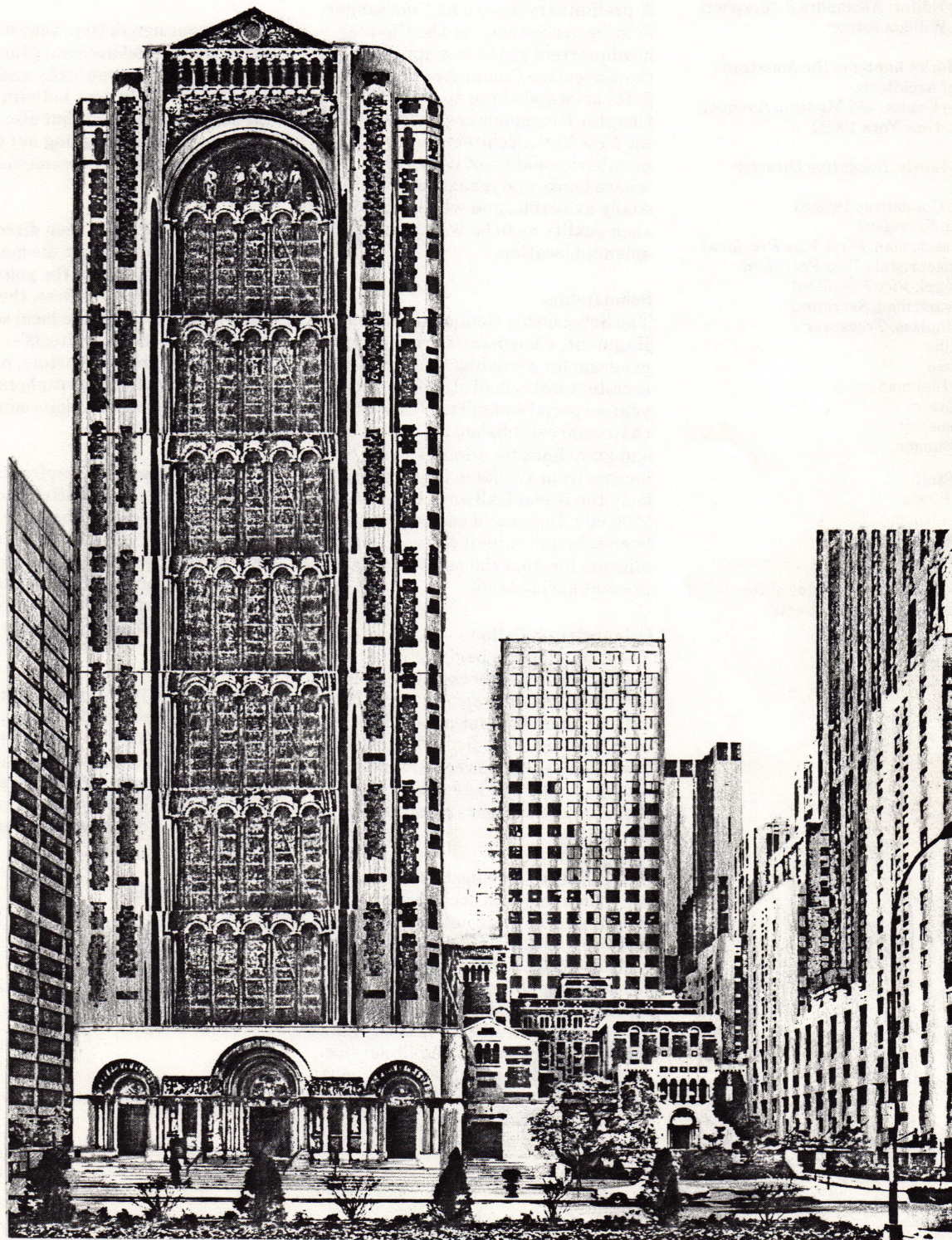


OCULUS

on current new york architecture

The New York Chapter of the American Institute of Architects

Volume 42, Number 5 February, 1981



Eclectic Solution, Collage about St. Bartholomew's, Tim Prentice, Jr. from the exhibition at the Municipal Arts Society.

OCULUS

Chapter Notes

N.B.

Volume 42, Number 5 February 1981

George Lewis

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The New York Chapter of the American
 Institute of Architects
 The Urban Center, 457 Madison Avenue,
 New York, New York 10022

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New Headquarters

A preliminary design by Voorsanger & Mills, Architects for the Chapter headquarters space was approved by the Executive Committee on January 8. Its principal aim is to make the Chapter Headquarters truly a center for New York architects where members could meet informally, where books and magazines would be easily available, and which would be of such quality as to be worthy of our splendid location.

Scholarships

The Scholarship Committee (John Hagmann, chairman) is organizing a program for awarding scholarships to architectural school students. Last year a special committee (David Todd, chairman) established a Chapter policy and guidelines for administering the income from available funds, particularly the Ronald Allwork bequest of \$200,000. Deans and chairmen have been asked to submit the names of applicants for financial assistance in the present spring term.

Committee on Fellows

The Committee is beginning its consideration of members to be recommended in the late spring to the Executive Committee for nomination by the Chapter for Institute Fellowship. It welcomes letters recommending individuals who will have been AIA members for 10 years prior to November 1, 1981.

The Institute may bestow a fellowship for achievement in architecture on members who have notably contributed to the advancement of the profession of architecture by recognizing outstanding accomplishments in one or more areas of design, science of construction, literature, education, service to the profession, public service, historic preservation, research, urban design, government or industry, architectural practice.

Dear Architect:

This is your newsletter. Your work and ideas are the fuel necessary for making *Oculus* timely, newsworthy and effective. It is not only your bulletin board listing monthly events but also the primary channel speaking out to the New York architecture community at large.

Recently, *Oculus* has been directed towards four audiences: the members of the New York Chapter, the young architects working in the offices, the students studying in the local schools, and all those 'non-architects'—politicians, engineers, contractors, historians, journalists, photographers, etc., who are involved with determining the future of the city.

Oculus must be in the forefront. It must be informative, provocative and effective in communicating the state of architecture today. We urge you, therefore, to keep us informed. Send us your information, press releases, letters, drawings and photographs of your work, ideas and opinions about architecture.

An oculus is a two way lens connecting the light of the sky into a room and onto the floor. It simultaneously connects man inside the room to the light of the sky. This *Oculus* must become a two way source of light and needs your ideas about architecture to sharpen its lens.

Andrew MacNair

Letters

Dear Editor:

Is the unbridled criticism of the current wave of new tall buildings as monstrous structures overly emotional and wrongly exaggerated? Just what is a "monster" building? Most of the criticism is now directed to the 56th Street ensemble of the IBM, ATT and Trump Tower Triad. Funk and Wagnalls describes "monster" as *"anything hideous or abnormal in structure and appearance."* Well, according to the critics, the design quality of this Triad is abnormally great. The towers will indeed be tall, but so will be their drama. Yet, I can't find anything oppressively hideous in IBM or ATT. What is wrong with "a showcase of superscale" in a city that prides itself as being culturally ecstatic about its skyscrapers. The lingering fondness for the architecture which gives New York City its character and spirit must not be diminished.

Alarm has rung out denouncing the gargantuan scale of ATT. This primary characteristic being criticized is the best attribute about the building. It's giant scale will be a thundering surprise full of excitement. It's monumental splendor is the kind of rich architectural experience this city needs more of! The dense tower mass, which will kiss and hug it's neighbor across Madison Avenue, will be perched on an undercarriage of unique form and heroic space. The steel base, now completed, does not suffocate the urban environment. Bravo Johnson and Burgee!

I have been walking around the elegantly shaped IBM Tower every day as the steel was erected, and I am desperately trying to sense the reduced daylight that everyone says will result. So far, I can't perceive a noticeable difference in the street level quality of daylight.

I shudder at the thought of what IBM would look like under the existing as-of-right zoning bulk limitations, or the currently proposed zoning bulk revisions. Under each of these guidelines,

the IBM Building would become a dumb, bulky, badly proportioned mass. This would be the real "monster" — not what is being built! I prefer skyscrapers, not squatscrapers. Bravo Barnes!

Many people misunderstand bulk controls. Downzoning, which is a popular do-gooder symposium subject, from 18 to 15 F.A.R., on a 25,000 s.f. site, results in a reduction of only 75,000 s.f., or in a 40 percent tower, the equivalent of seven floors. Most people will not noticeably perceive a seven story difference in a forty to fifty story tower. And, the added population density of 3 F.A.R. in an office building on a 25,000 s.f. plot is approximately 300 people based on one person per 200 usable s.f. in the tower. This 3 F.A.R. is frequently the economic profit edge essential to the developer in order to guarantee financing and investment viability. To those advocates of little buildings and vast open space, I say, go back to Kansas.

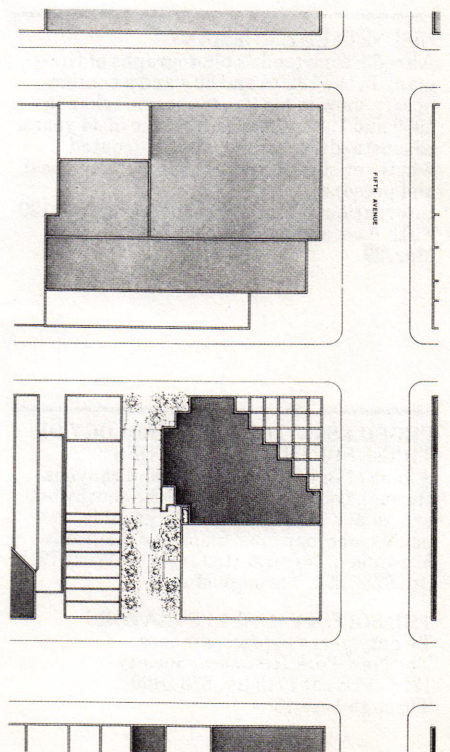
Significant architecture is concerned with provocative and pleasing shapes, forms and the resulting textural shadows. Space and manipulation of processional experience are the basis for people pleasure. People want to be entertained and people like to watch and be watched in exciting environments.

Our Hyatt Hotel, developed by Donald J. Trump, is a block long extravaganza providing an interior urban fantasy. The Sungarden Room, water fountains, sculptured levels, and changing volumetric manipulations entertain the guest with excitement. The ATT Concourse, the IBM Botanical Garden and the Trump Tower Atrium will also enrich pedestrian experience. To eliminate these public space amenities in the currently proposed Mid-Town Zoning revisions at this time in history would be a tragic mistake. (The threat exists and is being promulgated by numerous civic groups). After many years of banal building by mercenary developers devoid of aesthetic sensibility, New York is again becoming a city of markedly superior architecture. Let's, as architects, look for ways of boosting

the movement, and let's not curtail or diminish growth. Daylight and bulk controls are not always the primary issues in making significant architecture.

And finally, zoning must separate building concerns from traffic problems. We are told that the City's infrastructure is crumbling beneath us. How can this be true when the Subway System is grossly underutilized? Sweeping away the sidewalk peddlers and cleaning out the double-parkers will promote decongestion. Private cars and Westway are a poor substitute for a desirable, comfortable, efficient and preferable mass transit system. Thomas Carlyle said "always there is a black spot in our sunshine, and it is, even as I have said, the shadow of ourselves."

Der Scutt



FEBRUARY 1981

OCULUS

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

CONTINUING EVENTS

THE SYMBOLIST AESTHETIC

90 works from the Museum's collection.
Museum of Modern Art, 11 West 53rd St.,
956-6100. Through Mar. 10

CITY SEGMENTS

Original contemporary architectural drawings by 30 European, Canadian, Japanese and American architects, each presenting a design scheme for a specific urban project. Some are practical, while others are theoretical expressions of an ideal environment.
Neuberger Museum, SUNY College and Purchase, 914-253-5087. Through Mar. 15

EPHEMERAL IMAGES: RECENT AMERICAN POSTERS

A selection of posters, showing the diverse ways in which American designers convey the visual message demanded of their work.
Cooper-Hewitt Museum, 2 East 91st St.,
860-6868. Through Mar. 29

19 ARTISTS—EMERGENT AMERICANS

1981 Exxon National Exhibition designed to aid and encourage promising American artists who have not received extensive national exposure, with guest curator Peter Frank.
Guggenheim Museum, 1071 Fifth Ave. at
89th St., 860-1300. Through April 5

EISENSTAEDT: GERMANY

Alfred Eisenstaedt's photographs of Germany in the 1920's and 30's and a contemporary view in his latest images, taken in 1979 and 1980. After an absence of 44 years, Eisenstaedt has found, and confronted whatever similarities existed between past and present.
International Center for Photography, 1130 Fifth Ave. at 94th St., 860-1783. Through Mar. 29

PROFILES OF THE PAST: GEOLOGY OF THREE SOUTHWEST CANYONS

A tour of Bryce, Zion and Grand canyons through color panoramas of the southwestern giants, supplemented by graphic panels, photographs, maps and diagrams.
Museum of Natural History, C.P.W. at 79th St., 873-1300. Through May 1

THE SOCIETY OF ILLUSTRATORS

Twenty years of prize-winners.
The New York Historical Society
170 C.P.W. at 77th St., 873-3400.
Through May 15

MONDAY 2

JOSEPH WOLF: NATURAL HISTORY ARTIST

A compendium of artworks by the acclaimed 19th century illustrator, considered the best of his time. Wolf was commissioned to work on a variety of publications for scientists, including Charles Darwin.
Museum of Natural History, C.P.W. at 79th St., 873-1300. Opens Feb. 1

COUNTRY BILLBOARDS

"A Tribute to the Pioneering Spirit of America", by Les Levine.
Ronald Feldman Gallery, 33 East 74th St.,
249-4050. Through Feb. 2

MONDAY 9

THE ARCHITECTURE OF THE STATE UNIVERSITY OF NEW YORK AT PURCHASE

Purchase student, Thomas McWilliam organized this exhibition that presents the architectural concepts that underscore the organization of the campus.
Neuberger Museum, SUNY College at Purchase, 914-253-5087. Through Mar. 16.
Opens Feb. 8

MONDAY 16

MONDAY 23

MONDAY 2 MARCH

TUESDAY 3

BREAKING GROUND: OPEN SPACE TEMPORARY AND ACCIDENTAL
40 photographs by Marvin E. Newman, journalistic photographer, with an accompanying text by Breidan Gill. Catalogue available.
The Municipal Art Society, The Urban Center, 457 Madison Avenue., 935-3960. Through March 3, Opens Feb. 3

PATRICIA JOHANSON

Drawings and ceramic models for landscape sculptures.
Rosa Esman Gallery, 29 West 57th St.,
421-9490. Through Feb. 28, Opens Feb. 3

TUESDAY 10

ROBERT GEDDES LECTURES

"The Forests' Edge: Architecture and Landscape".
The Architectural League, The Urban Center, 457 Madison Ave., 753-1722.
6:30 pm, Feb. 10.

TUESDAY 17

CONCENTRATION: ALEXANDER CALDER

The Whitney Museum possesses the most comprehensive collection of Calder. The exhibition includes a number of his early abstract wire sculptures, highlighted by four recent acquisitions to the collection.
Whitney Museum, Madison Ave. at 75th St., 570-3633. Through May 3, Opens Feb. 17

TUESDAY 24

DER SCUTT LECTURES

"Architecture for the Commercial Client".
Mr. Scutt will discuss the Trump Tower, Continental Center in lower Manhattan, and the Chicago Board of Trade.
The Architecture League, The Urban Center, 457 Madison Ave., 753-1722.
6:30 pm, Feb. 24.

TUESDAY 3

BREAKING GROUND: OPEN SPACES TEMPORARY AND ACCIDENTAL
Photographs by Marvin E. Newman with a text by Brendan Gill on exhibition for the first time. Municipal Arts Society, The Urban Center, 457 Madison Ave. 935-3960. Through Mar. 3

WEDNESDAY 4**1981 BIENNIAL EXHIBITION**

An invitational survey of the recent developments in American art, presenting painting, sculpture, photography, film and video executed by approximately 120 artists. Whitney Museum, Madison Ave. at 75th St., 570-3633. Through Apr. 5, Opens Feb. 4

KENNETH HALPERN LECTURES

"Urban Design: Midtown Manhattan". Columbia University, School of Architecture, Wood Auditorium, 116th St. and Broadway, 580-3510. 6:00 pm, Feb. 4

WEDNESDAY 11**INTERIOR DESIGN: THE NEW FREEDOM**

A series of eight interviews with designers, including Ward Bennett, Joe D'Urso, Emilio Ambasz, Mario Buatta, Robert Stern, among others. Moderated by Barbara Lee Diamondstein, the conversations will be videotaped. Registration is now in progress. Eight sessions, \$40.00. For information call 741-8900. Series begins Feb. 11

JAMES MARSTON FITCH LECTURES

"Oscar Wilde, Aubrey Beardsley, Proust: Godfathers of the Post Modern Aesthetic". Columbia University, School of Architecture, Wood Auditorium, 116th St. and Broadway, 580-3510. 6:00 pm, Feb. 11

WEDNESDAY 18**NEW YORK: BUILDING AGAIN**

Arthur Drexler moderates a symposium of architects as an assessment of current construction; Eli Attia, Edward Barnes, Raul de Armas, Philip Johnson, I.M. Pei, Cesar Pelli, Der Scutt, and Franz Schulze (critic). The Museum of Modern Art, Auditorium, 11 West 53rd St. For information call 956-6112. \$5.00, \$4.00 members, \$2.50 students. 8:00 pm. Feb. 18

GORDON DAVIS LECTURES

Columbia University, School of Architecture, Wood Auditorium, 116th St. and Broadway, 580-3510. 6:00 pm, Feb. 18

WEDNESDAY 25**ARCHITECTURE: SEQUENCES**

Bernard Tschumi has curated this exhibition that presents the work of five young architects. Each shows original interpretations of architectural sequences in the form of drawings, etchings, photographs, models, and books.

Artists Space, 105 Hudson St., 226-3970. Through Feb. 28

WEDNESDAY 4**THURSDAY 5****LEON KRIER: ARCHITECTURAL DRAWINGS FOR THE RECONSTRUCTION OF THE EUROPEAN CITY**

This exhibition focuses on the urban design projects of the past ten years.

Catalogue available. Max Protetch Gallery, 37 West 57th St., 838-7436. Through Feb. 7

TWENTIETH-CENTURY AMERICAN DESIGN

50 objects from the permanent collection, including furniture, ceramics, glass and metalware dating from 1900 to the 1960's; The Brooklyn Museum, Eastern Parkway, Brooklyn, 638-5000. Through Feb. 8

THURSDAY 12**CHARLES MOORE: DRAWINGS**

Moore's drawing for his recent project, The New Church Building for the Parish of St. Mathew, Pacific Palisades, Ca. Max Protetch Gallery, 37 West 57th St., 838-7436. Through Mar. 7 Opens Feb. 12

LECTURE: GRAND PALACES OF THE GRAND CANAL

Inge Jackson Reist lectures from the series "Venice: Myth and Art".

The Frick Collection, One East 70th St., 288-0700. 3:00 pm. Feb. 12 and 4:00 Feb. 14

THURSDAY 19**NEXT TO NATURE**

Landscape paintings from the National Academy of Design. 80 artists are represented from the late 19th-century, including Durand, Bierstadt, Church. National Academy of Design, 1083 Fifth Ave., 369-4880. Through Feb. 22

THURSDAY 26**NEW YORK NOW: PHOTOGRAPHS BY PHILIP TRAGER**

50 black and white photographs of Manhattan architecture. A book of Mr. Trager's work, with a forward by Louis Auchincloss, is available at the Museum.

Museum of the City of New York, Fifth Ave. at 103rd St., 534-1672. Through Mar. 1

ROME SWEET ROME

An architectural portrayal in 17th to 20th century prints.

Spaced Gallery, 165 West 72nd St., 787-6350. Through Feb. 28

THURSDAY 5**MANUEL ALVAREZ BRAVO: PHOTOGRAPHS**

This body of work spans several decades of the master Mexican photographer's career. His photographs capture the essence of the land, its people, culture and Xtian/Indian mythology.

The Witkin Gallery, 41 East 57th St., 355-1461. Through Mar. 7

FRIDAY 6**PAT STEIR**

Paintings resembling frescoes. Max Protetch Gallery, 37 West 57th St., 838-7436. Through Feb. 7

LECTURE: UNEARTHING ANCIENT JERUSALEM

The first of four slide lectures in the series "Ancient Jerusalem Revisited", by Dr. Yigal Shiloh, director, City of David Excavations. \$5.00 per lecture, \$3.00 members. The Jewish Museum, 1109 Fifth Ave., 860-1888. Feb. 8

FRIDAY 13**EVA RUBENSTEIN**

Photographs of Interiors, Exteriors, and nudes.

Marjorie Neikrug Gallery, 224 East 68th St., 228-7741. Through Feb. 14

LECTURE: THE CITY OF THE KINGS

The second slide lecture in the series "Ancient Jerusalem Revisited", by Dr. Yigal Shiloh, Director, City of David Excavations. \$5.00 per lecture, \$3.00 members. The Jewish Museum, 1109 Fifth Ave., 860-1888. Feb. 15

FRIDAY 20**LECTURE: RETURN FROM EXILE**

The third slide lecture in the series "Ancient Jerusalem Revisited", by Dr. Yigal Shiloh, Director, City of David Excavations. \$5.00 per lecture, \$3.00 members. The Jewish Museum, 1109 Fifth Ave., 860-1888. Feb. 22

FRIDAY 27**INTERIORS**

Historical works on interior design and furnishings, from the library's collection.

The New York Public Library, Fifth Ave. and 42nd St., 790-6551. Through Feb. 28

LECTURE: JERUSALEM AT ITS APOGEE: THE ROMAN PERIOD

The last slide lecture in the series "Ancient Jerusalem Revisited", by Dr. Yigal Shiloh, Director, City of David Excavations. \$5.00 per lecture, \$3.00 members.

The Jewish Museum, 1109 Fifth Ave., 860-1888. Mar. 1

FRIDAY 6**LEWIS BALTZ: PARK CITY**

100 gelatin silver prints documenting the construction of a ski resort.

Castelli Graphics, 3 East 77th St., 288-3202. Through Mar. 7

WRIGHT MORRIS: PHOTOGRAPHS

An exhibition of photographs by Mr. Morris, distinguished writer and critic, who began in 1939 to create his now famous phototexts. These innovative, now classic volumes earned him three Guggenheim Fellowships.

The Witkin Gallery, 41 East 57th St., 355-1461. Through Mar. 7



St. Bartholomew's Church, Bertram Goodhue Architect. Photograph by Steve Zone.

In June, 1914, the Vestry of Saint Bartholomew's Church commissioned Bertram Goodhue to design a new church on Park Avenue between 50th and 51st Streets. The railroad tracks under Park Avenue had just been covered over, transforming the street into a desirable location for the first time.

The Vestry instructed Goodhue to develop a site plan which would provide for an income-producing office or apartment tower on the north side of the property. When Goodhue made his formal presentation in January, 1916, *The New York Times* reported that the model showed an apartment tower with 75' of frontage along Park Avenue at 51st Street, set back 32' from the street to allow the church to be seen from both directions. The church itself was placed in the middle of the block, and had no window in the north transept since that was in effect a party-wall. Goodhue was able later to convince the Vestry to eliminate the tower and move the church to its present ensemble of low forms and gardens dominated by the Church.

The completion of Saint Bartholomew's in 1919 probably was not a completely satisfying moment for Goodhue. So many important details remained unfinished like the tiled dome and parish house which were added in 1930 to the designs of the Bertram Grosvenor Goodhue Associates (Goodhue had died in 1924). Nevertheless, the design holds an important and honorable place in his career. For the church, he began to develop a much

bolter sense of scale, a wider palette of materials, and a greater feel for vast, austere surfaces. At its heart, he created a coloristic crossing ceiling, the first of a series that led to the majestic polychromed rotunda domes which appear in his secular commissions from 1919 onward.

Now, Saint Bartholomew's is faced with financial problems which affect its future and which much be resolved. Amidst all the talk of a new office tower on the property, two facts should be recalled: one, a tower was part of the Vestry's plans from the very beginning; and two, Goodhue's architectural image of the church as it is — without the tower — persuaded the Vestry to abandon income-producing development at a time of high inflation and spiraling construction costs. That image of the church as a low group of buildings and gardens is still valid and compelling. The Vestry found a way to pay for it once, and it would be an exciting exercise in urban design policy linked to imaginative financing to find a way to pay for it once again.

Saint Bartholomew's is perhaps the last large free-standing church to be built in midtown Manhattan. After 1920, many churches were built in the base of larger income-producing buildings. Goodhue himself designed the most audacious of these in 1921 — an 80-story tower for Madison Square which remained unbuilt — which featured a large sanctuary at the base of what would have been the tallest building in the world at that time.

An urban church meshed with a skyscraper used to be an image that stirred the imagination and perhaps it still is. In any case, a tower next to Saint Bartholomew's ought not to be dismissed as incompatible. The General Electric Building sits gracefully behind the church, as one obvious precedent. The sleek John Hancock Building in Boston sits very well next to Trinity Church. If a tower is to be built, what is needed is a strong architectural image — and a talented architect.

Saint Bartholomew's is an important American building, designed by a great and talented architect hired by a Vestry with vision. Any addition requires the same commitment of architect and Vestry. It seems rather easy to find an anonymous corporation prepared to spend \$100,000,000, but where will the Vestry find another Goodhue?

Richard Oliver

Mr. Oliver was invited by Oculus to write about St. Bartholomew's Church; he won a Brunner Scholarship in 1977 for a study of Bertram Goodhue.

This is an individual statement by Mr. Oliver and does not represent the opinion of the NYC/AIA.

QUESTIONABLE FUTURES

Eric Goshow

History: In 1978 Helmsley-Spear, owner of the Tudor City Tower, prepared plans to build high-rise residential towers on these parks which are zoned R-10. Local residents were startled by this notion, since the original towers depended solely upon the two parks for light and air. This was due to the fact that in the 1920's when the buildings were constructed, stockyards were located where the United Nations now resides. The developer, Fred F. French, oriented the buildings westward, toward the open parks without providing windows facing east over the odious stockyards.

In May of 1980 the Department of Buildings issued permits for construction in the parks, which were subsequently barricaded. Battle lines had been drawn by Tudor City residents, Community Board 6, the Parks Council, and many others opposing the developer's plans. Helmsley-Spear agreed to postpone construction pending a compromise solution which the city and the developer would try to reach. In September 1980, an agreement was reached: Helmsley-Spear would build on what is now a publicly-owned park located on the block east of First Avenue, south of 42nd Street. This land contains active recreational playground uses, such as a roller hockey rink, softball field, etc. Part of this block contains a ventilation tower for the Queens-Midtown Tunnel, the rest of the block is playground space.

Development Proposal: The agreement between the Developer and the City, in principal, is to "demap" public park usage to permit private development in exchange for deeding to the City as public parks the Tudor City private parks. Helmsley-Spear would rebuild the active playground area around the new building, although less area and recreational facilities would be provided.

George Lewis presented the following statement at a meeting of the City Planning Commission hearing on January 21, 1981.

City Planning Commission Hearing
January 21, 1981

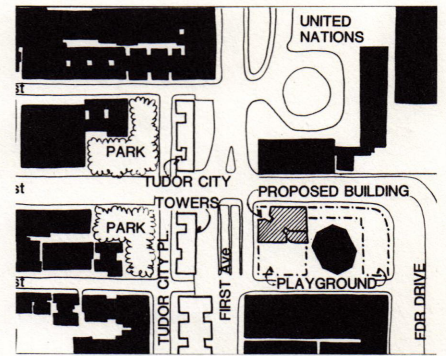
In the first place, to build on the Tudor City parks or to build on the playground—in either case the outcome will be bad for New York. There is nothing about the choice which should please anyone.

It becomes all the more frustrating when one learns that Tudor City right now, parks and all, exceeds R10 density, so that anyone concerned with orderly, equitable development can only view the added mass of R10 construction with which we are confronted as representing a perversion of the intent of the Zoning Resolution.

But apparently it is legal, and we have to make a choice. The Chapter swallows hard and opts for the playground. It would be too painful to destroy the symmetrical parks above, which in terms of enlightened urban planning in their relation to the buildings which surround them, and are so dependent on them, are one of the joys of New York. As urban space they compare with the plaza at Rockefeller Center; as a quiet, green refuge, precious few other retreats so close to midtown are available for comparison.

So we turn to the playground and what is proposed for it, and this can be discussed only in terms of what would be the effect of a new building there on the United Nations.

The presence of the UN in New York is a priceless asset. The building group—Secretariat, General Assembly, Conference Building—in which it is housed forms a sculptural entity symbolic of the UN as world capitol. The buildings ride free from the dense city grid. They can be seen in the round, as a whole. The Secretariat slab, described from the beginning as a "Workshop for Peace," is especially elegant when seen standing free. To place a routine commercial-residential tower nearly as tall as the Secretariat's 591 feet so close to it—only 225-odd feet to the south—would turn the UN into a complex with two towers. The Secre-



ariat would be diminished; it would become just another mid-town building. The Roche-Dinkeloo United Nations Plaza building does not do this: it is further away and across First Avenue, part of the closely-packed buildings of mid-town.

The Chapter would like to offer a way out of this. We believe a building can be placed on the playground site which would not do damage to the UN.

Apparently a major factor in the decision to propose a tower covering only the northern half of the 41st-42nd Street block has been an effort to preserve as much of the former playground as possible. We do not think this should be assigned so much weight in determining the new building's ground coverage. Balanced against preserving the UN's unique freedom from the built-up city proper, a playground 100 feet by 130 or so hardly seems of crucial importance. The owner's proposed commitment of funds for maintenance would go much further if directed toward a playground located elsewhere in the city.

Relieved of the necessity for leaving the southern half of the blockfront open, a building could be designed half the height of what is now proposed, bulkier and more anonymous, which would not detract from the UN.

There would be other advantages too. The occupants of a building on this site would be relatively isolated from the shops and street life on the other side of the wall of Tudor City. Utilization of the full block would open up many possibilities for active retail uses and not only would benefit those living and working in the building itself but, further, would add to the ambiance of the UN itself. It could be a very interesting building.

We support the exchange of parks provided there is a building solution such as we have suggested.

George Lewis

**ARNOLD W. BRUNNER
\$10,000 GRANT
1981**

The New York Chapter of the American Institute of Architects invites Architects, or those in related fields, to submit a study in some special field of architectural investigation which will effectively contribute to the practice, teaching, or knowledge of the art and science of architecture.

Jury

Nancy A. Miao, Architect
Chairperson
Twitchell & Miao

Diana Agrest, Architect
Agrest & Gandelonas

Samuel Brody, Architect
Davis Brody & Associates

Percival Goodman, Architect
Charles Gwathmey, Architect
Gwathmey & Siegel

Ada Karmi-Melamede, Architect
Columbia University

Peter Kastl, Architect
The Ehrenkrantz Group

Theodore Liebman, Architect
Liebman Williams Ellis

Arthur Rosenblatt, Architect
Metropolitan Museum of Art

William C. Shopsin, Architect

Suzanne Stephens, Editor
Progressive Architecture

Michael Wurmfeld, Architect
Wurmfeld Associates, PC

Applications from Chapter to March 1, 1981. Proposals may be submitted to April 1, 1981. Awards announced Summer, 1981.

Eligibility: open to any United States citizen engaged in the profession of Architecture and its related fields who has a professional background more advanced than is implied by four or five years of architect training.

New York Chapter
The American Institute of Architects
The Urban Center
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