non-profit organizations concerned with the quality of the architectural environment might share the same quarters, and that these quarters should be in a significant landmark in the middle of a city full of space for meetings and exhibitions should almost be too good to be true. Ideas so right are not common in New York — certainly not where real estate is concerned.

But that is precisely what has just occurred. Four of the city's most prominent civic groups, the Municipal Art Society, the Architectural League, the New York chapter of the American Institute of Architects and the Parks Council, have just taken up residence in one of New York's greatest 19th-century landmarks, the Villard Houses on Madison Avenue at 51st Street. They jointly occupy the north wing of the U-shape group of brownstones, and their new quarters, named the Urban Center, begins today to function as a meeting center and exhibition space open to the public.

The Urban Center is opening with a pair of exhibitions quite different in feeling from each other, but each concerned, in its way, with the subject of the frantic, almost desperate pressures that affect the growth and development of New York City. The first show, "The Livable City: Love It or Lose It," is a rallying cry in the battle for landmarks preservation in which the Municipal Arts Society has been so potent a force. The second, "Buildings in Progress," reviews the plans for six of the most prominent new buildings of the many under construction in Manhattan's latest building boom.

A TUMBLING GRAND CENTRAL MODEL

"Love It or Lose It" — the title could not be better — is a flashy show, intended more to excite New Yorkers about the quality of the city's architectural treasures than to offer fresh information. It has at its centerpiece what must be the best toy ever invented for any museum event in New York, a six-foot-square model in white

plastic of Grand Central Terminal tumbling down. Visitors do not merely look at the model — they can also restore Grand Central to life by reaching for bright red rings and pulling them, setting in motion an elaborate system of strings, which, in the manner of a marionette act, springs the terminal erect again.

Now, if only there were such a model of Pennsylvania Station, too — that would do some good. Grand Central never really was torn down — it was only threatened with demolition, and it was saved in large part through the efforts of the Municipal Arts Society. The point of this is not to suggest that preservation of landmarks is as easy as pulling on a red ring, but merely to remind us how close we did come to losing the terminal and how fragile even the city's greatest works of architecture are in the face of economic pressures.

This fabulous toy, which was designed by Ivan Chermayeff and Keith Helmetag, is itself worth the trip to the Urban Center. The rest of the "Love It or Lose It" exhibition is not nearly so much fun, unfortunately. It consists of a 12-foot-high pyramid of color photographs of details from the New York cityscape, and while many of the pictures, by such photographers as Mark Feldstein and Peter B. Kaplan are distinguished, the overall effect of this melange is surprisingly boring.

THE EMERGING SHAPE OF THE CITY

It is the other show, "Buildings in Progress," that is the finer effort overall. It is much more modest, consisting almost entirely of material provided by architects and buildings, but it fills an urgent need. The buildings included are the American Telephone and Telegraph Company tower, the International Business Machines Corporation tower, the Phillip Morris headquarters, the new Asia Society headquarters, the Museum of Modern Art tower and the New York Convention Center.

These will, both collectively and singly, have an immense impact on the

shape of the city; it is no exaggeration to say that each of these six buildings is going to make Manhattan a very different place. This is not the place to discuss the buildings individually; the point is that public exposure to these plans is a vital thing, and that by offering a chance for the general public to see new structures planned for the city, the Urban Center is giving New York the sort of facility that has been desperately needed.

It is unfortunate that the Municipal Arts Society, co-sponsor of the exhibition with the National Endowment for the Arts and Phillip Morris Inc., did not see fit to include speculative buildings being put up by real-estate developers, but limited the show to institutional and corporate structures instead. That gives the show an unnecessary tone of snobbish exclusion. But these buildings can be covered in another exhibition — what is important is that a beginning has been made, and that the Urban Center has established a precedent for getting new projects into public view.

HOUSES WERE BUILT IN 1884

The Urban Center is technically a wing of the still unfinished Palace Hotel, which rises to 51 stories behind the Villard Houses and incorporates the central and south wings of the Villard grouping. The houses were built in 1884 to the designs of McKim, Mead & White for Henry Villard, a journalist and owner of *The New York Post*; the grouping would be significant if only as a remnant of the days in which Madison Avenue was a street of modest scale brownstones, but it is even more important as a work of architecture in itself. For it was here, in this set of mansions modeled after the Palazzo della Cancelleria in Rome, that McKim, Mead & White began to turn American taste in the 1880's toward the Italian Renaissance. The Romanesque forms of what Lewis Mumford termed the "brown decades" were beginning to give way to the forms of classicism, and that process of evolution was given a crucial assist by the decision of these fashionable architects to design the Villard houses as they did.

This article is reprinted with the permission of the New York Times. It was originally printed on August 15, 1980.

James Stewart Polshek and Associates have renovated the wing for the Urban Center, and the architects have done so with a clear sense of what the new users' priorities should be. Mr. Polshek has opted not for complete restoration, but for what might be called selective modernization. These grand rooms, once formal reception rooms, have been painted in shades of cream, ivory and white, and given indirect fluorescent lighting fixtures and not nearly so intrusive as might be expected. The elaborate carved cornicework has been restored completely, however, and the parquet floors have been reconstructed as well.

So the upshot is hardly a set of rooms as they were turned over to the first owners by McKim, Mead & White in 1884. The Urban Center restoration has a sense of lightness and energy to it that is altogether different from the feeling of an interior of the mid-1880's. But it is completely respectful of the architectural value of the buildings all the same, and so the changes are at no loss to the building's integrity.

The Urban Center will be open daily from 11 A.M. to 5 P.M., free of charge.



Interior, The Gold Room, Stanford White, architect.

OCULUS

OCTOBER 1980

ARCHITECTURE

EVENTS

M·6

M·13

Armando Brasini: Roma Imperiale

Columbia University
Avery Hall, Wood Auditorium
Opens Oct. 13

T·7

**Autumn in the Atrium:
The Garden Club of America Show**

The opening of its fall flower and plant show.
The Citicorp Atrium
153 East 53 Street
10 a.m.-8 p.m.
closes Oct. 10

T·14

**Design Fair '80:
Michael Thonet Exhibition**

A documentation of this Austrian chair inventor and his influence from 1830-1980.
Lord & Taylor
39 Street and Fifth Avenue

W·1

Design Fair '80

The opening event of The New York Design Fair.
The Museum of the City of New York
7-9 p.m. (by invitation)

Peter Eisenman Lecture

Columbia University
Avery Hall, Wood Auditorium
Oct. 1st, 6 pm

W·8

National Trust for Historic Preservation

Workshops, Seminars, Tours.
For information write to:
Annual Meeting Coordinator
National Trust for Historic Preservation
1785 Mass. Ave, N.W.
Washington, D.C. 20036
Begins Oct. 8

The Villard House Exhibition

The Life Story of a Landmark.
The Urban Center
457 Madison Avenue

W·15

Lester Colins Lecture

Columbia University
Avery Hall, Wood Auditorium
Oct. 15th, 6 pm

T·2

Edgar Tafel

A lecture on Frank Lloyd Wright: The Man and His Work.
The Ethical Culture Society
2 West 64th Street
7:45 pm
Individual admission \$10.00

T·9

Arthur Rosenblatt

Mr. Rosenblatt assesses the new American Wing at the Met.
The Ethical Culture Society
2 West 64th Street
7:45 pm
Individual admission \$10.00

T·16

Hugh Hardy

A lecture on the rebirth of the Cooper-Hewitt Museum.
The Ethical Culture Society
2 West 64th Street
7:45 pm
Individual admission \$10.00

F·3

Designer's Saturday

31 Furniture showrooms open to the public for reviewing their latest designs.
Call 421-8765 for further information.

F·10

Emilio Ambasz—House for a Couple in Cordova, Spain

Max Protetch Gallery
37 West 57th Street
Opens Oct. 11

Walter Grey

Interior Scenes of Parisian apartments and provincial chateaux.
Grey Art Gallery
33 Washington Place
Oct. 11

F·17

Architecture II: Houses for Sale

Plans for new houses for sale by Ambasz, Eisenman, Gregotti, Isozaki, Moore, Pelli, Price and Ungers.
The Leo Castelli Gallery
420 West Broadway
Opens Oct. 18

M·20**Symposium: The Architecture of
Armando Brasini**

Romaldo Giurgola, Aldo Rossi,
Manfred Tafuri, Robert Venturi. Columbia
University
Avery Hall, Wood Auditorium
Oct. 20th, 6 pm

M·27**T·21****Solar Heating the White House**

William Meyer will lecture on solar heating
techniques for public buildings and private
houses.
NYC/AIA
The Urban Center
457 Madison Avenue
6PM-8PM

T·28**Russian Avant Garde Posters**

Film posters from the 1920's never before
on sale. By the Stenberg Brothers, Rod-
chenko, Prusakov.
Reinhold Brown Gallery
East 74th Street
Opens Oct. 28

W·22**Rodger Kennedy Lecture**

Columbia University
Avery Hall, Wood Auditorium
Oct. 22nd, 6 pm

W·29**Henry Millon Lecture**

Columbia University
Avery Hall, Wood Auditorium
Oct. 29th, 6 pm

T·23**Giorgio Cavaglieri**

Mr. Cavaglieri lectures on the preservation
of the Joseph Papp Theater.
The Ethical Culture Society
2 West 64th Street
7:45 pm
Individual admission \$10.00

T·30**Architecture and Interiors**

A seminar with the NYC/AIA and the ASID
on the relationship between the two profes-
sionally separated but conceptually similar
fields. 6PM-8PM The Urban Center

Cesar Pelli

Dean of Yale's School of Architecture lec-
tures on the Museum of Modern Art's
tower and extension.
The Ethical Culture Society
2 West 64th Street
7:45 pm Individual admission \$10.00

F·24**F·31****CONTINUING
EVENTS****Pamphlet Architecture Reading Room**

Fourteen young American architects
display their pamphlets of projects and
essays along the top of a reading table ac-
companied by their new designs for chairs.
14 Sculptors Gallery
75 Thompson Street
Opens Sept. 15, Closes Oct. 5

**Der Deutsche Werkbund: A Link Between
Art and Industry**

Columbia University
Avery Hall, Wood Auditorium
Closes Oct. 12

Peter Cooper Meets Michael Thonet

The Cooper Union Gallery
41 Cooper Square
Closes Oct. 15

Beach, Boardwalk, Boulevard

Detailed research studies of existing land-
scapes of Atlantic City by students of Ven-
turi, Rauch, and Scott Brown.
The Cooper-Hewitt 2 East 91st Street
Closes Oct. 19

Unbuilding

Drawings by David Macauley as a fantasy
depicting the selling of this landmark
to a fictitious Arabian Prince.
Spaced Gallery 165 West 72nd Street
Closes Nov. 1

Dawn of a New Day

The 1939 World's Fair redisplayed in its
compressed two-dimensional version to
document the highlights of its contribu-
tions.

The Queens Museum
Flushing Meadow, Corona Park
Closes Nov. 30

A No Family House

New house projects in the series of ar-
chitecture rooms.
P.S. 1: The Institute for Art and Urban
Resources
46-01 21st Street
Long Island City, Queens

Celluloid Cathedrals

Color photographs by John Margolis of
Movie theatres in the United States.
The Lobby, 369 Lexington Ave.
Closes Dec. 1

DAWN OF A NEW DAY

Helen Harrison

Some 300 yards south of the Queens Museum, surrounded by low stone benches in a circular copse of pines, a round granite marker identifies the site of two Time Capsules, both remnants of the world's fairs. The earlier of these cylinders, with instructions that it be unearthed 5,000 years in the future, was assembled by the Westinghouse Corporation and deposited on September 23, 1938 as a prelude to the great international exposition that was to open in Flushing Meadow the following spring.

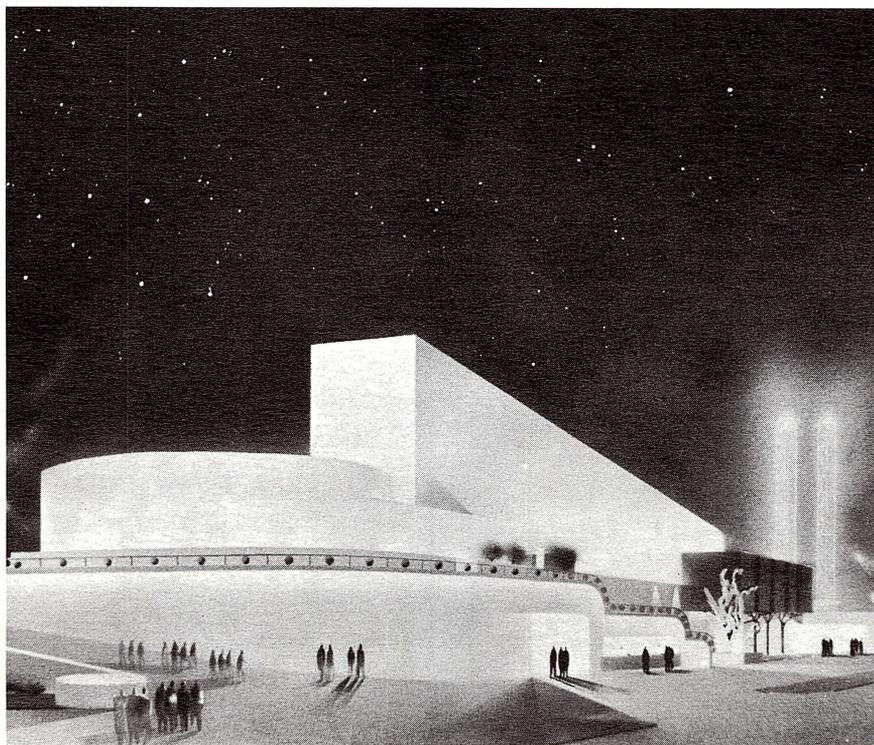
Implicit in the depositing of the capsule was the hope that the American way of life would endure through the centuries until the day of disinterment arrived. Both tangibly and metaphorically the capsule symbolized the optimistic deals that motivated the planners and sponsors of the 1939/1940 New York World's Fair — men and women who looked beyond the current climate of economic, social, and political distress to a future of peace and prosperity.

This faith was also reflected in the theme they chose for the Fair: "Building The World of Tomorrow."

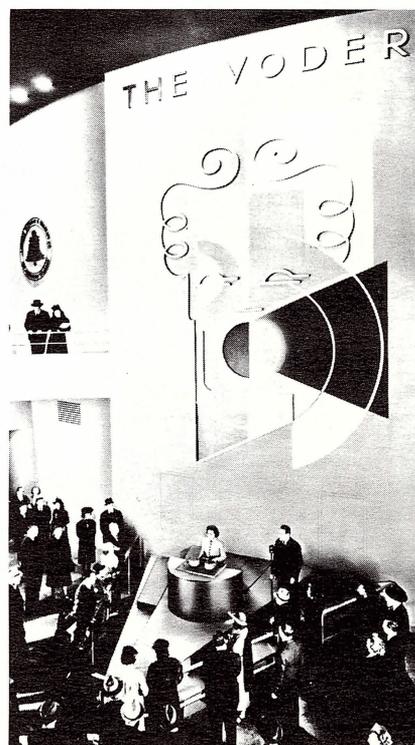
Like the capsule, the Fair represented a microcosmic view of civilization. It contained all the elements necessary to understand what its makers considered most valuable and memorable. To carry the analogy further, the Fair encapsulated the values and aspirations of a generation that had experienced an unprecedented crisis of confidence, had rummaged in the attic of its collective past for sources of strength and inspiration, and was now eager to embrace the concept of a future governed by material bounty and spiritual harmony. After ten years of the Great Depression, and with the sabers of war already rattling in Europe and the Orient, the Fair seemed to offer an alternative to both hardship and conflict. Its keynote was continuity through enlightened planning and development, seductively packaged in a fantasyland

format, self-congratulatory and self-assertive — in short, just what we needed.

Because the Fair itself continues to occupy a major place in the popular imagination, our tendency has been to overlook the contradictions which surrounded it. From its inception in the spring of 1935, through its theoretical planning, development, construction, and final realization the Fair was a vast and multifaceted undertaking. Although it occupied a slightly smaller area than the Louisiana Purchase Exhibition of 1904, the World of Tomorrow was the most extensive and comprehensive of all international fairs. Held on the eve of a world war, it nevertheless attracted a larger contingent of official foreign visitors than any fair before or since. Yet attendance fell far short of the expected 50 million, and it ended up with an official deficit of nearly \$19 million. Many of its predictions did not come true and we can now be amused by some of the enormous gaps in its



Hall of Special Events, designed by Nembhard N. Culin.



Bell Telephone's Voder exhibit, American Telephone and Telegraph Building.

This excerpt is the introduction to the catalogue for the exhibition "Dawn of a New Day" curated by Helen A. Harrison and published by New York University Press. The exhibition is on display at the Queens Museum until November 30.

futuristic formulations. The industries that dangled exciting new consumer goods before an eager public were obliged to abandon the productions of their televisions, washing machines, and home air conditioners until after the war. Nations whose proud pavilions stood side by side around the Court of Peace were actually either allying with or attacking one another in the real world outside. Even the Fair's two seasons were inconsistent, reflecting the changing world situation and the increasingly defensive posture the United States would take by 1940.

Perhaps most telling of all the contradictions was the Fair's ultimate compromise between theory and practice. Conceived as a demonstration of the triumph of enlightened social, economic, and technological engineering, it was actually a monument to merchandising, albeit in a rather more socially responsible guise than was to be seen again for many a decade. The

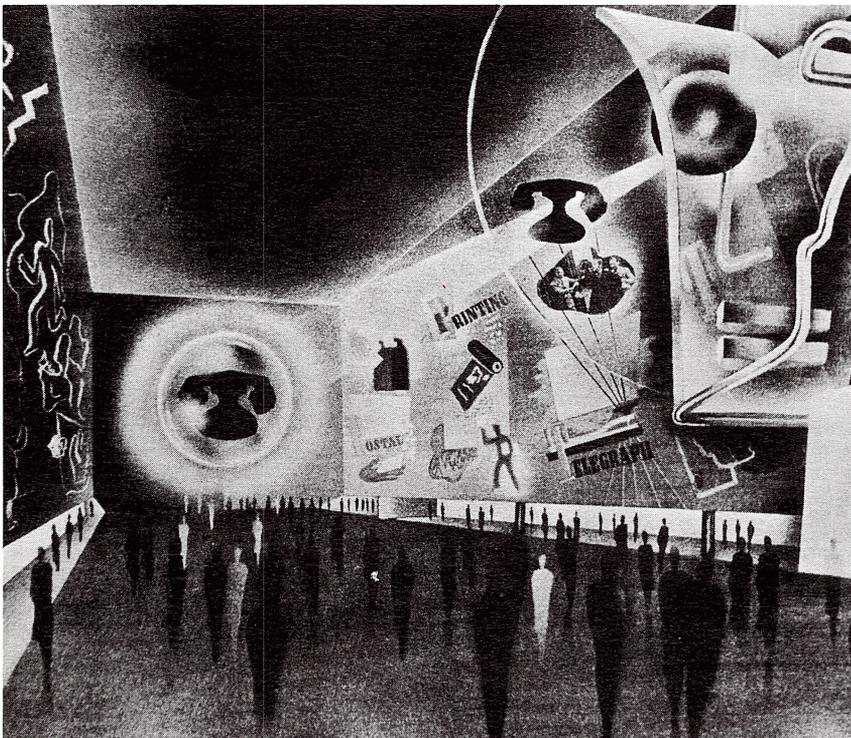
Fair's ostensible message — that foresight and benevolent social guidance would result in a peaceful and prosperous future — was superseded by the more immediate marketing aims of American industry. The exhibits that made the strongest impact on the public imagination stressed the practical benefits of higher production, development, and growth over the theoretical potential for greater social good.

But in a magical world of captivating technological marvels and spectacular amusements, monumental architecture and extraordinary decoration, how many among us would have paused to contemplate the implications of these contradictions? True, there were those that criticized the Fair's motives and methods, who decried it as a facade of worthiness fronting for yet another mercantile extravaganza — and who saw Japan's rising sun in the dawn of that new day — but by and large people went to be amazed, amused, and distracted.

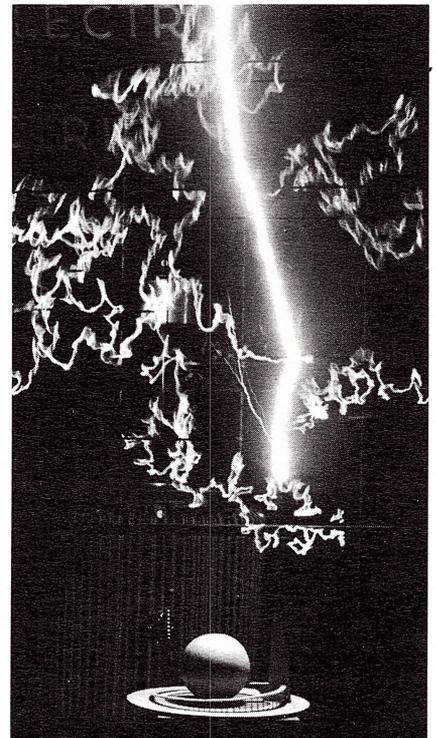
That they also came away affected, educated — changed — was a function of both the Fair and the era which gave it meaning.

To complete the time capsule analogy, the current exhibition is a microcosm of the Fair itself; it offers a selection of all that was to be seen and experienced there, but it focuses on those aspects that in retrospect seem to have been the most telling. There is no doubt that both the exhibition and the catalogue merely begin to explore this fascinating and relatively untouched territory.

We have not intended a definitive analysis of the Fair. Instead, we hope the exhibition will stimulate reminiscence, on the part of those who remember it and that it will provoke the curiosity and appreciation of those who do not. Let us consider this effort a beginning, just as the planners saw the Fair as the dawn of a new day.



Donald Deskey's design for the communications focal exhibit.



Man-made lightning electrified visitors to GE's Steinmetz Hall.

CHAIRMAN COBB

The Harvard Graduate School of Design published this article in its summer 1980 issue. It is an abbreviated version taken from the original.



studio," as important factors in the selection, and noted that Mr. Cobb's "demonstrated leadership in shaping the careers of those around him makes him especially suited to serve as chairman."

Commenting on the reasons why he is willing to give up part of his successful practice to take this position at the GSD, Cobb said, "I feel there is an obligation on the part of professionals to participate in the education of future practitioners. At the same time, professionals need to step back from their work and to think about the theoretical implications of what they are doing, particularly at this time in history when the air is electric with diverse theoretical speculations. An intimate contact between professionals and professional schools offers a very important opportunity for each to nourish the other."

In terms of Cobb's particular interest in Harvard, he noted that not only had his family been involved with the University "for more generations than I care to recall," but that he himself is a product both of the College and the GSD, was head of the GSD's Alumni/ae Council during some of the school's most difficult years (1969-71) and subsequently a member of the School's Visiting Committee. "Because of this long-standing involvement with Harvard, I suppose I expect Harvard to offer the best, to play a leading role," he added. "I have watched the school go through a variety of changes, and strongly support Jerry McCue's initiatives to reconstitute a planning program with a physical design emphasis, to create a larger degree of mutual support and collaboration between the programs, and to have the GSD play a more exciting role in the University community. It is due in large part to Jerry's initiatives that I am so interested in joining the School at this time.

In terms of what he feels he can contribute to the GSD, Cobb spoke of his experience in group practice which has been involved not only with large-scale design but also with the complexities

of the implementation process at that scale. "Most people who teach have small-scale practices," he commented, "yet I think students could benefit from the world view of those with experiences at the large scale. Again, we are talking about a two-way process. Large-scale practitioners like myself tend to be the furthest removed from ideas being generated in a school like the GSD, yet stand to benefit enormously from exposure to those ideas.

Cobb graduated from Harvard College in 1946 and received his Masters in Architecture degree from the GSD in 1949. He began his professional career in the Boston firm of Hugh Stubbins and 1949 and in 1950 joined the architectural division of Webb and Knapp, Inc. In 1955 he helped found the New York firm of I.M. Pei & Partners with Ieoh Ming Pei, and Eason H. Leonard. In recognition of the partners' fruitful collaboration, the firm received the American Institute of Architects' Architectural Firm Award in 1968

Completed projects for which Cobb has been principally responsible include Place Ville Marie, the civic and commercial complex which sparked the renaissance of downtown Montreal (1962); the new campus of the State University College at Fredonia, New York (1968); the John Hancock Tower in Boston (1976); the Wilson Commons at the University of Rochester (1976); the World Trade Center in Baltimore (1977); Collins Place, a center city development in Melbourne, Australia (1978); One Dallas Center, an office tower (1979); and the Augusta, Georgia, Civic Center (1979). The World Headquarters of Johnson & Johnson, which Cobb recently designed is currently under construction in New Brunswick, New Jersey, and he is presently working on the designs for the ARCO Tower in Dallas; the Mobil field Research Laboratory in Farmers Branch, Texas; and the Portland, Maine Museum of Art.

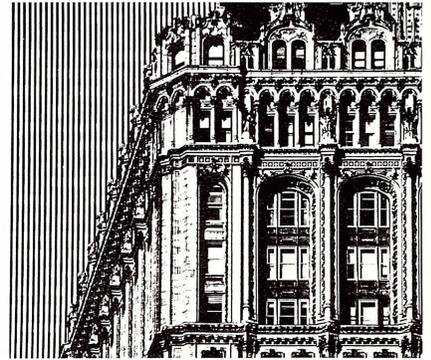
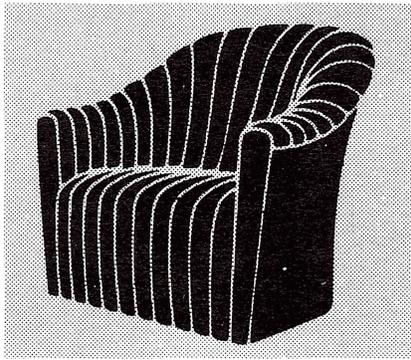
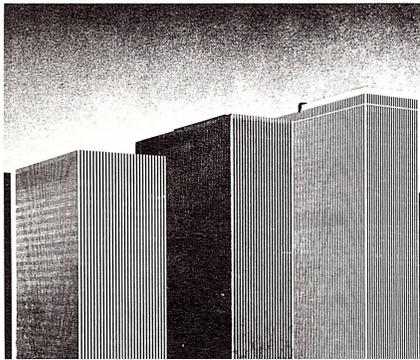
Dean designate of the Harvard Graduate School of Design, Gerald M. McCue, has announced that Henry N. Cobb, a founding partner in the New York firm of I.M. Pei and Partners, will assume the chairmanship of the Architecture Department on July 1, 1980. Mr. Cobb's appointment was approved by the President and Fellows of Harvard on May 5 and by the University's board of Overseers on May 19.

Mr. McCue, who currently heads the Architecture Department and will become dean of the School on July 1, stated that Mr. Cobb was selected from over 50 nominees considered in an international search over the past several months. Mr. Cobb emerged as the top choice, Mr. McCue said, "because of his outstanding creative work as an architect whose consistently adventurous exploration results in meaningful and interesting design solutions." Mr. McCue also cited Cobb's "strong interest in architectural theory and discourse and his perceptive and incisive teaching in the



John Hancock Tower/Hancock Place Boston, Massachusetts. I.M. Pei & Partners.

CORNERSTONE



Architecture Lectures

The New York lecture circuit for architects seems to be constantly shifting around town. Last spring, the most interesting lecture series was at the Parsons School of Design. Barbara Lee Diamondstein staged public interviews with a variety of prominent architects about their philosophy of design. The series was videotaped and immediately replayed on cable television the same week. These vignettes ought to be replayed with ample announcement time so that those who missed the lectures don't miss the broadcast and seeing what architects think.

Now the lecture circuit has a new stage for speaking about architecture: The Ethical Cultural School for Continuing Education, located at Two West 64th Street. On Thursday evenings at 7:45 p.m. Messrs. Tafel, Rosenblatt, Hardy, Cavaglieri, Pelli, Polshek, Scutt and Hejduk, discuss how they mold steel and concrete into architecture in a series called "Architecture: The Face of New York." Beginning October 2, the series costs \$60 for eight weeks or \$10 for individual admissions at the door.

New York Design Fair '80

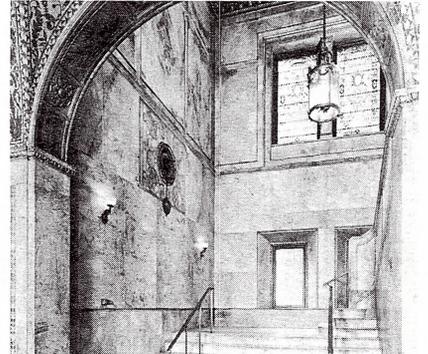
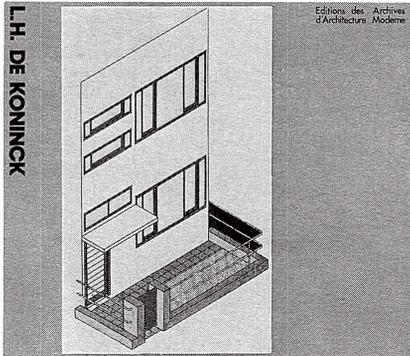
On October 1, the Mayor's Advisory Council for the Interior Furnishings and Design Industries will sponsor a month long, city wide celebration of New York as the country's pre-eminent design and interior furnishings resource. While New York has traditionally acted as host to the nations' designers through its fall weekend of "open" furniture showrooms — "Designers' Saturday" — this Design Fair '80 is an expansion of that event into a larger more ambitious attempt not only to 'celebrate' but also to elevate the interior design and furnishings industry as a major resource for the design life of New York.

The New York Design Fair '80 offers a twenty-page calendar of events: retail displays and promotions at major stores, house and walking tours, museum and gallery exhibitions, special showroom and factory tours, block parties, etc., all conceived to "present the visitor with yet another intriguing facet of the endless design and furnishing riches that New York City offers." The Design Fair '80 chairman is Joseph Freitag of the NY/ASID. Further details can be obtained by calling the NY/ASID at 212-421-0185.

The National Trust Annual Meeting

The National Trust for Historic Preservation will hold its 34th Annual Meeting and Preservation Conference in New York from October 8 through October 12. The conference promises to be a particularly relevant one during a time of extreme cutbacks, with the theme of "Preservation Builds the Nation: An Ethic in the Eighties." On Thursday October 9, the first session will discuss the recommendations of the conference for broadening the role that the historic preservation movement will play to further the awakening sensitivity to environmental preservation. Presentations will be made by Russell V. Keune, Mrs. Irvin Abell, Jr. and Robert E. Collins. The conference also includes numerous seminars, such as "Historical Archeology", "Maritime Preservation Techniques", and tours of the "Hudson River Historic Houses", "Roosevelt Island" and "Survivors of Twentieth Century Design".

The conference is already well booked with a reported 2,500 people registered, yet it is still open to members for a fee of \$125.00 and to non-members for \$145.00. Special events include an Opening Reception on Wednesday October 8 at the Waldorf-Astoria, Luncheon with Brendon Gill on October 10, and a Gala Evening, "A Night in Old New York", on October 11, at the Custom House and Staten Island Ferry. Call the National Trust headquarters at The Waldorf-Astoria (212-355-3000) or register at the Waldorf-Astoria Hotel.



The Urban Center Bookstore

In the past New York has contained myriad bookstores and libraries on such diverse curiosities as aircraft, astrology and the American Indian. Now there is finally a comprehensive bookstore that specializes only in publications on urbanism, architecture and design. With the October 8 opening of the Urban Center Bookstore, the Municipal Arts Society with the co-operation of the J.M. Kaplan Fund will assemble, stock and display a thorough collection of books from usually disparate fields — urban planning, architecture, preservation, interior design, decorative arts, and landscape architecture.

In a small yet grand room with a library atmosphere, John Frazier, formerly of the Metropolitan Museum of Art Bookstore, and Ellen Duke from Rizzoli's architecture department, will stock not only books with unique subject matter but also offer postcards, posters, periodicals, maps, guidebooks and children's primers. This book team will provide personal out-of-print search services and a special ordering service for in-print titles for the most consuming readers, collectors and bibliophiles.

Precis

Often University publishing projects are only received by the immediate members of its community — its students, faculty, alumni/ae, and trustees. One recent publication by the Graduate School of Architecture and Planning of Columbia University, *Precis*, ought to be read by all New York architects involved with the relationship between theory, history and practice. This second volume, "Tradition: Radical and Conservative" presents the investigations of faculty and students at Columbia during the past academic year. It is one of the few, if not only, unpretentious student publications coming from architecture schools today. The reason is, that it collects the work of the graduate studios and directs it towards one major theme for each issue.

The current issue addresses the subject of tradition. The student editor, Arthur Hall writes, "Tradition is the material from which architecture is made. While this was no more or less true fifty or three hundred years ago than now, a pluralistic environment has caused architects to transform tradition from the position of a silent conscience to that of a central topic of debate." The issue is available through Rizzoli International at 712 Fifth Avenue.

The Life Story of a Landmark

Coinciding with opening of the Urban Center Bookstore, will be the opening of an exhibition of 150 images based on the New Viking Press book, "The Villard Houses: Life Story of a Landmark" by William C. Shopsin and Mosette Glaser Broderick. The book reviews the evolution of the Villard Houses chameleon-like history of adapting constantly to new uses during the last 100 years of shifting trends.

The exhibition and book, which will be on view through November 10, graphically illustrates the story of railroad magnate Henry Villard's opulent 1880's Roman Renaissance palazzo: who built it, who lived there, its place in the New York scene, and how its art and architectural treasures have been saved from extinction.

N.B.

NY/AIA events of particular interest include a lecture by William Meyer on "Solar Heating the White House", on October 21 at The Urban Center at 6 p.m. Also, a panel on "Attitudes Towards Interior Design", as part of the summary events of the New York Design Fair '80, will be held by the NYC/AIA and the ASID with Kenneth Walker, Charles Gwathmey, and other experts in interior design.

*The Crane: "Of the Screw and its Circles or Worm, and in what manner Great Weights are either drawn, carried or pushed along."
Leone Battista Alberti. The Ten Books on Architecture, Book VI, Chapter VIII.*

