

# Nothing Is the Way It Was': Architecture Nothing Is The Way It Was' Architecture

By ADA LOUISE HUXTABLE

*New York Times (1923-Current file); Feb 11, 1973; ProQuest Historical Newspapers: The New York Times*  
pg. 151

One of Anshutz's newly discovered photographs

*An occasional holiday from the closed world of academic art*

Collection; Archives of American Art, Washington, D.C.



## Architecture

# 'Nothing Is the Way It Was'

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WE are late with this yearly assessment, courtesy of flu, but the questions facing architects and society in 1973 are going to be around for a while—longer than some of their buildings. These are years of loudly publicized doubts and confusion in the profession, which is faced with a world it has only made in part, and often made badly, and problems and changes never visualized by the gentlemen of the Beaux Arts.

There is virtually no architect who has not broadened his image of his work. All

think of themselves now, in some way, as environmentalists, involved in the man-made aspects of the places we live and function in for better or worse. The intra-professional arguments revolve mostly on whether solutions are to be achieved traditionally through design or radically through social action; basic objectives are generally agreed on. For some, the new attitudes are not much more than a convenient bandwagon; for others they provide a kind of trial by fire out of which a purer and more dedicated professional faces the needs

of a society in crisis.

In theory, that is. Because reality is never so pure, and because the recession that has quietly turned into a permanent depression for many jobless architects has winnowed with the greatest efficiency exactly those small offices dedicated to principle and certain standards of social art. These talented groups of ten to 20 have been a notable casualty of expanding scale in building and the economic crisis that continues in architecture, no matter what statistics and the Federal Government say about

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