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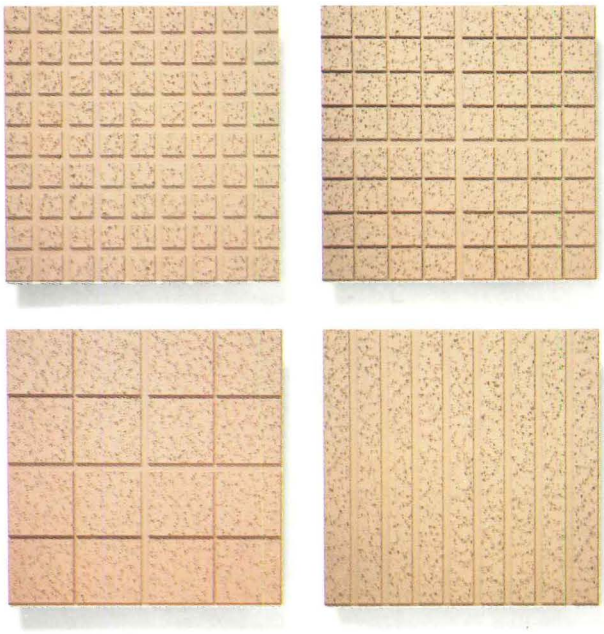

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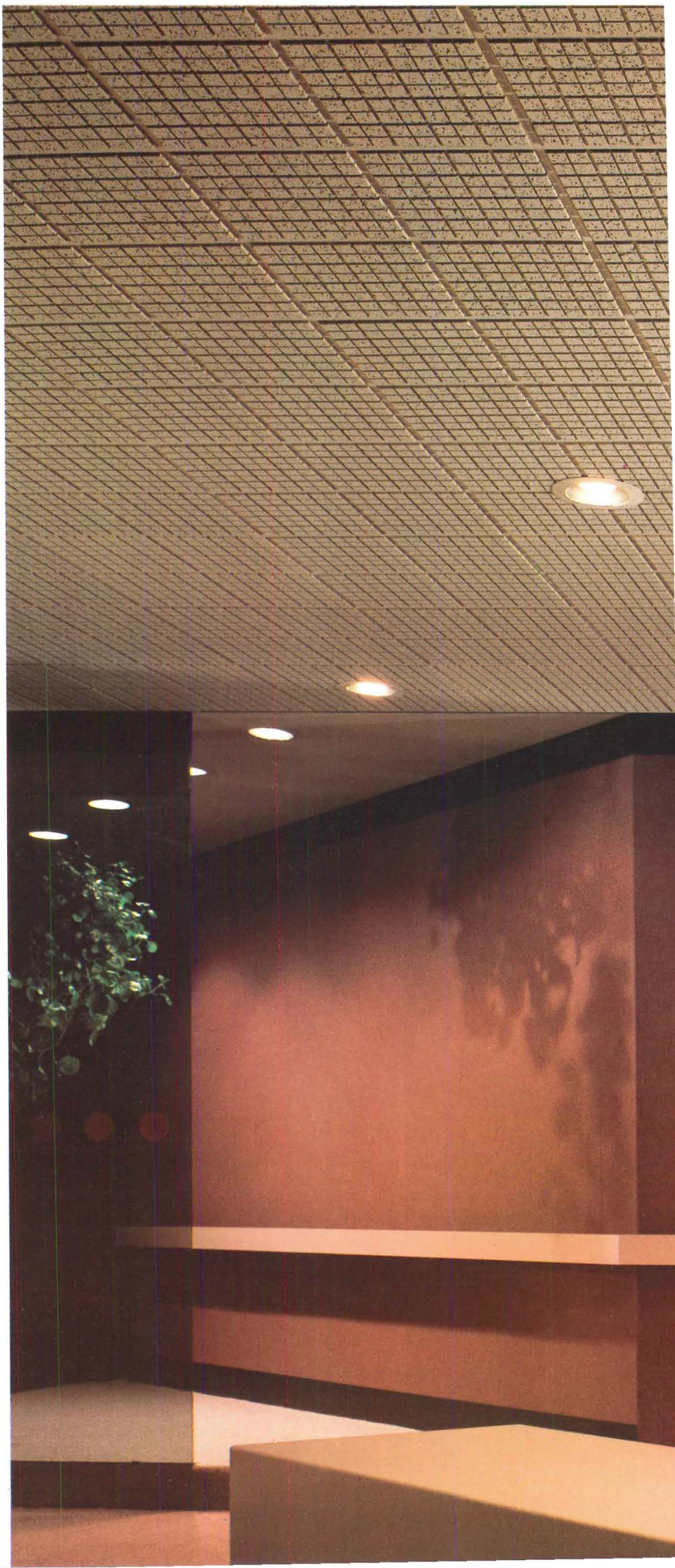

CONTENTS

The Seventh Annual Review of New American Architecture

National AIA Honor Awards

Cover: Photograph by Brian Rose of PPG Place by John Burgee Architects with Philip Johnson (see page 242).

ARCHITECTURE: The AIA Journal, publication number; ISSN0746-0554, official magazine of The American Institute of Architects, is published 12 times yearly by the AIA Service Corporation at 1735 New York Ave. N.W., Washington, D.C. 20006. **Individual Subscriptions:** U.S. and its possessions; $26 for one year, $42 for two years, $58 for three years. Canada: $32 for one year, $50 for two years, $68 for three years. Foreign: $50 for one year, $90 for two years. For special library and institutional rates, please contact circulation department. Single copies, $5 each (except for May and September issues, which are $10). Publisher reserves the right to refuse unqualified subscriptions. For subscriptions: write circulation department; for change of address: send circulation department both old and new addresses; allow eight weeks. Quotations on reprints of articles available. Microfilm copies available from University Microfilm, 300 N. Zeeb Road, Ann Arbor, Mich. 48106. Referenced in *The Architectural Index, Architectural Periodicals Index, Art Index, Avery Index to Architectural Periodicals.* Second class postage paid at Washington, D.C., and additional mailing offices. VOL. 73, NO. 5.

2

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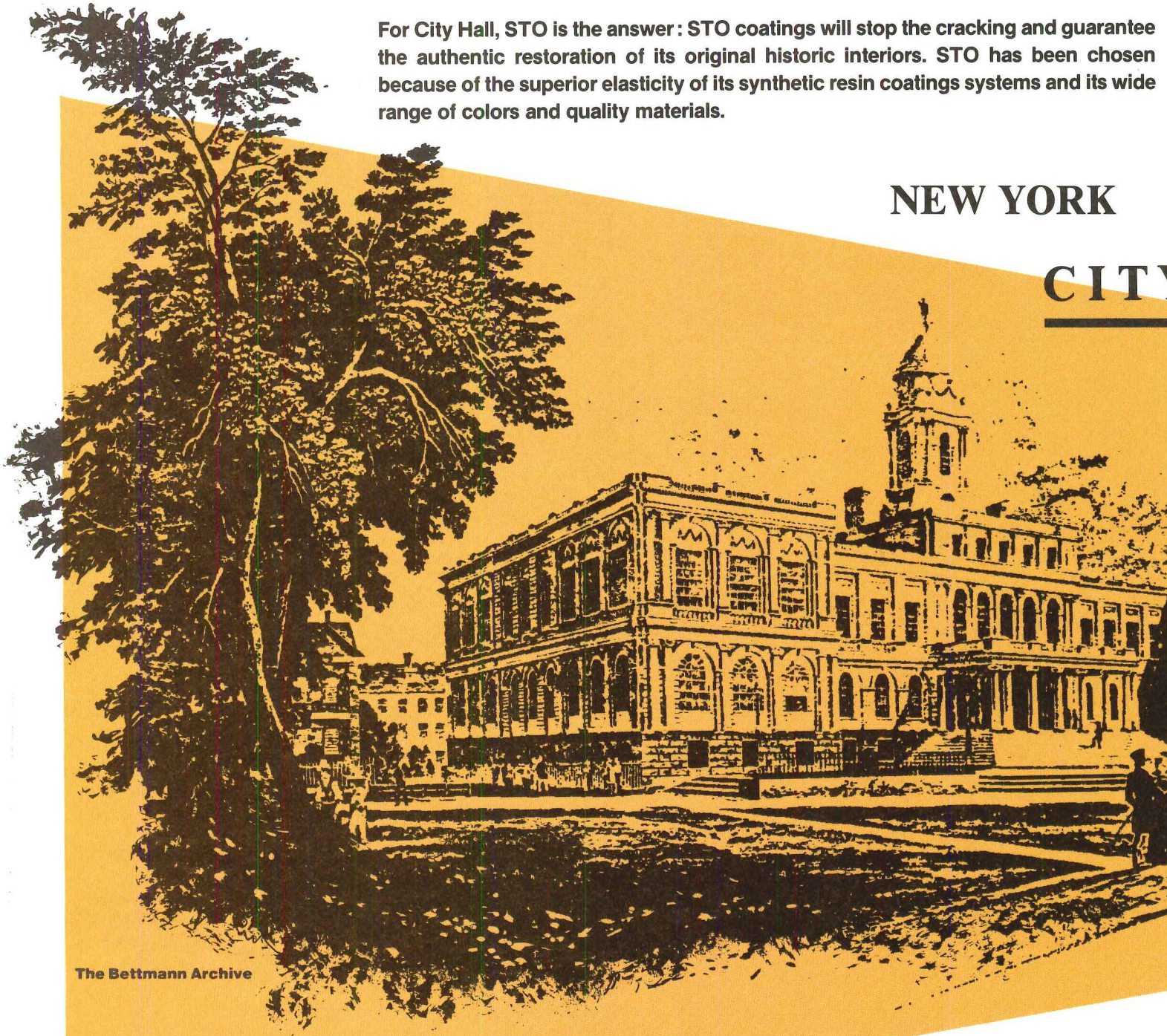

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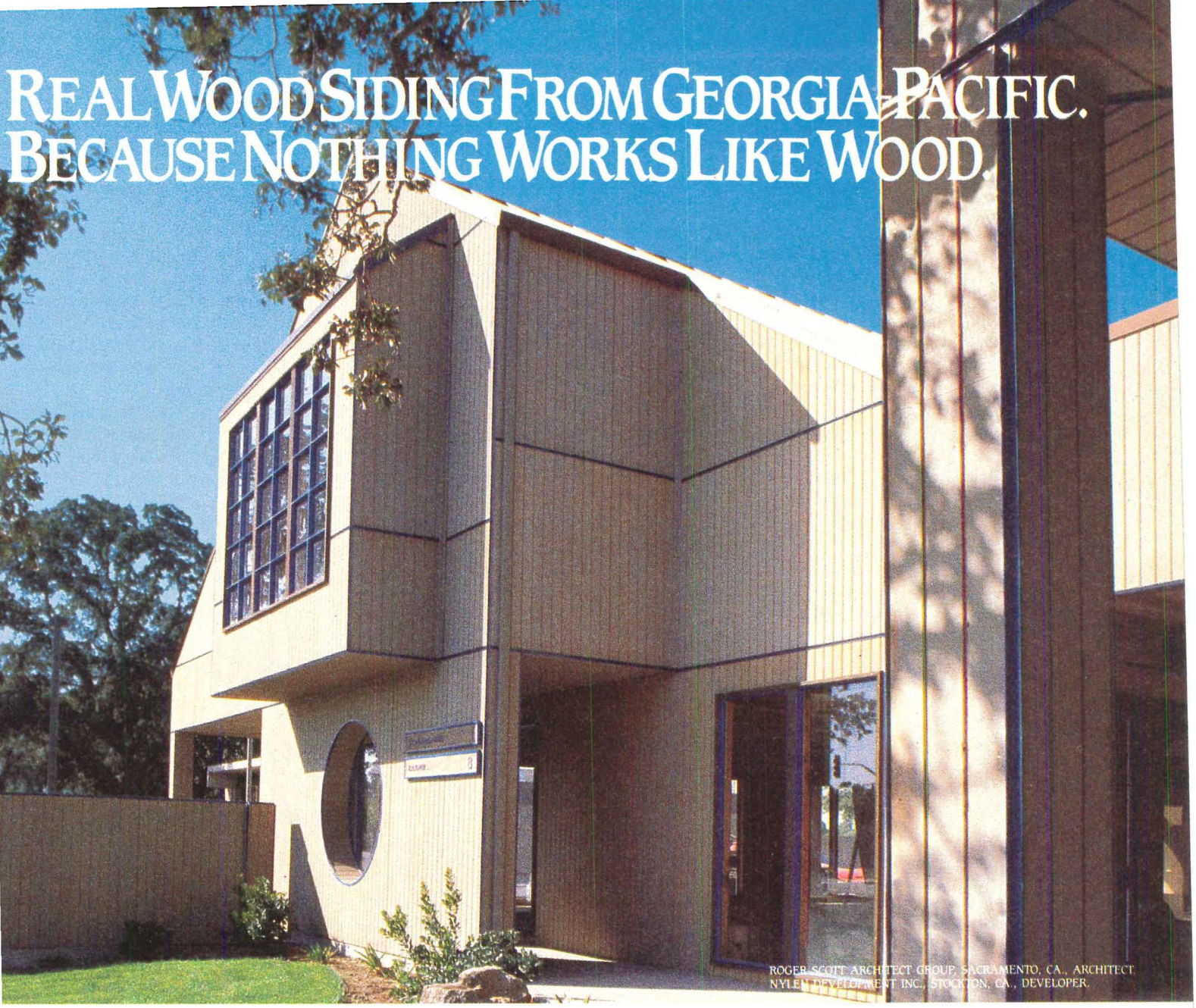

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EVENTS

June 1-2: Workshop on Urban Waterfront Recreation, Alexandria, Va. Contact: Ann Breen, The Waterfront Center, 1536 44th St. N.W., Washington, D.C. 20007.
June 4-7: Conference on Automation and Reprographics for Design Professionals, Baltimore. Contact: Carol Gosselin, A/E Systems '84, P.O. Box 11318, Newington, Conn. 06111.
June 5-7: Conference on Integrated Computer Aided Design, Garston, England. Contact: Janet H. Spoonamore, U.S. Army Construction Engineering Research Laboratory, P.O. Box 4005, Champaign, Ill. 61820.
June 5-9: Renewable Energy Technologies Symposium and International Exposition, and the American Solar Energy Society Annual Meeting and Solar Technologies Conference, Anaheim, Calif. Contact: Linda Ladas, TMAC, 680 Beach St., Suite 428, San Francisco, Calif. 94109.
June 12-15: Neocon 16, World Congress on Environmental Planning and Design, Chicago. Contact: Neocon International, The Merchandise Mart, Suite 830, Chicago, Ill. 60654.
June 15-16: Midwest Urban Waterfront Conference, Davenport, Iowa. Contact: Waterfront Conference, 3018 18th St., Davenport, Iowa 52803.
June 16-18: Construction Specifications Institute Annual Convention, Dallas. Contact: E. M. Dutchak, Construction Specifications Institute, 601 Madison St., Alexandria, Va. 22314.
June 17-22: International Design Conference in Aspen, "Neighbors: Canada, Mexico, and the U.S.," Aspen, Colo. Contact: IDCA, Box 664, Aspen, Colo. 81612.
June 17-23: Training Session for Fine Arts and Architecture Slide and Photograph Curators, Division of Continuing Education, University of Texas, Austin.
June 18: Photovoltaic Applications Workshop, Brattleboro, Vt. Contact: Alex Wilson, New England Solar Energy Association, P.O. Box 541, Brattleboro, Vt. 05301.
June 18-19: Small-Firm Roundtable: Staying Small Successfully, Washington, D.C. (Repeat conference June 21-22, Kansas City, and June 25-26, San Francisco.) Contact: Bill Hooper at Institute headquarters, (202) 626-7532.
June 21-24: Seminar on Project Management, Washington, D.C. (Repeat seminars June 19-22, St. Louis, and Aug. 16-19, Phoenix.) Contact: PSMJ, 126 Harvard St., Brookline, Mass. 02146.
June 22-23: Housing Committee Workshop on Working Together—Public/Private Partnership, St. Louis. Contact: Ravi Waldon at Institute headquarters, (202) 626-7429.
June 22-24: International Energy Conservation Trade Show and Conference, Columbus, Ohio. Contact: Nina P. Smith, National Energy Journal, P.O. Box 2330, Glendale, Ariz. 85311.
June 24-26: Southern California Home Furnishings Market, Anaheim, Calif. Contact: Ellen Sandler, Southern California Home Furnishings Market, 1516 S. Pontius Ave., Los Angeles, Calif. 90025.
June 25-28: Summer Institute on Urban Architecture: A New Perspective, DePaul University, Chicago.
June 28-July 2: Environmental Design Research Conference, School of Architecture and Environmental Design, California Polytechnic State University, San Luis Obispo, Calif.
July 26-29: International Design Seminar—An Urban Site, London. Contact: Iris Miller, 5833 Marbury Road, Bethesda, Md. 20817.
Aug. 26-28: Design Conference on Five Buildings and Their Public, San Diego. Contact: Ravi Waldon at Institute headquarters, (202) 626-7429.

LETTERS

Taliesin West: How wonderful to see Taliesin West through the superb photographs of Pedro Guerrero. It is unfortunate that the "today" photographs were not provided by the same artist. The story brought back fond memories of the desert "camp," as we called it. It first appeared to me when I arrived as an apprentice in late 1945. Although it had suffered from neglect during the war years, the bold outlines were there, the colorful accents, the great canvas sails and rigging of a marvelous ship of the desert.

Each time Frank Lloyd Wright saw Taliesin again after being away for the summer and fall he saw it anew and immediately began making changes. There were from six to nine different major roofing schemes tried out for the drafting studio and garden room. Glass was introduced, walls moved, refinements such as heating and improved lighting were added. For the benefit of new students, we try to recapture the excitement and wonder of the early years through slide shows. This picture record helps them understand how this great building was never a static expression, but a living, ever-changing organic work of art.

Charles Montooth, AIA
The Frank Lloyd Wright Foundation
Scottsdale, Ariz.

Colleague Remembers Fuller: Last July 1, our senior partner R. Buckminster Fuller, FAIA, known to all of us as our beloved Bucky, passed away in Los Angeles while attending his wife, Anne, at the Good Samaritan Hospital. Bucky was 87, and on July 12 he would have been 88; also on the date he and Anne would have celebrated their 66th wedding anniversary.

Bucky Fuller, architect, engineer, inventor, and philosopher, is best known to us in the architectural profession for his invention of the geodesic dome. With its use as the American pavillion in Montreal during Expo '67, Bucky received a long deserved recognition and the AIA gold medal in 1970.

Bucky worked continuously for a better world through environmental reform with artifacts such as the geodesic dome, the dymaxion car, dymaxion map, Tensegrity structures, and his writings—in particular *Synergetics,* volumes I and II, plus 23 other books. His lectures and energy were boundless.

Recently at a dinner in Chicago with Harry Weese, FAIA, his wife Kitty, and me, Weese asked Bucky what he would recommend for the Chicago 1992 World Fair, and Bucky replied a "Harvest Dome so large it would have to be tied down, not tied up, usable for all the people all the time, a sphere within a sphere, using passive solar heating in the winter and cooled via aerodynamic articulation in the summer. "I seek through comprehensive anticipatory design science and its reductions to physical practices to reform the environment instead of trying to reform men; being intent thereby to accomplish prototyped capabilities of doing progressively more with less time and matter per realized function, all of which chain-reaction-producing events will both permit and induce all humanity to attain full lasting economic and physical success plus enjoyment of all the Earth without one individual interfering with or being advantaged at the expense of another."

At a speed of 66,000 miles per hour, of humanity is hurling through the universe on the "Spaceship Earth." We are all coming together, and we require the integrity of each of us to make our eternally regenerative universe work!

Bucky wanted each of us at our own architectural studios and across the world to recognize that we have the option to make it. And if ever there was a life to celebrate instead of a death to mourn it would be that of our partner Buckminster Fuller. He wanted architects to realize that through design science we could delve into livingry instead of weaponry and thereby make war obsolete.

Bucky will surely be missed by Shoji Sadao and me personally and by all the members of the Institute whom he enjoyed and touched so lovingly. We should recognize that Bucky has simply traveled, as he was always doing, from the "Spaceship Earth" to another position in the universe.

Thomas T.K. Zung, AIA
Buckminster Fuller, Sadao & Zung, Inc.
Cleveland

Amplification: For the Hercules Building in Wilmington, Del., by Kohn Pederson Fox (see Feb., page 78), Sasaki Associates Inc. designed the exterior landscape and interior planting.

wards and Competitions

ichard Meier Named Recipient f the Sixth Pritzker Prize

49, Richard Meier, FAIA, is the ngest recipient of the prestigious inter- ional Pritzker architecture prize. The ard was established in 1979 by the att Foundation (and named for its nding family) to remedy the Nobel zes' neglect of architecture. The win- r each year receives $100,000 tax free, s a Henry Moore sculpture.

Meier's architecture remains in the oad tradition of modernism. It is not ended as symbol, doesn't concern itself h historical recall or allusion. He has d, "Beyond theory, beyond historical erences, my meditations are on space, ape, light, and how to make them. My al is presence, not illusion, and I pur- e it with an unrelenting vigor."

His gleaming white buildings are mposed of immensely complex planes, lumns and projections, railings and mps—all highly active yet composed d balanced with such precision as to e an impression of serenity. His most ent accomplishment, the High Museum Atlanta (see page 222), is perhaps his st complex and dramatic work to date.

And of Meier's 1979 Atheneum in New rmony, Ind., novelist Arthur Cohen te in *Global Architecture* that it is assertion of quintessential modernity, hout flourishes, rhetoric, or gimmickry. s consequently an object for the ure as much as for our time, a build- that puts forward the claim of the hitecture of this century before turies to come."

In addition to the High and the heneum, six other buildings by Meier e won AIA honor awards: the Smith use, Westbeth Artists' housing, the uglas house, the Bronx Development nter, and the Hartford Seminary.

Meier dates his "real commitment to hitecture" to the year 1963 when opened his own practice. After grad- ing architecture school at Cornell iversity, spending some time in Europe, ing to obtain an apprenticeship with Corbusier (who apparently refused to e Americans), Meier worked in New York City, first for Davis, Brody & Wisnieweski, then for Skidmore, Owings & Merrill and Marcel Breuer. During these years, he painted at night in the studio of his friend Frank Stella.

The impetus for striking out on his own in '63, according to Meier, was an exhibit of Le Corbusier's models and drawings at the Museum of Modern Art. He remembers it as a "turning point in my life. To me he was the greatest architect of the century. Every architect working today is affected by his work." When reviewing the Atheneum in 1981, Paul Goldberger, Hon. AIA, wrote that Meier pushes "the Corbusian esthetic just a bit farther than its master took it, forcing it to a bursting point, and then stopping just before the break comes."

There were other influences, however. "I could not have done my parents' house the way I did," Meier has said, "without being overwhelmed by Falling Water." It was, as with many architects, his first commission, and he probably speaks for many when saying, "thank God for one's parents, and their faith in us."

Two years after completing this house in Essex Fells, N.J., Meier won his first national honor award for the 1965 Smith house in Darien, Conn. "When I first did the early houses, I thought I was doing a contemporary version of a New England house, white clapboard, and conventional balloon framing," Meier said in an interview with Barbaralee Diamondstein for the book *American Architecture Now.*

Meier's public work began in 1967 with a commission to convert the old Bell Laboratories in New York City into 383 apartment units. By 1969, he was working on Twin Parks Northeast housing in the Bronx, and shortly afterward started work for the Bronx Development Center.

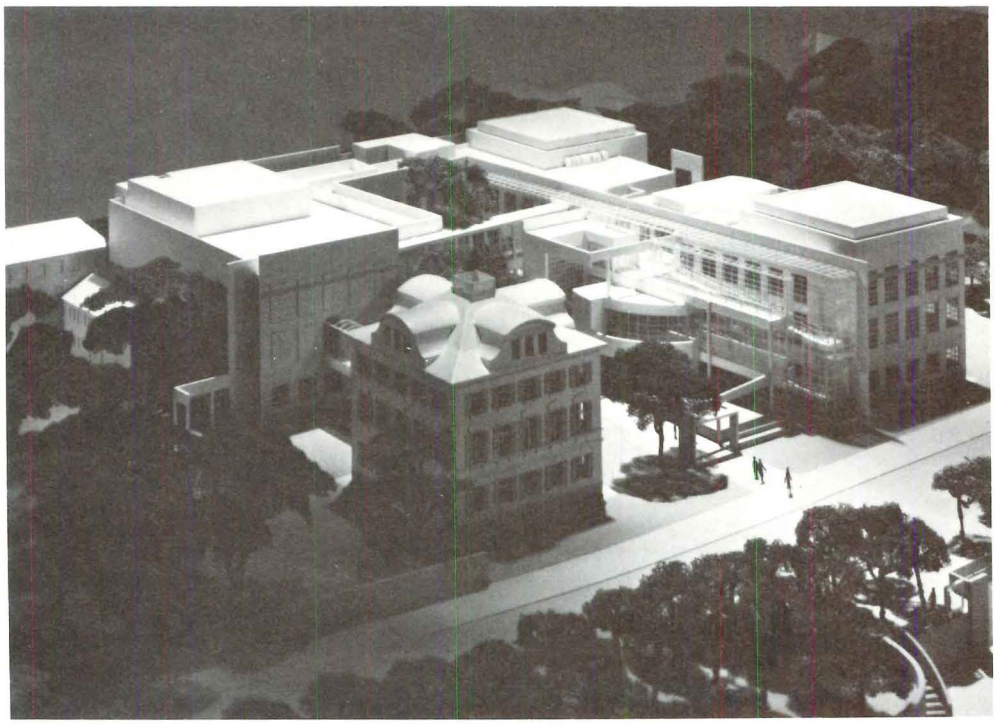
Despite his wide range of experience with building types, Meier's preference now is for designing museums and cultural institutions. He has a museum under construction in Frankfort, West Germany, and another in Des Moines. "But I still want the opportunity to do office buildings," says Meier.

In addition to pursuing his practice, Meier designs furniture, makes collages, and has taught and lectured at major colleges and universities.

He has come a long distance since the time beginning in the mid-'60s when he, Peter Eisenman, John Hejduk, Charles Gwathmey, and Michael Graves—all young teachers of architecture—would get together to talk design. Each of the five, it will be recalled, presented two works for the book *Five Architects,* which was published in 1975.

In announcing that Meier was the

continued on page 30



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ght, model of Meier's Kunsthandwerk useum, currently under construction Frankfurt, West Germany.

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Awards and Competitions *from page 25*
unanimous choice of the Pritzker jury, Carleton Smith, secretary to the jury and chairman of the international awards foundation, said, "What he has achieved is only prologue to the compelling new experiences we anticipate from his drawing board."

Jurors for the 1984 prize were Giovanni Agnelli, chairman of Fiat, Torino, Italy; J. Carter Brown, director of the National Gallery of Art in Washington, D.C.; Arata Isozaki, Hon. FAIA; Philip Johnson, FAIA, 1979 Pritzker laureate; J. Irwin Miller of Cummins Engine Co.; Kevin Roche, 1982 laureate; and Thomas J. Watson Jr., chairman emeritus, IBM Corporation. ANDREA OPPENHEIMER DEAN

Hollein's Hilltop Museum in West Germany Wins Reynolds

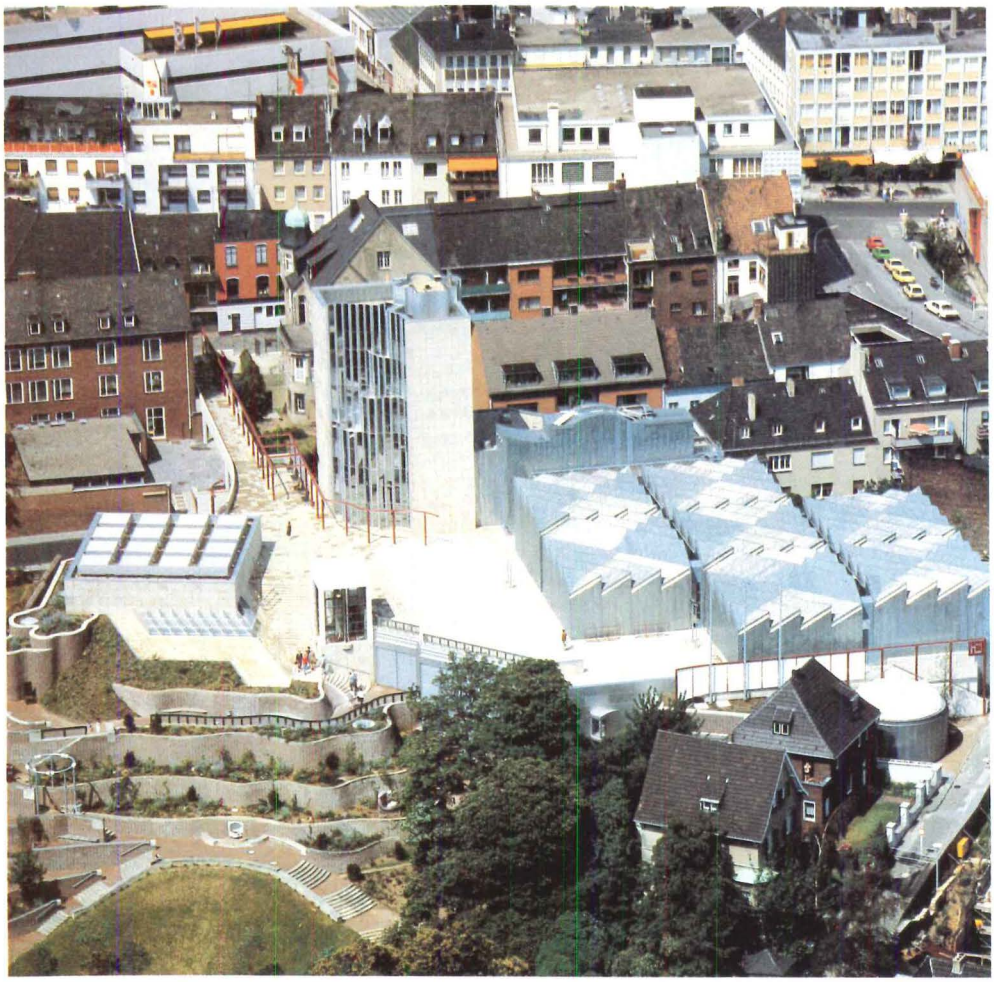
Winner of the 1984 R. S. Reynolds award is the Municipal Museum Abteiberg in Mönchengladbach, Germany, designed by Viennese architect Hans Hollein. Jurors Robert Broshar, FAIA, (chairman), John Burgee, FAIA, and Georges Candilis, Hon. FAIA, called it "a wonderful study in contrasts . . . creative, vibrant, and new while at the same time respectfully blending well with the medieval and baroque buildings of its neighborhood."

The museum, presented on these pages last August, is located atop a steep hill between public gardens and the city's main commercial street. From a distance the building appears to be a cluster of small structures grouped around a stone paved terrace. The terrace is actually the roof of the main exhibition spaces that are built into the hill. A pedestrian path lined with serpentine brick garden walls leads through the landscaped park to the main entrance, a glazed, cubic pavillion on the terrace.

Interiors are a combination of neutral exhibition spaces enhanced with natural lighting, and lively colorful public areas. A rectangular gallery for temporary exhibits and performances is directly adjacent the reception area. Amoebic-shaped galleries on each of the two floors are lined with square rooms arranged on a diagonal axis for undefined circulation patterns. Small rooms located throughout provide a specialized setting for art objects.

The structure is variously clad in aluminum, marble, unpolished stone, stainless steel, and both mirrored and clear glass. "The use of aluminum in the design is both imaginative and varied—ranging from ceiling and wall panel systems to glazed walls, skylights, and domed construction," commented the jury. "It is a very friendly museum, not a barrier but inviting and intended for people to appreciate and enjoy both inside and out."

Below, museum's clustered geometric forms and serpentine garden walls.



'84 Reynolds Prize Awarded To Southern Louisiana Student

Michael Solari, a student at the University of Southern Louisiana, is the winner of the '84 Reynolds Aluminum prize for architectural students.

Solari's design is a prototype town house that is a "study of how aluminum can be used in an urban setting," in his words. The jury cited his work for "incorporating aluminum in all phases of design. The variety of space surface and unity of architectural estheticism make this a sophisticated and admirable solution."

Receiving honorable mentions are Mark S. Klancic of the University of Wisconsin, Milwaukee, for his design of an aluminum service station prototype, and Peter Pfau of Columbia University for the design of a telecommunications research center. Certificate of excellence winners are Perry M. Gauthier, Farazan Kholousi, and Stephen Pondelis of the University of Nebraska for the design of an aluminum statue and to Sven K. Govaars Jr. of the University of New Mexico for "A Sacred Place . . . Aluminum Taken a Step Beyond," a study that symbolizes the passage between two dimensions.

Sponsored by the Reynolds Metals Co., the student prize has been awarded since 1961 for "the best original design in which creative use of aluminum is an important contributing factor." This year's jury included Ralph Rapson, FAIA (chairman), dean of the school of architecture, University of Minnesota; John Q. Lawson, AIA, of Philadelphia; C. Timothy Fish, a Georgia Institute of Technology student; Eric McRoberts, a Temple University student; and Jeffrey D. Brown, a Drury College student. As winner, Solari will share a $5,000 prize with his school.

News continued on page 34

NEWS CONTENTS

Unless otherwise indicated the news is gathered and written by Allen Freeman, Nora Richter Greer, Michael J. Crosbie, and Lynn Nesmith.

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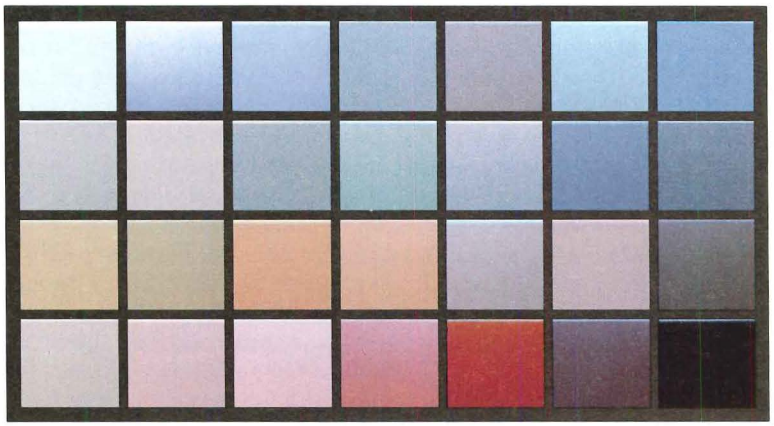

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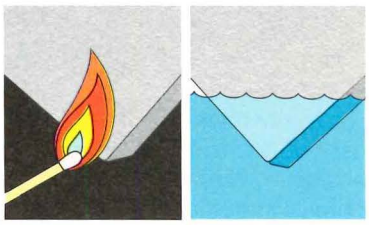

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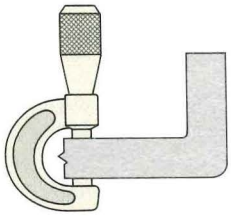

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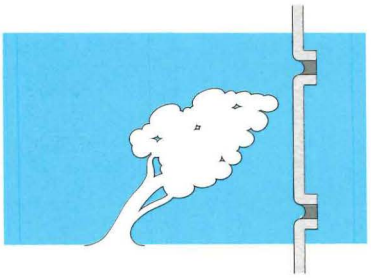

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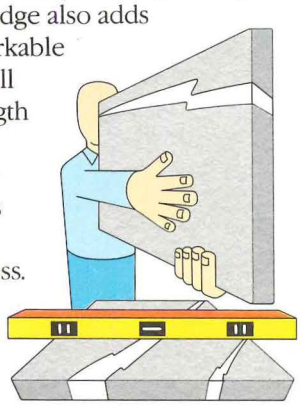

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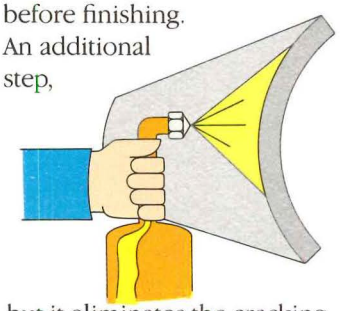

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Jefferson Foundation Medal Presented to the Aga Khan

Last month the University of Virginia awarded the Aga Khan the Jefferson Foundation medal of architecture.

In presenting the award, Jaquelin Robertson, FAIA, dean of Virginia's school of architecture, said of the Aga Khan, "His interests have been architectural excellence in the broadest social/cultural sense; of an architectural culture rooted firmly in an idea system yet tied at the same time to the pressing realities of specific places . . . most of them very poor. Although intended for Islamic cultures, the activities he directs have profound meaning and example for all cultures. They postulate and seek a built world that is practical, culturally cohesive, elegant, and just; an architecture that is uplifting and in the service of man."

The Aga Khan IV, Prince Karim, became the leader of the 12 million Shia Imai Ismaili Muslims in 1957 when he was 20, inheriting the position from his grandfather who was a direct descendant from the Prophet Muhammad. A graduate of Harvard University (majoring in Islamic studies), his concern with the built Islamic world evolved slowly as he became involved in building schools, clinics, hospitals, office complexes, and housing. "In doing so, I have become more and more concerned with the physical form that the Islamic world of the future will take and with how technological expertise can be appropriately utilized to assist," he said upon receiving the award. "I decided very early on that to attempt to tackle my own constituency alone could be interpreted as vain and self-serving and might even isolate us from other Muslims if they did not genuinely share our concerns. The problem appeared generic to the whole Islamic world, and if this was confirmed, as indeed it was, it had to be approached in the widest context."

What the Aga Khan found were vast developmental pressures both in rural and urban areas coupled with little understanding of how to relate the Islamic architectural heritage to modern building requirements and techniques. "The impact upon architecture, first of colonial rule and then of modern Islamic nations obtaining their impetus for economic development from the West, has been all but overwhelming," he said.

In the '50s and '60s, the major issues for Islamic nations were sovereignty and statehood. "To govern successfully," the Aga Khan said, "meant addressing key issues of food production and economic survival. . . . This is what mattered, and so-called international architecture and design was so widely accepted as representing progress that few people considered there was any alternative."

He views the architectural legacy of colonial rule as "not necessarily bad" but said that most recent Islamic architecture—especially of non-residential buildings—has "merely been copies from foreign images of political and commercial power." And, when architects and builders have turned to the Islamic heritage, "in nine times out of ten the outcome was little more than mimicry of the Islamic glories of earlier periods without regard to crucial differences between those times and the present. Adding a dome or towers to a downtown office block does not make it either Islamic or appropriate."

By the turn of the century the world's population is expected to reach six billion; of this 80 percent will live in the third world, with the vast majority being rural dwellers. And with this, the Aga Khan said, will come a housing problem of immense dimension, the roots of which are already in evidence. For rural dwellers the self-built house is a "permanent phenomenon and is certain to continue so, because the cost of employing contractors and architects is totally beyond the means of the ordinary people," he continued. However, "the on-going construction utilizing affordable local materials has been seriously eroded. Imported cement and corrugated iron have taken the place of mud or stone or wood, first because of their intrinsic qualities and secondly because ordinary citizens have tended to see such Western materials as modern and desirable, in spite of their unsuitability for hot climates."

What is needed, the Aga Khan said, is the modernization and renewal of the vernacular tradition. "In rural areas people must be able to construct a better environment for themselves, because poor conditions are one major cause of poor health and of the flow of villagers to the towns." And because "architects and specialists are reticent about working in the countryside, even when they can be paid, the local villagers, carpenters, and masons need to be educated in new techniques and encouraged to make better use of local materials."

Parallel problems exist in urban areas. "The pressures of the birthrate and the drift to the towns are causing a massive, nearly uncontrollable, demand for urban housing. . . . Houses, roads, hospitals, and drainage systems are required at a rate far beyond the capacity of governments to supply them, even if the money were available." In addition, the traditional form of Islamic towns and cities is being eroded. "Rural people who crowd into the cities do not comprehend the old patterns of urban life that made these cities tolerable nor the cultural and moral significance of these patterns. At the same time, plan

continued on page

Below, the Aga Khan School of Nursing, Karachi, Pakistan; designed by Payette Associates and Mozhan Khadem.

Balthazar Korab

Awards and Competitions *from page 34*

ers and decision-makers tend to regard own architecture of the past as out-of- ate and expendable."

While the Aga Khan believes that West- rn technology and expertise must be mported to the third world he is con- erned that "the built environment must nable the ethos of the Islamic civiliza- ion to express itself, as well as giving the ense of national identity and integrity" hat is being sought by political leaders. He questions, "Does the knowledge of echnology that professional planners and rchitects possess cause them to under- ate local know-how and materials and heir potential? Do we think enough about ow high technology is applied? Are the ndustries, hospitals, universities, atomic lants, and airports being conceived and lesigned in appropriate cultural terms?"

To the Aga Khan re-invigorating and e-orienting the tradition of Islamic archi- ecture is a task of urgent importance. The more I delved into this area, the nore I realized that an immense gap awned between professional requirements nd the cultural content that would enable uildings to match the inherited traditions nd social demands of the Islamic world. Furthermore, time was short. In the newly ich Muslim nations it is possible to import complete building systems, together with he skilled workforce to assemble them. f we were to create public awareness and mpact the teaching of architecture with useful effect, we had to do it by the quick- st means."

This led to the establishment in late 976 of the Aga Khan award for architec- ure. Prizes totaling $500,000 are made very three years. The buildings honored re chosen not to represent "absolute solu- ions but rather valid steps" in meeting wo criteria: an understanding of the ethos f the faith and professional competence n dealing with heat, light, climatic ex- remes, client requirements, and new naterials and construction techniques. ny building completed within the last 5 years is eligible. The first awards were resented in 1980 for 15 buildings; the econd set—for 11 structures—last Sep- mber. The program also includes inter- ational seminars and field trips, the pro- eedings of which are published in the uarterly magazine *Mimar.*

In 1979 the Aga Khan program for slamic architecture was established at larvard University and MIT, with an ndowment of $11.5 million. Said the Aga han, "I came to feel it was essential to nvest in impacting the teaching of archi- ecture." He decided to do this through xisting institutions, and Western ones at hat, which were in a "position to influ- nce rapidly as wide an architectural con- ituency as possible."

He called upon other Western schools f architecture to "incorporate sufficient cultural imputs along with their technical curricula to enable students who may later design for societies other than their own to comprehend those societies and to be at home in their cultural context. . . . Architects of today are creating the environment of the 21st century. They should encourage countries to develop within the terms of their own indigenous cultures rather than allowing external influences to introduce changes so fundamental that they are damaging, perhaps dangerous, and all but irreversible."

NORA RICHTER GREER

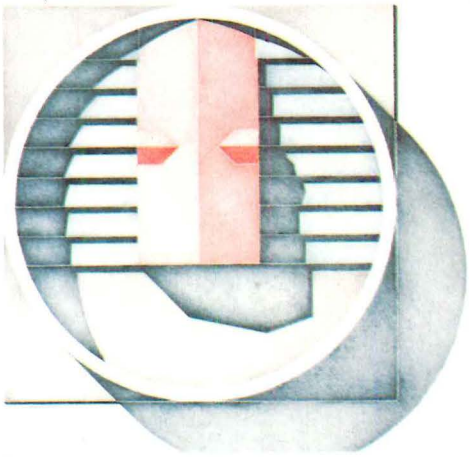
Bridge Reconstruction, 17 Projects Win ACEC Awards

The American Consulting Engineers Council's top prize, the "grand conceptor award," has been presented to Greiner Engineering Sciences of Baltimore for the widening and replacement of the badly deteriorated concrete deck of the heavily travelled Woodrow Wilson Memorial Bridge, Interstate 95's span across the Potomac River near Washington, D.C.

Out of a field of 102 entries, six consulting engineering firms were presented the second highest honor, the council's grand award, and honor awards were presented to 11 firms.

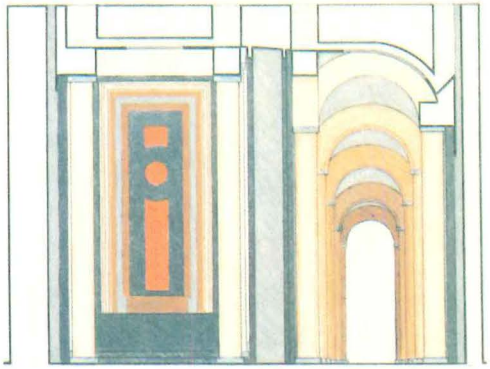
Winners of the grand awards are: CH2M Hill of Gainesville, Fla., for a supplemental drinking storage system in a natural aquifer in Manatee County, Fla.; Metcalf & Eddy of Boston and Fjarrvarmebyran, Vesteras of Sweden for a hot water district heating system for 75 buildings in downtown St. Paul; Ellisor & Tanner and McClelland Engineers, both of Houston, for the foundation and structural system of a 52-story Houston office tower; Steinman Boynton Gronquist & Birdsall of New York City for the replacement of deteriorating cables of the Brooklyn Bridge without interrupting traffic or altering the exterior of the structure; William F. Cosulich Associates of Woodbury, N.Y., for the design and project management of a municipal refuse and sewage treatment plant, in Glen Cove, N.Y., that generates enough electricity to operate the complex; and Andersen-Bjornstand-Kane-Jacobs, Seattle, for a salmon hatchery in Alaska.

ACEC honor award winners are: Camp Dresser & McKee of Boston for analysis of groundwater contamination at an industrial site and for development of a plan to accelerate removal of the pollutants; Walt Hestekin & Associates, Eau Claire, Wis., for a mechanical system for a new junior high school that is designed to exceed energy conservation standards within a strict budget; CH2M Hill, Milwaukee, for a pollution control system for a paper mill; Han-Padron Associates, New York City, for the expansion of a Mississippi River coal terminal; Giffels Associates, Southfield, Mich., for a Princeton University complex to house the Takamak Fusion Test Reactor; Figg & Muller Engineers, Tallahassee, Fla., for a precast concrete segmental bridge in Maine; Shannon & Wilson, Fairbanks, Alaska, for a system of thermal probes installed under the runways of the Bethel, Alaska, airport; Edwards & Kelcey, Livingston, N.J., for a satellite earth station with artificial shielding in Somerset, N.J.; Demopulos & Ferguson, Shreveport, La., for modifying a garbage incinerator to comply with clean air standards; Donohue Engineers & Architects, Waukesha, Wis., for analyzing through infrared photography and computer-assisted design a viaduct on Chicago's Dan Ryan Expressway; and Ferris & Hamig Hawaii of Honolulu
sultation on an "energy efficient" office complex. *News continued on page 49*



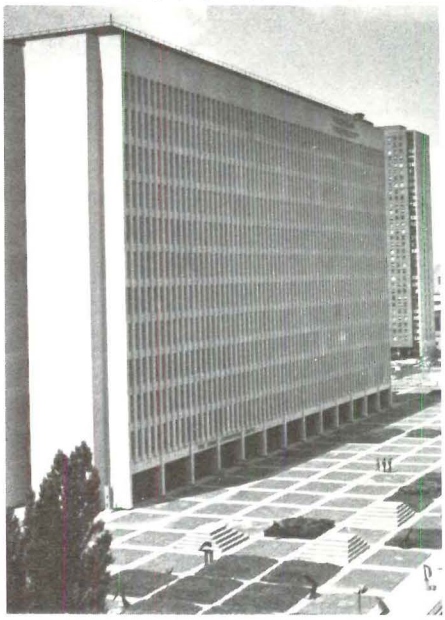
'Places' Competition Winners: Livio Dimitriu of U.S.A. Group in New York City and Shawn Michael Johnson of Oklahoma State University are the winners of an interior design competition sponsored by the Columbus Coated Fabrics division of Borden, Inc. The competition called for the design of three types of spaces incorporating Guard wallcovering: a place of anticipation, a place of transition, and a place of gathering (above, Dimitriu's design; below, Johnson's). Jury members were Peter Chermayeff, AIA, Charles Gwathmey, FAIA, Robert A. M. Stern, AIA, and Stanley Tigerman, FAIA.

SECTION



What Do These Prestigious Buildings Have In Common?

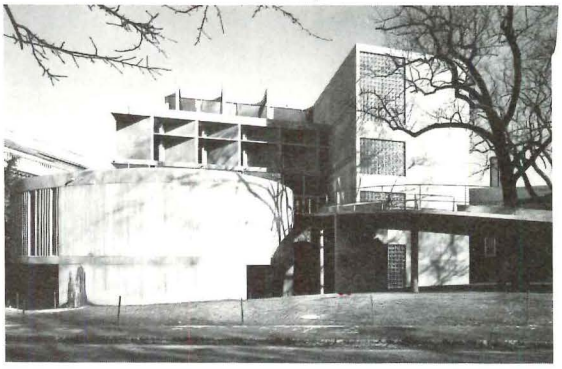
FORDHAM UNIVERSITY



SEALED WITH POLYSULFIDE 1965

Lincoln Square of Fordham University
New York, NY
Architect: The Perkins & Will Partnership

CARPENTER CENTER, HARVARD UNIV.



SEALED WITH POLYSULFIDE 1963

Carpenter Center For The Visual Arts
Harvard University
Cambridge, Massachusetts
Architect: Le Corbusier

UNITED AIRLINES HEADQUARTERS

SEALED WITH POLYSULFIDE 1966

United Airlines Headquarters
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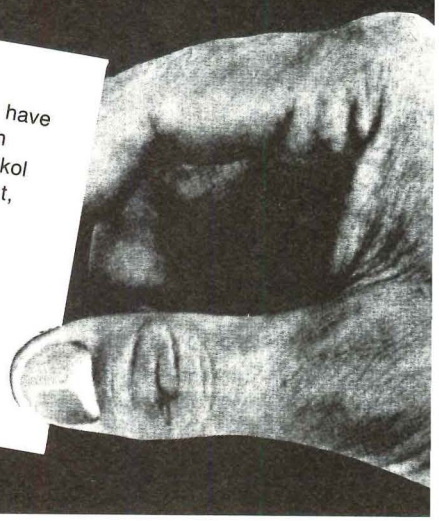

Circle 12 on information card

ties and the Environment

s the Failure of the American ity a Professional Failure?'

ew minutes into a panel discussion the land, Ian McHarg, Hon. AIA, bel- ed, "The land is under threat and the gest threat is the federal government. e people supposed to look after the ironment are not. If I knew who *was* king after it, I'd sue the bastards." The occasion for this outburst was a -day symposium in Austin, Tex., enti- l "The Land, the City, and the Human rit," sponsored by the University of as, the LBJ Library, and the South- st Center for the Study of American chitecture. The symposium, held April 13, drew distinguished architects, plan- s, and government officials from und the country. Among other things, vas a kind of class reunion for partici- nts in the historic 1965 White House nference on Natural Beauty, including urance Rockefeller, Hon. AIA, Nash stro, Henry L. Diamond, former Inte- r Secretary Stewart Udall, and Lady d Johnson, Hon. AIA. This event made eautification" a national issue and gave fledgling environmental movement of '60s an official stamp of approval. Lady Bird delivered the welcoming ad- ss, then after a few glowing testimoni- from herself and others to earlier envi- mental triumphs, the focus of the ference shifted securely to the present. McHarg, University of Pennsylvania's n of landscape architecture and plan- g, repeatedly the provocateur, went on ay that one of the major environmen- challenges at the moment is "toilet ning American industry. . . . It is incon- nt with toxic wastes, which is the result er of infantilism or senescence. Indus- and government in collusion are the ironment's greatest enemies." He pro- ed dividing the country into 34 envi- mental zones, each with a scientific oratory for documenting the environ- nt and its needs. Information would n be compiled in a central informa- bank accessible to the public. Other akers reiterated the need for a national ring house for basic environmental planning data.

s might be expected, the discussion etimes strayed from the broad topic ne land to narrower architectural and ng matters. Nathaniel Owings, FAIA, ented the current corporate egoma- hat expresses itself in "99-story high- s with executive offices on top." Ac- wledging that Skidmore, Owings & rill has designed its share of such dings, Owings nevertheless reminded audience that every city has the right to impose a height limit on new buildings. He suggested 21 or 22 stories, an idea that got a lukewarm reception.

Stewart Udall, secretary of the Interior under Presidents Kennedy and Johnson, confessed that his generation had made some "spectacular misjudgments," with the Interstate highway system and nuclear power plants topping the list. Both he and keynote speaker Henry Diamond predicted that the great theme for the next generation will be conservation and thriftiness. "The inexorable arithmetic of federal deficits will dominate domestic policymaking," Diamond said. "Defense, debt interest, and entitlements will leave little for discretionary spending. Those programs that can do more with less will serve the public best."

It was left to William K. Reilly, president of the Conservation Foundation, to offer a more sanguine appraisal. Without dismissing the concerns of other speakers, he urged them to consider the re-emergence of a sense of place in America, expressed through historic preservation and renewed interest in appropriate regional architecture. He also noted that cities and states have taken up many of the causes of the 1965 White House conference and that even developers are

continued on page 54

Engaged in (sometimes) lively debate are New York City Mayor Edward Koch and Edmund Bacon, top, and Nathaniel Owings, FAIA, and William K. Reilly, president of the Conservation Foundation, bottom.

Photographs by Larry Murphy

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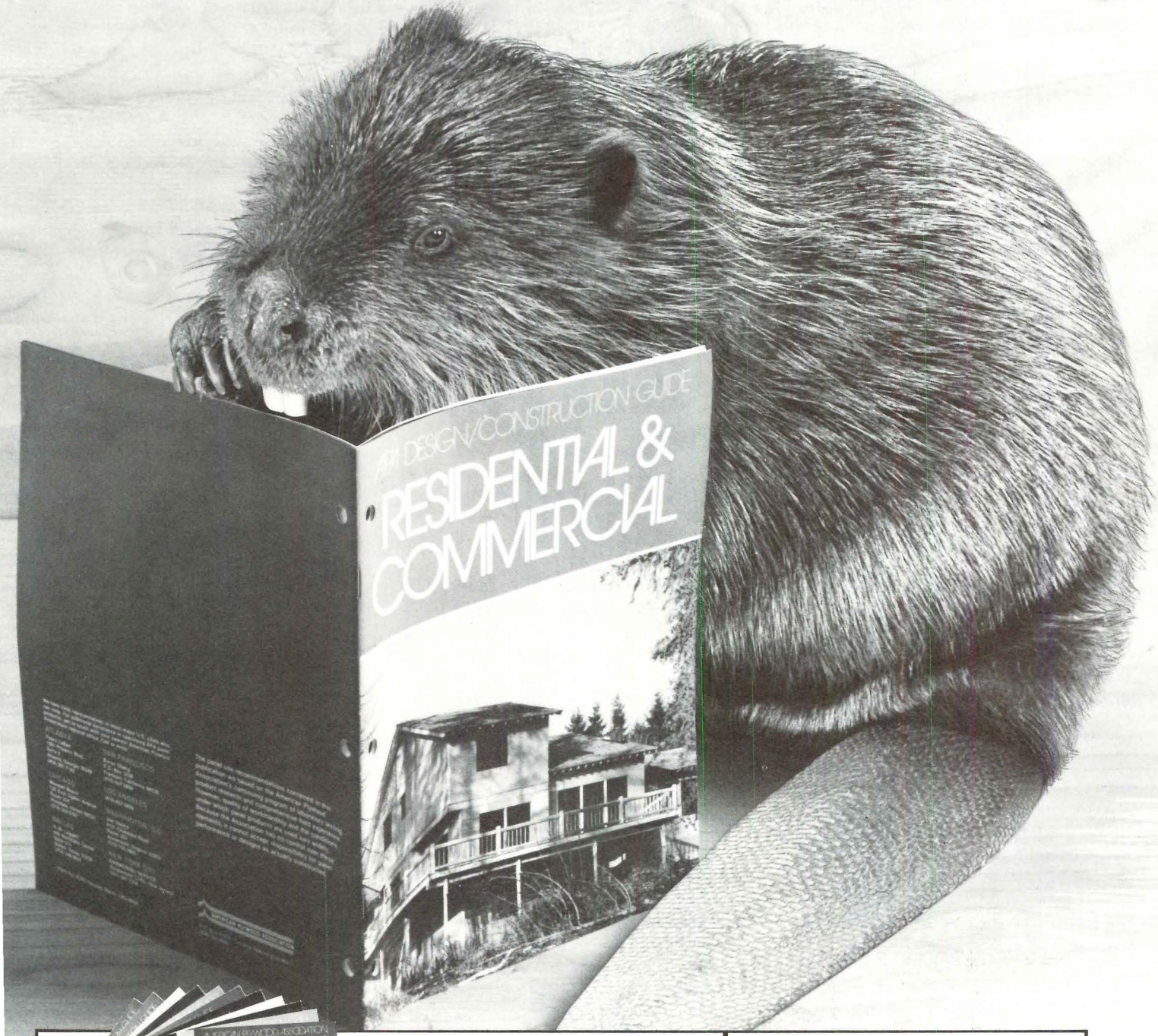

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Cities/Environment *from page 49*
becoming more aware of the economic benefits of sound environmental planning. "America identifies itself not with the history of a particular people or religion but with the land, the environment, and the landscape," he said. "That is a very basic and powerful reality upon which to build."

The "Visions" panel, though equally interesting, took longer to get going. One problem was that the architects involved decided to show slides of their present work before taking the longer view. (Separating architects from their slides is like separating politicians from PACs.)

Denise Scott Brown discussed her firm's Republic Square plan for downtown Austin, then followed the presentation with a withering attack on design review boards. She described them as "venally corrupt" and noted that only one Venturi, Rauch & Scott Brown project had ever passed a design review board.

Bernardo Fort-Brescia of Arquitectonica, equally critical of "esthetic rules," then showed slides of recent work in Florida and Texas, accompanied by a rather pat critique of the sins of postmodernism. "It's such a pessimistic approach to architecture," he said. "I don't object to ornament as such. I object to what it represents: the rich life, the Reagan Administration."

Charles Moore, FAIA, wincing, countered with slides of several highly ornamented projects in San Antonio, Beverly Hills, and New Orleans, and concluded by telling Bernardo that Arquitectonica's work "would look a lot better with ornament."

With these intramural spats behind them, the panelists turned their attention to the broader and more compelling question of how to design for the future. Moore observed that "in trying to make the city of the future, we usually have quite a vivid image of the city of our dreams, only to find that it is at odds with our desire for automobiles and air-conditioning and other comforts." He recommended that in the future we "get as much stuff as we can into the center of our cities."

Walter McQuade, a member of the board of editors of *Fortune* magazine, added that not since the days of Teddy Roosevelt had there been such "a great concern for preserving the lyricism of the continent's land and seas. If you talk about beauty in the United States you risk derision. Mrs. Johnson faced it and kept on going."

Charles Haar, a lawyer and former high HUD official from Harvard, addressed the beauty question by saying that, unfortunately, it has become too much a legal question. "In this new phase of the beautification movement, the courts are getting too involved in what the public should be doing." But he disagreed with the architects on the panel on the issue of design review, noting that as difficult as it is to administer it at least provides for some degree of public scrutiny. "Architecture is not just a manifestation of the ego of the architect," he said looking squarely at Bernardo Fort-Brescia. "There is a need for pattern and design, not just the individual statement. If it weren't for developers and lenders and mortgagees sitting on the architects and telling them what to do, I'd be truly worried."

The most entertaining and sharply focused panel dealt with the city. It could hardly have missed, with both New York Mayor Ed Koch and Philadelphia planner Edmund Bacon in the lineup. Koch extolled the diversity of New York City, expressed sympathy for less cosmopolitan cities such as Albuquerque ("a boring burgh"), and lamented the infusion of so much federal money into the Sunbelt, "to create all that new infrastructure when we already have it in our older cities."

Bacon described the failure of the American city as "a professional failure. Architects, planners, and other professionals failed to provide the mayors with the kind of advice they needed." He predicted that the new frontier in America will be the middle of the city, where there are still thousands of acres of unused land, rather than in the suburban new towns. "The great coming revolution in architecture is the recreation at street level of the joy of the village," Bacon said.

The sharpest exchanges of the symposium occurred between architect Robert A. M. Stern, FAIA, and J. B. Jackson, former editor of *Landscape* magazine and an authority on vernacular architecture. In his keynote address on the vernacular city, Jackson said that what makes modern American cities interesting is that they are not like European cities or like older American cities. "They are not pedestrian cities. They have to be explored in a car because they stretch for miles and miles. But they are wonderfully impressive when you are traveling at a moderate 35 m.p.h. Almost all up-to-date American cities west of the Mississippi are variations on a basic prototype, and that prototype is Lubbock, Tex."

Without endorsing the prototype, Jackson argued that it should be taken more seriously by architects and planners for the simple reason that so many Americans find it satisfying. This idea was too much for Stern, who promptly decried the whole notion of the centerless, strip cities of the West. "The problem with most cities is that they don't have a genius. New York and Washington do, but most places don't. We have to develop a dream for a city and then add to it." He said he was tired of Jackson's brand of "amateur sociology" that seemed to condemn whole generations of Americans to aimless wandering up and down freeways. Addressed to a person who has spent much of his life crisscrossing the West by car, horse, and motorcycle, Stern's criticism seemed both very personal and wide of the mark. If what Jackson does isn't real sociology, then what is!

Tom Wolfe, author of *From Bauhaus to Our House* and other time bombs, was called upon to deliver the postscript. Since he missed most of the conference, his postscript took the form of comments on public sculpture and formal landscaping, most drawn from his earlier books. For one of the first times in his career, Wolfe was a supernumerary rather than a star. It didn't matter. The symposium had already produced an abundance of theater, as well as some useful lessons. At the most pragmatic level, it demonstrated that if you bring 20 smart people together in one place, distribute them among three panels, discussion will likely take care of itself. For moderators and persons who approach conferences with a bone-deep skepticism that is almost always reinforced, such evidence is reassuring.

More significant than all the lively intellectual jousting, however, was the underlying sense of seriousness and high purpose that pervaded the conference. Architects and planners were using words such as "beauty" and "the human spirit" without apology, as though they were the only words that fit. Maybe it was the presence of Lady Bird Johnson and her recollection of an earlier, now somewhat battered vision of American promise. Or maybe it was, as McQuade noted, an expression of a renewed concern for preserving the lyricism of the American continent.

In any event, for two days in April it was possible to believe that the spirit that animated the National Beautification conference in 1965 and that led to so much landmark environmental legislation was alive again. DAVID DILLON

Times Square Redevelopment Provokes Dispute in New York

Controversy has erupted over a plan to redevelop Times Square in New York City. While proponents of the plan say that it will revitalize the area and clean up one of the most dangerous places in the city, critics claim that legitimate businesses and residents will be displaced, sex shops and drug dealers will move to other city precincts, and Times Square will lose its bustling character.

The redevelopment project area extends north to south from 43rd to 40th streets and east to west from Eighth Avenue to Broadway. The scope of the $1.6 billion plan, on which construction could begin in 1985, will require the demolition of more than 13 acres of existing buildings, the renovation of nine theater

continued on page

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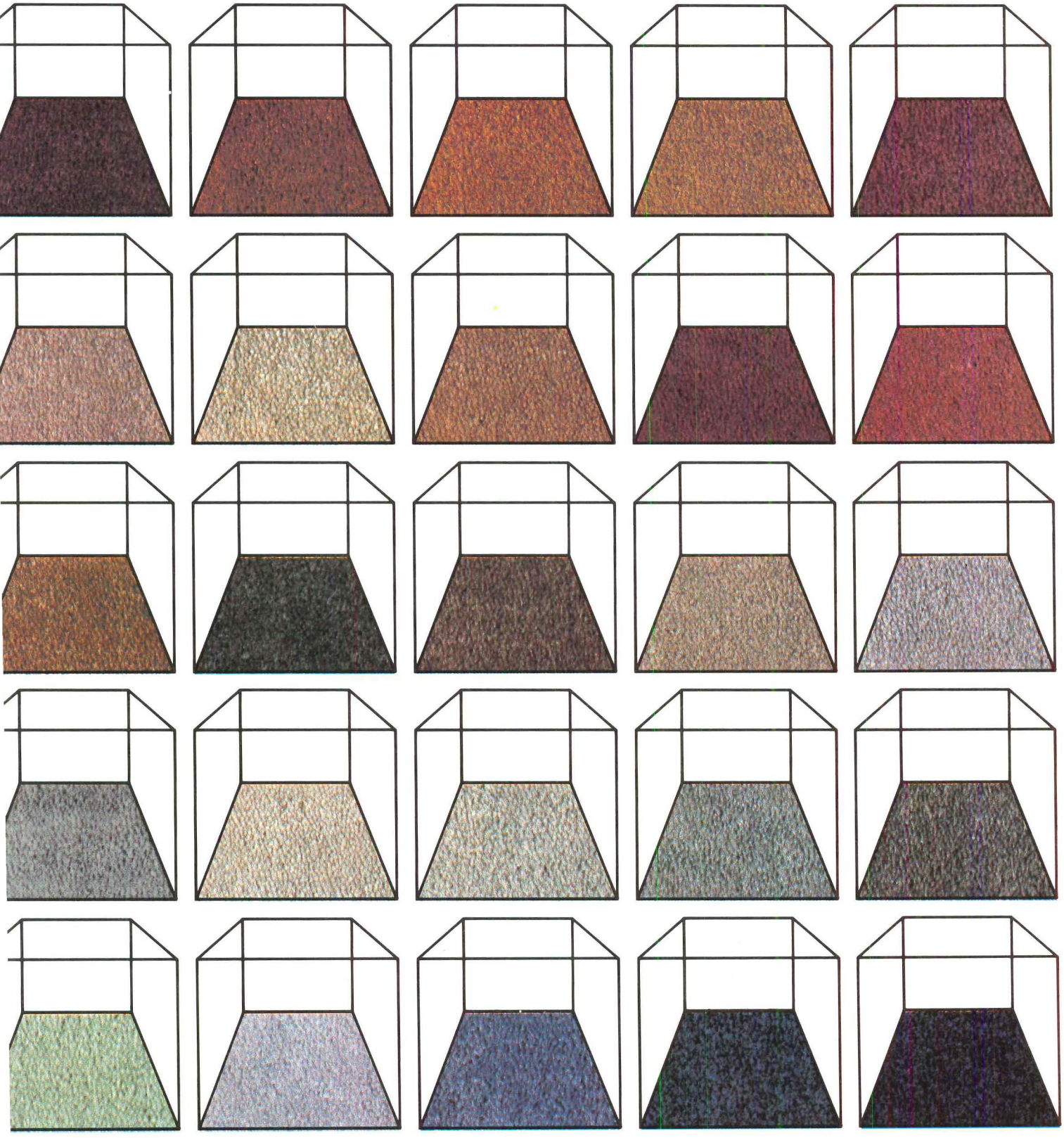


Circle 17 on information card

Cities/Environment *from page 54*

on 42nd Street between Seventh and Eighth avenues (now primarily used for porn and "action" movies), and construction of a 2.4-million-square-foot merchandize mart (on Eighth Avenue between 42nd and 40th streets), a 500-room hotel (across 42nd Street from the mart), and four large office towers in and around Times Square.

An 800-page preliminary environmental impact statement released in March says that the sex shops will most likely relocate to the northern part of Times Square or to Greenwich Village. The report also states that there will be improved traffic flow and that the new hotel, mart, office towers, and restored theaters will maintain the street life.

Others are not so sure. The element of the plan that has attracted the most attention is the four office towers for the square. Designed by John Burgee Architects with Philip Johnson, the towers are being developed by the Park Tower Realty Corporation of New York City. Plans were unveiled last December. Concern over the towers has focused on their size, their configuration, and what some have described as their lack of glitz.

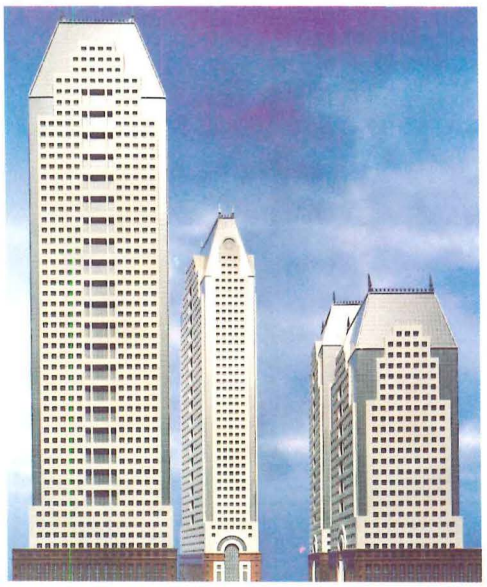
The towers are of four heights: 29, 37, 49, and 56 stories. Together they would contain 170,000 square feet of retail space and 4.1 million square feet of office space (more than twice that of the Empire State Building). The tallest tower, located on the northeast corner of 42nd and Broadway, would have a floor area ratio of 46. The standard floor area ratio for that part of the city is 18. Combined with the bulk is the fact that the towers rise as virtual sheer walls, stepping back only slightly in their crowning mansard roofs.

In May 1981 the New York State Urban Development Corporation, which is managing the redevelopment, commissioned the New York City firm of Cooper Eckstut Associates to draw up design guidelines to which development proposals had to conform in an effort to preserve "the unique character of the Times Square area." The guidelines state that the towers must step back to allow light and air and to reduce bulk.

Among representatives of New York City organizations who expressed concern over the plan, New York Landmarks Conservancy Chairman Brendan Gill said that the towers would "turn Times Square into the bottom of a well."

The New York Chapter/AIA criticized the plan for the lack of what it perceives as the essential ingredient of Times Square's verve: its bright lights. In a public hearing on the plan on March 26, chapter President Theodore Liebman, AIA, stated the chapter's support of the guidelines' stipulation that "large areas at the base of the towers and portions of the facades rising to the very top . . . contain

Courtesy of Park Tower Realty Corp.



Above, four towers of varying heights designed by John Burgee Architects with Philip Johnson are proposed for New York City's Times Square.

signs and lighting as response to the [towers'] location in Times Square."

As a demonstration of what the square would look like without its lights, the Architectural League, the Landmarks Conservancy, the Regional Planning Association, and the New York Chapter/AIA jointly sponsored a blackout of Times Square at the invitation of advertisers who operate the signs, who turned the lights out for a half hour on a Saturday night.

Another element of the plan's design that has raised the ire of many is its proposal that 1 Times Square Plaza, which occupies an island at the southern boundary of the square, be removed. Better known as Times Tower (for which the square was named), the building has been a landmark on the site for 80 years. In 1961 it was sold by the New York *Times,* and its ornamental stonework was removed and replaced with unadorned white stone panels. Again, according to the design guidelines, the Times Tower was to remain.

John Burgee, FAIA, says that while the plan may vary from the guidelines on a number of points, in spirit it meets the criteria and that a new model will better explain the plan's details.

As to setbacks, Burgee says that those proposed in the guidelines were not economically feasible. Because of the towers' great bulk, larger central elevator cores are necessary. "To maintain what is considered an absolute minimum lease span of 36 feet from the core to the glass," says Burgee, "the setbacks as indicated on Cooper Eckstut's plan could just not be made." If setback guidelines were followed, Burgee explains, in most cases the buildings' glass lines would touch the cores, and in at least one of the towers some of the elevators would be outside. "You shouldn't expect guidelines to go into that kind of detail," says Burgee.

It is also Burgee's contention that the towers meet the spirit of the guidelines, if not their letter, by stepping back at the 55-foot-high level, at the corners, and with the sloped roofs. "That was our response to the setback [guidelines] while trying also to respond to the usability of the space," says Burgee.

In terms of illuminated signs, Burgee says that the scheme does make a gesture to the square's famous tradition, although it cannot readily be demonstrated in model form. To create the illusion of a sign approximately 40x60 feet (that being the large size suggested by the guidelines) finlike light fixtures eight feet wide by 30 feet high will be placed 10 feet on center between windows on the towers. When the buildings are viewed obliquely, says Burgee, "you get a continuity between these perpendicular signs so that you almost get the effect of a 30-foot by 40- or 50-foot-long sign."

Other illumination will include signs o various sizes placed around the retail areas, lanterns at street level, glass awnings with neon edges, floodlighting at the corner of each tower, and marquee lights along some of the towers' edges. The buildings' polished granite bases and glass areas, says Burgee, also will serve to reflect light.

The perception that the plan lacks glitter is due, Burgee believes, to the failure of the model to adequately portray lighting. "You can't mock up or model a neon sign," he says. A larger model at eighth scale that will show more detail will be ready this month.

As for the Times Tower, Burgee says that the building needs to be removed to create a focus for the four towers. "Here's perhaps the last chance that New York City has to make a 'center' and give a sense of place to Times Square," explains Burgee, "which it hasn't got." Removing the Times Tower will also serve to reduce the bulk of the overall plan, he says.

As a compromise for the Times Tower site, Burgee says that a proposal is under way to strip the stone off of the existing building and leave the steel skeleton, which might then be used for signage. "This would be in character with the guidelines," says Burgee, "and still allow the towers to have a center." Venturi, Rauch & Scott Brown also have been retained by the developer to study alternatives for the Times Tower and its site.

Meanwhile, the Municipal Art Society of New York and the National Endowment for the Arts are sponsoring a "design idea competition" for the Times Tower. According to Virginia Dajani of the arts society, "the aim is to generate ideas and stimulate discussion about the contribution the design disciplines can make toward defining and enhancing the future

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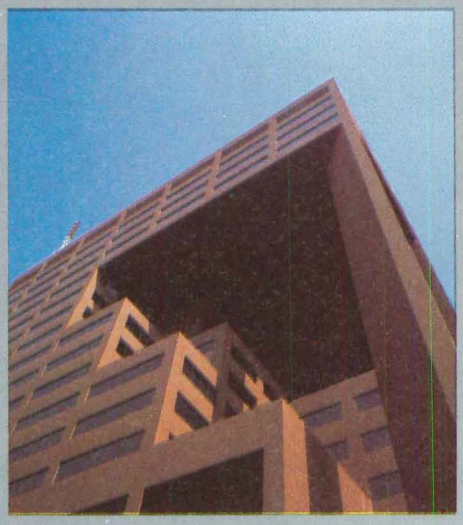

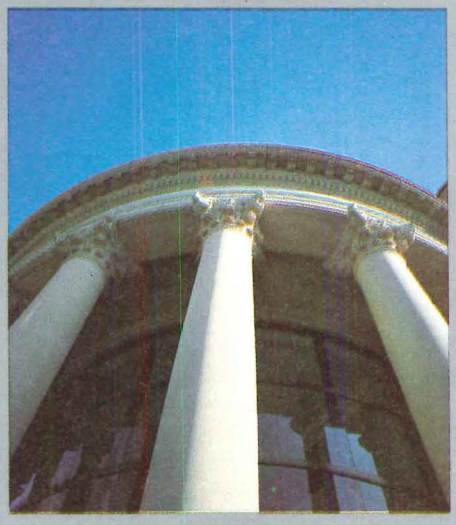

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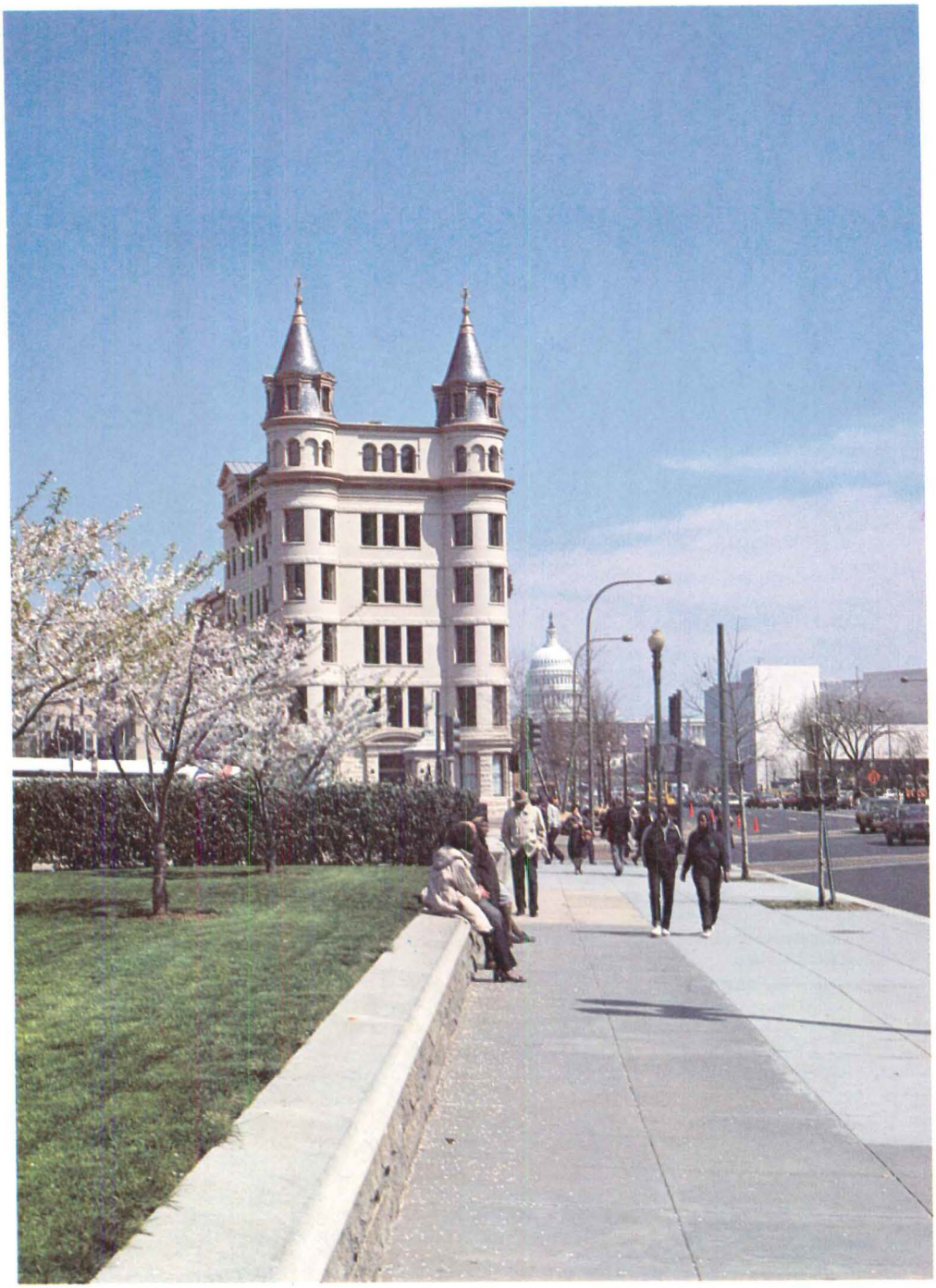

Cities/Environment *from page 58*
of Times Square." Three finalists will be awarded cash prizes of $10,000, $5,000, and $2,500, with an exhibit to follow at the Urban Center.

The Times Square redevelopment plan has already undergone two public hearings. The Urban Development Corporation is expected to vote on the plan in July, following final publication of the environmental impact statement and another review period. After conducting its own public hearings on the plan, the city's board of estimate will vote sometime in early fall. MICHAEL J. CROSBIE

Old Outshines New in Pennsylvania Ave. Renewal

The Pennsylvania Avenue Development Corporation's refurbishing of "the nation's Main Street" moves ahead steadily. Its most recent elements reinforce the pattern in which the avenue's restored old buildings upstage the new ones built under PADC's aegis.

The Apex building at the corner of Seventh Street and Pennsylvania Avenue (and one of PADC's preservation projects) reopened in January. This 19th century building is joined by two others of like vintage—Gilman's Drug Store and the studio of famed Civil War photographer Mathew Brady—by an infill building designed by Hartman-Cox of Washington. The local firm of Geier Brown Renfrow was the renovation architect, and the 40,000-square-foot complex now houses the headquarters of the Sears, Roebuck & Co. World Trade division. Outside, the Apex, with its distinctive turrets, is rendered in shades of brown, while its interior lobby space has been restored to its original banking grandeur.

At the far west end of the avenue, three projects that are part of National Place, a $225,000 million mixed use development designed by Washington architect Frank Schlesinger, FAIA, and Mitchell/Giurgola, New York City, have recently been completed.

The J. W. Marriott Hotel on the corner of 14th and E streets opened in February, and contains 800 rooms, meeting facilities, a health club, and restaurants. The hotel connects to a Rouse development in National Place, "The Shops," the first phase of which opened this month. This 125,000-square-foot mall is to have 100 shops and restaurants on three levels. The first phase includes half the retail areas and the concourse that links it to

continued on page

Left, top, the restored 19th-century Apex building, and bottom, National Place containing a Marriott Hotel and Rouse retail mall, both part of Pennsylvania Avenue's redevelopment.

ties/Environment *from page 62*

e hotel. The second phase is scheduled be completed in October. This will tail the remainder of the shops and a ncourse that will connect it to the ational Press Club in the same block. Next to the Marriott on E Street is the ational Theater, which reopened in Jan- ry following a $6 million renovation by rome Lindsey Associates of Washington. ne renovation included expanded lobby aces, new backstage and dressing areas, d a refurbished interior and exterior. Together, the hotel, mall, and theater e part of an effort on PADC's part to ovide activity on the avenue at all times the day.

Across 14th Street from the Marriott is e Willard Hotel, a Washington landmark r the past 83 years, upon which renova- on and new construction of an addition s commenced under a new architect. ne hotel was completed in 1901, the sign of Henry J. Hardenberg (also archi- ct of New York City's Plaza Hotel). In heyday the Willard was the setting for ashington's social life. A decline in the 60s forced it to close, and it then sat andoned for 15 years.

PADC bought the gutted shell in 1978 r $5.5 million and held a development mpetition for its renovation and an addi- on combining hotel and retail use. Hardy olzman Pfeiffer of New York City won e competition with a scheme that repli- ted the Willard's distinctive roof line the addition stepped down to meet nnsylvania Avenue.

According to Malcolm Holzman, FAIA, e project underwent a number of anges while being designed, including e addition of office space. The Oliver Carr Co., a Washington development m, was also brought in to assist in the ogramming.

A year ago, however, "because of budg- ary restraints and time," says Holzman, e firm gave Carr the right to use the ans as developed, disassociated itself m the project, and requested that its me be removed. Washington architect astimil Koubek, AIA, is now architect r the project.

Koubek says that the design has not anged significantly, although it has been rther developed and its details refined." ne addition will have a granite and lime- ne base, buff-colored brick walls, and metal roof. The project will include 375 tel rooms, 225,000 square feet of office ace, and the restoration of Peacock ley, a promenade that extends through e hotel's main concourse.

One of six parks that are part of Penn- vania Avenue's master plan, Western aza between 13th and 14th streets re- ains incomplete according to the origi- l scheme by Venturi, Rauch & Scott own and George F. Patton. As it passed ough the review process, Western Plaza lost two marble pylons that would have framed the view of the Capitol and provided a western terminus. Other smaller three-dimensional pieces, including sculptural representations of the White House and the Capitol, were also deleted.

Erecting the pylons now seems remote, and PADC has retired the idea of the models for the time being. Two 75-foot-high flag poles were installed in March, however, on either side of the southwest corner steps. Movable chairs and tables have also been provided.

Another open space along the avenue, John Marshall Park across from the National Gallery of Art, was completed a year ago. Designed by Carol R. Johnson & Associates of Washington, it cascades down an incline and joins the city's judiciary center with the avenue.

The design for the new Canadian Chancery was unveiled this month. Designed by Canadian architect Arthur Erickson, Hon. FAIA, it will be located on Pennsylvania Avenue where it intersects with Constitution Avenue, diagonally opposite the East Building of the National Gallery of Art.

Made of stone and glass, the chancery combines architectural elements from buildings near its site such as the Federal Trade Commission, the D.C. Municipal Court, the D.C. Court House, and the East Building. It will have a central reception court with a sculpture pool and gardens. *News continued on page 67*

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aster Plan for Fort Worth ultural District Revealed

ltural districts are becoming a national ze, popping up in Reno and Anchor- as well as somewhat more plausible ations such as Dallas (see April, page and now its neighbor to the west, Fort rth.

Hardy Holzman Pfeiffer Associates and Paul Friedberg & Partners have been rking three years on a master plan for rt Worth's cultural district, the heart which is the Will Rogers Memorial mplex. Built in 1936 for the Texas Cen- nial, it has been the site of boxing tches, rock concerts, ice hockey games, d the mammoth and unrivaled Fort rth Fat Stock Show. This bastion of pular culture is flanked on one side by e Fort Worth Art Museum and the Mu- um of Science and History, on the other Buckminster Fuller's domed Casa Ma- na Theater. And directly across the eet, separated by a broad lawn, stand uis Kahn's Kimbell Art Museum and ilip Johnson's Amon Carter Museum Western Art.

Being able to walk from a barrel race an exhibition of Chinese bronzes has appeal, yet over the years the district's putation has been overshadowed by that its institutional components. In planner's rgon, the district isn't "imageable." Its undaries are unclear and its internal out haphazard, with one large area be- een the museums and the city's botani- gardens occupied by a foundry. Parking s are obiquitous, while plazas, gardens, fes, and other public amenities are vir- ally nonexistent. Furthermore, the lack housing and shopping centers in the ea has meant that except for special ents the district has a one-dimensional, o-5 life.

The new master plan, unveiled March , calls for expanding the lawn between e Kimbell and the Amon Carter into a nd ceremonial space connecting the ll Rogers complex with major cross eets within the district. The intention o create both dramatic vistas and to fine the physical center for the district. Most of the parking will go underground, h the surface lots being converted into zas and gardens as well as sites for tels and office buildings. A buffer of using and retail is to be constructed ng the edges of the district, and at ne later time an arts high school and ditional cultural facilities may also be nstructed. The foundry will be relocated, ugh where and how is not clear. The imated public cost of these improve- nts is $50 million, to be spread over years.

Friedberg described the plan as "ambi- us, which is what the city needs, but infeasible. It allows development to occur in a rational way." Fort Worth Planning Director James Toal applauded the plan for maintaining the diversity of the area while providing incentives for new development. "People from all walks of life use the district, and we'd like to preserve that feature. Consequently we've studied everything, from how much ventilation horse barns will need to the proper setting for an international art exhibition," he said.

Unlike Dallas, which is attempting to create an arts district out of whole cloth, Fort Worth is trying to enhance the public appeal of existing cultural facilities. Also, Fort Worth owns most of the 150 acres in the district's core, whereas most of the land in the Dallas district is privately owned. While this may give Fort Worth an edge in negotiations, the name of the game in both cities is attracting private development that complements rather than overpowers the cultural activity.

Toal will take the master plan to the Fort Worth planning commission in late April and then to the city council. If approved, the $10 million first phase could begin immediately. Friedberg estimated that it could take up to 50 years to implement the entire plan, roughly the same time it has taken the Will Rogers Memorial complex to achieve the status of a cultural landmark. David Dillon

News continued on page 69

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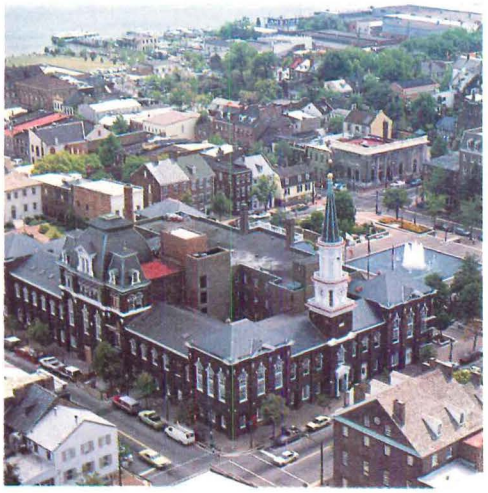
ne Institute

QUEST Finds Alexandria, Va., A 'Special' Historic District



Design Communication

hen an AIA Quality Urban Environ-nt Study Team set up in Alexandria, ., on March 26 for three days of look-, listening, and trying to understand at urban lessons might be learned and ssibly applied elsewhere, AIA President eorge Notter's "American Architecture d Its Public" was the unstated theme. say it was the opening shot for Notter's ar would not be inaccurate. It seems chitecture and its public are doing some rmishing in the streets of old Alexan-a these days.

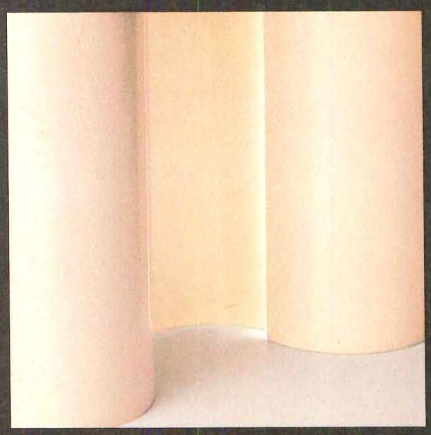
For this third QUEST visit, following nneapolis in 1981 and Baltimore in 82, the specific theme was "historic pres-vation as a generator of urban revitali-ion." In that regard, Alexandria is a od place to learn. Lying across the Poto-ac River from Washington, D.C., its ginal grid of streets laid out by the ung George Washington, surveyor, the y today has a population of just over 0,000, some 20 percent of which lives thin a most successful Old and Historic strict established in 1946 (third estab-ned in the U.S, after Charleston, S.C., d New Orleans' Vieux Carre). This vir-ally restored district, with Georgian, deral, and Victorian architecture pre-minating, has given Alexandria a spe-l and highly imageable "place" charac- that makes it a desirable residential arter, a destination to visit and—more ently—a location for offices within the shington metropolitan area.

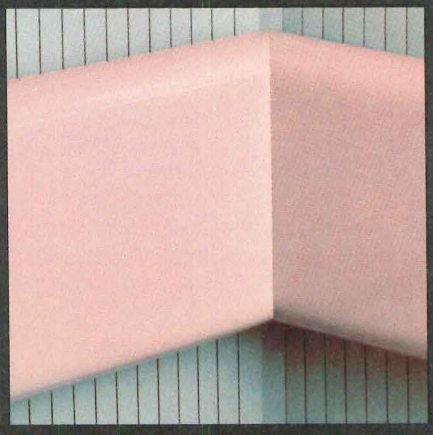
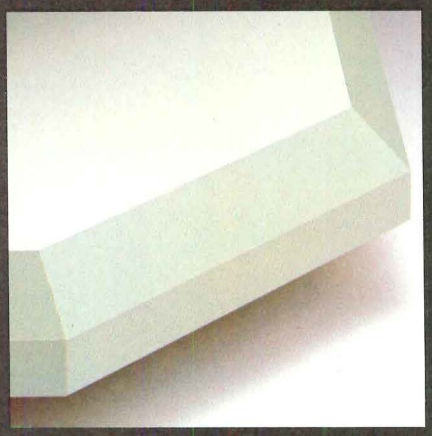
Preservation is a force here, and with vious good effect. The focus of that wer now lies in the Alexandria Board Architectural Review (BAR). Since its eption, the board has reviewed new nstruction and proposed alterations hin the historic district. Over the years olicy of "compatibility" was gradually opted, allowing architects some leeway design. But a little over two years ago ew projects were approved that drew wrath of some influential members of preservation community. The review ard chairman of 14 years was asked to ign, he refused, and the city council olished the board. It was re-established ht months ago with a mandate to limit v work to four styles: Georgian, federal, eek revival, and Victorian. It was also ermined that no architect doing work Alexandria's historic district could serve the board.

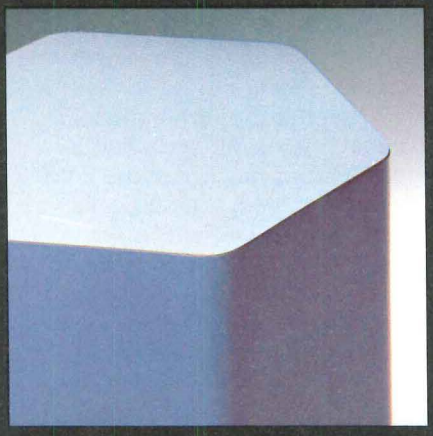
All this was revealed to the team as it gan a series of panel hearings. Mem-s of the team were: Laurie Beckelman, ecutive director of the New York Land-marks Conservancy; Michael Calvert, executive director of Operation New Birmingham (downtown development agency); this writer [Philip Morris, executive editor of *Southern Living* magazine]; and Archibald Coleman Rogers, FAIA, former AIA president now retired from RTKL and living in Annapolis, Md. The panels included local architects, govern-

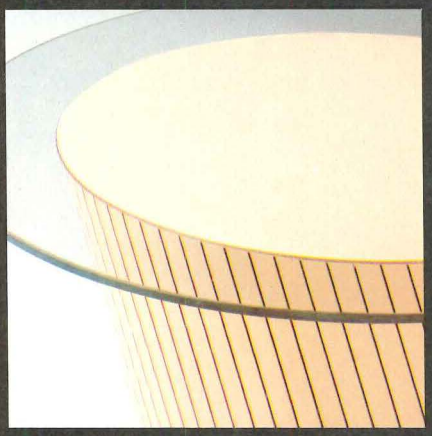
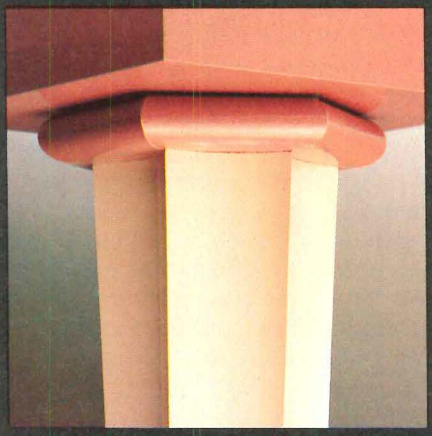
continued on page 71

FORM DEMANDS GREAT COLOR.





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e Institute *from page 69*

ent officials, historic preservationists, ic associations, developers, and repre-ntatives from the Virginia Polytechnic stitute Washington-Alexandria Center Architecture.

As testimony proceeded it became ap-rent that what promised to be a grand ttle-of-the-styles would not develop. Cur-nt review board Chairman John Ber-rd Murphy said the style issue consti-ted more an expression of caution and mit" than any set of rules. Even the chitects on the panel—Tom Kerns, AIA, esident of the North Virginia Chapter/ A; John Rust, AIA; and Joanne Gold-b, AIA—though dismayed with the cent moves said they felt there were ner important issues, such as overall ale of new development and need for a od mix of uses in newer areas outside e historic district that deserved the y's attention more than the four-styles mpest. (Rust did say, with feeling, that chitects had "lost esteem in the eyes of exandria's public" by being barred from rving on the review board.)

If the anticipated confrontation soft-ed and shifted as the team got into the cal scene (Alexandria is a polite and acious city, and it's hard to maintain an treme stance when you see everybody the sidewalk), the larger questions of anning and urban design nonetheless opped up all over town, or at least that nited portion that the team focused on. Among the issues pinpointed and ssons learned were:

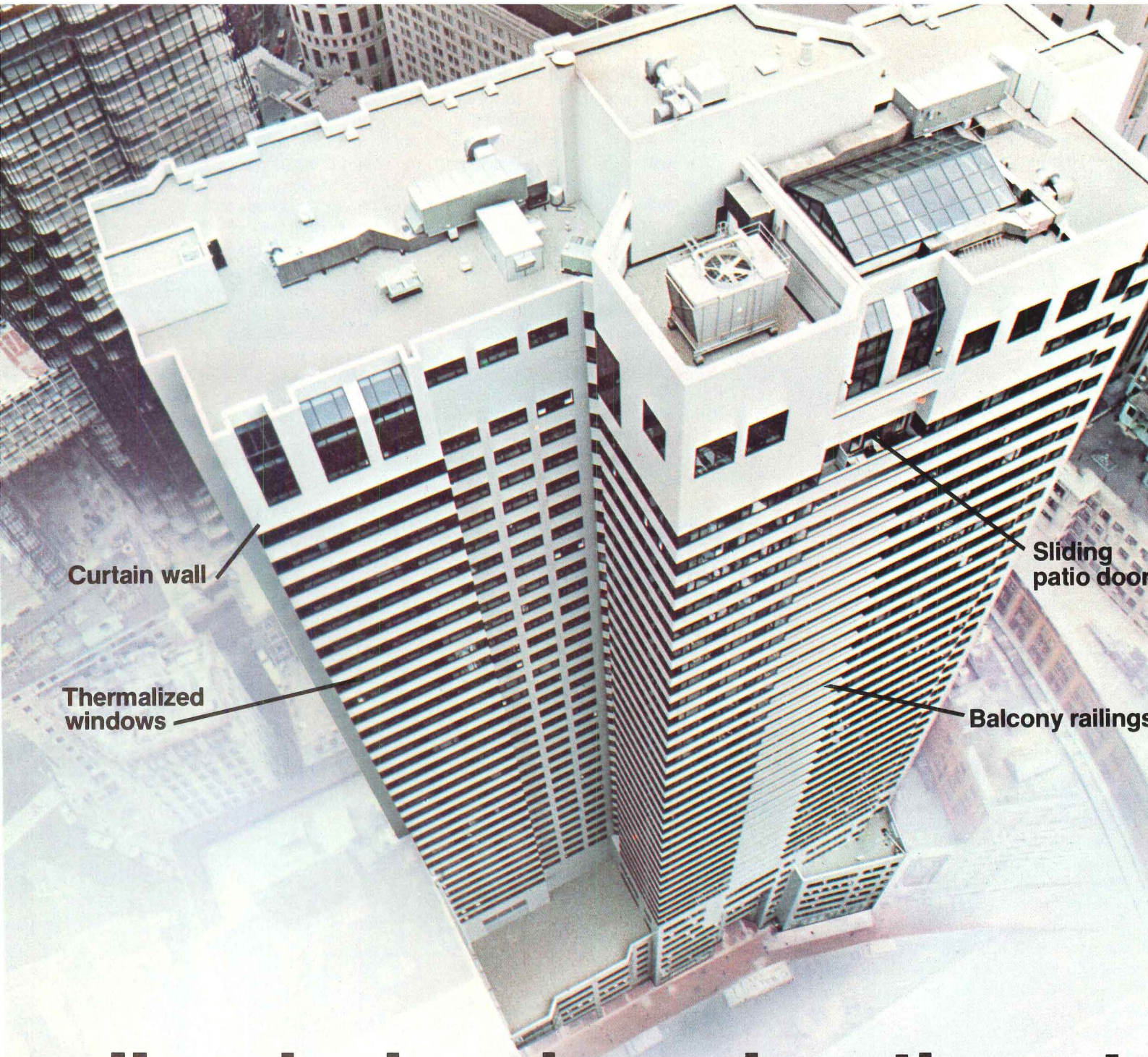
• Board of architectural review—A nec-sary function, the team felt, the tool r maintaining the quality of the historic strict fabric. But to avoid the appear-ce of arbitrariness or excessive subjec-ity, such a board should have guide-es that express the design principles verning its decisions. These should de-e from the characteristics of the his-ic fabric it oversees. It was suggested s would be a special opportunity for cal architects to render a community rvice while helping to represent the ofession's concern for good design. A cent shift of responsibility for the Alex-dria board's technical needs from the ilding and inspection department to anning and community development—d appointment of a staff architect to vise the review board—was seen as a sitive move.

• Historic district effects—The success historic district designation in Alexan-a and elsewhere in maintaining the per-nality and livability of an urban area is t to be denied or overlooked. (It was, er all, the real reason for meeting in exandria.) But various team members t an overlay of related urban design nsiderations was needed. Since even ge historic districts cannot be treated isolation from surroundings, a larger urban planning district should be established with special attention given to the edges of the district, both inside and outside, where special pressures and problems might develop. And the very success of an historic district can bring problems, such as substitution of local service commercial for tourism, parking demands, etc. Alexandria now handles restaurants within its historic district by special permit.

In regard to proposed expansion of Alexandria's Old and Historic District into several adjoining areas, the team felt that—desirable as that simple step might seem—the move could extend the question of review policy into more troublesome areas, districts with significant gaps, mixed architectural stock, and, in one particular area near downtown, a large percentage of lower income residents without the means or inclination to participate actively in the process. Alternative methods to stabilize and restore urban fabric in certain parts of the expansion zone, including financial assistance, should be considered, the team felt.

• King Street station area—One of the surprising and encouraging discoveries on the Alexandria visit for most team members was the effort to develop a significant urban ensemble on underutilized industrial/commercial property adjoining the city's recently opened King Street Metro station. Lying at the other end of King Street (the city's symbolic and functional spine) from the Old and Historic District near the river, the property (under diverse ownership) is earnestly envisioned

continued on page 73



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Building owner: Devonshire Associates, New York; architect: Steffian/Bradley Associates, Inc., Boston; curtain wall fabricator and erector: Maddison Associates, Revere, Mass.

MAKE IT WITH ALUMINUM

e Institute *from page 71*
the city and developers alike as a con-
nporary counterpart to Old Town.
n what one developer called a "natural"
ponse, a King Street station area task
ce has been formed, an ad hoc group
t includes developers, city officials,
hitects, and others. Voluntarily, height
its have been reduced to a 77-foot
ximum, footprints for buildings set to
ng walls to the sidewalk line, materials
ged to be compatible (mainly brick),
d the city's pedestrian-scale streetscape
atment (brick walks, street trees, period
nting standards) to be extended through
area.
The idea is to replicate a piece of "city"
h palpable streets and sidewalks; the
y also is requesting retail uses along
se streets to animate them. The team
sed two questions: Will voluntary agree-
nts be strong enough to assure realiza-
n of goals, particularly if pressure from
tside becomes stronger than local good
entions? Can the stated desire for a
ly mixed-use development with a sig-
icant residential component be assured,
en current market conditions that devel-
ers say favor office over residential,
thout some more aggressive action by
city?
That summarizes, with some simplifica-
n and consolidation, the findings of the Alexandria QUEST. This Virginia city has been writing, like an overlay on its own past, a contemporary history of urban change, resistance to change, and some rather imaginative compromises, all well worth documenting. (There was even a suggestion made during a walking tour that markers be erected describing major design review battles.)

The team talked about Alexandria's impressive waterfront design plan (produced in-house by Eugin Artemel's planning staff with EDAW as design consultants), just beginning implementation, and how it will claim back for citizens of the city significant portions of the Potomac River frontage, they commented upon Alexandria's long-term commitment to high-quality streetscape improvements that have been expanded, block-by-block, over the past decade; they argued, mildly, about the backward style-progression of Alexandria's six-square-block urban renewal area (1961-81) that moved from an early contemporary-transitional building through a series of more-or-less exact historic reproductions winding up somewhere around Christopher Wren, but on the whole fitting in (more than can be said for most).

What could be sensed through it all, too, was a wider and deeper commitment to an American urban architecture by some portion of its public in this particular city of 100,000 than that public is usually given credit for (not excepting the architectural profession). What came through the initial fog about the four styles was that a very dedicated group of preservationists had secured a significant portion of this American place, including the building where the meetings were being held—The Lyceum, an 1839 Greek revival jewel saved by a 4-3 vote of the Alexandria City Council at 2:00 one morning in 1970. Does American architecture need these kinds of allies? Does it know how to win them? PHILIP MORRIS

AIA Foundation Launches Public Membership Program

AIA's public membership program, "Forum for Architecture," is getting underway under the direction of the AIA Foundation. The goal is to recruit 3,000 members during 1984 and to have 6,000 by the end of 1985.

As related to AIA's board of directors at their March meeting, the program has four objectives: "to create an informed and aware group of lay persons; provide a mechanism to acquaint the public with the architect's role in shaping the built

continued on page 77

he Institute *from page 73*

ıvironment; develop an 'informed' public at encourages architects to produce eir best work and increase client re-ponsiveness; and 'capture' those most terested in architecture and give them ason to view the Foundation and the stitute as authoritative sources on arch-ecture."

Public membership is available to any-ne who is not a registered architect. ecruitment will be by individual mem-ers. Also three pilot programs will be t up to test recruitment by components. he annual membership fee is $35 (mem-erships received before Sept. 1 will be r 16 months), and each component will eceive a $5 rebate for each forum ember enlisted in its area. Components ill be regularly notified by AIA/F of ew members.

Public members will receive two quar-rly publications: *Architecture Quarterly,* hich will contain articles from ARCHI-ECTURE, and a quarterly newsletter, hich will have general interest stories n such topics as downtown revitalization nd historic preservation and a calendar f architectural events. Members in the hree pilot component areas will receive otice of local architectural events. Public embers will get a discount at the AIA ookstore, will be notified of exhibitions and special events at the Octagon, and will be eligible for special tours of the Octagon. In the future, tours of U.S. and foreign cities may be offered, as well as other benefits.

AIA President George M. Notter Jr., FAIA, said, "Public membership will be open to all who appreciate good design and have an active interest in improving the built environment. I hope all of you will select, from among your friends, clients, or potential clients, people you feel would add this dimemsion to our organization. I hope you will encourage them to join."

Educators Suggest Divergent Goals Should Be Integrated

"Architecture and the Future" was the theme of the 72nd annual meeting of the Association of Collegiate Schools of Architecture, which took place in Charleston, S.C., in March. Over the course of four days invited speakers and more than 300 attendees were audience not only to several versions of what the future may hold, but also how that future is shaped by the past and present of architecture and education.

Princeton sociologist Robert Gutman, Hon. AIA, gave an overview of architectural education's history as a prelude to its future prospect. As a trade learned through apprenticeship with a carpenter-builder up to the mid-19th century, the teaching of architecture was placed in the university at the end of the Civil War, said Gutman, the first school being MIT, which opened in 1865. At this juncture the art of building and the art of design began to part. By the turn of the century design became a significant feature in the architectural curriculum, and by the end of World War I, with the rise of engineering schools, the task of designing structure lost priority as part of the architect's education. As Gutman pointed out, this reflected practice itself, as the architect's time was devoted more to the design of the building than to its assembly. It should come as no surprise, then, conjectured Gutman, that postmodernism finds itself welcome despite its frequent character of being unbuildable.

Meanwhile, architectural theory gained prominence because architectural education was pursued within the university, a setting where the pursuit and expansion of knowledge was expected.

According to Gutman, for the past two decades architectural education has bounced back and forth between two theoretical poles, both of which surfaced at

continued on page 79


ALLIED Fibers

The Institute *from page 77*

the same historic moment: On the one hand, the Geddes-Spring report on environmental education, released in the mid-1960s, called for a more comprehensive approach to architecture through such disciplines as anthropology, psychology, and sociology. On the other hand, Venturi's *Complexity and Contradiction,* which appeared in 1965, claimed that architecture need not consider these factors, that it should limit its scope and be pursued for its own sake. Gutman sees these two conflicting directions as the loci between which architectural education continues to be pulled; two dirctions that need to be integrated and resolved in the future, according to Gutman.

Using the present as a springboard into the future, Victor Papanek of the University of Kansas (in a paper read in his absence at the conference) presented six of the most absurd directions that he thought architecture might take in the future: Architects could stop building altogether; they could spend their time designing three-dimensional trademarks for corporations; they could design buildings that look as if they are falling down; architecture might be pursued as art for its own sake resulting in ecological mayhem; the trival or vulgar could be raised to the height of style; or architects might simply build blocks and blocks of the cheapest kind of structures possible purely for profit.

Each one of these scenarios, of course, is with us today. But each, according to Papanek, contains positive as well as negative lessons for the future: Unbuildable projects are exercises that are swift and cheap and may lead to new possibilities in design; buildings as trademarks (perpetrated by "logo positivists") may lead to a new understanding of the manipulation of form and richer cultural symbols; architecture in symbolic decay may portend the prospect for regeneration; architecture pursued as high art or "frozen music" has resulted in some fairly inhumane environments that are valuable as examples of the unacceptable; the vulgar glitter of trivial trash architecture, which Papanek described as "Darth Vader meets Phyllis Schlafly or high-tech meets high-tack," might prove redeeming if it teaches more about how people use environments; and finally, there is nothing wrong with saving money, especially if it leads to new ways of using alternative energy, retrofitting, and preservation.

The thread that holds these six scenarios in balance, said Papanek, is an awareness that the architect needs to perform in a socially conscious manner.

If the paper sessions at the conference were any indication, the future of architecture and its pedagogy is still wide open and its possibilities varied. There was much talk about computers, energy conservation, and planning. Changes in the workplace, at home, health care, and life style were given attention, as was the role of history in the future. These sessions had their share of verbiage, but the large audience had plenty of good questions, often more important, as was pointed out many times, than good answers. M.J.C.

Government

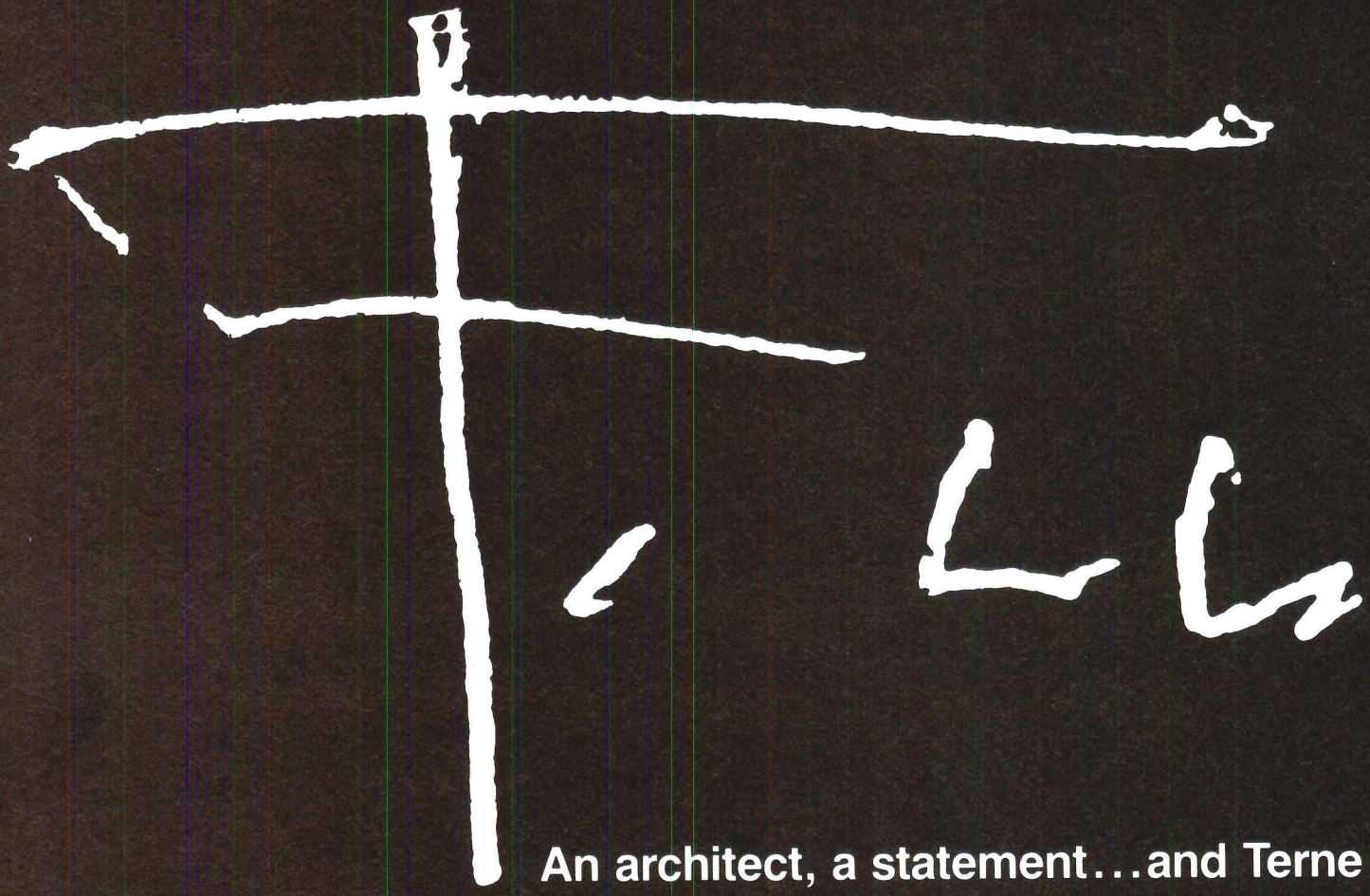
DOE Issues New Conservation Standards, Residential Guides

The Department of Energy has issued proposed conservation standards for new commerical buildings that, while based on ASHRAE 90 (the American Society of Heating, Refrigeration, and Air-conditioning Engineers standard 90) place more emphasis on passive solar considerations and move closer to a whole building performance approach. In addition, DOE has issued proposed guidelines for designing and constructing energy-efficient houses that present a simplified method for calculating energy performance.

Development of the standards was mandated by Congress through the Energy Conservation Standards for New Buildings Act of 1976. In 1979 DOE issued proposed building energy performance standards (BEPS), which were geared to a whole building approach rather than an individual component approach. These proposed standards raised quite a controversy; DOE received over 40,000 comments, many of which expressed concern that the proposed standards were too technical and that compliance was uneconomical and was too reliant on the use of complex computer calculations. In 1981 Congress amended the original act calling for the standards to be voluntary except for new federal buildings. At this point DOE decided to develop the standards "within the confines of traditional building practice, and in simple enough terms to be usable." About the same time the program was broken into two parts—commercial and residential.

Because ASHRAE 90 is the basis for commercial building energy codes in 40 states and many jurisdictions, DOE canned BEPS and turned to revising

continued on page 83



An architect, a statement…and Terne

vernment *from page 79*

HRAE 90. (ASHRAE is also in the cess of revising standard 90). The st recent proposed DOE standards based on ASHRAE 90 but with signifi- t alterations. The most extensive nges concern exterior building enve- e requirements, but the DOE standards o differ in lighting, HVAC, and hot ter requirements.

Concerning the building's envelope, HRAE 90 treats roof, floor, and wall uirements separately, an organization t is maintained in the DOE standards. wever, the DOE standards for roofs d floors allow for thermal transmittance els to decrease in relationship to in- ased heating days. In DOE's standards, energy benefits of daylighting from rlights can result in a "relaxed trans- ttance" for roofs.

DOE's treatment of walls is completely ferent from ASHRAE 90 to reflect the ergy problems of buildings in warmer mates with high internal loads.

HRAE 90 concentrates solely on skin nductivity; under the DOE standards lls must meet three separate criteria: ak cooling, annual cooling, and annual ating. The "compliance equation" under e DOE standards is seen as the func- n of conductive load, solar load through windows, and internal lighting load modified for daylighting. Climate, orientation, shading, and building mass are also considered.

An important change in the DOE proposal is the allowance for the interaction among requirements for different building systems. For example, internal loads are considered in the envelope design, allowing lighting decisions to affect envelope budgets. This will make envelope compliance more difficult for peak cooling and annual cooling criteria, says DOE, but easier for heating requirements.

DOE's lighting requirements are to "provide significant energy savings and a simplified compliance verification." In developing a lighting power budget, an activity-area-by-activity-area can be used rather than room-by-room. Therefore, calculations for a large office building can be made for all office spaces rather than for each individual room. Small rooms (90 watts or less) are exempted, and power densities are reduced by approximately 25 percent across almost all task activities. A 20 percent additional power allowance is made for all luminaries that are controlled by automatic daylighting controls; 10 percent allowance is made for those controlled by occupancy sensors.

HVAC efficiency requirements remain the same as ASHRAE 90, but new minimum efficiency levels calling for a 2 to 6 percent improvement over '84 levels would be mandated for January 1988. Insulation requirements for pipes and boilers are strengthened. The DOE recommendations also call for the evaluation of various systems and control options, including variable air volume systems, heat recovery, night setbacks, and reset controls by exposure.

The DOE standards include a procedure through which energy use can be determined during the design stage based on a whole building rather than a component approach. This section is virtually unchanged from ASHRAE 90, as is the section covering buildings using solar, wind, or other nondepletable energy sources.

Developed by the National Institute of Building Sciences and DOE's Pacific Northwest Laboratory, with the advice of an ASHRAE special project committee, the proposed standards were tested on 10 commercial building types. Each was considered with two to four heating, ventilating, and airconditioning systems in five different climatic zones. The basis for evaluations were life-cycle cost analysis using DOE 2.1 computer programs and

continued on page 87

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Government *from page 83*

ost estimates prepared by an architec-ural/engineering firm.

Public comments on the proposed com-nercial building standards were requested y April 24; by mid-April DOE had re-eived few complaints. Notice of proposed ule making, which will make the stand-rds mandatory for new federal buildings, s expected sometime in November.

DOE's proposed guidelines for residen-ial energy conservation offers a simpli-ied calculation procedure for comparing nergy savings and the costs of various ystems and design options. These guide-nes are also a direct result of the earlier OE building energy performance stan-ards in that the main criticism of the esidential energy budgets was that the ypical homebuilder did not have the apability to use sophisticated computer rograms to make energy calculations. Ultimately DOE will issue residential nergy budgets for 45 regions, which will e mandatory for federal buildings and oluntary for nonfederal structures. The uidelines use energy budgets for Kansas ity as an illustration. Public comments re due May 22.

Developed by the AIA Foundation, Ste-en Winter Associates, and DOE's Law-ence Berkeley Laboratory, the guidelines re primarily for "stick-built" housing:

Houses built predominantly with wood-frame construction and sheathed in alumi-num, vinyl, or wood siding, or a single layer of brick. DOE is currently working on a similar simplified calculation model for high mass houses.

Worksheets are provided for compar-ing the costs and energy efficiency of heat-ing and cooling systems, hot water sys-tems, and appliances. A worksheet/slide-rule calculation technique is provided for analyzing various energy conservation options: ceiling, wall, and floor insulation; windows; climatic zones; efficiency of equipment and controls; whole house fans; exterior building colors; thermostat setbacks; sunspaces; building orientation; and passive solar devices.

AIA Criticizes Administration's Proposed HUD Appropriations

Last month before a House subcommit-tee on HUD appropriations for 1985, the Institute voiced its criticism of the Reagan Administration's plans to further gut hous-ing assistance programs for the poor, the elderly, and the handicapped, and to dilute Urban Development Action Grants.

Testifying on AIA's behalf, John Philips, AIA, vice-chairman of the Institute's hous-ing committee, said that "from the begin-ning of this Administration, the nation has witnessed a dramatic withdrawal of federal support from new housing con-struction and rehabilitation, and from urban revitalization."

Comparing housing assistance for fis-cal year 1985 to that of 1981, Philips said that the Administration's proposal for assisted housing amounts to only 15 per-

continued on page 89

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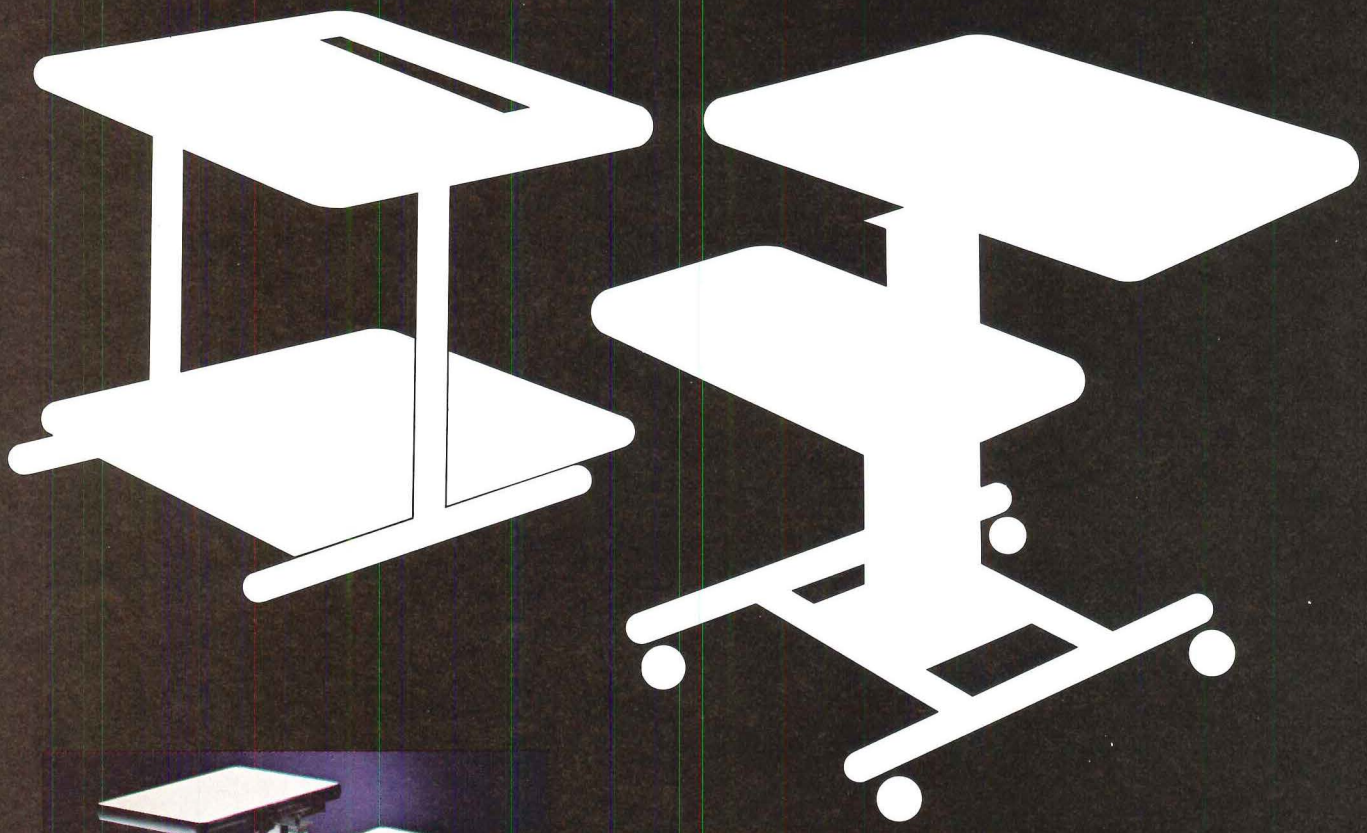

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overnment *from page 87*

:nt of that provided three years ago. ıilips pointed to housing as the major ısualty in the Administration's zeal to flate the defense budget. "Subsidized ɔusing programs in 1983 received 19 :nts for every dollar spent on the mili- ry," said Philips, "while for FY 1985, ese programs would receive only one- ıd-a-half cents for every military dollar."

In the area of assistance for new con- ruction and rehabilitation of housing for w and moderate income families, the deral government reserved assistance for 50,000 new and rehabbed units in 1981, nich accounted for half of the total HUD nits reserved. In comparison, the Admin- tration now proposes reserving only 3,500 units, which would account for nly 18.5 percent of the total number units projected. Reagan also plans to ıt 18,200 Section 8 and public housing nits that are already planned but have ɔt started construction.

"Without federal subsidy," said Philips, ew and substantially rehabilitated units nnot be developed in most parts of the ɔuntry. There are particularly serious roblems of housing availability and suit- ɔility for large families and the frail derly." Philips added that the inability state and local government or of the ivate sector to respond in the wake of e federal government's abdication "has eant that some serious needs continue go unmet."

He urged the subcommittee and the dministration to consider the findings Reagan's own commission on housing, nich reported that in 1982 more than million very low-income households id more than 30 percent of their income rent, while 2.2 million paid more than percent. The report also stated that 2 illion families live in housing of inade- uate quality.

Turning to Section 202 loans for the derly and handicapped, Philips criticized e Administration for not increasing the mber of units (10,000) it has annually commended for funding since 1981 and ngratulated the subcommittee for in- easing this number every year by nearly lf. He urged the subcommittee to once ain "reject the President's recommen- tions and provide at least 14,000 units, nsistent with the FY 1984 appropria- on."

As for Urban Development Action rants, which the Administration has cut $235 million since 1981, Philips urged e subcommittee to increase UDAG propriations "at least to the amount cessary to offset cost of living increases pected to occur during FY 1985." Phil- s said that the 474 UDAG projects proved in FY '83 are expected to cre- e or preserve 76,000 jobs and generate .4 billion in private funds, all for a fed- al commitment of less than $500,000. □

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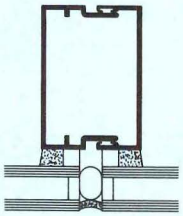

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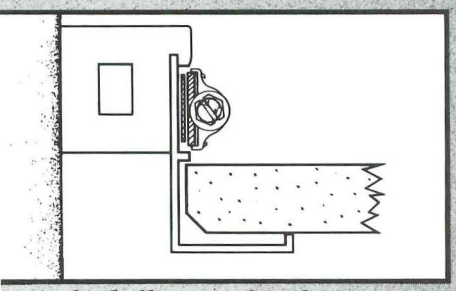

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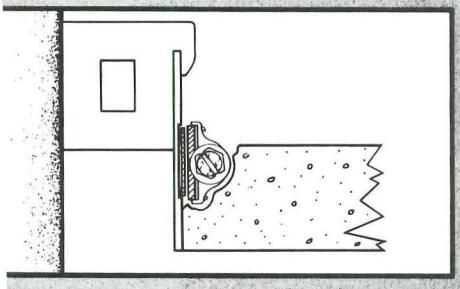

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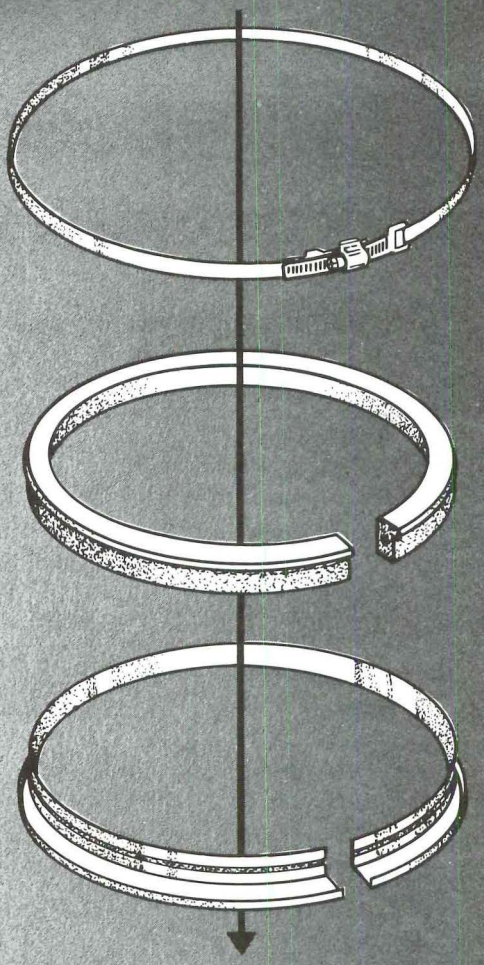

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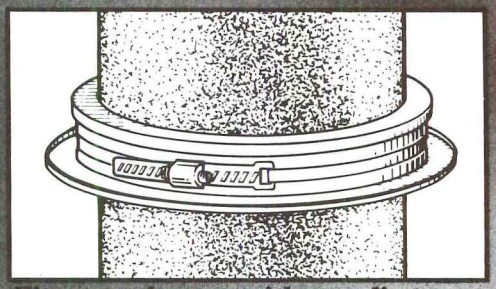

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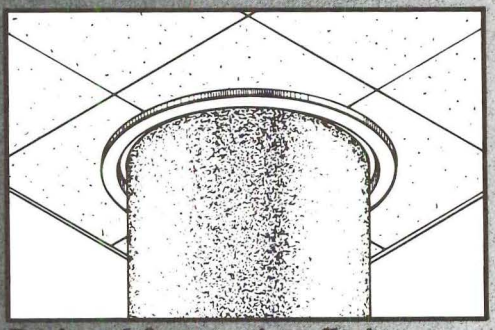

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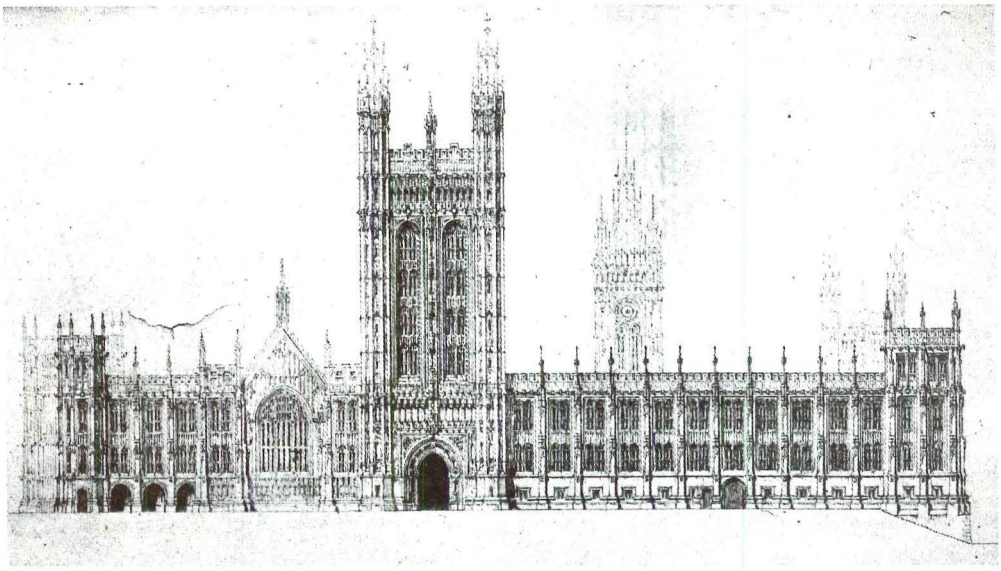
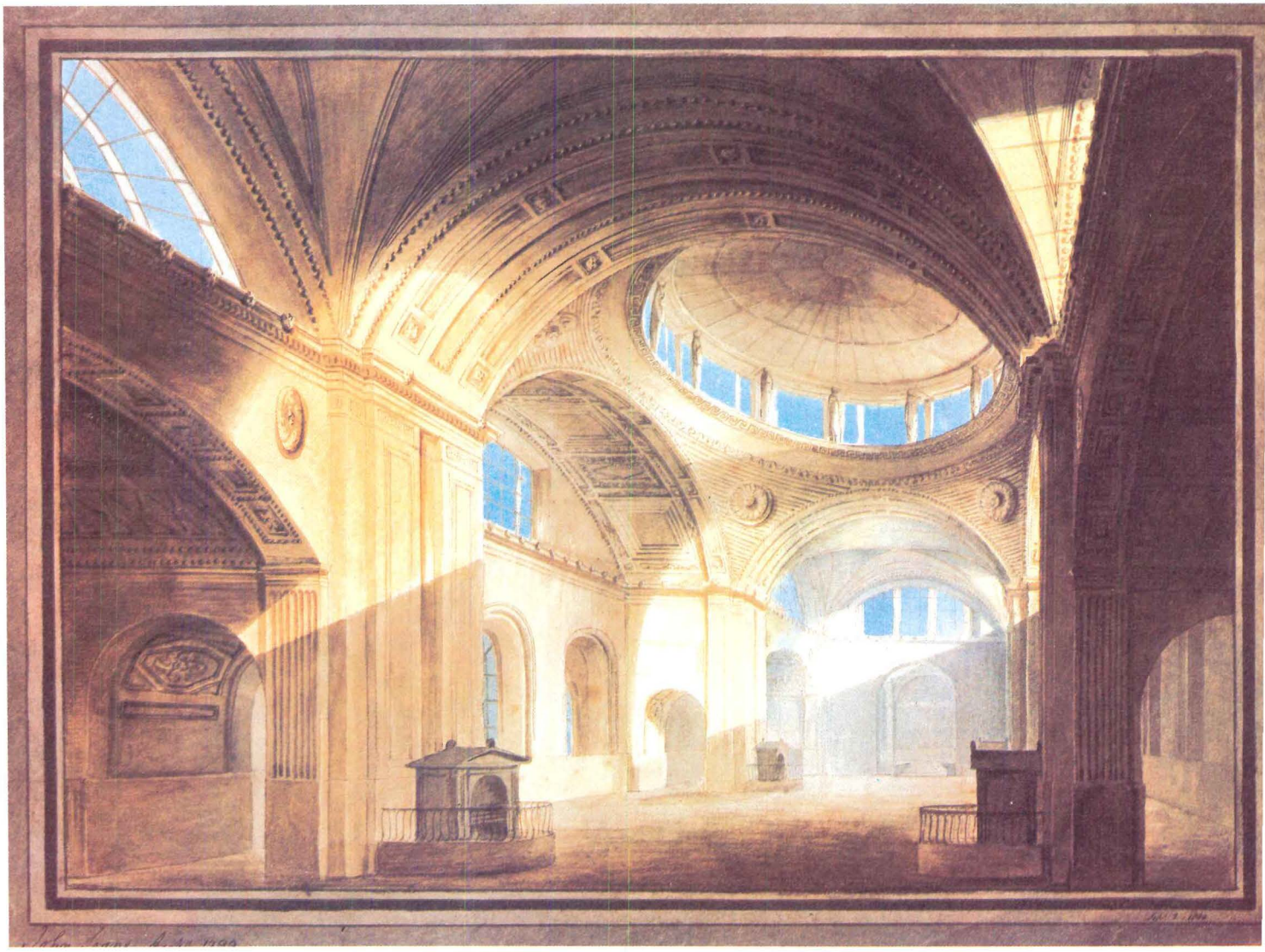


The Royal Institute of British Architects founded in London 150 years ago, has over the years amassed more than 200,00 drawings by French, Italian, Indian, and American architects. The breadth of thi collection ranges from the 15th century up to the present, and among those arch tects whose works are represented are Palladio, Wren, Soane, Wright, and Mie van der Rohe.

On this and the following pages are a few of the delights from this extraordinar collection. They are among 82 such work that are now touring the United States under the auspices of the American Fed eration of Arts. The exhibit opened in New York City at the Drawing Center (which organized the show), and has sinc traveled to New Orleans, Pittsburgh, and Tyler, Tex. This month it opens at the Octagon in Washington, D.C., and from there will go to Houston, Austin, and Chicago. MICHAEL J. CROSBIE

Photographs courtesy of the Drawing Center



Top, Charles Barry's revised competition design for the Houses of Parliament,1836; above, John Soane's watercolor drawing for the Bank of England, 1799.

The Arts continued on page 100

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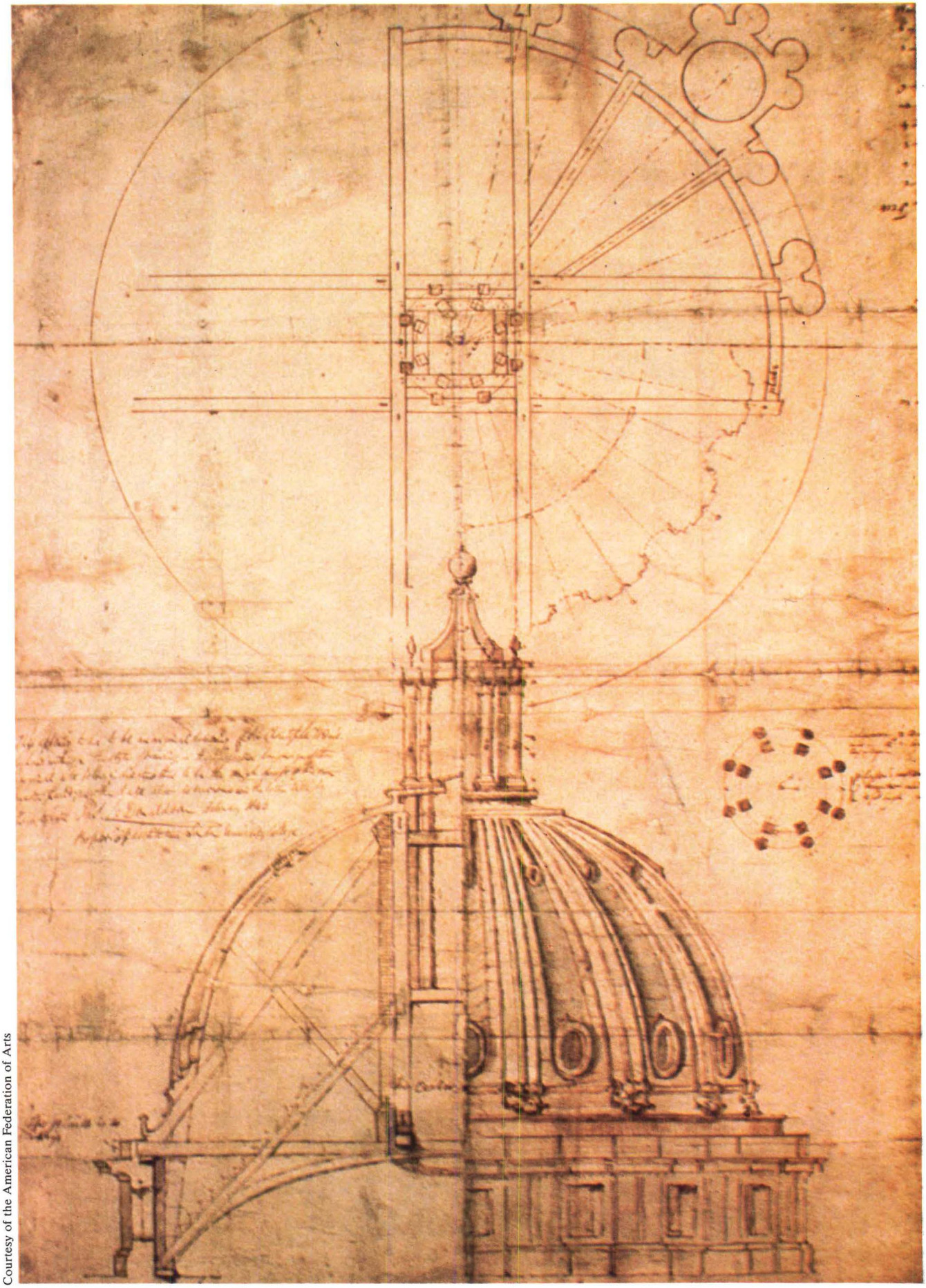

Courtesy of the American Federation of Arts

Sepia pen and gray wash drawing by Christopher Wren of his design for the dome over the Painted Hall of the Royal Hospital in Greenwich, London, 1702.
The Arts continued on page 102

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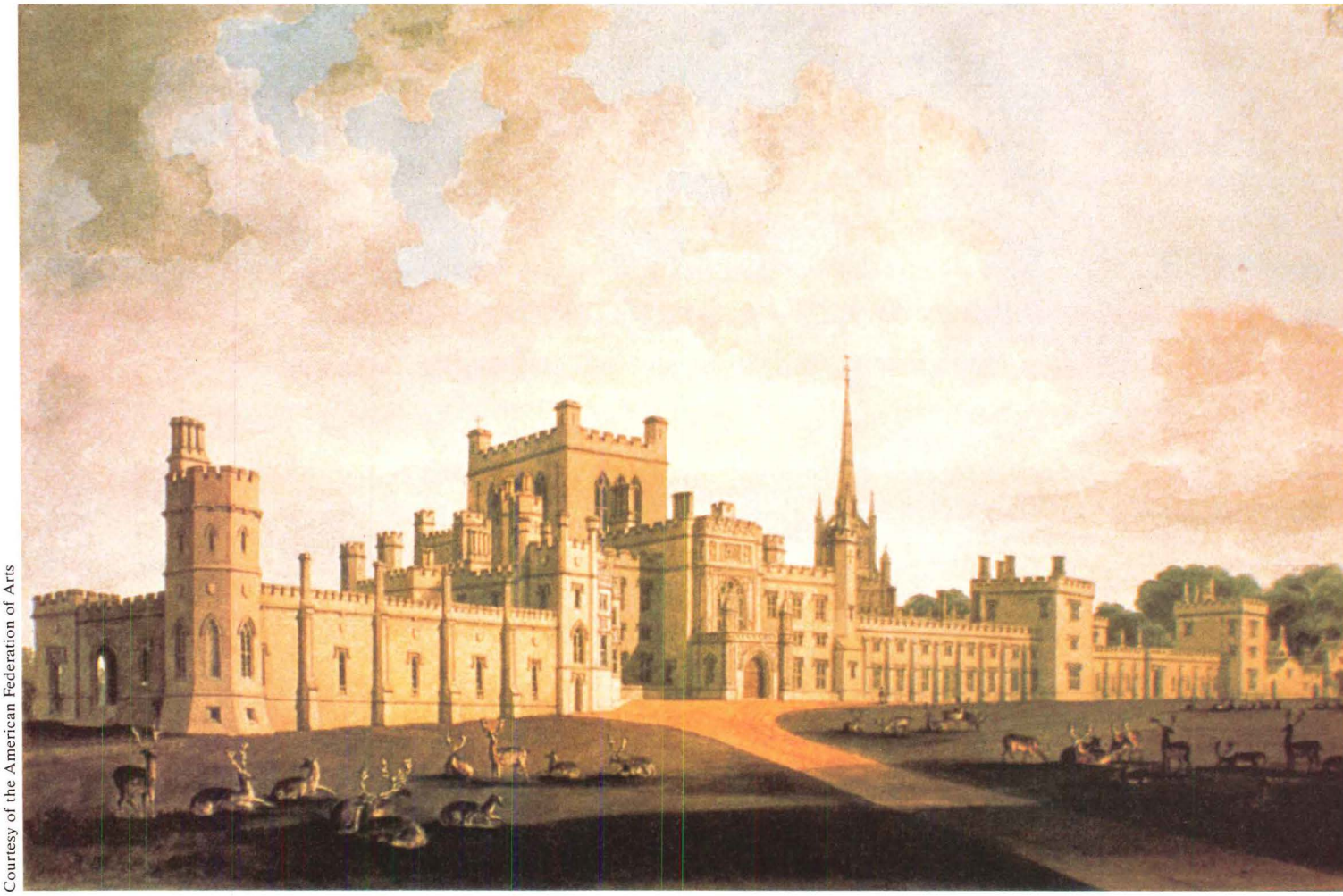

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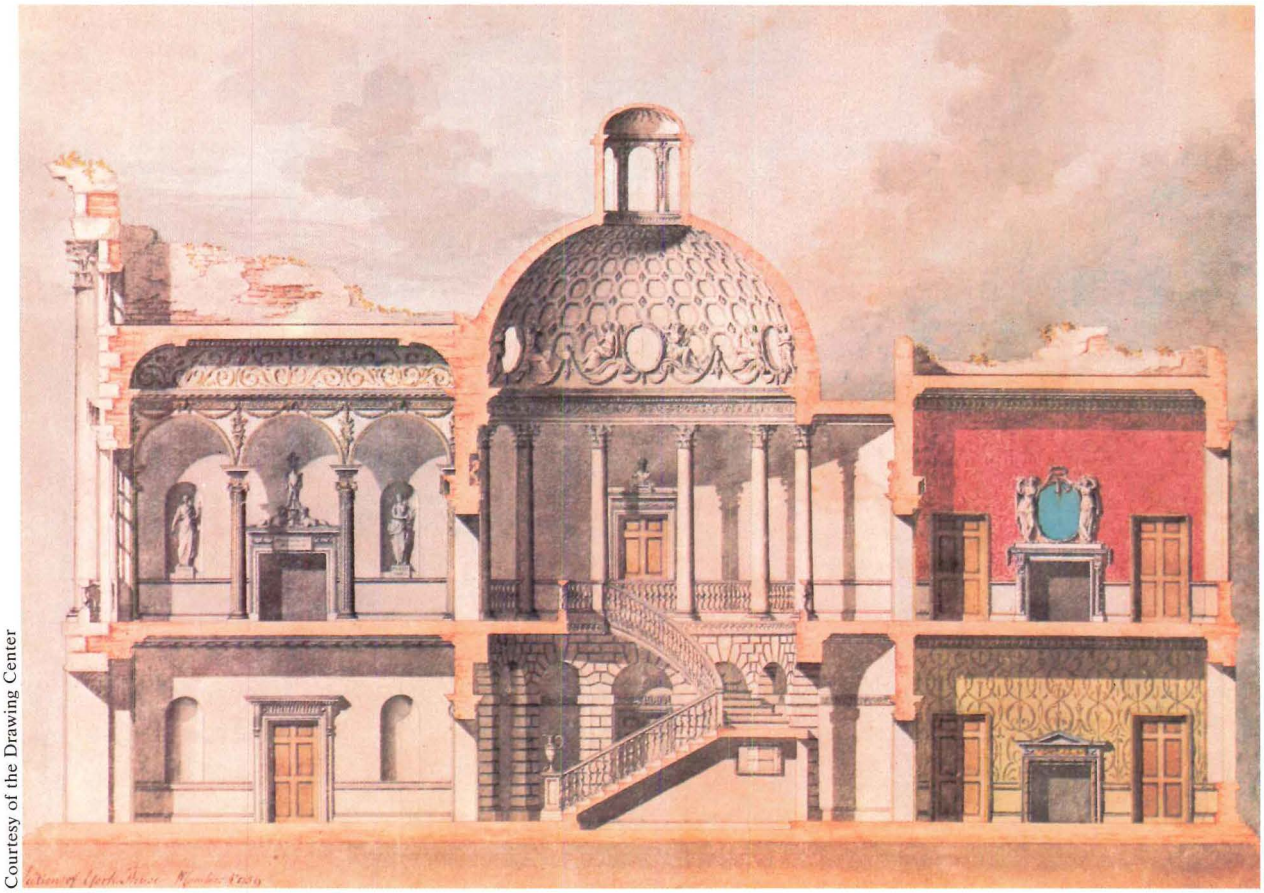

Courtesy of the Drawing Center

Top, John Buckler's watercolor drawing of Ashridge, Hertfordshire, in 1822. Above, pen and watercolor section by William Chambers of his design for York House, Pall Mall, London, 1759.

The Arts continued on page 104

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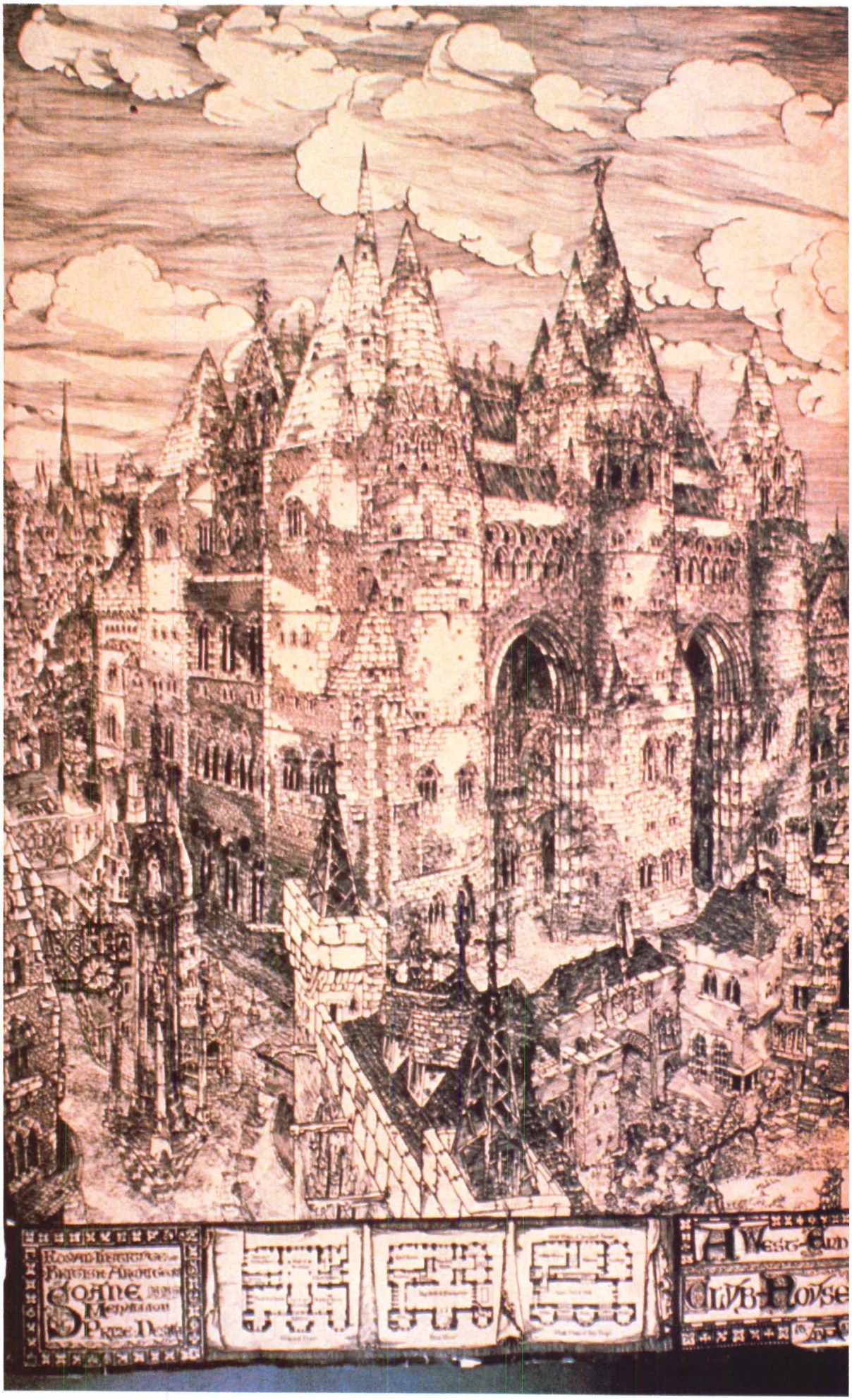

Courtesy of the American Federation of Arts

Arthur Beresford Pite's pen drawing of a 'West-End Club House,' for which he won the Soane Medallion Prize, 1882. □

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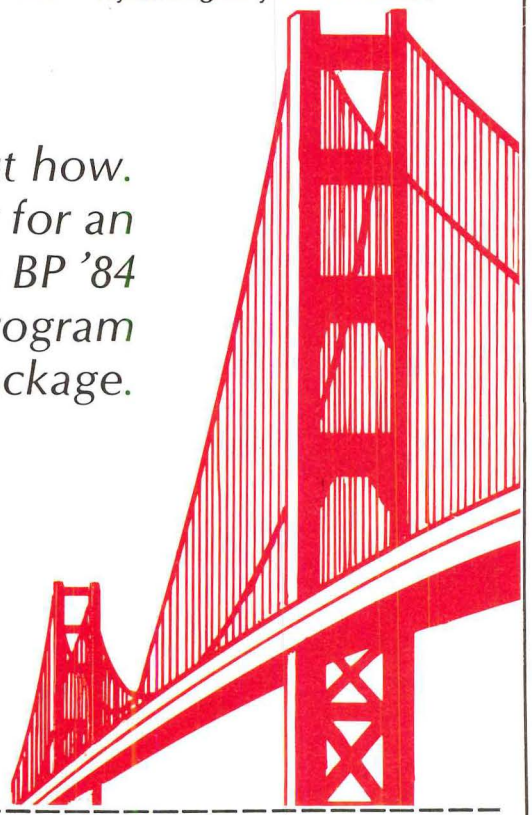

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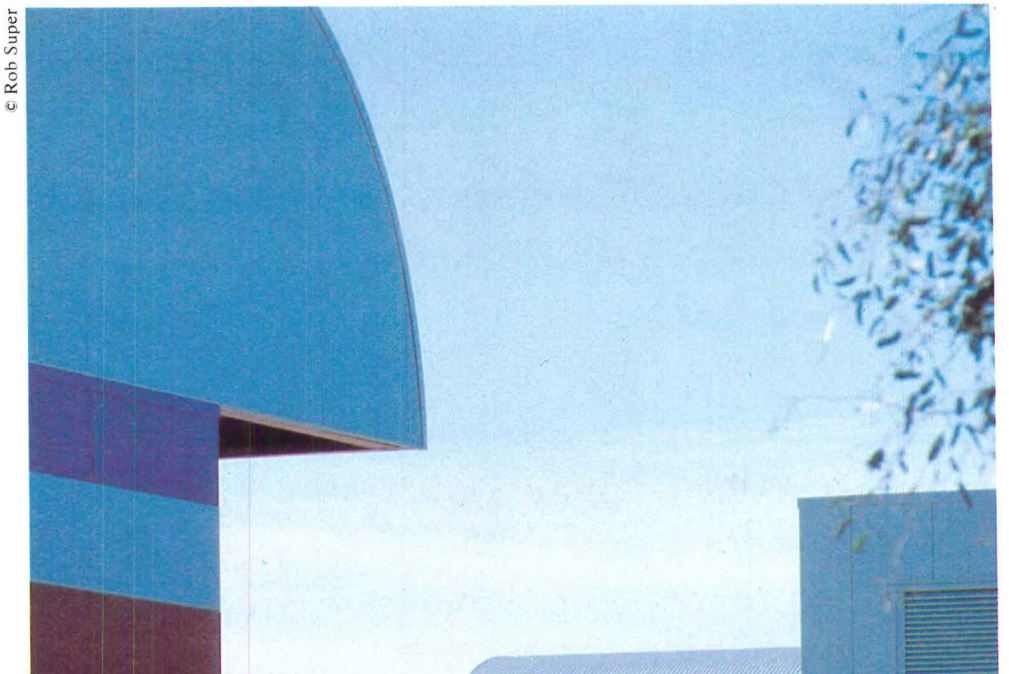
Drawn from AIA's components.
By Lynn Nesmith



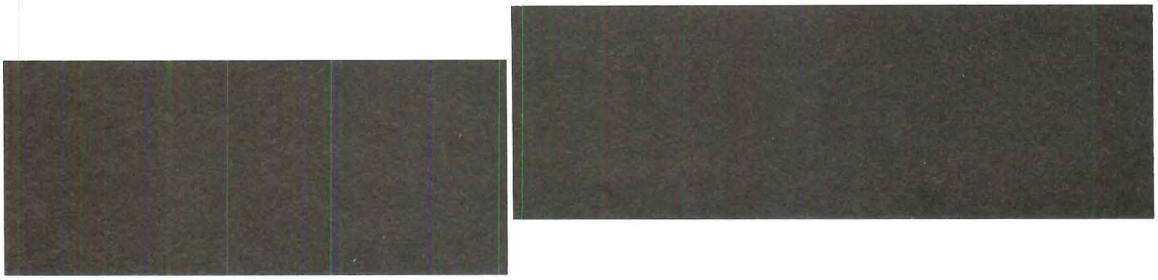
© Rob Super

The place to look for the state of the
of architecture is at the grassroots, wh
it is being built. Here is a sampling o
awards given by AIA's component org
zations. It must be a sampling becau
hundreds of such awards are given ea
year. The selections are made with the
of obtaining a cross section of geogra
areas, building types, and approache

The presentation, starting here and
tinuing through the front and back o
issue, begins in California and loops
around the country, ending in Alaska

ılifornia Council Firm Award Winners. BT Associates, San Francisco, Santa ara Transit Facility, Santa Clara, Calif. :ft). Representative of the firm's recent ›rk is this transit facility, one of three ·mplexes in a master plan for the county ınsportation agency. The 90-acre site has 'e buildings (bus repair facility, central ergy center, terminal building, minor aintenance building, and fueling facility) ouped in a campuslike arrangement. ıe structures have a simple, long span nstruction with unobstructed, flexible work spaces. Bright colors and graphics on the exterior reflect the colored stripes of the county buses. The complex has storage for 150 buses, employee parking, and a site for future expansion.

Marquis Associates, San Francisco. Department of Justice building, Sacramento (above). The architect met passive solar and high security requirements by turning the building inward on a series of courtyards and double-story corridors topped with reflective glass clerestories. Located on a flat, 24-acre site in a residential neighborhood, the facility and radial parking are shielded by earth berms and a perimeter of trees. The 320,000-square-foot building is clad in scored reddish stucco and porcelain panels. The north and south elevations have narrow bands of windows with a sloped white panel to reflect daylight upward, horizontal blinds, and operable vents within the soffit. A two-story exposed concrete frame extends from the building to identify the entrance, and barrel vaulted glazed corridors bridge the office wings.



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New Mexico Society of Architects. Museum of Fine Arts addition and restoration, Santa Fe; Edward Larrabee Barnes Associates, New York City, and Antoine Predock, FAIA, Albuquerque. The addition to the 1917 museum, the first stage of a four-gallery "pinwheel" master plan, moved administrative functions and storage areas to the existing basement, expanded upper level galleries, and provided high-ceiling exhibition space. The existing structure was insulated and restuccoed, and operable wooden windows and exterior polychrome chip carvings were restored. An elevator was installed at a central location, and baffled artificial lighting was added. On the west wall a sculpture garden replaced a service area, and a new courtyard connects the new and old building with the historic Hewitt house.

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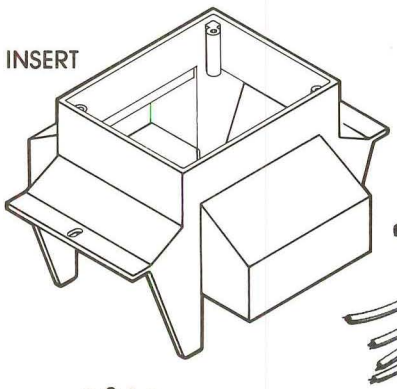

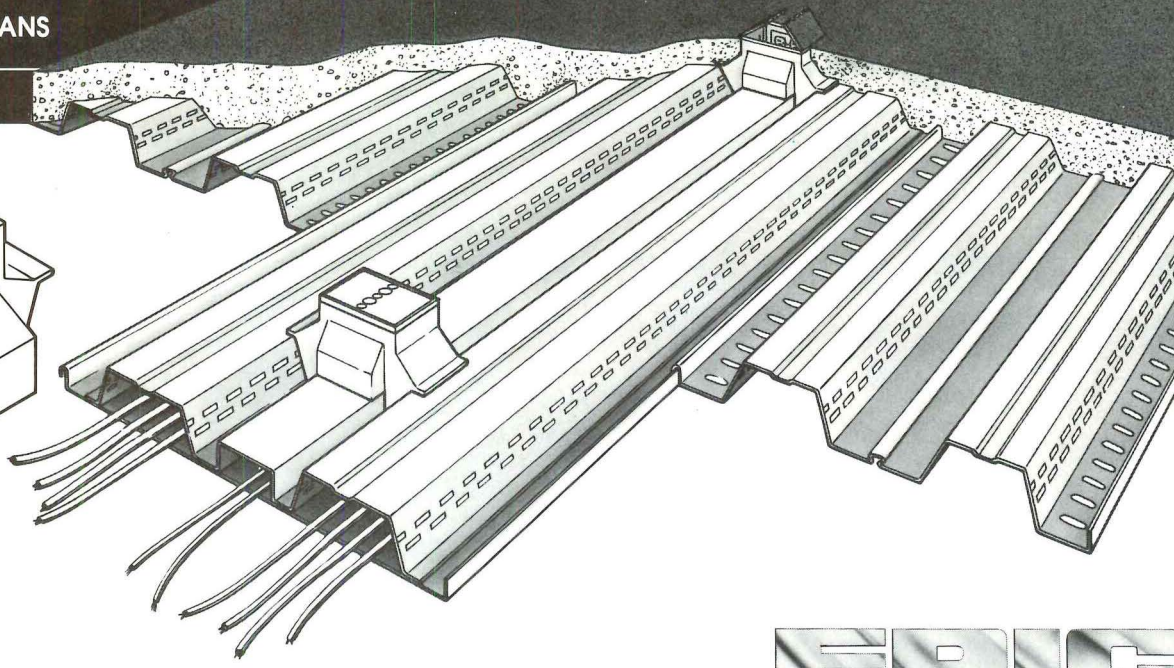

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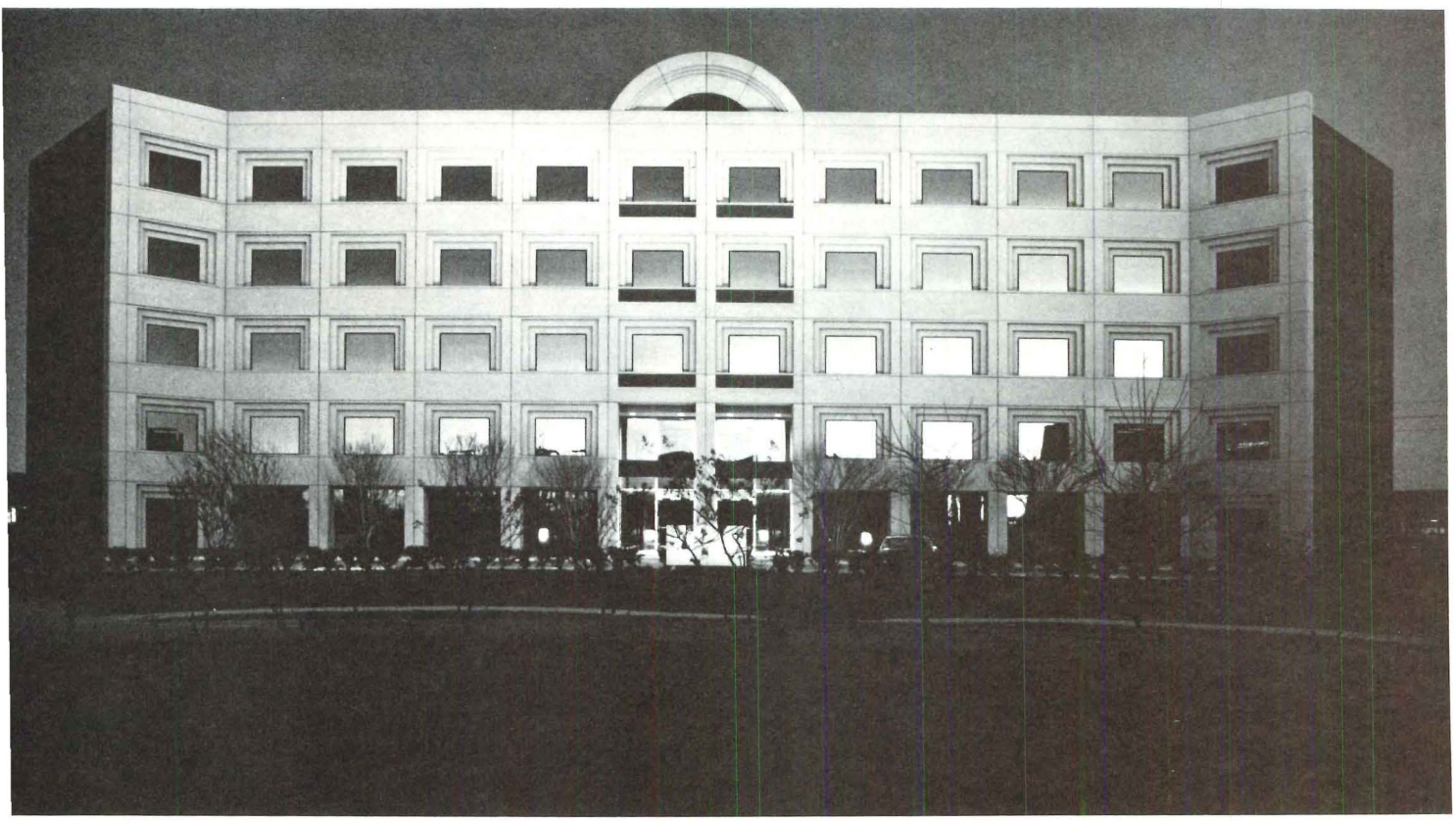
Houston Chapter. Majestic Theater, San Antonio, Tex. (left); Barry Moore Architects, Houston. The renovation of an Eberson "atmospheric" Spanish baroque theater that had fallen into disrepair required functional changes in addition to refurbishing, rewiring, and painting. The stage floor was cantilevered eight feet over the orchestra pit, and an Austrian grand drape was suspended in front of the proscenium to increase the depth from 27 to 35 feet. The lobby was enlarged to accommodate a 50-foot bar by adding a new oval divider wall at the rear of the orchestra. Lower balcony seats were replaced with swivel seats and enclosed in brass-railed boxes for a corporate subscription program.

United General Insurance Building, Houston (below); Kirksey-Meyers, Houston. The owner and major tenant requested a speculative office building with a distinctive appearance and an outdoor employee recreation courtyard for a 3.4-acre site in a surburban office development. Corbeled window openings, a centralized pediment accent, and a ground level arcade along the front recall classical imagery and intentionally contrast with the adjoining monolithic curtain walls. The landscaped employee park separates the 100,000-square-foot office building from a two-story parking garage.



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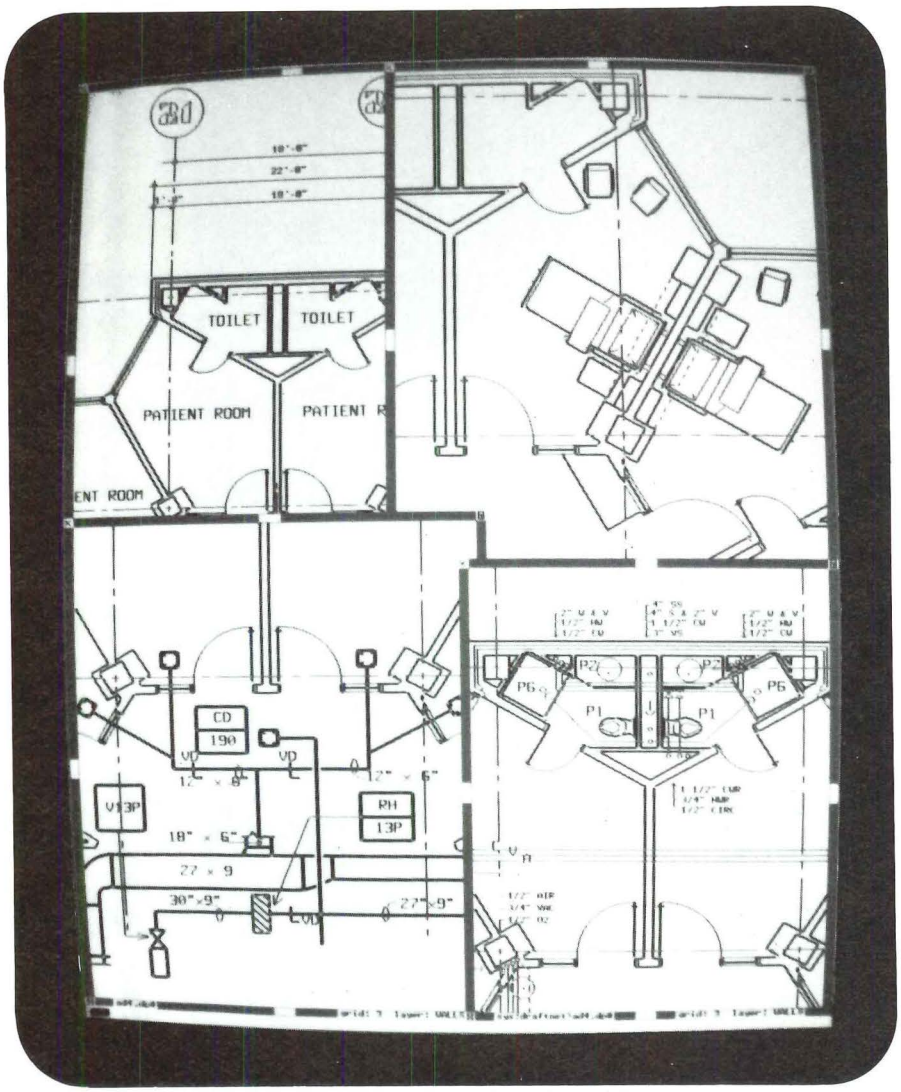

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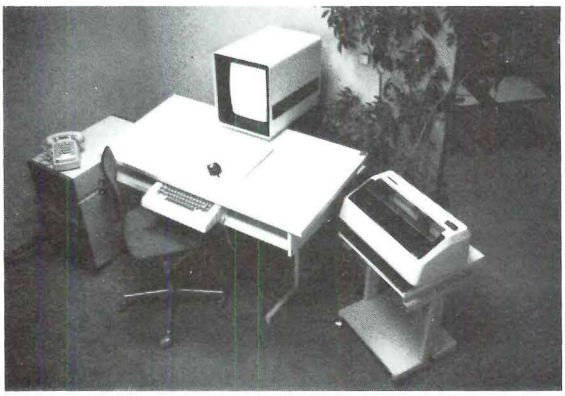

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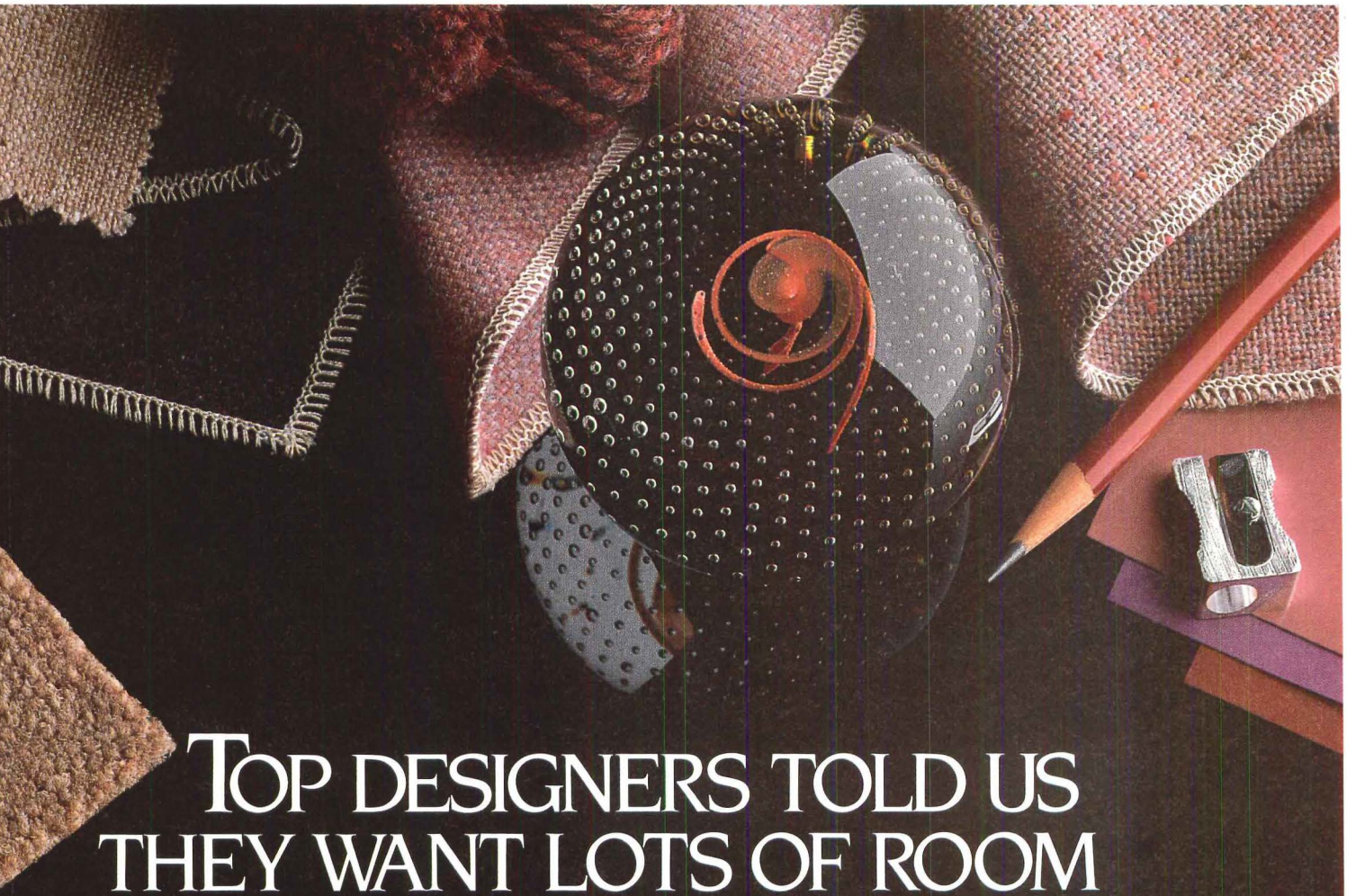

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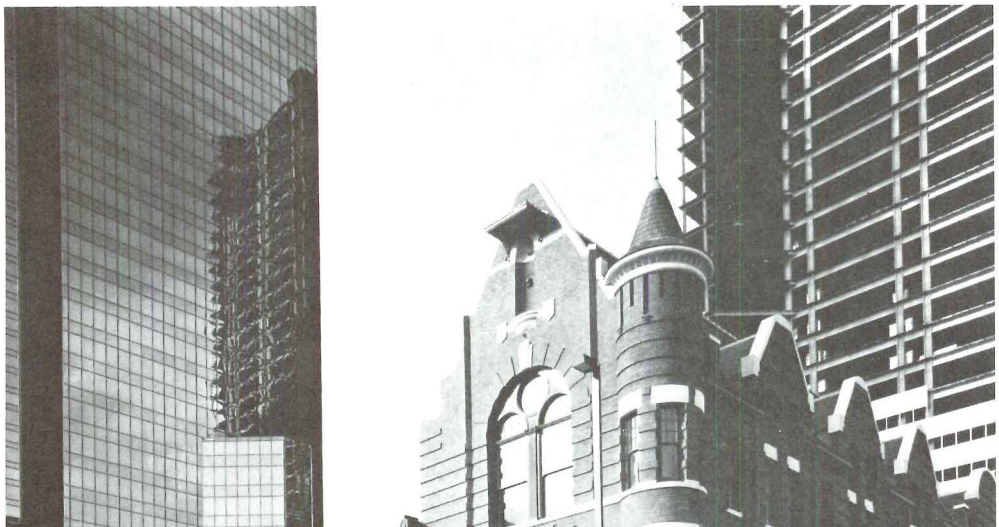
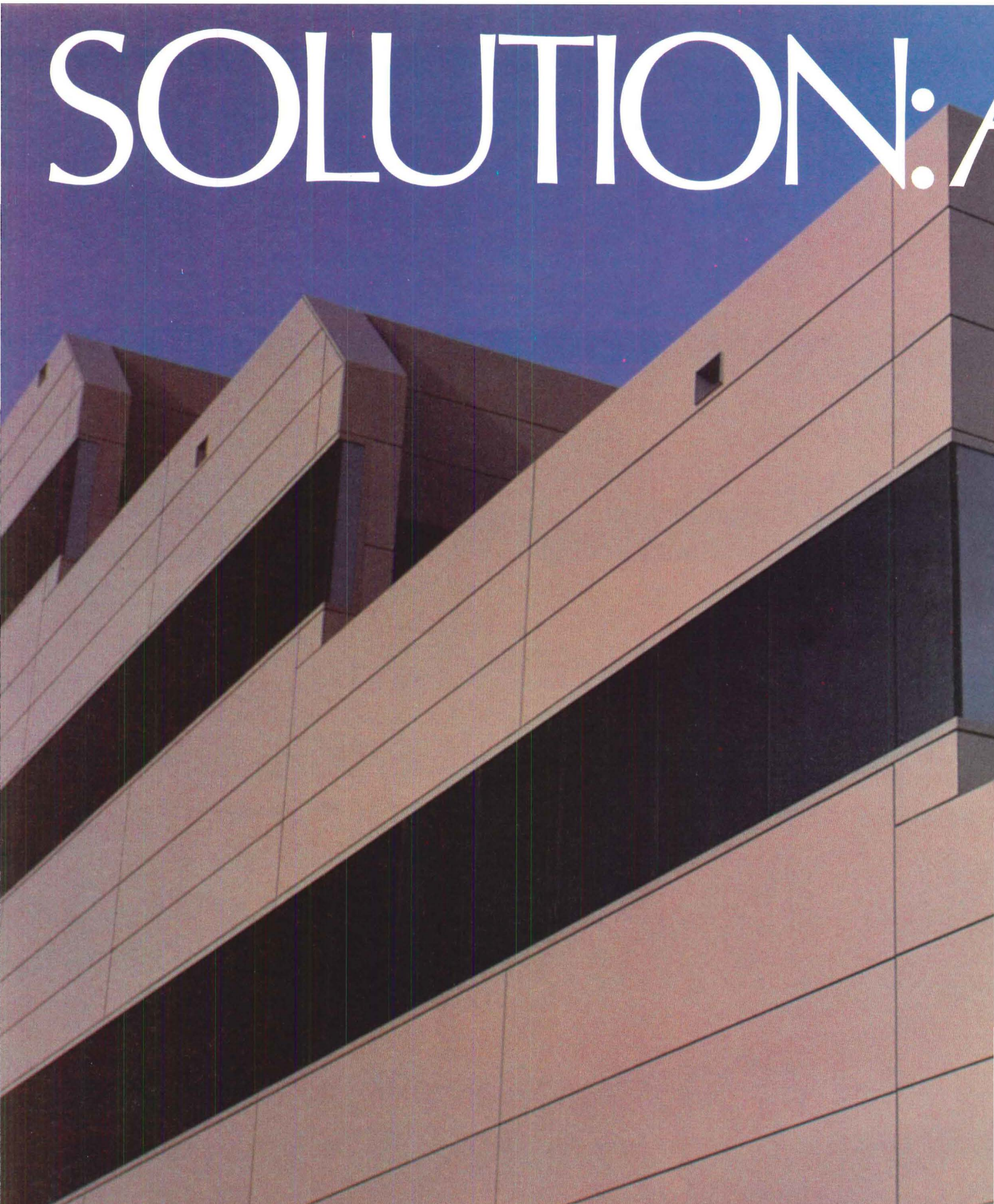


Texas Society of Architects. Colony Gran Recreation Center, Sugarland, Tex. (above); Melton Henry Architects, Houston. One of several recreation cen ters in a 10,000-acre master-planned con munity southwest of Houston, this trainin facility for a neighborhood swim team has a pool, locker rooms, weight room, and office. Located on a lakefront site between existing tennis courts and an older clubhouse with a recreational poo the facility links all the components int a unified complex. A central arcade wi a barrel-vaulted skylight separates the po training and weight training areas and also defines the pedestrian circulation. The dressing rooms have high, sloped ceilings with skylights for natural lightin **Dallas Chapter.** The Knights of Pythias Building, Fort Worth, Tex. (left); Wood ward & Associates, Dallas. The conversio of a 1901 fraternal hall to retail and office space required stabilizing the load-bearin masonry structure. Steel braces were at tached to the original third-floor tie roo of the arched trusses and anchored to a adjacent building. The exterior masonr was entirely repointed, and the turret ro and canopy were reconstructed. Exit ba conies facing a courtyard were added replace exterior fire escapes.

ouisiana Architects Association and aton Rouge Chapter. James M. Frazier r. Vo-Tech School, Baton Rouge (above); obbie B. Crump Jr., AIA, Baton Rouge. lassrooms are stepped out with long, naded horizontal windows on the first nd second levels along the south facade. he exterior is prefinished aluminum pan- ls and trim. A bright red, freestanding pace frame identifies and provides cover or the main entrance. The interior is organized along a two-story "main street" corridor with four openings on the second level to admit natural light from continuous roof skylights. Elevated walkways connect spaces on the second floor. The service yard on the north side of the building is screened with solid fences.

Arkansas Chapter. Tripp Building, Little Rock, Ark. (below); Allison Moses Redden, Little Rock. Renovation of the turn-of-the-century Sanders-Cook Building (now the Tripp Building) included redirection of the stairway and the addition of a skylight and a two-story glazed lobby to provide the second floor with direct access to the street. The West Second Street facade, now finished with colorful tiles and ornamental detailing, was originally the side of the building. All windows and openings were rebuilt to allow natural light and visual contact between the street and the building's interior.

SOLUTION: A



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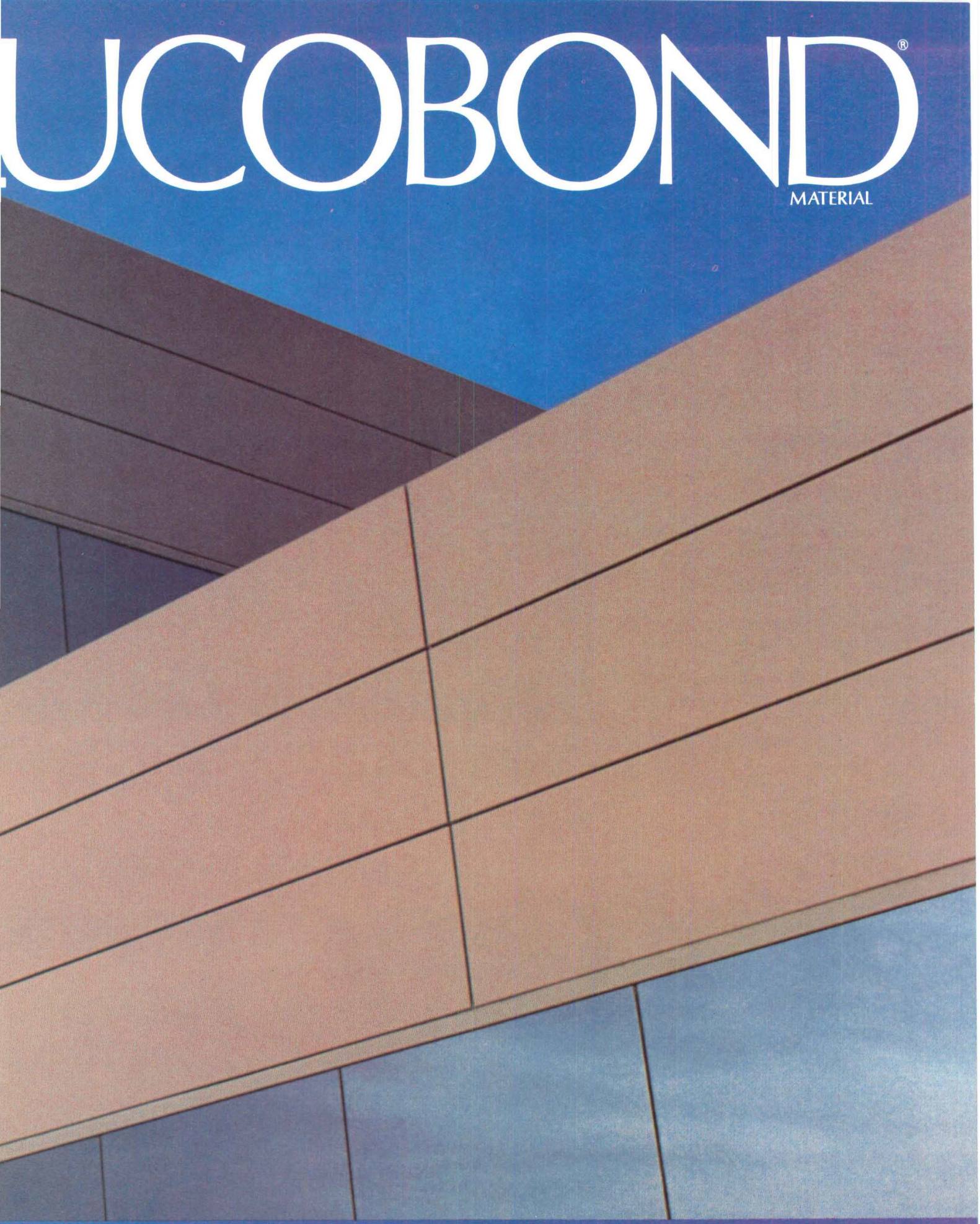

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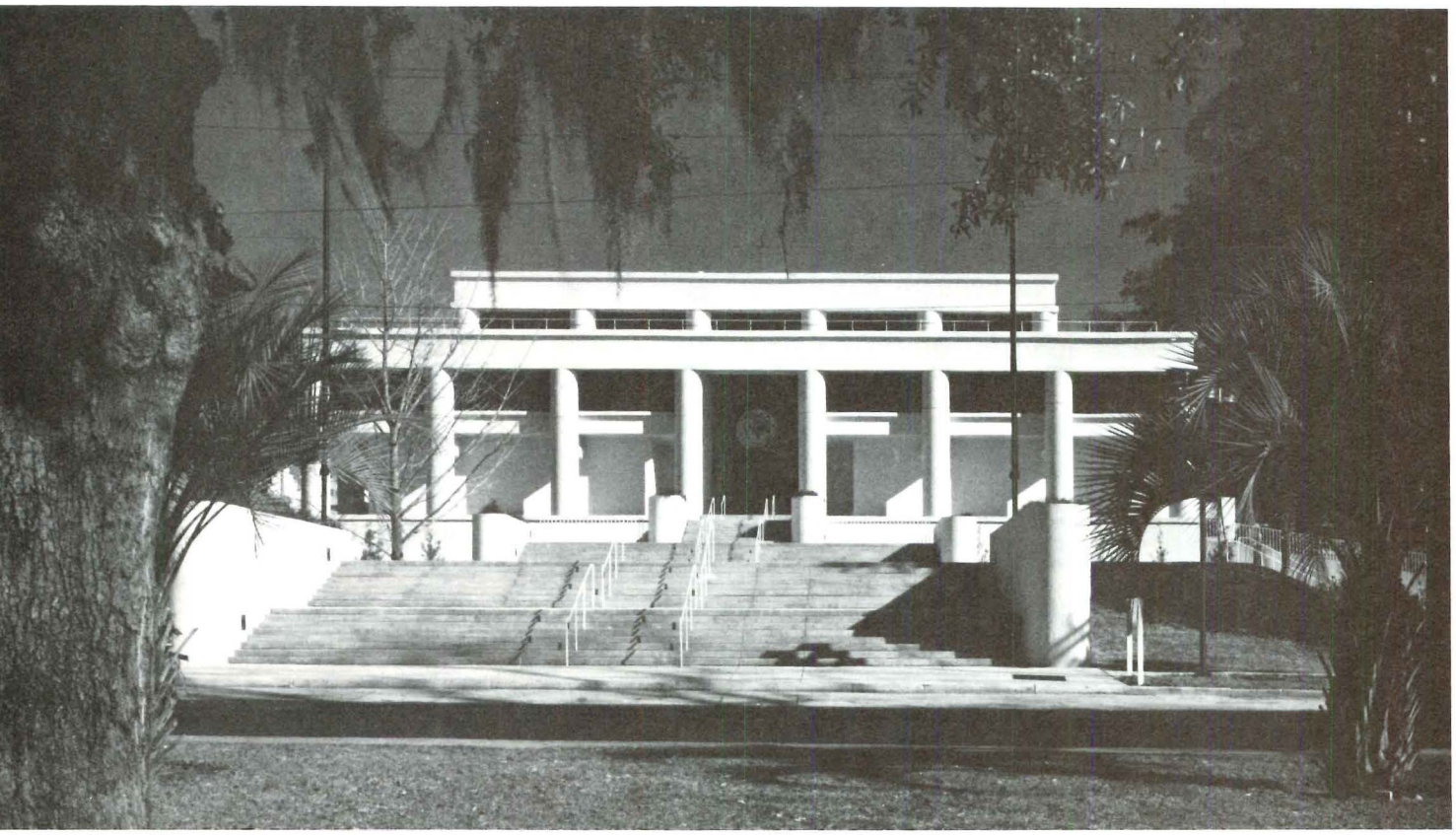
Tennessee Society of Architects. Honors Course Clubhouse, Ooltewah, Tenn. (right); Franklin Design Group, Chattanooga, Tenn. For the 10,000-square-foot clubhouse, three components resembling a "main house" and two outbuildings use vernacular and historical elements combined with modern forms to establish a residential scale reminiscent of a turn-of-the-century farm. A false front beam incorporated into the upper porch rail maintains the vertical scale and meets rail height code requirements.

Long Hunter State Environmental Education Area, Davidson County, Tenn. (below); Gresham, Smith & Partners, Nashville. The first phase of development in a 400-acre park on Percy Priest Lake is a general-use day park designed for the needs of disabled visitors. The main activity area has a horseshoe-shaped wooden pier, a dock with low floating pads and safety grab rails for boat access, and cooper-roofed, wooden fishing shelters and picnic pavilion. A barrier-free wooden interpretive trail encircling the lake has a gently sloping path with changes in the pavement texture to signal signage for the visually impaired.

rida South Chapter. Atlantis on ckell, Miami (above); Arquitectonica, ral Gables, Fla. Located on a 200x500- ot site overlooking the Biscayne Bay, e 20-story condominium building has a foot-square hole punched from its ddle, and this void is transformed into ellow cube containing a gym and uash court on the south plaza. Eight artments open onto the void, which rves as a sky patio with a jacuzzi and a lm tree. Common building elements in bright colors provide accents: A red triangle placed on the roof covers mechanical equipment, four yellow angular balconies interrupt the reflective glass curtain wall on the north facade, and a large-scale blue stucco grid laid over the cantilevered balconies doubles as a brise-soleil on the south side. Two elevator cores with three apartments per core eliminate long corridors.

Florida Association. First District Court of Appeal, Tallahassee (below); William Morgan, FAIA, Jacksonville. The symmetrical design and the two-story white brick colonnade recall a 19th century North Florida courthouse. Steps flanked by brick planters and a bridged terrace over the lower level service entrance lead to the main west entrance. A central skylight provides daylighting in the two-story courtroom. The 48,000-square-foot facility is located on a sloping site lined with large trees within the downtown State Capitol Center development.



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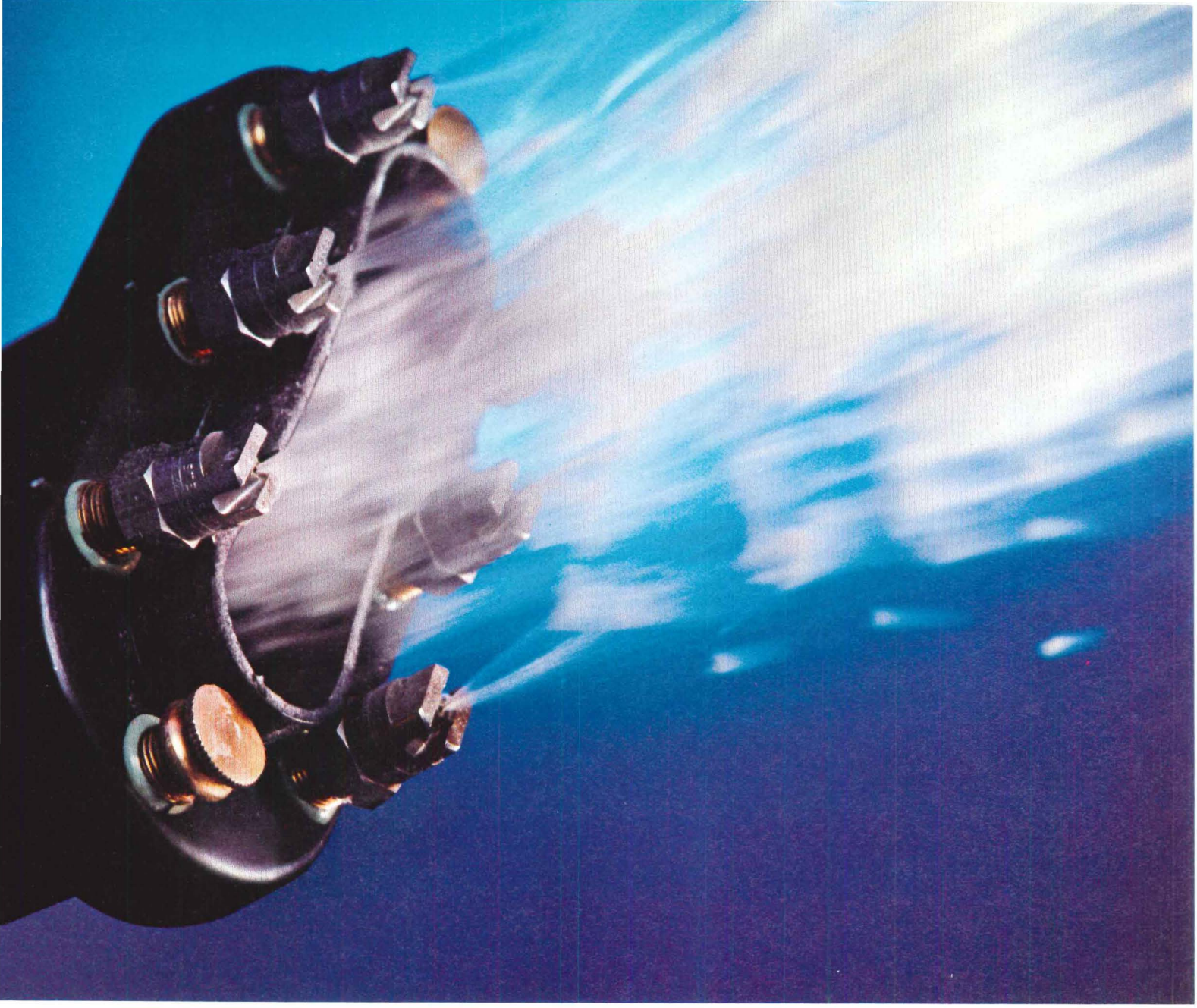

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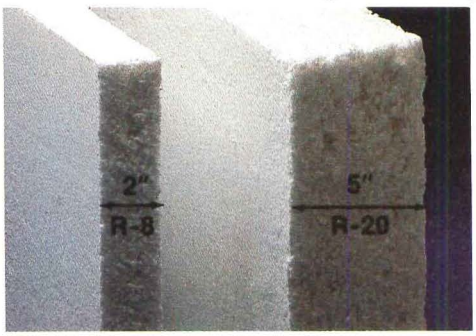

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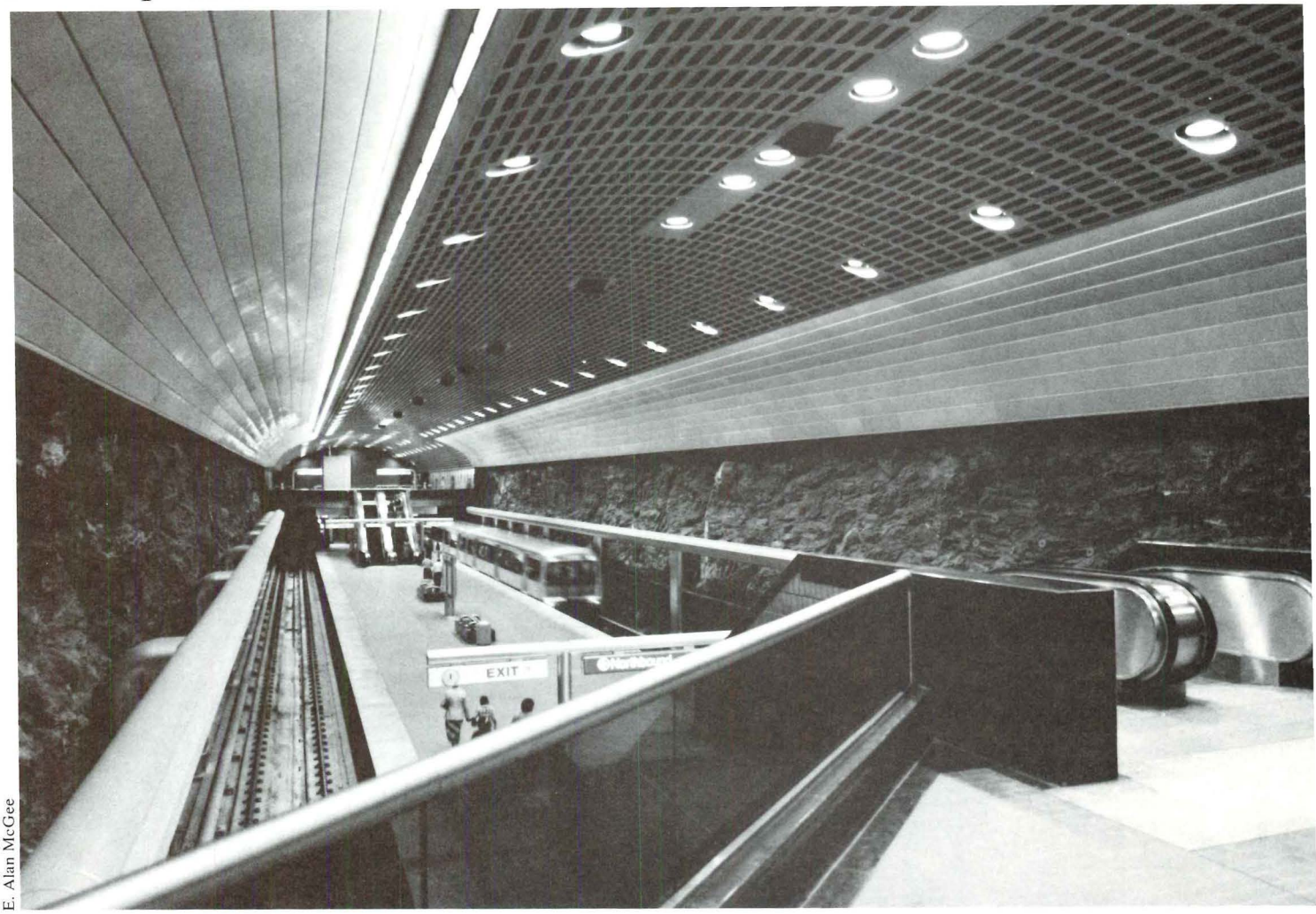
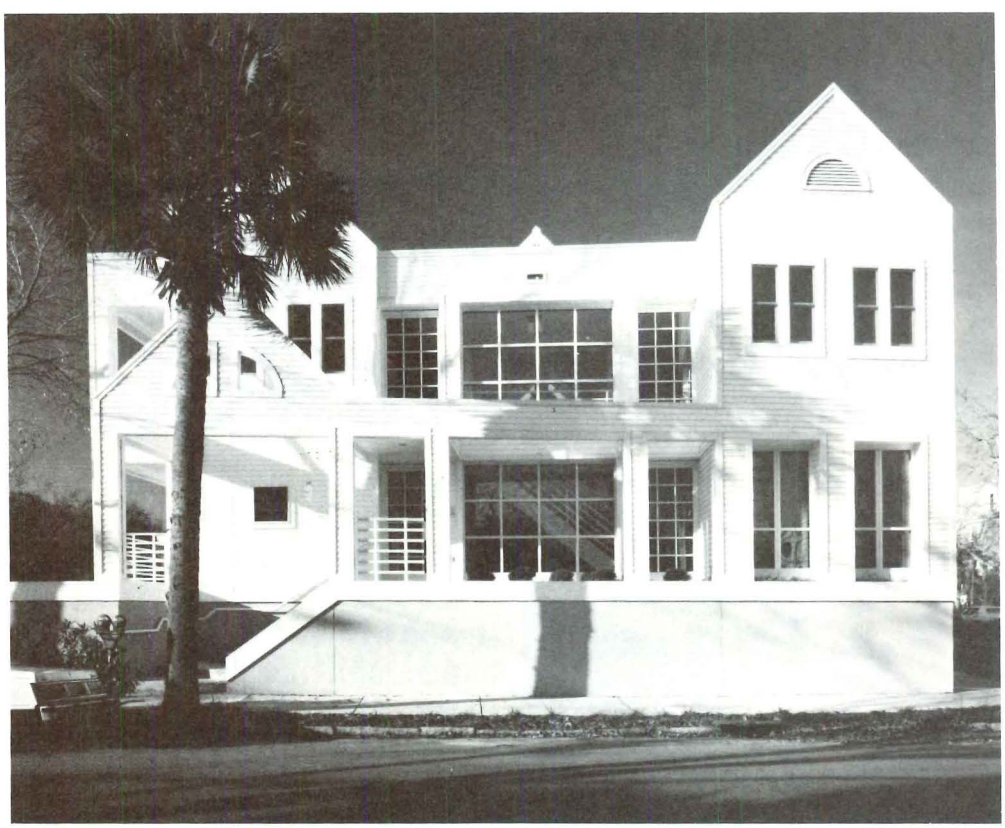


E. Alan McGee



Georgia Association. MARTA Peachtr
Center Station, Atlanta (above); Toomb
Amisano & Wells, Atlanta. Rough hew
natural walls of exposed, solid granite co
trast with a sleek ceiling of aluminum
acoustical panels (with an integrated ligh
ing system) in this downtown subway s
tion 100 feet below grade. The depth o
the station provides a natural stable te
perature range, and the hydraulics asso
ated with the movement of the trains
provide ventilation. The jury cited the
design for "overall technological sophis
cation ... combined with an overpowe
ing idea of place, history, and archeo-
logical structure."
South Carolina Chapter. Ronald McDo
ald House, Charleston, S.C. (left);
Lucas Stubbs Pascullis Powell & Penn
Charleston. The facility provides temp
rary housing for 13 families of hospita
ized children. Located on a narrow lo
a historic residential section, the build
ing turns gable ends to the street and
opens to the south to receive harbor
breezes. A two-story piazza covered b
an extension of the roof provides sun c
trol and shades the porches. The arch
tect chose indigenous materials (stucc
masonry, horizontal white siding, and
standing seam roof) to meet a limited
budget and blend with neighboring bu
ings. The central interior space, a two
story atrium with skylights, provides a
large, open area for group activities.

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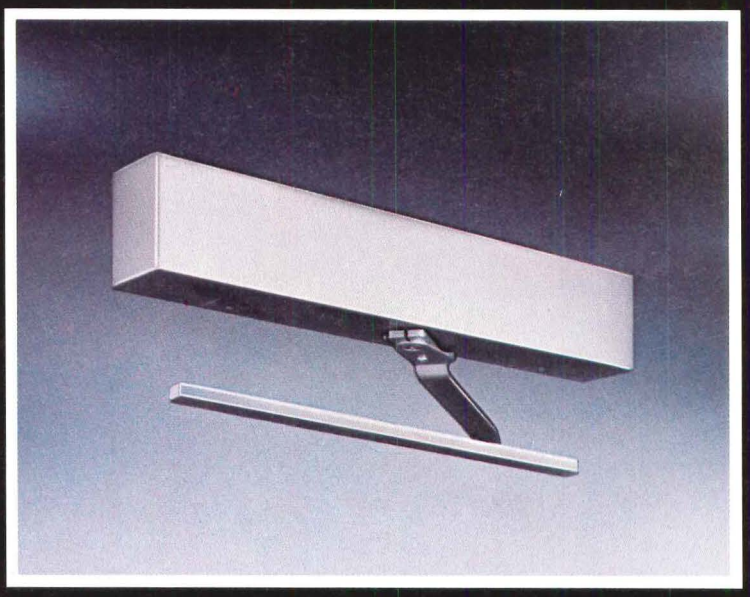

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Mid-Atlantic Chapter. Sundance I, Reston, Va. (above); Alternative Design/Walter Roberts, Reston. To maximize energy efficiency in a 2,300-square-foot, passive solar residence the architect designed a "house within a house." Living spaces are sandwiched within the heat-storing walls along the southern exposure of the inner house. Service spaces are placed along the north side to create a buffer zone. Located on a southern sloping, half-acre lot, earth berms and trees on the north side of the house provide additional protection from winter winds.

The National Gallery of Art West Building Renovation, Washington, D.C. (right); Keyes Condon Florance, Washington, D.C. The relocation of administrative offices and support functions to the east wing gallery freed the ground floor of the original 1941 gallery for exhibitions and public space. A new circulation axis, interrupted visually by varied exhibition space, connects all the ground floor entrances and the tunnel passageway between the two wings. The central space was converted to a garden cafe with a fountain at the intersection of the two axes.

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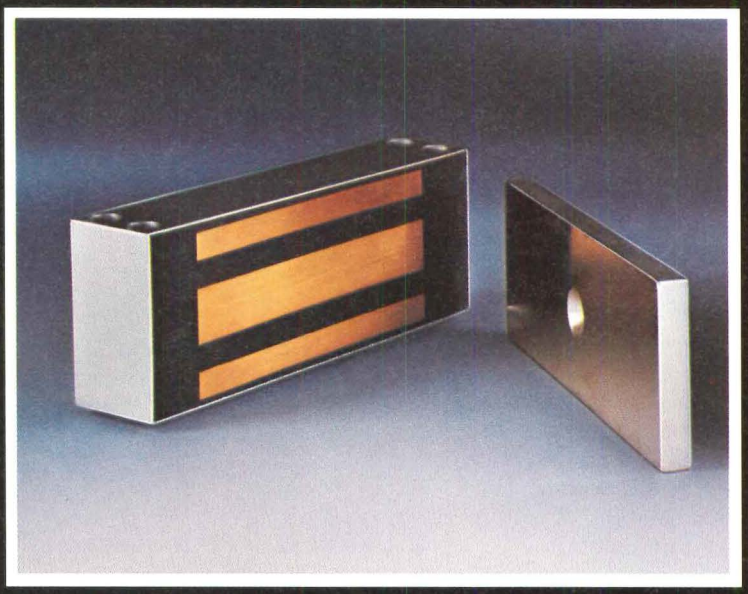

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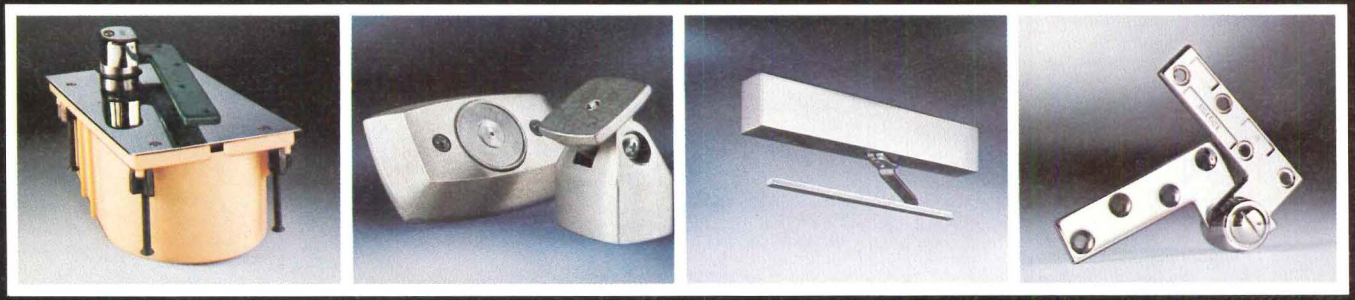

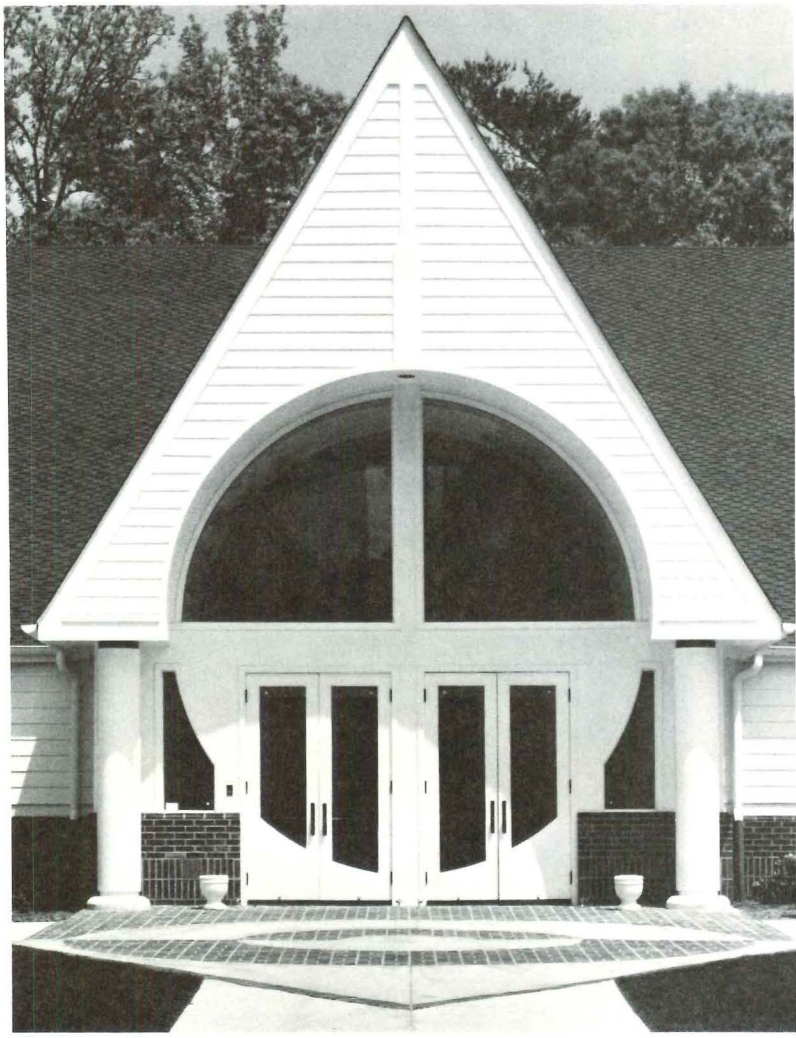

Mid-Atlantic Chapter. St. Elizabeth Ann Seton Church, Crofton, Md.; Kerns Group, Washington, D.C. The program called for a 500-seat sanctuary, with surrounding administrative offices, a small chapel, rest rooms, and mechanical spaces, and the ability to add a parish house to the original design at a later date. Located on a partially wooded, rural site, the architect chose simple geometric forms and modest materials to recall vernacular buildings of the area. Bronze bells, stained glass windows, and stations of the cross were taken from several older churches and incorporated into the design. A gabled roof the length of the building is interrupted by a central projecting gable, which establishes a strong entrance axis and provides space for the vestibule. Steeply pointed dormers in a row frame the stained glass windows. The sanctuary has a high wooden ceiling and exposed wooden trusses with an integrated lighting system. Said the jury, "The design is a fresh interpretation of the neighborhood church. The exterior detailing of trim is very plain but refined in scale."

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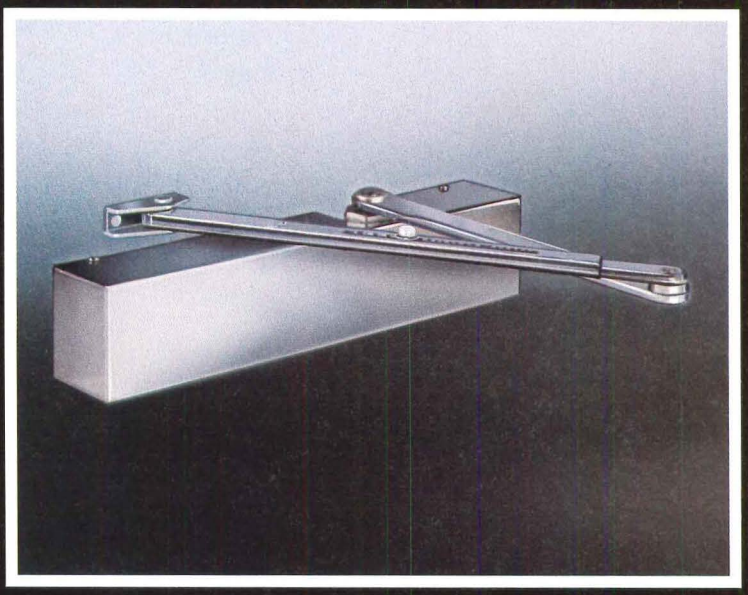

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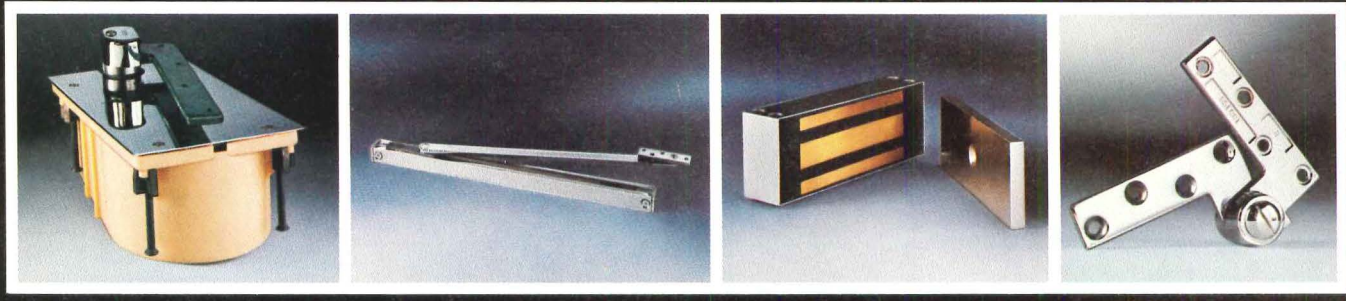
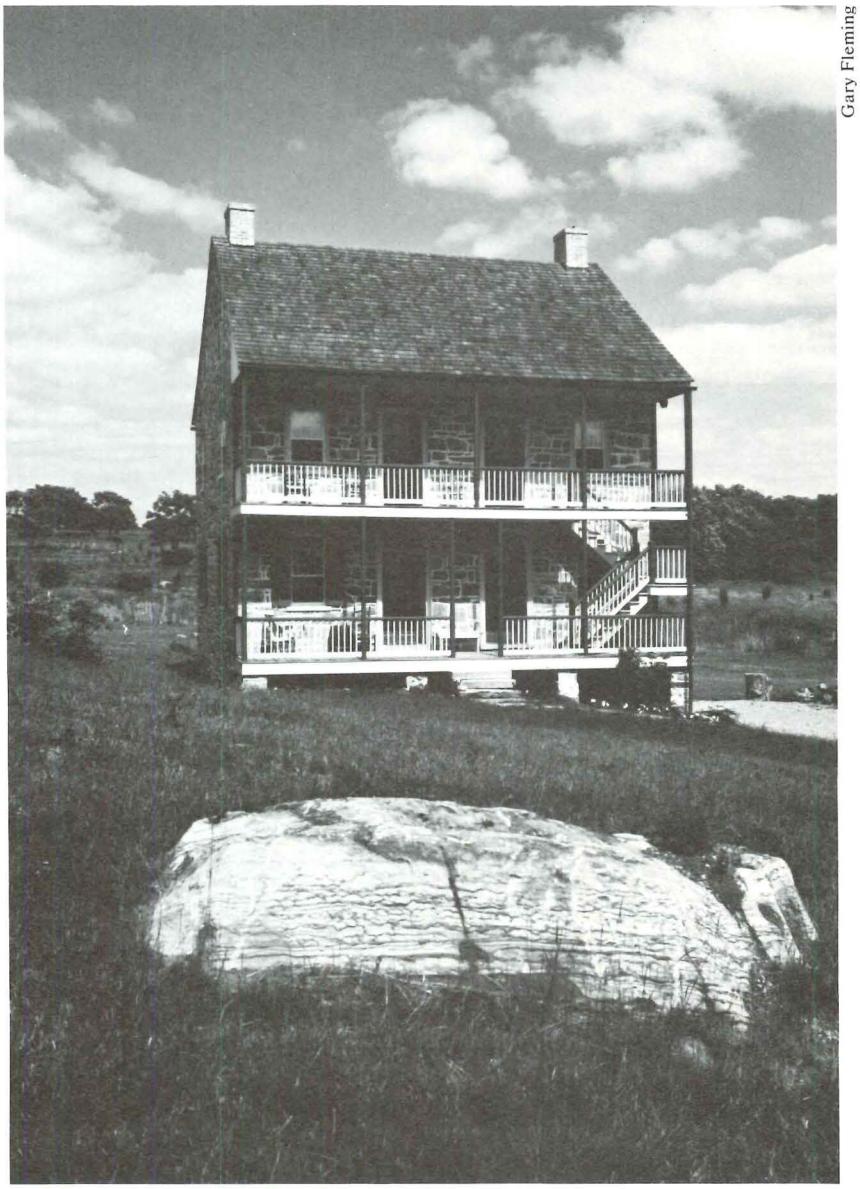


James Oesch



Gary Fleming

Washington Metropolitan Chapter. The Design Center, Washington, D.C. (above); Keyes Condon Florance, Washington. The program called for 378,000 square feet of rentable, wholesale showroom space, a 75-seat restaurant, and parking. The solution is a renovated 1920s refrigerated warehouse and a 176-000-square-foot addition. Three-foot-square grids of patterned reflective glass form the curtain wall of the new facade, and a 20-foot brick base with relief arches continues on street level the length of the building to unify the old and new construction.

The Middlekauf Farm, Sharpsburg, Md. (right); McCartney Lewis Architects, Washington, D.C. The owners wanted to emphasize historic authenticity in the restoration of a 1820 stone farmhouse adjacent to the Antieham National Battlefield to a year-round vacation house for a family of six. The first stage included clearing the site of debris and outbuildings and providing a well, septic tank, and underground utilities. The attic was converted to a sleeping loft. A bathroom was added in the basement, while a bathroom on the porch was relocated to the second floor to allow for restoration of the porch to its original design.

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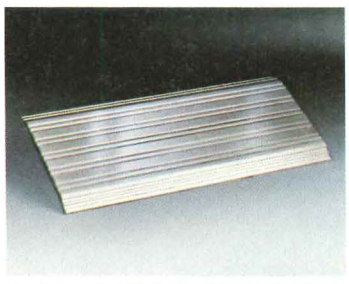

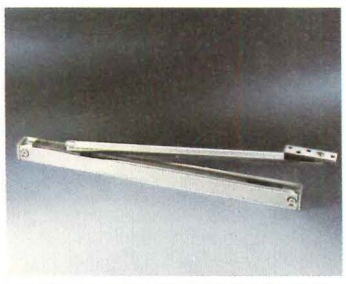

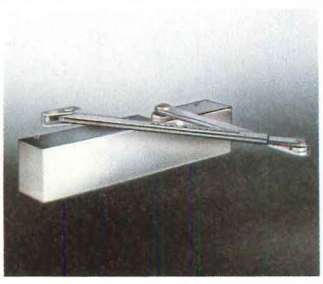

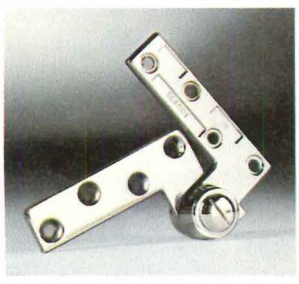

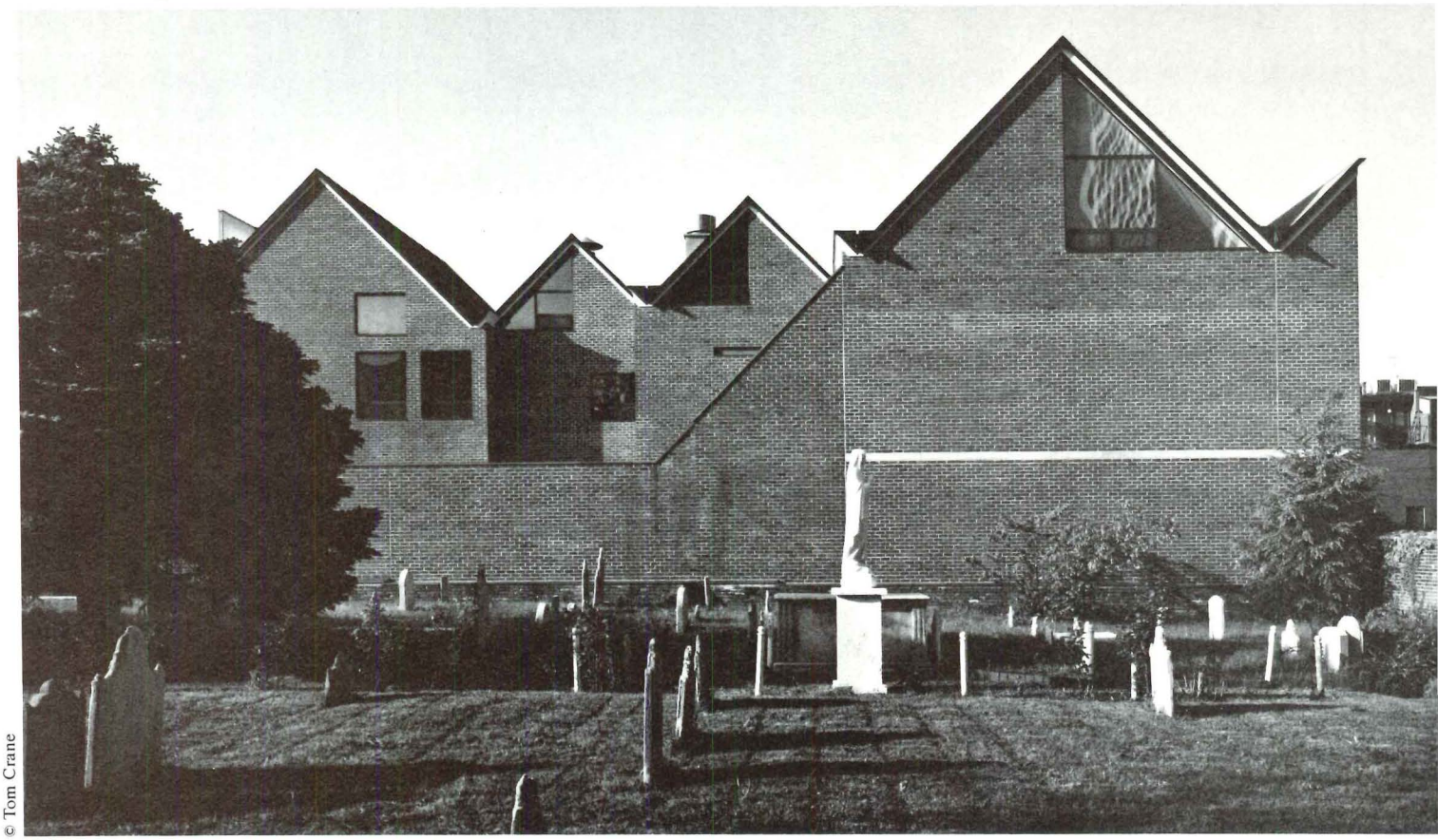

© Tom Crane

Pennsylvania Society of Architects. National Park Service maintenance facility, Philadelphia (above); Mitchell/Giurgola, Philadelphia. To reflect the scale and character of historic Society Hill, the architect divided the building into a series of "sheds" with roofs of varied pitches and used brick bearing walls. The west facade is built directly in line with existing town houses, and the vehicle entrance has a large iron gate similar to the gate of the adjacent graveyard. The first story houses offices, garages, and equipment storage areas. Large triangular clerestory windows on the north side of each bay provide natural lighting for the second story lunch room and maintenance areas.

New Jersey Society of Architects. Environmental Education Center, Liberty State Park, Jersey City, N.J. (below); Michael Graves, FAIA, Princeton. Located in a park oriented with views of the Statue of Liberty and lower Manhattan, the facility is a wildlife interpretive center for environmental education. Permanent and changing exhibit space, an auditorium, meeting room, and administrative offices are grouped around a central entrance hall. Windows facing the harbor and clerestories defining the three galleries provide natural daylighting. The building is clad in cedar siding and stucco with copperized metal roofs over wood trusses. A nature path will lead through the marshy landscape and have a series of descriptive pavilions.

Paschall/Taylor

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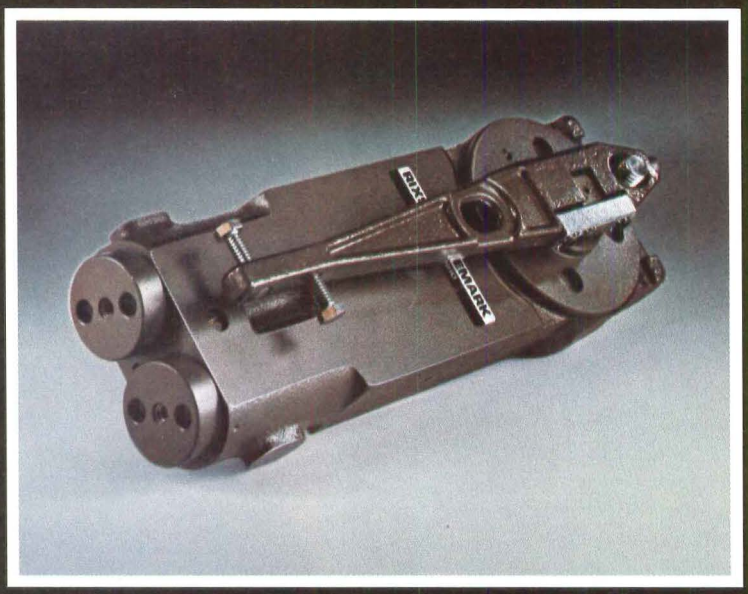

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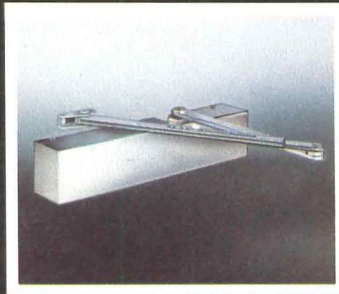
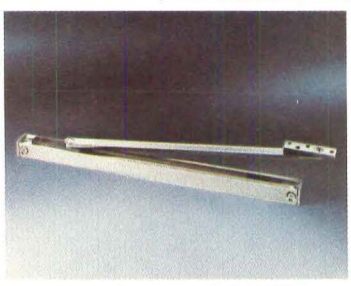
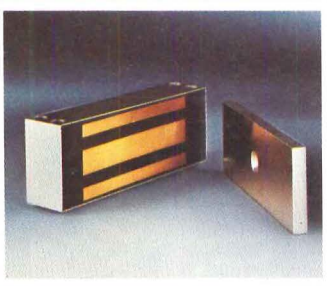






Rhode Island Chapter. Davol Square, Providence (right); Beckman Blydenburgh & Associates, Providence. Three interconnected mill structures located on the Providence River, 10 minutes south of the downtown area, were renovated as a mixed use development with retail, office, and residential space. The central retail gallery is a four-story atrium into which second floor balconies open onto retail stores. Steel truss bridges provide upper level circulation. Windows were replaced with operable mahogany-framed double glazed units, and white granite and ceramic tile flooring was installed on the first level. The light fixtures in the gallery were designed by the project architect.

Lincoln Woods State Park, Lincoln, R.I. (below); Kite Palmer Associates, Providence. The program called for summer facilities for a public beach park (locker rooms, concession stand, rest rooms, and office) and a year-round ranger station and interpretive nature center that also provides shelter for skaters in winter. The architect grouped a series of small-scale buildings along pedestrian spaces and used vertical towers to identify the entrance and public spaces and take advantage of summer breezes. All buildings are wood frame construction with cedar siding.

William L. Kite Jr.

The Seventh Annual Review Of New American Architecture

While having the same purpose as its predecessors—to reflect and assess the state of the art of American architecture—this year's annual review differs in structure. First, on the following pages come the winners of AIA's national honor awards for 1984 (starting with three presented fully in previous issues). Then come essays on current directions of American architecture, written this year by artists and accompanied by a showing of their works. The essays are followed by a set of buildings of the editors' choosing.

This ordering of things was suggested by the quality and scope of this year's honor award winners. As honor awards jury chairman Gerald Horn, FAIA, noted: "While there is no apparent theme or architectural style common to our selections, there is a strong common thread of first-rate design and execution."

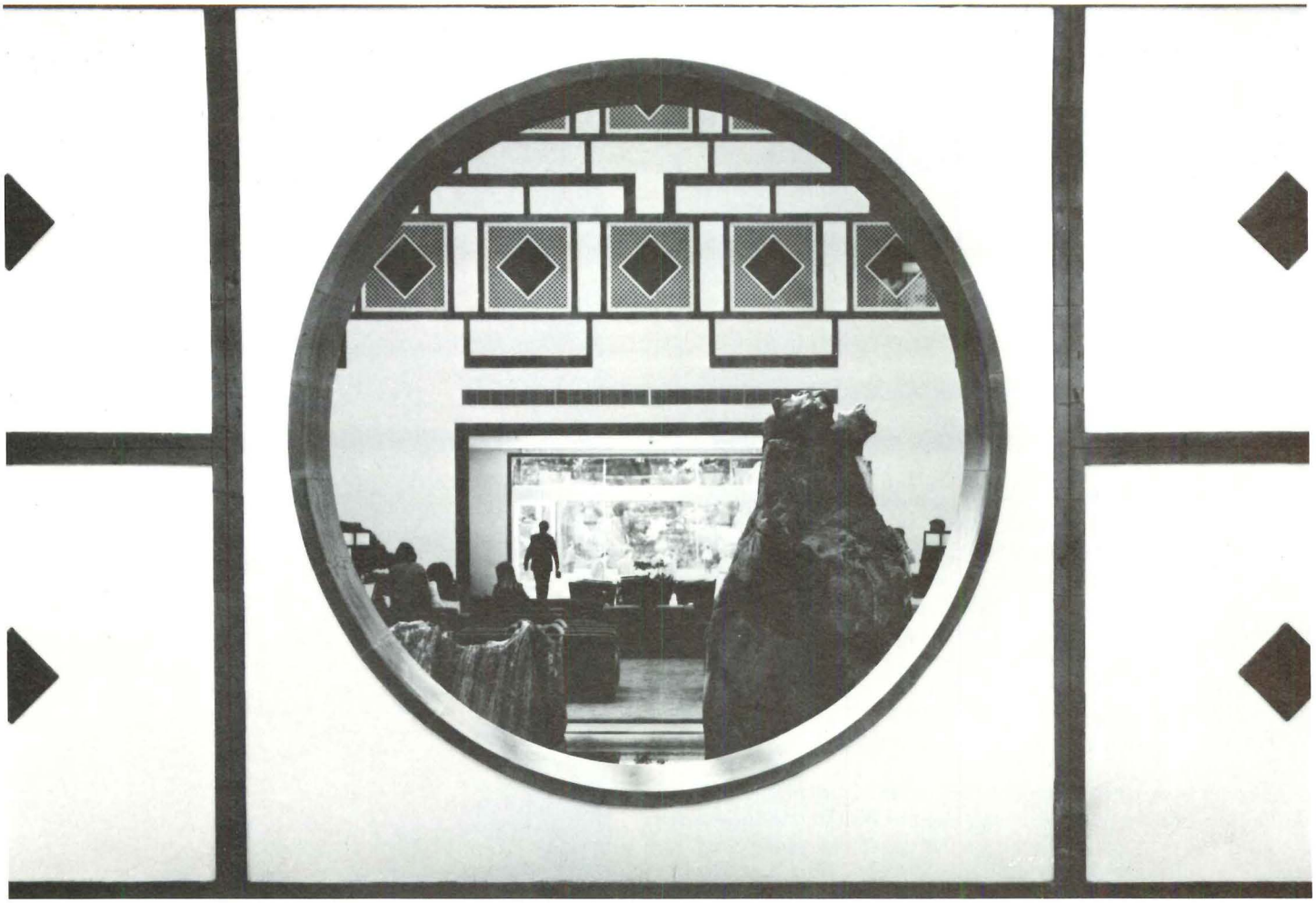
Continued Horn (whose fellow jurors were Arne Bystrom, AIA; John J. Casbarian, AIA; Thomas M. Fabian; E. Fay Jones, FAIA; John P. Locke, AIA; David Van Zanten; Rochelle Vitone; and Harry Wolf, FAIA): "If there is a conclusion to be drawn from our selections, it is that architectural pluralism is alive and well in America." It is a conclusion supported by the full panoply of buildings in this issue. *D.C.*

Gwathmey Siegel's Taft house, above, is memorable for its pulled-away south facade construction. Of the large house near Cincinnati, former Senior Editor Stanley Abercrombie, AIA, wrote in our Mid-May 1981 issue: "It is almost as if an explosion had occurred near the house's center." This imagined explosion produced a composition whose appeal depends on appreciation of geometric forms rather than allusions to other buildings or times. This year's honor awards jury praised the house for its organized complexity, integration of interior and exterior spaces, and fine detailing, qualities found in another impressive Gwathmey Siegel house on Long Island (page 302).

The lobby of I.M. Pei's Fragrant Hill Hotel near Beijing, China, is seen through Pei's interpretation of a Chinese spirit screen, above right. Pei sought a building type that the Chinese could afford to construct and a design that would respect the Chinese culture. The result, as shown on our pages last September, is "in the finest tradition of Chinese art, a transcendental work where the ego of the architect is secondary to the finished product," in the words of the honor awards jurors. His design "touches the past, embraces the present, and offers a model for the future, not just for the Chinese but for all nations seeking to preserve what has come before," said the jury.

A few sculptural strokes in earth and inscribed granite convey "enormous meaning" in an "almost magical way," said the honor awards jury of the Vietnam Veterans Memorial, right. "Its grassy setting and reflective black slabs . . . create a feeling of peace, rest, and finality while unavoidably recalling agony and loss." Maya Ying Lin was 21 when she conceived the design in a studio on funerary architecture at Yale. Entered in the memorial competition, her concept was chosen from among 1,400 entries and built on Washington's Mall amid controversy stirred by those who would have a literal statement about America's conduct of the war. To the contrary, as Contributing Editor Robert Campbell wrote here last May, the wall is a huge book whose text, a long march of names, makes it "a memorial to individual human beings rather than to any larger but vaguer concept of country or sacrifice or victory or heroism." Allen Freeman

F. Rogers



Nick Sebastian

Deceptively Simple Set of Buildings

Shelly Ridge Girl Scout Center, Miquon, Pa.
Architect: Bohlin Powell Larkin Cywinski.
By Andrea Oppenheimer Dean

The work of Bohlin Powell Larkin Cywinski is, above all, gentle, disarmingly soft-edged, even soft-hearted. Their images express — are intended to express—a soothingly familiar, dreamlike quality where objects are slightly skewed and suggestively distorted. As in memories of childhood or in children's drawings, some elements are fancifully proportioned—a dormer may be giant-sized, one window meant for a colossus, another for dwarves.

The firm's work conforms to no labels. It is adaptable, direct, immediately comprehensible. BPLC uses classical and other historical forms, but for their familiarity, appropriateness, primal, and pleasant qualities; they steer clear of arcane allusions, obscure symbolism, or forced wit. They also use basic principles of modern architecture but deride "the fact that it tends to be terribly hard when it gets down to people-sized things," as Peter Q. Bohlin, FAIA, puts it.

There is a deceptive simplicity about BPLC's buildings. "They should just quietly be there," says Bohlin. But, as we know, even the most guileless, artless-looking work requires a series of relentlessly disciplined decisions guided, of course, by a superior intuition, sense of integrity—whatever—to make it into art. And BPLC's Shelly Ridge Girl Scout Center, in Miquon, Pa., near Philadelphia, is wonderful art. It is also a technological tour de force and the firm's most complex and rewarding project to date.

Among other things, it is a memorial to the U.S. Department of Energy's bygone attempts to investigate, demonstrate, and promote the role of passive solar design in nonresidential buildings. It was chosen as one of 40 (out of more than 300) projects in 1979 as part of a program aimed at producing prototypical, state-of-the-art, energy efficient buildings. Only 21 have been completed; the remainder dropped out for economic reasons.

Among the energy-related issues BPLC had to deal with at Shelly Ridge is that unlike a typical energy thoughtful house, nonresidential buildings aren't used around the clock. The main building at the scout center, for instance—the program center—is in use only during the day and early evening hours. "That meant," says project architect Frank Grauman, AIA, "that we needed a building that would store the solar pulse that comes at noon and distribute it in the after-school and evening hours, rather than evenly at night, and would heat up swiftly again in the morning." With energy consultants Burt Hill Kosar Rittlemann of Butler, Pa., BPLC decided that what was needed was a far thinner than usual Trombe wall, only about four inches thick. But since it served a large gathering space it needed to be 25 feet high. The obvious problem was how to get such a tall, spindly thing to stand solid. BPLC's solution was to put up a timber frame and fill it with nonstructural brick panels. A simple enough thing to do, but nonetheless a first, and therefore an invention.

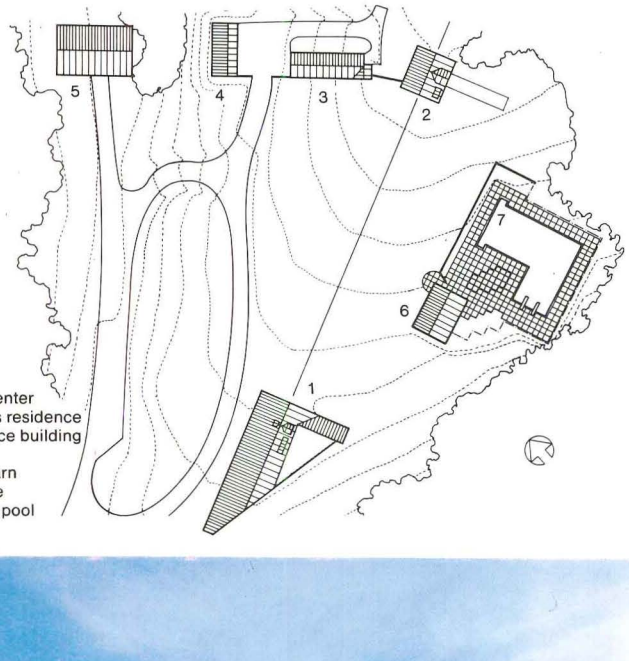
There were other energy-related issues peculiar to larger buildings that the architects dealt with in novel ways. One, for instance, is that as surface to volume ratio decreases, trapping and storing heat becomes less important because internal loads, especially those produced by artificial lights, raise temperatures. "It's the familiar answer to the question, why does the mouse have a higher metabolism rate than the elephant?" says Grauman.

The program center's front elevation articulates the Shelly Ridge vocabulary of gray clapboard, green gables, red columns and trim.

So, in order to help people resist their natural tendency to flick on the light switches, BPLC tried to make the spaces particularly bright and pleasant through abundant and well distributed use of sunlight. "We purposely overdid it," says Grauman. "It was both a technical and cultural issue."

A nonenergy related cultural issue was that many of the girls attending this center would come from poor neighborhoods, and these children's first reaction to the splendors of nature is often fear—of the unfamiliar. That was one of the reasons for making the buildings as "strokable, huggable, and joyful as possible," says Bohlin, adding, "in truth, we all design buildings for ourselves." What he wanted was a set of buildings that would avoid the hard, utilitarian look of many energy thrifty structures, "cartoon-like caricatures of ideas," he calls them. The Girl Scout center is, indeed, energy conservation beyond the puritan ethic.

Still another important point was site conservation. Most of Shelly Ridge's 88 acres is woods and a steep ravine. The one open space "was precious and it would have been a mistake to plug the middle of it with a large building," says Grauman. "It was more sensible to strengthen it as a memorable place in the tradition of a campus quad, but more rural."



1 Program center
2 Caretaker's residence
3 Maintenance building
4 Garage
5 Existing barn
6 Bath house
7 Swimming pool

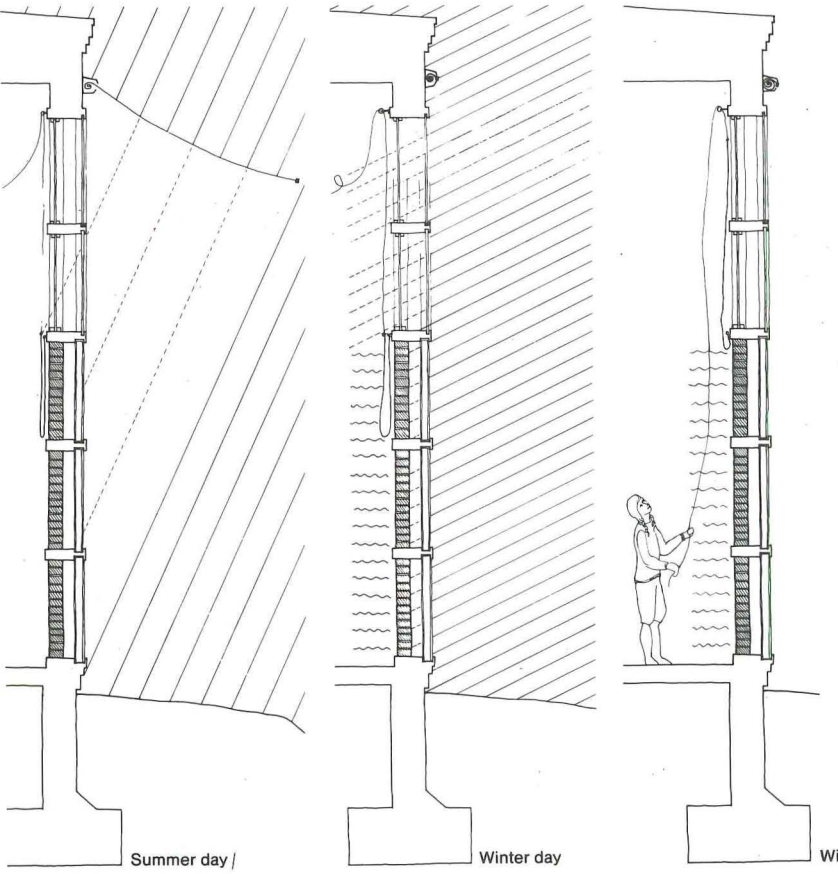
Since the approach road slides by the program center's least eventful, northwest elevation (its main orientation is south, its entrance on the east), one sees it only tangentially on arrival. The same is true of the pool a few hundred yards ahead. Straight ahead is the caretaker's house, which together with a utilitarian maintenance building, garage, and an old barn completes the complex. The barn, garage, maintenance structure, and back of the caretaker's house were strung together as a sort of wall against expected nearby commercial development. The caretaker's house is the high point of the ridge that gives Shelly Ridge its name, and "almost like the head on the animal," says Grauman.

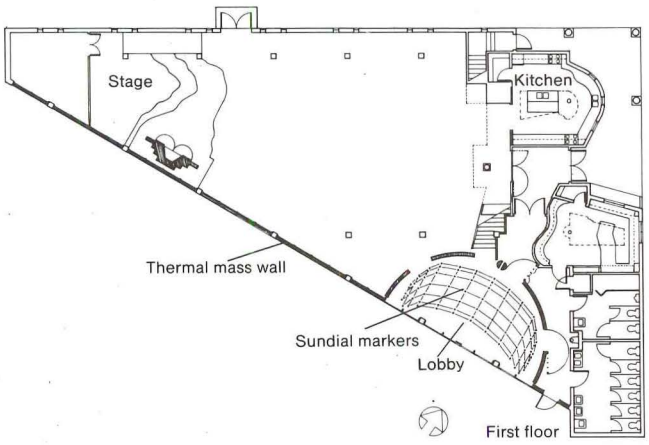
The gabled entrance facades of the caretaker's house and the program center stare straight at each other, the first being a miniature of the second. The house has been nudged away from the line created by barn, garage, and maintenance center to bring it parallel to the program center, and because Bohlin feels that gently jogging geometries slightly off axis makes things a little more human, interesting, and softer.

This urge to soften also explains such touches on the exteriors of both the program center and the caretaker's house as a built-in bench with rounded, outlined arms under the gable leading to the main doorway. The benches also serve the formal purpose of emphasizing the entry, and "hark back," says Bohlin, "to country houses of the 18th century, also to gracious suburban entry benches that we hadn't seen for years until people like Venturi resurrected them in a more intellectual, harder way. Little doll houses also had such things; they're something out of our pasts, our childhoods."

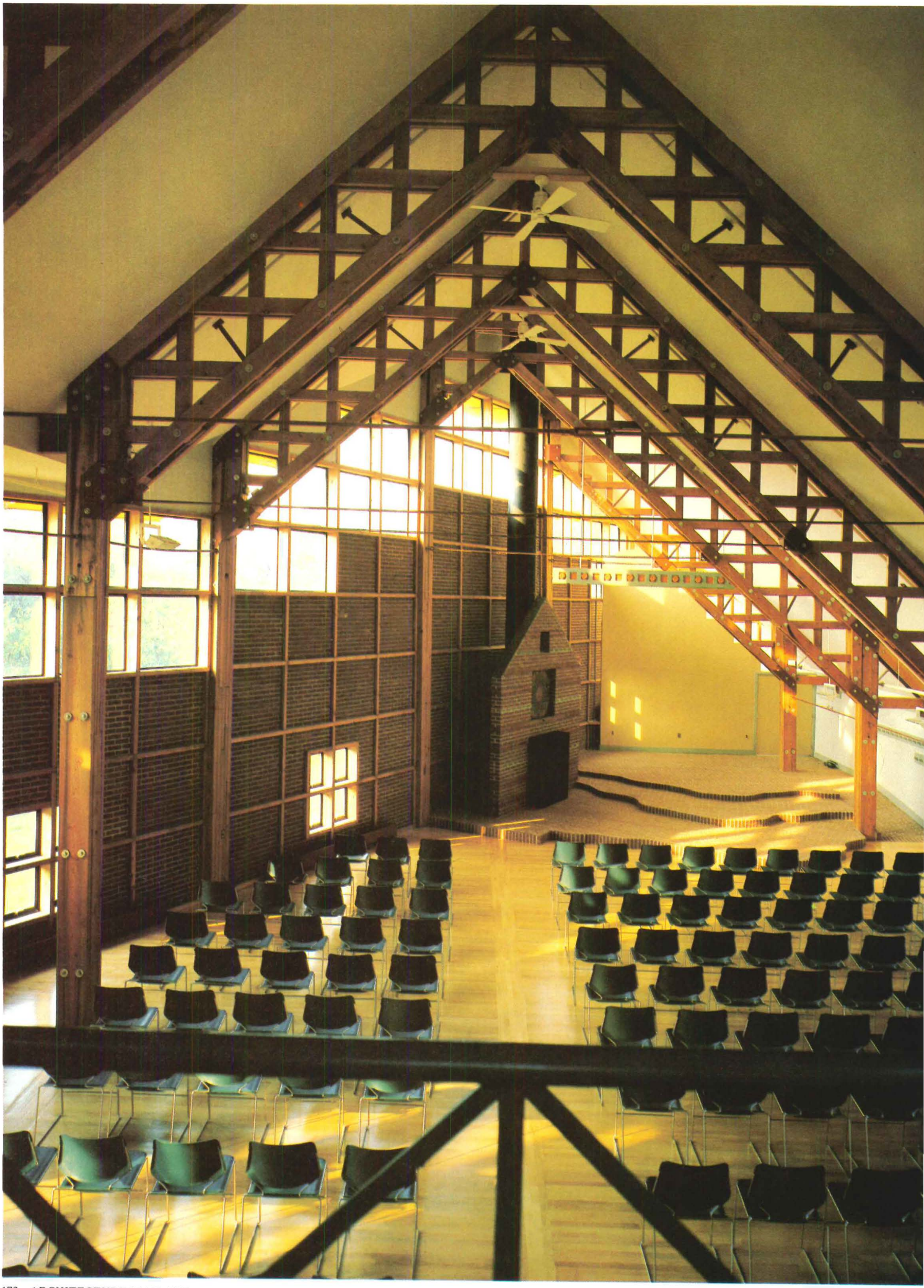
The undulating gray capitals atop red columns, which again serve as entry markers, also act as softening elements, as well as to smooth the transition from column to gable, to weld the two more firmly together. The predominant exterior colors, green (taken from the original old barn on the property and Bohlin's recollections of summer camps), a tawny gray (comfortable weathering), and bright red (like a child's building blocks), together with the friendly shapes (red-framed, tiny windows flanking three sides of an oversized one, a giant dormer on the south of the caretaker's house, and curvey, asymmetrical forms) are all suggestive of Beatrix Potter's children's stories, well-remembered and loved by Bohlin.

Photographs by O. Baitz, Inc.





Opposite page, the ensemble with caretaker's house (left), swimming pool (center), and program center (right foreground). This page, the program center's Trombe wall, top, is protected from summer sun with awnings operable from inside, left. At the far end of this facade is the clear-glazed, semicircular sunspace. The decorative tiles introducing the text on the opposite page and subsequent pages decorate the program center building. They are the work of local ceramicists Nancy Durand and Liz Leitner.



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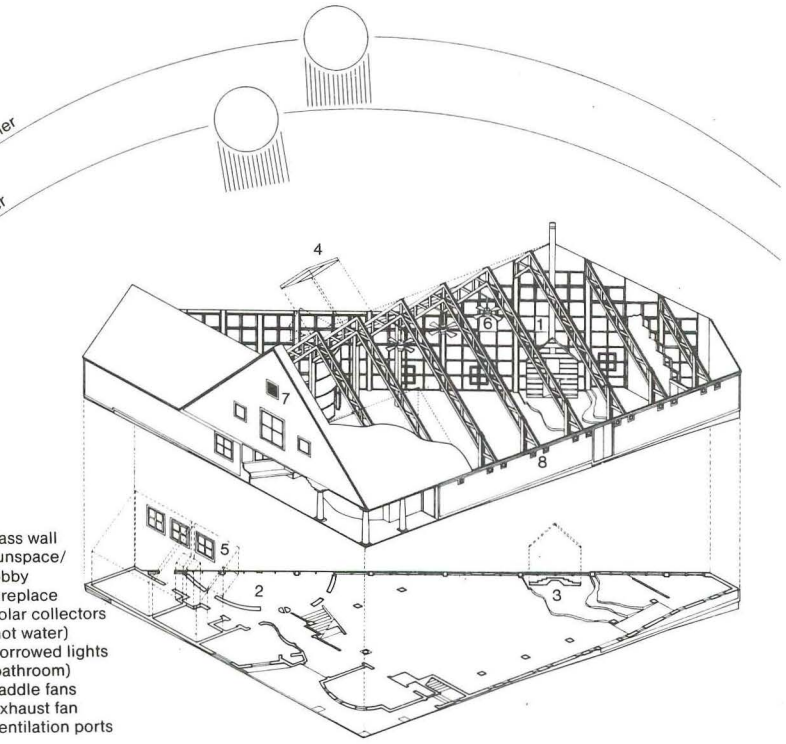
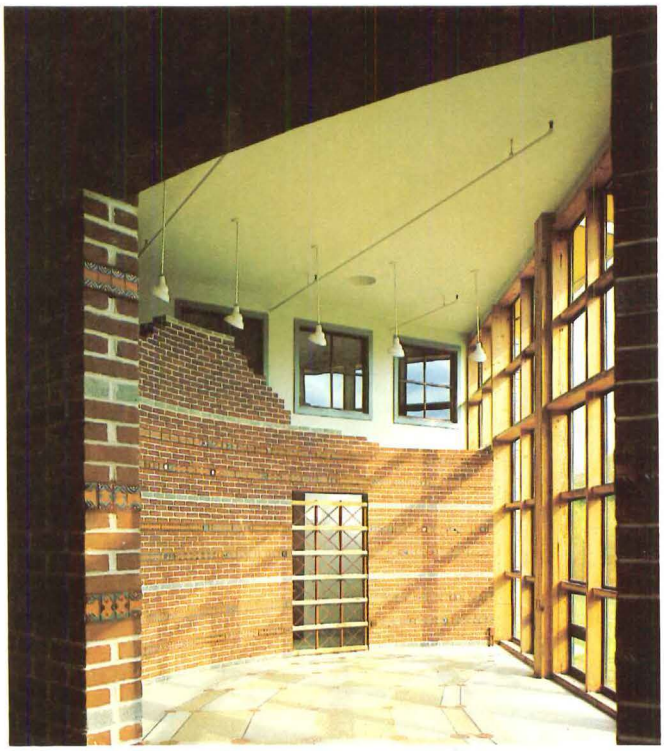
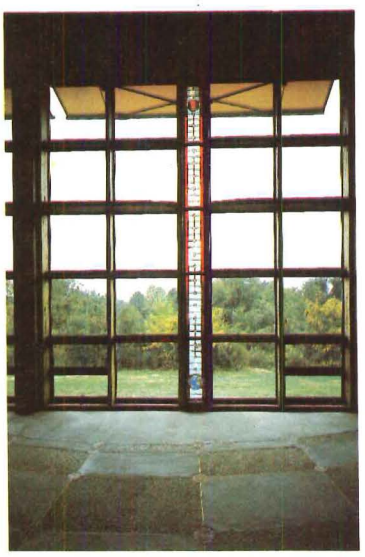




Left and across page, the timber-trussed main space of the program center. Above and below, the sunspace, contained in an interior brick half-drum on the program center's south elevation. It functions as a sundial whose gnomon is a centered vertical strip of stained glass.



The program center's resemblance to the caretaker's house is only skin deep. It is a triangle whose longest elevation, facing south, is the four-inch-thick, 25-foot-high, timber-framed Trombe wall. BPLC used the structural grid as an organizing device to incorporate both triple glazed panels up top and the glass fiber thermal wall. "That was a way of organizing things visually," says Grauman. "Otherwise it would have been a dog's breakfast." The curtain wall gives a most un-Beatrix Potter-like high-tech look, moderated somewhat by yellow, operable awnings for shade. These are especially useful in early fall when the sun's angle is the same as in early spring but overheating is a far greater problem.

Because approach to the program center is from the northeast, rather than the south, BPLC needed to find a way "to involve people as they arrived in what is symbolically the most important aspect of the building, it's use of the sun," says Bohlin. Hence the deflection of visitors from the main entrance where two glazed, but usually closed doors give a glimpse of everything to come, to a small, curved hallway flanked by a low, banded masonry and glazed wall. It is the back wall of a semicircular lobby/sunspace at the widest end of the triangle. Grauman calls it the nerve center of the complex. To the south, the sunspace is entirely glazed, its floor and rear wall serving as thermal storage and for quick warm-up. It has a splendid view, a floor laid out as a sundial with different lines for different months, and a stained glass gnomon set into the glazing. It is a lesson as well as a prodigy of solar energy. One of the most charming touches of this building is the stained glass work by Gary Smith showing the area's fauna, and the ceramic inlays by Nancy Durand and Liz Leitner.

A second focal point of the program center is the fireplace. "Girl Scouts need to have fireplaces," says Grauman. On axis with the front windows of the caretaker's house, which has a bird's-eye view of most goings-on at Shelly Ridge, the Rumford fireplace, which throws as much heat as a conventional one but shows more flame, is in a free-standing, little gabled and banded brick structure. "A building within a building," Grauman calls it. Set into the fireplace are little ceramic tiles with the numbers of the many Scout troops that gave for building construction.

The fireplace sits on a stage with three undulating levels, resembling shale ledges of Pennsylvania streams he's fished in, says Bohlin. The stage serves as a gathering space for children around a hearth, for performances, "and because you see it from the mezzanine, there is value to having it look good in plan," Bohlin says. It's made like a piece of topography and contrasts to the angled geometry of the building's end and its exposed timber trusses.

The building has various levels of finishes and detailing. The structural truss work and Trombe wall are naked and rough in contrast to the exquisite stained glass and ceramic work, the carefully painted detailing of all trim, window frames, and curvey-topped columns echoing those outside.

Though far less complex, the caretaker's house is as friendly and functional inside as is the program center. At its center is a wood-burning stove with pipes rising through the well to heat the second floor where there are two bedrooms.

The first floor of the 1,500-square-foot house has a small office and public bathroom; the remainder is devoted to a living room, dining room, and kitchen combined in a single space. The angle of the entryway and a notch taken out of the back for wood storage conspire, however, to make the open living spaces appear more articulated than they in fact are. And at this smaller scale Bohlin's itch to nudge things out of square is immediately apparent. The stove sits slightly askew on a rectangle of bricks, which isn't quite aligned with the four columns surrounding it that support the second story.

The giant-sized, south-facing dormer not only brings in abundant sun and light, but has a wall thick enough to contain a ducting system that brings stratified air down from the top of the house to the first floor, a built-in window seat in the living room, and insulated shades behind a valence. In summer, opening the bedroom windows ventilates the entire house.

Interior colors are puposefully strange—two shades of peach, two of gray, green window frames, faintly green walls—and finishes vary from rough and utilitarian (asphalt and brick flooring) to the most refined (a slick, circular stair, a kitchen detailed as meticulously as the living room).

Above, left to right, the garage, maintenance shed, and caretaker's residence. The smaller photo at left shows the back side of the maintenance shed. The house, right, is square in plan, centered on a woodburner whose square hearth skews slightly from the grid implied by columns supporting the second floor.

Photographs by O. Baitz, Inc.

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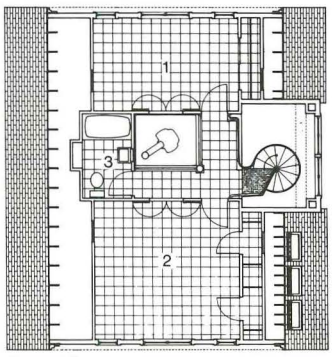

Second floor

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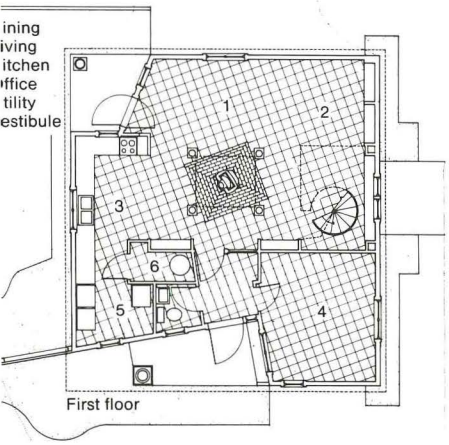
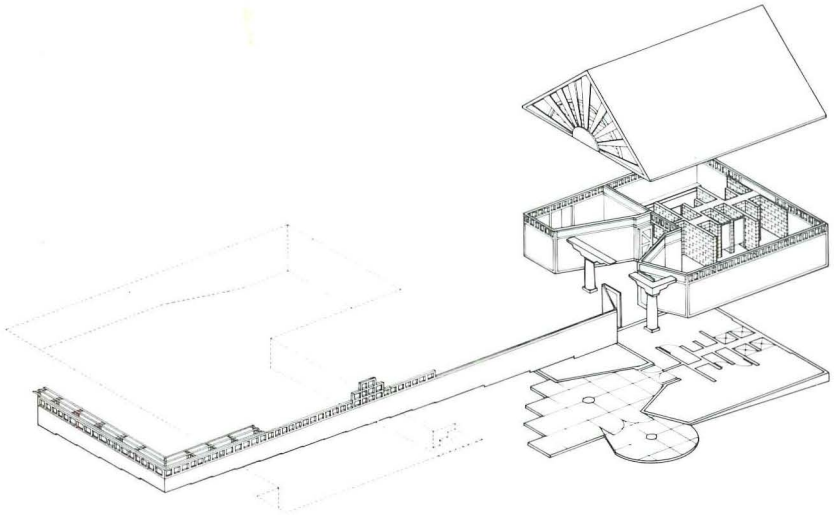
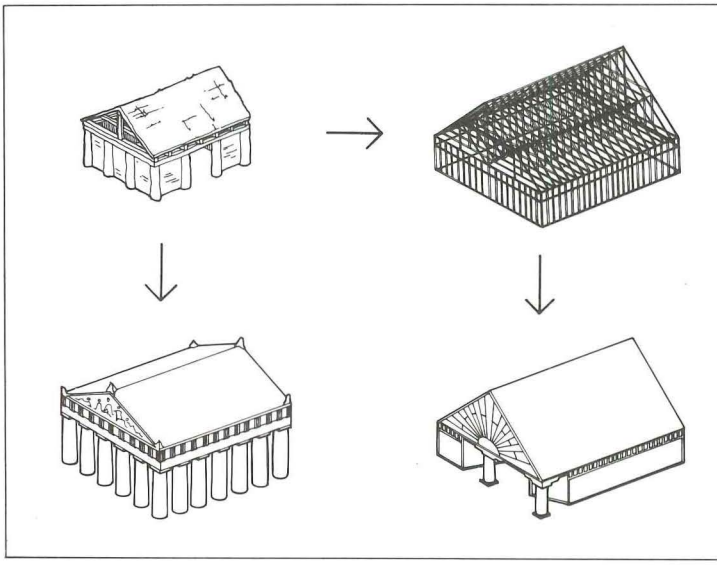
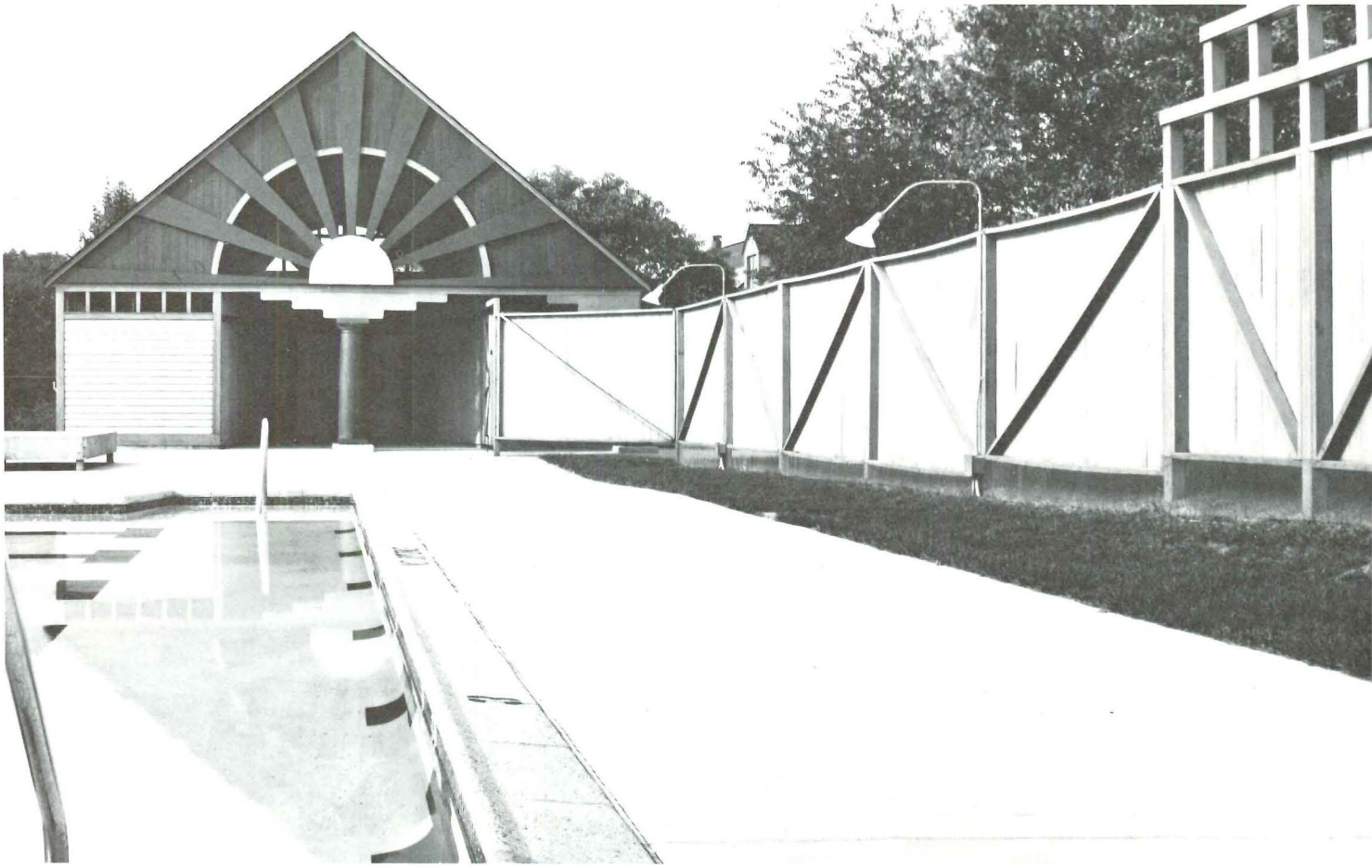


First floor







Finally, the swimming pool. It is given secondary status by having its gable roughly parallel to the two major building roofs. The needs were simple: a pair of changing rooms and a pump combined in a little bathhouse. And because the building didn't need to be heated or enclosed, it "was an opportunity to distill this type of structure to its simplest essence, a hut or a shed," says Grauman. BPLC used classic forms to relate it to the traditional aspects of the other buildings; "it's a sort of temple building," Grauman says. At either end is a pediment, with the one at the entrance marked by a sunbrust ornament and a red column capped by a stepped capital joining the eaves, under which is a band of screened openings formed by the spaces between the studs.

Grauman talks of the Shelly Ridge complex as giving the gi who use it something that "deals joyfully with the future, give them a sense of their own worth, is something more than it h to be." It is that and a great deal more. □

On these pages, the swimming pool's bathhouse-as-temple wi stripped away columns and red and yellow sunburst tympanur Drawings show how the building relates both to a simple shed, and to its elaboration, the Greek temple.

Photographs by O. Baitz, Inc.

Built on Religious, Regional Traditions

St. Matthew's Church, Pacific Palisades, Calif. Architect: Moore Ruble Yudell. By Carleton Knight III

Photographs by Timothy Hursley ©The Arkansas Office

"We didn't design the church, the congregation did," says Charles W. Moore, FAIA, of Moore Ruble Yudell's work on St. Matthew's Parish Church in Pacific Palisades, Calif. While Moore's remarks may be something of an oversimplification, the parishioners did play an unusually prominent role in the schematic design.

That role was the result of fortuitous coincidence. In October 1978, a raging forest fire roared down through the hills in Pacific Palisades, a choice residential area near the Pacific Ocean on the way to Malibu, incinerating everything in its path, including an A-frame church designed by Quincy Jones. The Rev. Peter G. Kreitler, associate rector of St. Matthew's, notes that with such a loss, a congregation thinks of the church's soul as having been destroyed and wants to participate in its re-awakening.

In addition, there was a number of parishioners who believed that they had, over time, been left out of the decision-making process of the church. As a result, the building committee's instructions from the parish included a requirement that any new design be approved by a two-thirds majority.

When Moore Ruble Yudell was interviewed for the job, th firm told the parish that it wanted community participation i the design. It had experience in that kind of work and enjoye the results. Moore, who says, "I don't want to be in the positi of having to peddle a scheme," adds that the process "was th most exciting part of the design."

Moore Ruble Yudell asked planner Jim Burns, with whom the firm had worked previously, to assist in organizing a serie of four workshops, held on Sundays about a month apart and attended by more than 200 parishioners. The format was esp cially designed to be loose, so as to inspire creativity. The architect's challenge was to synthesize the sharply divergent views of the congregation.

In general terms, says Moore, "many parishioners wanted,

Southwest elevation

›m the exterior, St. Matthew's appears quite rustic, and, like 19th-century counterparts, seems to grow out of the surround- landscape. Bell tower marks the entrance.

acoustic and liturgical reasons, a lofty volumned symmetri- church with a minimum of glass and wood. An equally vocal ›up spoke for a more informal and rustic building with inti- te seating, views to the old prayer garden, extensive use of od, and a close relationship to the benign outdoors of South- ı California."

The first workshop was devoted to a tour of the rolling, par- ly wooded 34-acre estate owned by the church to settle on te for the new building. To the second, the architects brought it of "church" parts—pews, altar, bell tower, arcades—for parishioners to assemble.

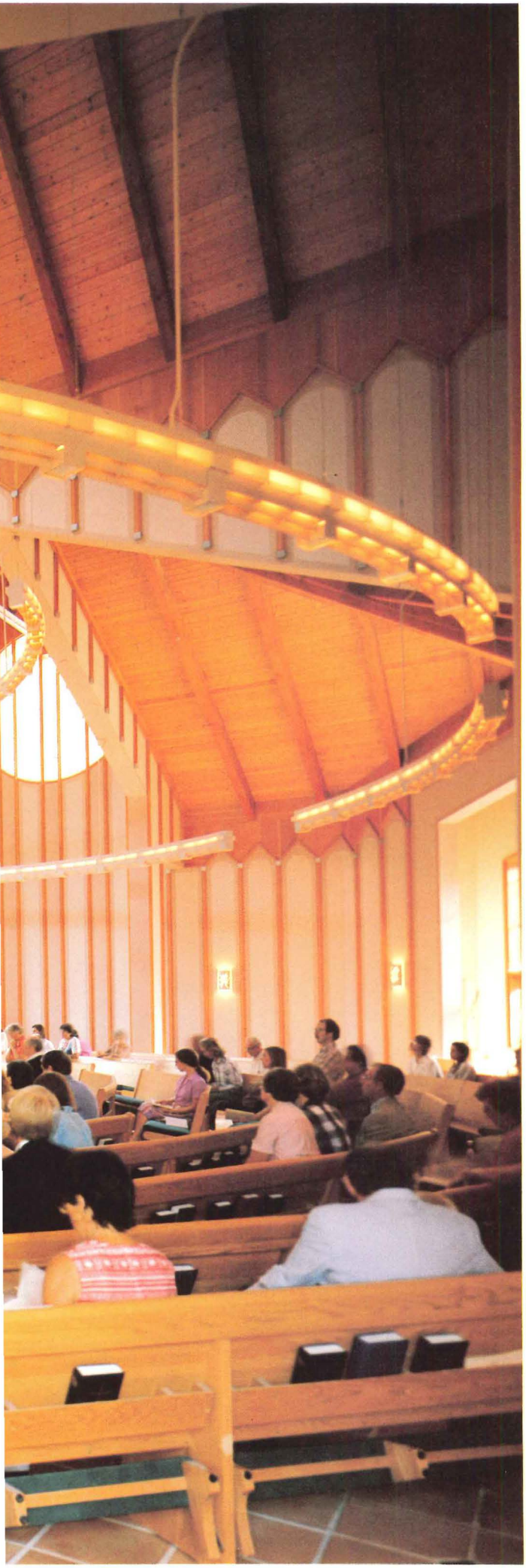
Moore reports that he was amazed at the results. The parish- ers attending had been divided into groups of 15 to 20, and each came up with roughly the same plan, a semielliptical arrangement of pews. Such a plan allowed intimate participation in the church service—there is room for 350, but there are only seven rows of pews—and unlike a circular arrangement, members of the congregation are not forced to look at each other.

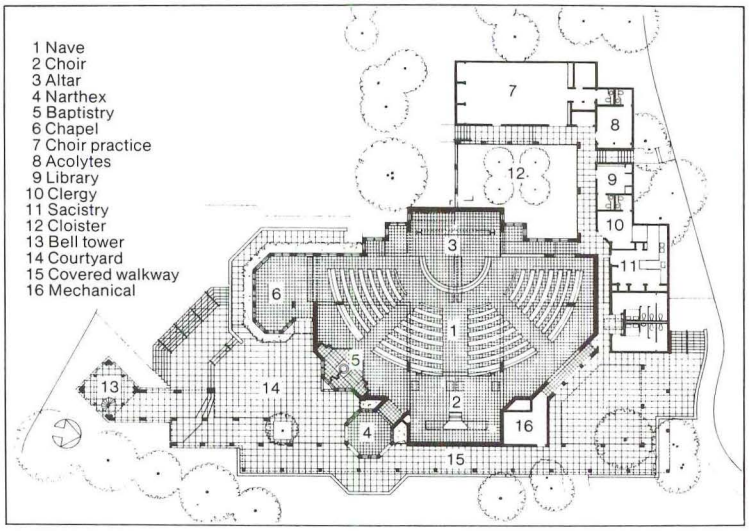
Moore and company then showed slides—the architect calls it his "Rorschach test"—of various church exteriors and interiors from around the world to see what the parishioners liked and disliked.

Later the architects returned with several building models that would fit over the semielliptical plan. The congregation chose what Moore describes as a modified Latin cross roof utilizing a gabled nave with long dormers acting as the transepts. To help the congregation understand the design, a full-size study model, using poles, banners, and ropes, was created on the site.

The approach seemed to please the congregation; the sche-

Timothy Hursley © The Arkansas Office





On the inside, a series of surprises.

matic design was approved by 83 percent at a special church meeting in January 1980. Design development, which was undertaken with a 13-member building committee, would consume another year.

The result, completed in March 1983 at a cost of $2 million, is at once a contemporary building that evokes the past without resorting to mimickry and a fairly straightforward structure on the outside that is full of surprises on the inside. Architect John Ruble likens it to a Ming vase. "It's both subtle and complex," he says. "You can see as much as you want."

The 10,000-square-foot stucco and wood-beam structure is topped with a tile roof and appears to grow up through the trees on the site, much like buildings of the 19th century, Ruble notes. The varied roof planes undulate, as do the tops of the window frames—a typically "Moorish" stylistic touch—echoing the surrounding hills. The hipped roof slips down, creating low eaves at the perimeter. Sections are cut away to open vistas and preserve trees.

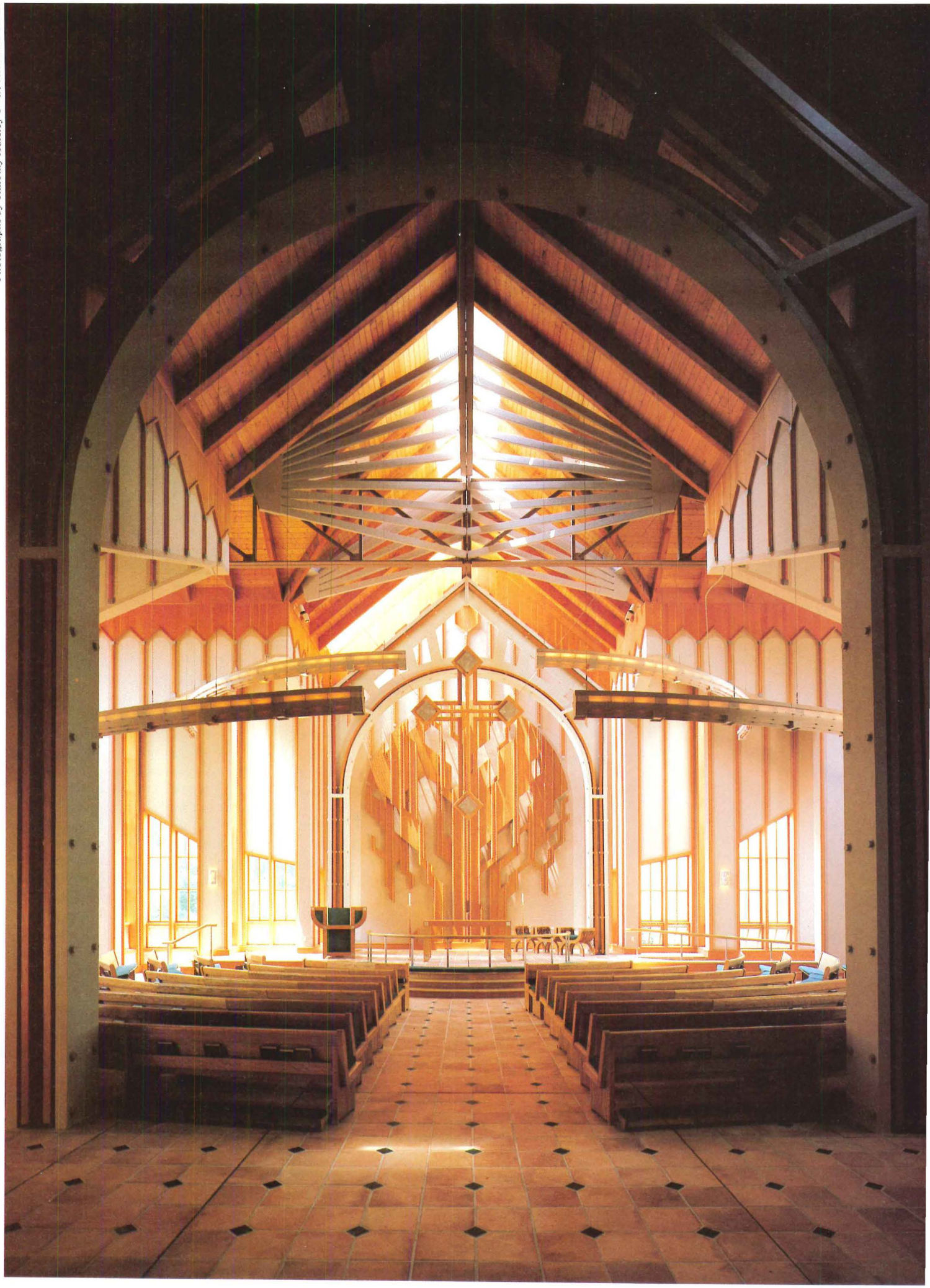
In plan, the semielliptical sanctuary is surrounded by such ancillary spaces as the chapel, baptistry, choir, and narthex. A separate building wraps around one side and the rear, creating courtyards for outdoor activities and containing a library, sacristy, rest rooms, choir practice area, and storage space.

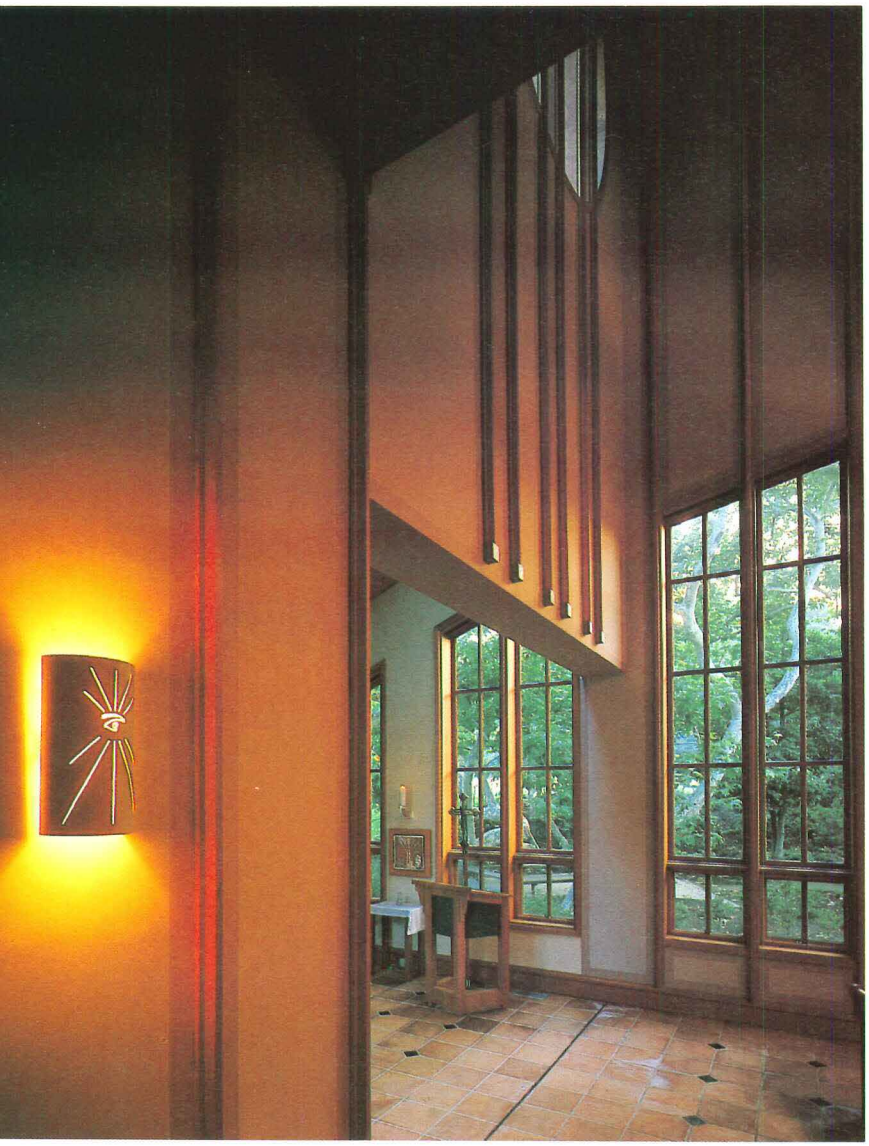
The simple exterior, painted a light gray-green to pick up shades from the mottled bark of adjacent sycamore trees, belies a complex interior. After entering through a glazed, octagonal narthex, one is struck by a sense of mystery in the nave. There are few apparent windows, yet the space is filled with natural light. The transept windows, which utilize pastel-colored stained glass created by Jane Marquis, resemble the rose windows of old cathedrals. Roof-mounted skylights also open to permit natural ventilation, thus obviating the need for airconditioning.

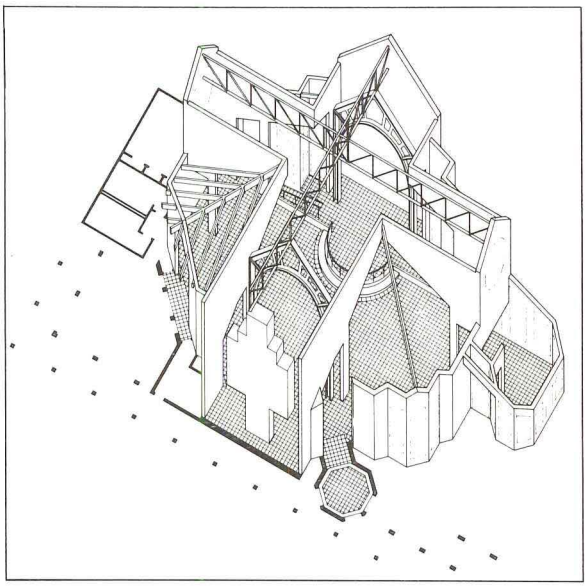
The furnishings—lectern, altar, pews, light fixtures, and sconces—all were designed by the architects and show the same level of care and concern evidenced in the rest of the design. The AIA honor awards jury cited St. Matthew's as "an excellent example of how modern religious architecture can remain within the context of a proud historical tradition and blend harmoniously with its site. The imaginative use of stucco, exposed timbers, roof tiles, and other decorative elements, both inside and out, links this very contemporary church to the rich tradition of California architecture."

It may be, as Moore says, that it was the congregation that put the various parts together, but it was the architects who gave a sense of grace and style to the whole.

The simple exterior belies a complex interior filled with natural light. Plan, above, shows semielliptical arrangement of pews surrounded by ancillary spaces.



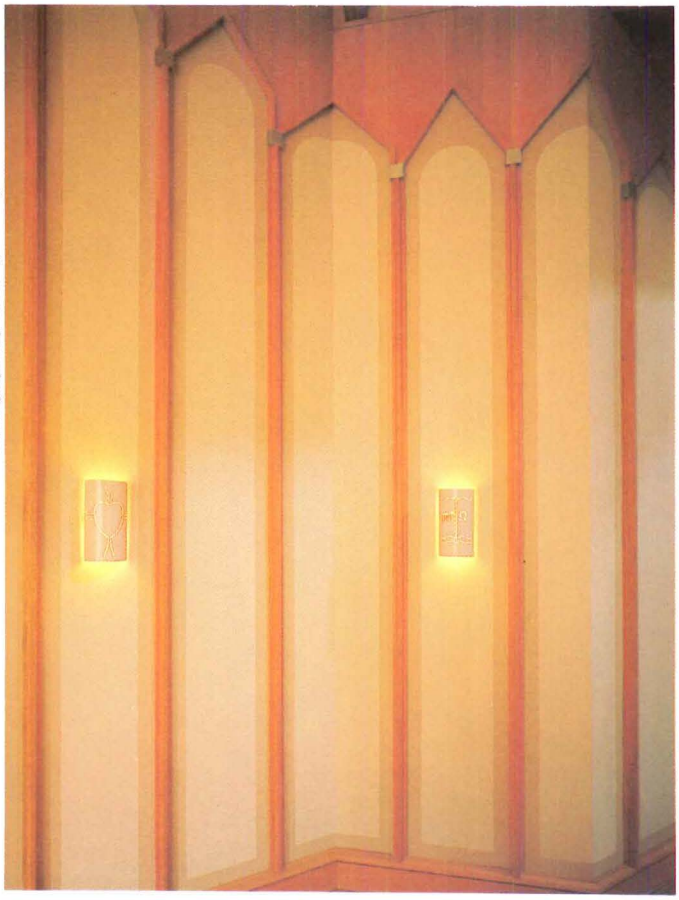


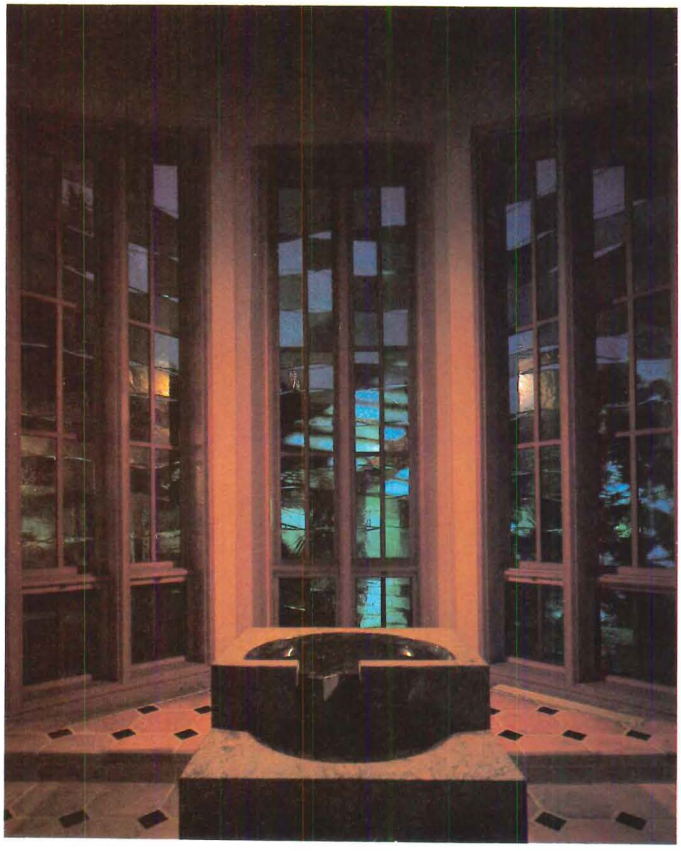


pposite page, lofty sanctuary ith open ceiling. Fanlike raf- rs at crossing stiffen trusses at support nave and tran- pts. Giant, pointed steel ches, 35 feet high, carry ain truss in nave and are immed in wood attached ith huge bolts. Architect- esigned reredos mounted on all at rear of altar interprets e Tree of Life. Battened alls evoke Gothic tracery, hile floor of terra cotta tiles reminiscent of California issions. Lighting, custom- esigned by the architects, is spended in curves over the ews. This page, chapel, bot- m left corner of isometric, ffers typical 'Moorish' detail slanted line of window tops.

This page, top left, deep battens of natural wood give texture to wall. Sconces are aluminum with cutouts of religious images. Right, cutouts from Book of Kells on entry doors in the narthex. Below: the bapistry with artificial light, left; natural light, right. Opposite page, view to rear of sanctuary shows contemporary, unadorned cross suspended from interior structure. A 22-stop organ, designed by the late Charles Fisk of Massachusetts, is to be installed this year behind arch at rear. □

Photographs by Timothy Hursley ©The Arkansas Office





Tim Hursley/The Arkansas Office

A Complex Response to an Unusual Site

33 Wacker, Chicago. Architect: Kohn Pedersen Fox/Perkins & Will. By Nora Richter Greer

hicago's skyline has been radically transformed over the past veral decades by an array of remarkably innovative skyscrapers. dding to this is a tremendous challenge, one that has been ite successfully undertaken by Kohn Pedersen Fox, in associ- ion with Perkins & Will, in a speculative office building on e northwestern edge of the Loop.

The 35-story building sits on Wacker Drive overlooking the hicago River, where both the street and river bend from an st/west course to north/south, producing a triangular plot with hypotenuse overlooking the river and the two other sides being rt of the Loop's rigorous street grid. In response to this unusual e (because of the grid, Chicago has few triangular plots), the ilding gently curves on the river side, while toward the city presents three rectilinear planes.

The expansive curve is produced by visually stretching the flective green glass skin tautly from the building's Lake Street rner to its Franklin Street edge. Stainless steel bullnose strips e used horizontally at six-foot intervals to "accentuate the retching and to give a sense of gripping," says William Pedersen , AIA, principal in charge of design. Pedersen also used the ips to give the glass what he calls "personality," with the over- l appearance being that of a crystalline surface. The curve is rther articulated by sharply contrasting it with the building's own, a flat wall that seems to have risen from within the curve. his contrasting surface gives a hint that something different is ppening on the other side.

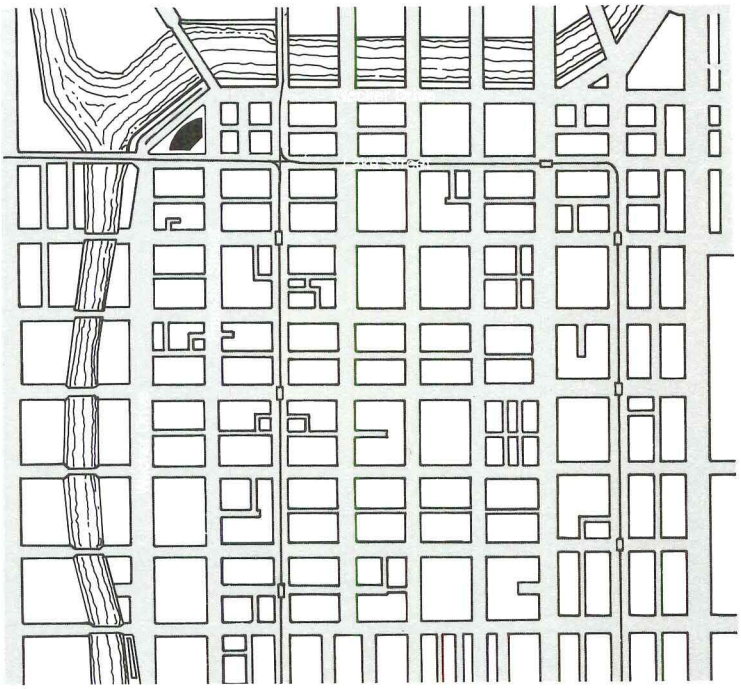
The building turns from the curved river facade at acute cor- ers to rectilinear glass walls facing Franklin and Lake streets. hese are connected diagonally by another flat side, which has vertical wedge scooped out from its center running the entire eight of the structure. The diagonal works to balance the curve n the opposite side, and because of it, the building takes the ape of a piece of pie with its tip cut off. From the Loop side e building's top is announced by two horizontal rows of stain- ss steel siding, and, as on the curving side, the crown is a flat all against which are laid lesser forms, in this case rectilinear apes.

While the glass facade is a relatively unarticulated surface, e base is of richly decorated polychromatic stone patterns. ray granite horizontal bands are trimmed with thinner green arble strips under which are massive green and black marble olumns. The volume of the base was determined by a require- ent for a two-story lobby; an attempt to anchor the glass facade; need to create more humanly scaled and inviting entrances an glass sometimes affords; and an effort to lift the Lake Street cade above the elevated tracks that run parallel to the building.

On Lake and Franklin streets pedestrian arcades are created y lifting the gray granite and green marble bands with the col- mns, which are trimmed with stainless steel strips and connected y stainless steel railing. Sitting on top of the columns is a eries of large, round stainless steel air grilles set in marble pan- s that are twisted diagonally against the flat rectilinear face, reating a serrated edge. The geometry of these marble panels choes that of the setbacks at the building's crown.

The entrance facing the Loop is announced by stepping down ne gray granite and green marble bands and by visually cut- ng out a square for the entrance. This entrance, which is de- gned to be the grander of the two, is enriched by large, con-

Airpix



The 35-story speculative office building sits on a triangular lot t the northwest corner of Chicago's Loop, as seen in plan and erial photo, right. Left, the curve, which faces the river, turns t an acute angle to one of the rectilinear Loop facades.

The lobby continues what the base starts.

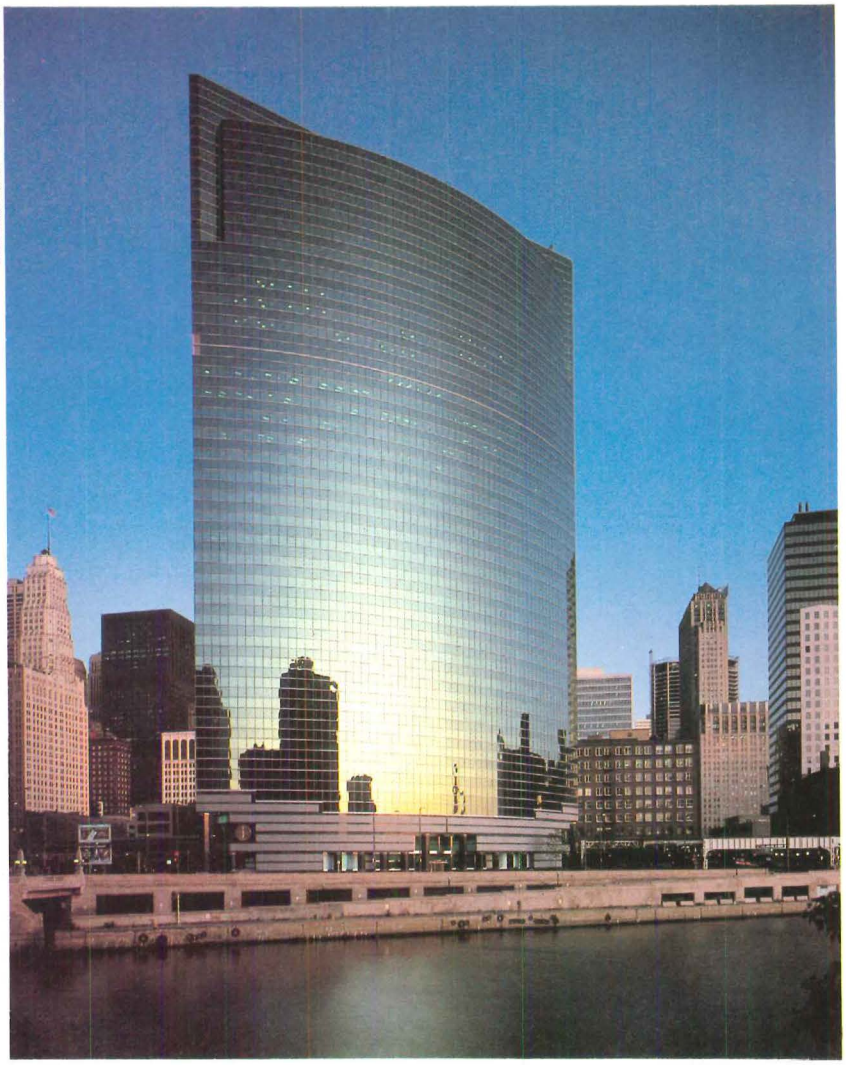
centric circles of concrete stairs. The entrance and base on the curving side are much quieter: The horizontal bands gently curve with the facade and are more subtly lifted by columns, with the largest opening being the entry.

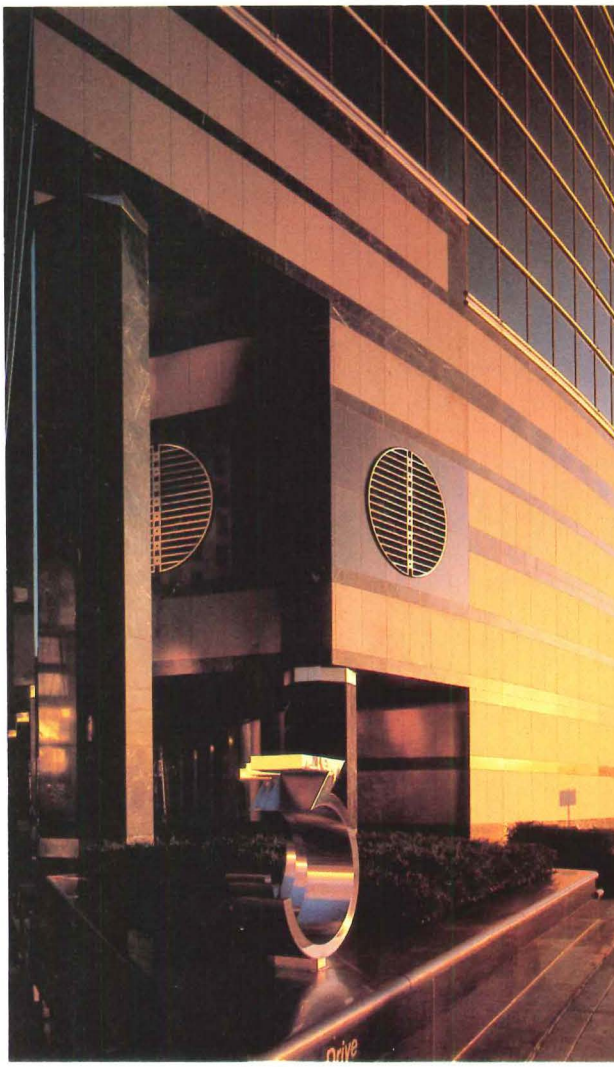
The base's display of lavish materials is repeated in the lobby, achieving an integration between outside and in. On the Loop side, the lobby's two-story height completes the circle started outside by the concentric stairs. The circular cutout's ceiling is glittering stainless steel, and its walls repeat the exterior's granite and green marble banding. The rest of the lobby has green marble walls with stainless steel strips and black marble base and is only a single story in height (above it is housed mechanical equipment). The floor is a rich pattern of terrazzo tiles, and stainless steel highlights are used throughout.

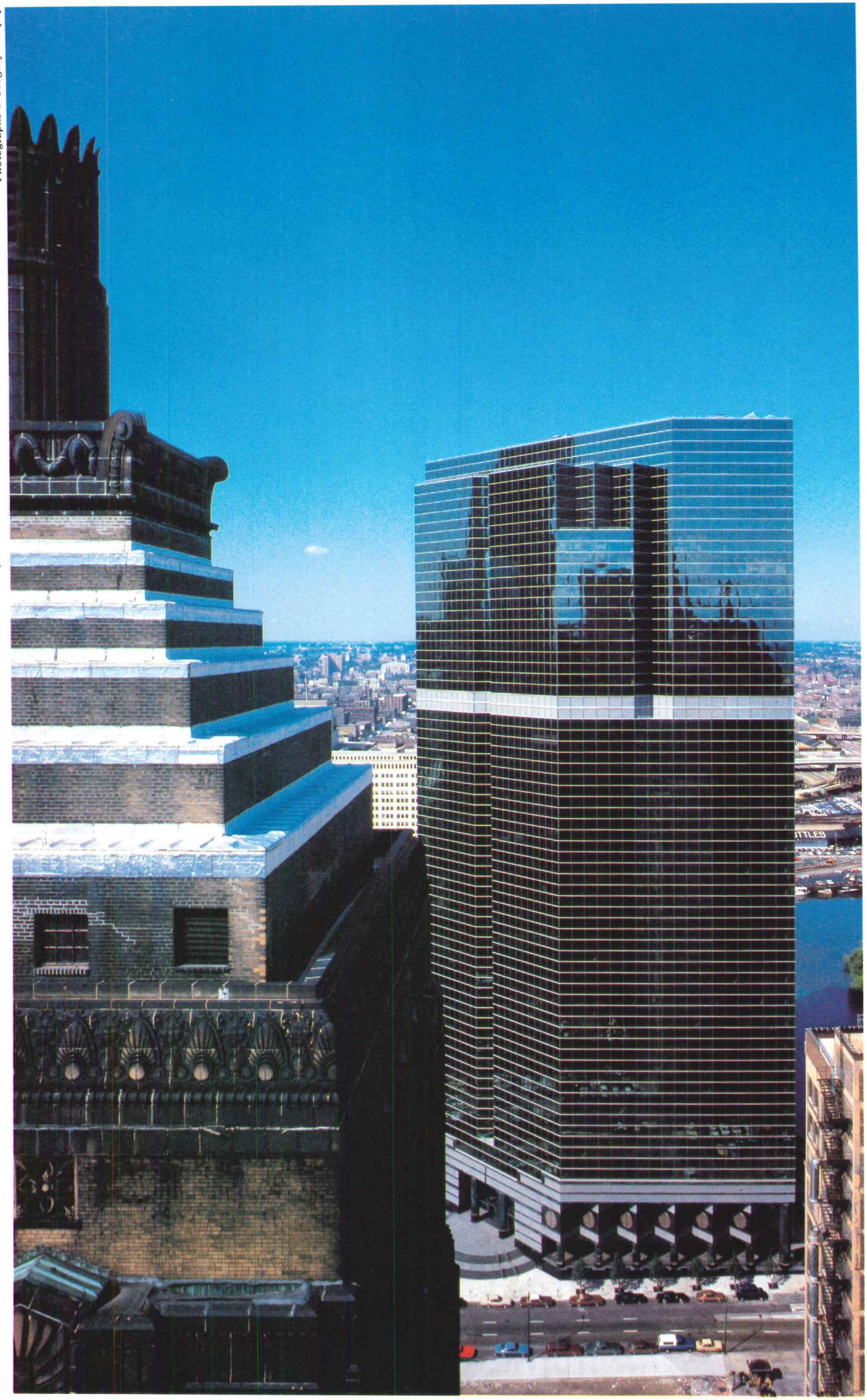
In judging the success of speculative office buildings such as this one, Pedersen has said skyscrapers "need to be effective as facades, not just objects; need to give boundaries to the public realm; and need to gather meaning from context." All of this and more is achieved in 333 Wacker. While the building is a magnificent sculptured object, there is a dynamic tension between its top, middle, and base that gives it a completeness. From many views it is a gesture of simple geometry yet also a very complex statement of the juxtaposition of curves, circles, rectangles, squares. With the extensive sky exposure offered b the broad expanse of Wacker Drive and the river, the curve becomes an exciting facade, which changes with the movemer of the sun and clouds like a chameleon. It also works to mark the river—from a distance its green curve, rather than the rive is a reminder that the Loop is bordered by water. The Loop facades, while more severe, respond surprisingly well to the cit grid. The highly articulated base, which Pedersen refers to as thin veneer wrapped around the building, successfully presen a much greater visual richness to a pedestrian and a more invi ing appearance than glass would.

Pedersen points out that the shade of green on the curving wall might seem an "obvious, even cute choice," but, as he say the Chicago River is actually that color of green, and the simi larity in tone creates an appealing, almost soothing image. Ar 333 Wacker's shimmering, transparent appearance creates a ric counterplay with the surrounding buildings, many of which ar turn-of-the-century or deco designs and therefore more massiv and opaque.

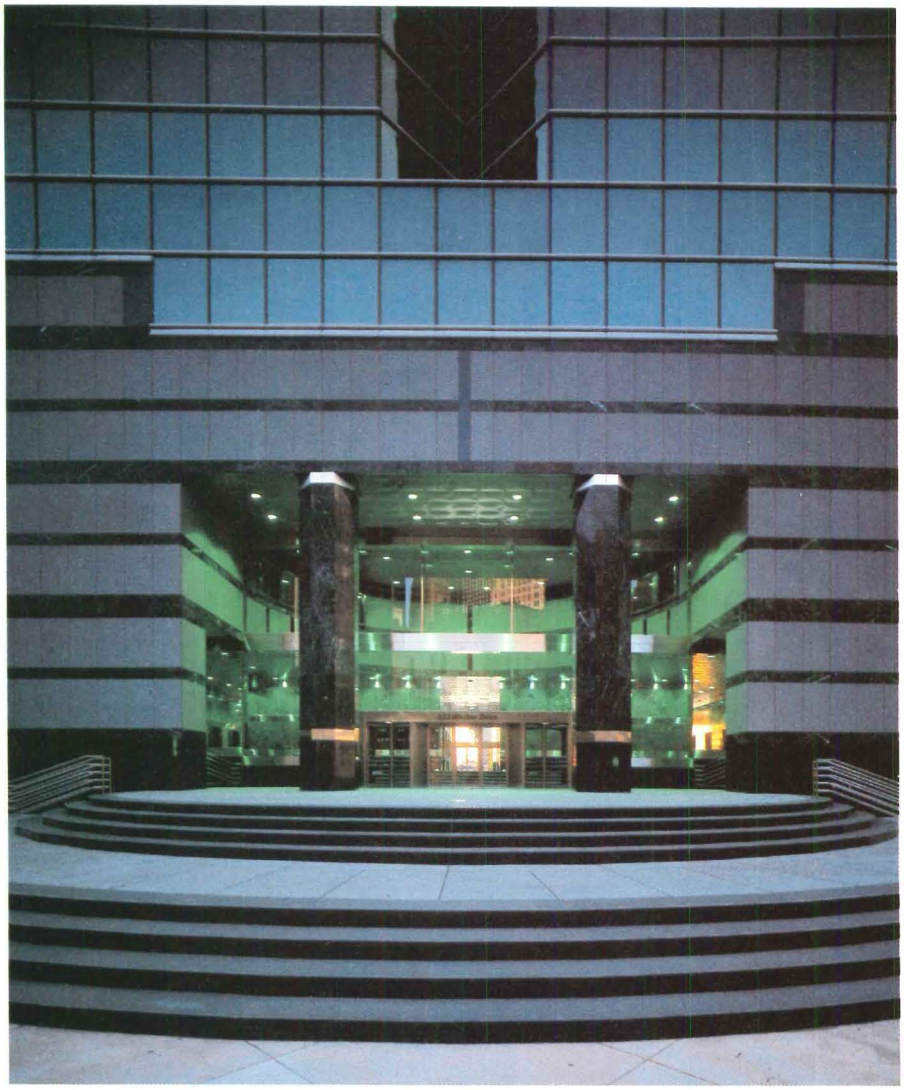
Below left, the broad expanse of the building's curve reflects the setting sun and structures from across the river. Below, 33 Wacker's sharp corner is picked up in the landscaping and sig age. Right, the multifaceted base lifts the offices above the Loop elevated tracks.

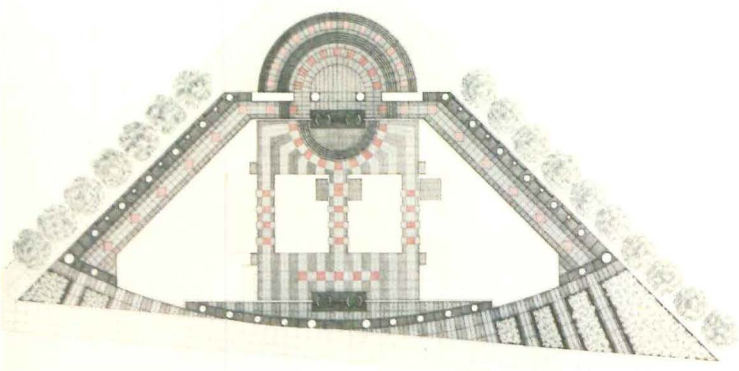






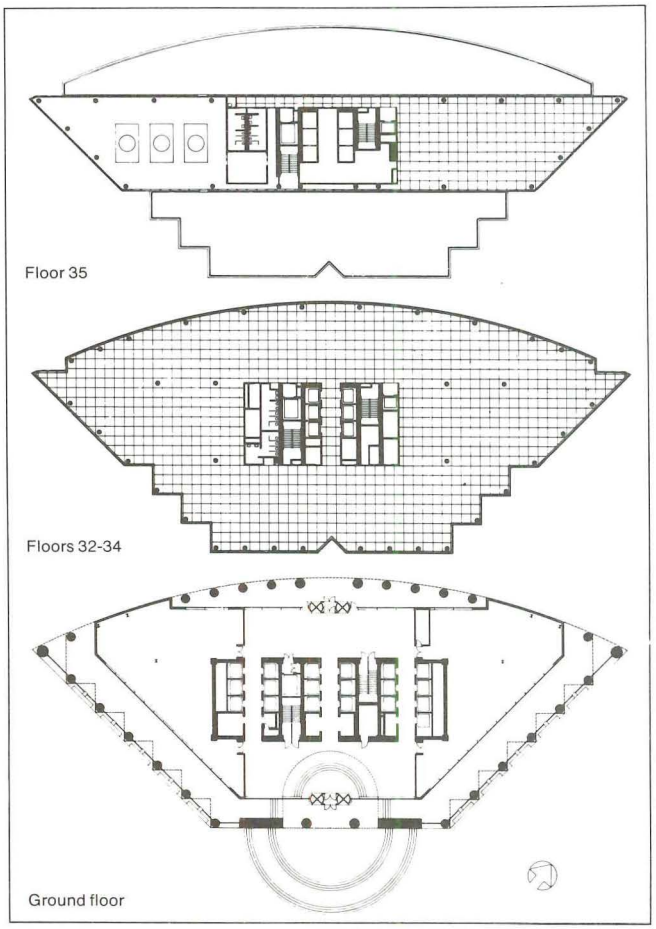
Photographs © Gregory Murphy





Opposite page, 333 Wacker presents rectilinear planes toward the Loop, with the circular stairs announcing the main entrance and the column and stainless steel air grilles set in marble protecting a pedestrian arcade. Left, the base consists of horizontal bands of gray granite and green marble decorated by grilles and hand railing. Above, circular stairs lead to the two-story circular main lobby.

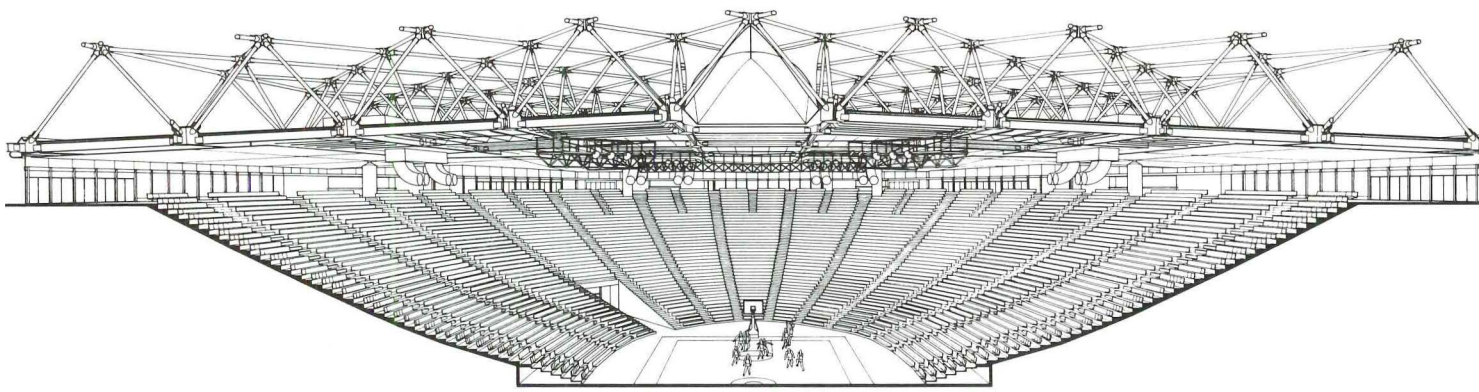
Right, the main lobby with glittering stainless steel ceiling, marble walls, and terrazzo floors. Below right, the lavish materials are carried into the elevators. Opposite page, complex geometry of the Franklin Street base. □



Photographs by Balthazar Korab

'Implosion' of Underground Space

Carver-Hawkeye Sports Arena, Iowa City, Iowa. Architect: CRS. By Michael J. Crosbie



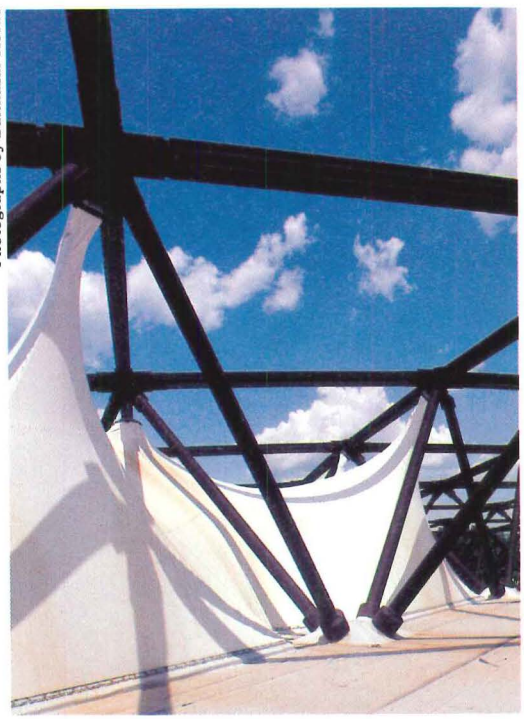
inventive response to the site, a humanizing use of technology, a sense of place achieved through subtle allusion are brought ther in the University of Iowa's Carver-Hawkeye Sports na, designed by Caudill Rowlett Scott of Houston, with the rant Group of Dubuque as associate architect.

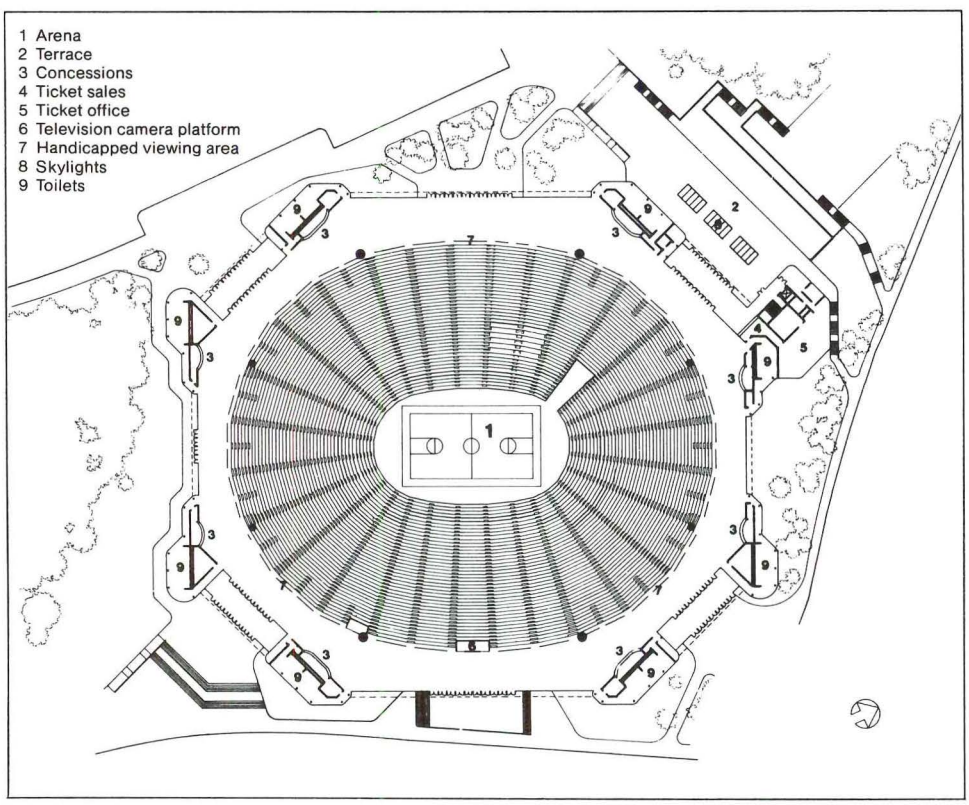
aul Kennon, FAIA, of CRS says the primary design concern to reduce the scale of this very large container of 15,200 s and four levels of support facilities under a three-and-a--acre roof. Siting the building in a natural ravine pushed its below grade. The salient structural feature, a lightweight l space truss, spans the ravine with the support of eight con- e columns and cantilevers beyond them to shelter a pedes- n promenade. Hanging the roof from the bottom chord of truss places the fascia at a perceptible height above the head ne visitor, creating an entry scaled to the spectator, not the ctacle.

nside, the space explodes or, more accurately, implodes like ater. Proceeding along the promenade, which Kennon de-

, section of the sports arena showing the truss as it spans a ne of seats; above and right, the translucent building wall eath the truss by dusk and by day.

Photographs by Balthazar Korab





A suitably muscular exhibit of technology.

scribes as like walking around the edge of a precipice, one has commanding views down onto the arena floor, up into the roof structure with its translucent, two-bay oculus, and around and through the building's glazed periphery. Hanging the roof from the bottom chord also reduced the volume to be heated and cooled, resulting in a significant saving of energy, and as the structure expands and contracts due to thermal loads, a system of guided column supports absorbs the movement without imparting lateral loads to the columns.

Four of the seven building entries have airlocks—another energy conscious feature. These entries are framed by glass blo pods that extend from beneath the fascia and screen conces- sion stands and rest rooms. Thus, the wall of the building is translucent and visually light, perceptually negating the aren bulk. By day this wall floods the promenade with light, while at night the glass block acts as a marquee, as Kennon says, "heralding the event taking place inside."

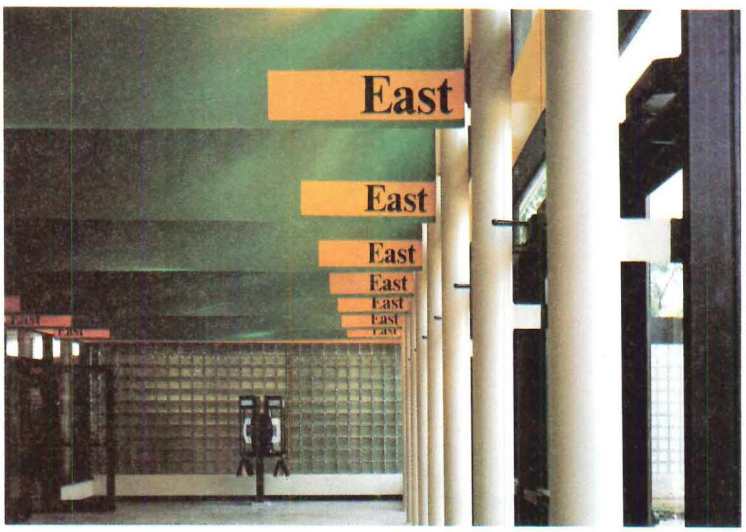
The service wing to the north abuts the arena in panhandl fashion. Its four levels contain locker rooms, equipment stora offices, conference rooms, etc. While the bottom level acces ble from the arena floor is somewhat gloomy, the upper level are brightened by skylights and floor cutouts. The predomin

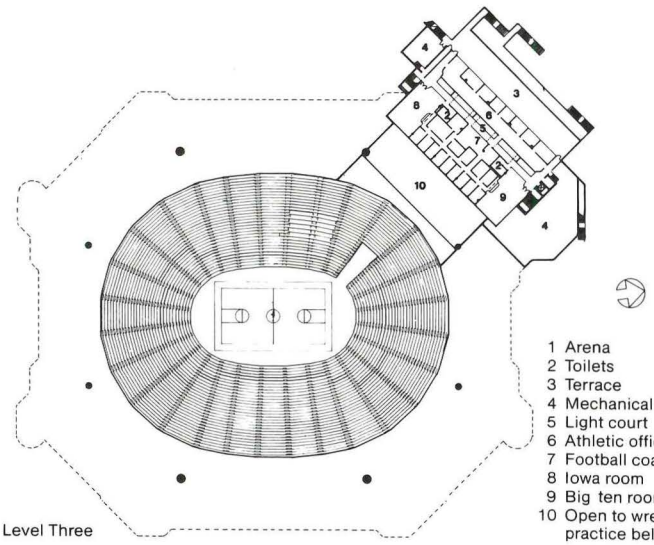
:ross page, top, the truss's chords as they connect to the roof d hold up Teflon-coated oculus fabric that allows enough light :o the arena by day, above, to mitigate artificial lighting.

lors here and throughout the arena are yellow and gold, the iversity's colors.

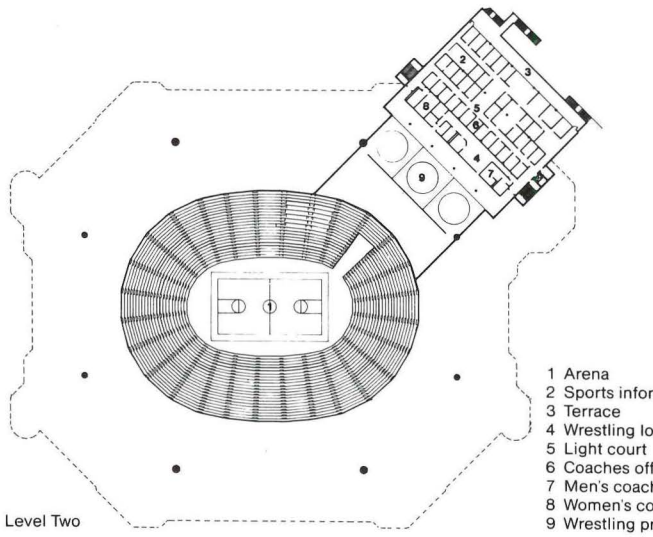
While the arena's high-tech esthetic is not immediately identi-ble with anything Iowan, a closer look reveals qualities that ake it right for its region. This is a very muscular building—ting enough for a sports facility. The university's athletic pro-am is its strength and rallying point, and the arena communi-tes that vigor through the steel truss, exposed mechanical systems, and undulating walls. Kennon says that his first impulse in using the truss was to celebrate the building's wooded setting, and the oxidizing chords do indeed recall the branches of trees. But there are also references to Iowa's agricultural tradition. Embedded in the earth, the building becomes part of the land. The exposed structure and mechanical systems have the same raw technical quality of farming equipment and steel frame windmills. In fact, the truss's chords meet the roof in a way reminiscent of the metal conveyor tubes that feed into the conical roofed grain bins that one sees along the back roads of Iowa, making Carver-Hawkeye's exhibit of technology an engaging confluence of service and symbol.

Photographs by Balthazar Korab





Level Three



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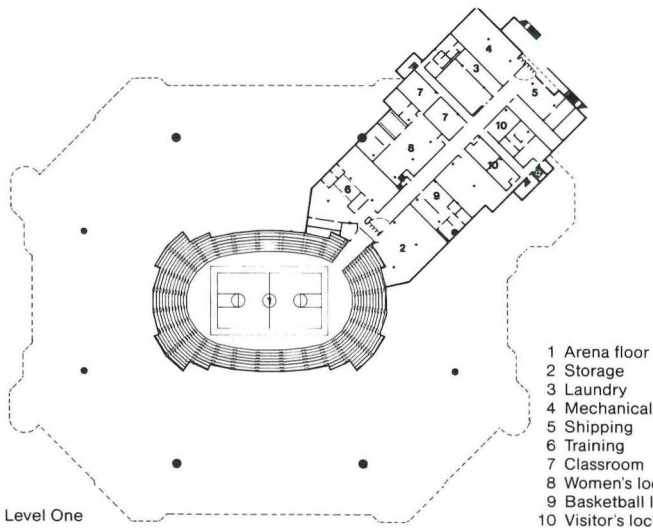

Level One

Left, top, color coded signage identifies entry foyers while wh columns provide lateral support to the glazed periphery wall left, interior of undulating glass block wall as it wraps aroun rest rooms and concession stand, with light fixtures behind c umn line that wash wall; right, one bay of the two-bay oculus and arena floor. □


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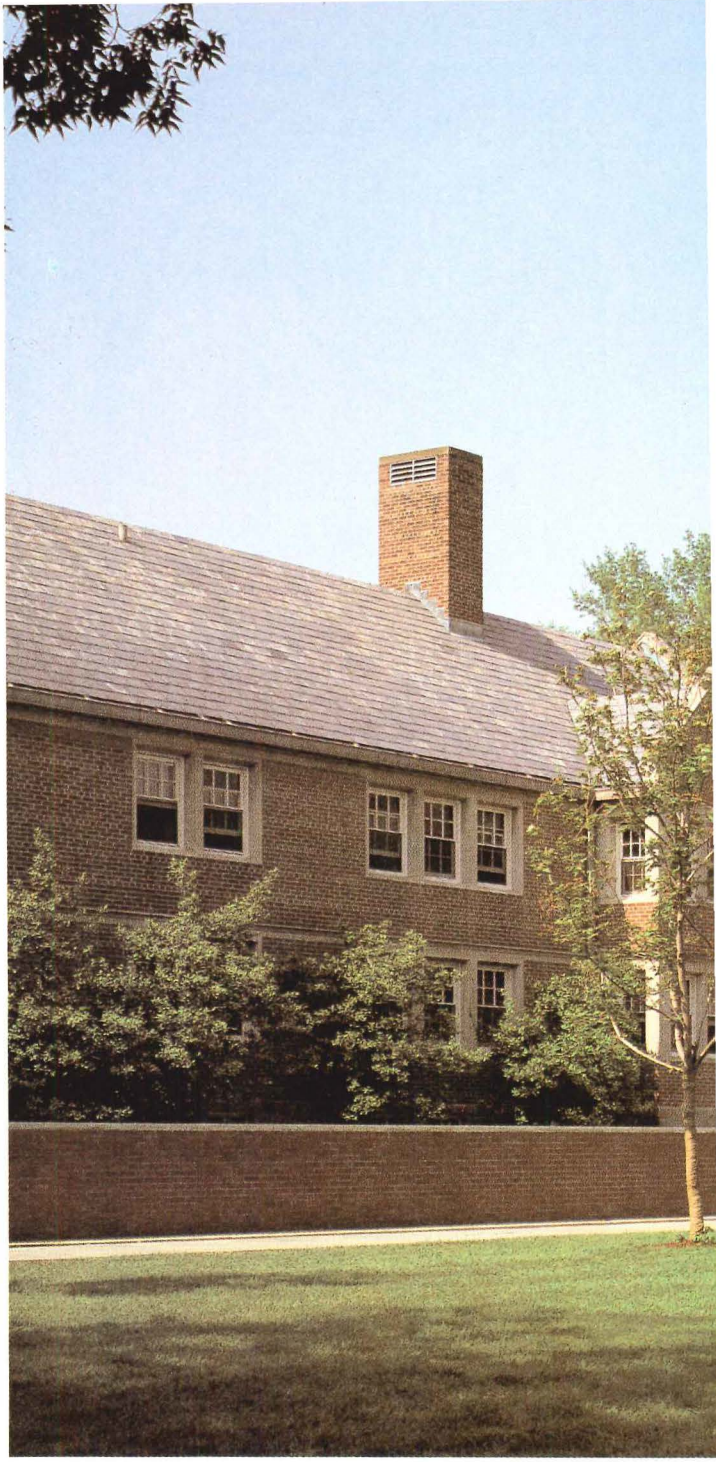
Cerebral Campus Center that Abounds In Contradictions

Princeton's Gordon Wu Hall. Architect: Venturi, Rauch & Scott Brown. By A.O.D.

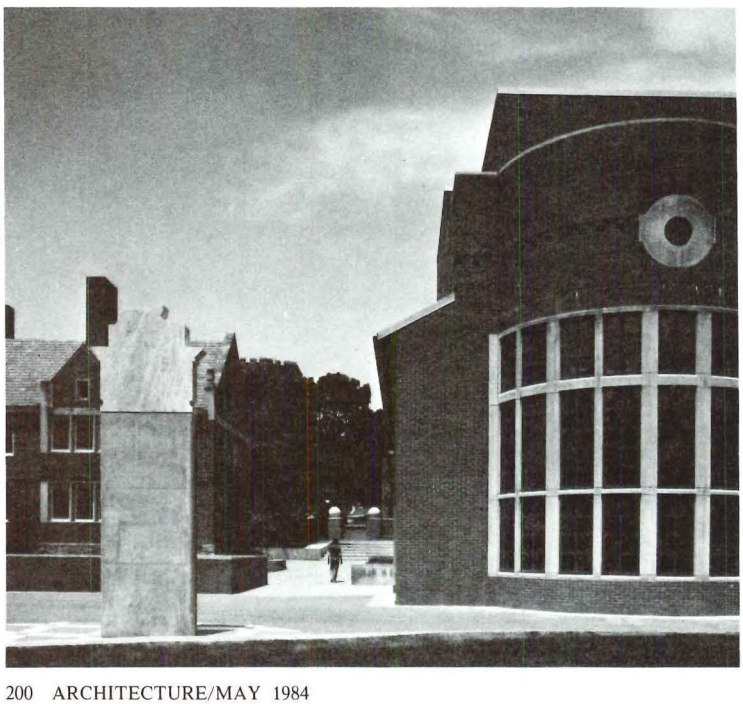
In writing about Gordon Wu Hall for the Japanese magazine *Architecture & Urbanism,* Gavin Macrae Gibson, architecture professor at Columbia and Yale, parenthetically called the building "a mirror of the preppy undergraduate—stylish, clever, complicated, anxious over his or her deportment." An apt analogy. For Wu Hall's gestures are exaggerated, its mannerisms tense. It is aloof and wants to be different from its neighbors, yet takes its cues from them. It is self-conscious, sophisticated, and cerebral, but has its comfortable, laid-back, even messy side. It is fancy and formal on the one hand, ordinary and everyday on the other. And like the preppy undergraduate, it is most endearing where most human, relaxed and full-blooded, and becomes somewhat irritating when showing off its erudition.

Robert Venturi's principal charge was to create a social and dining center that would pull together and create a focal point for Butler College, a new undergraduate residential entity comprised of disparate, existing buildings. The 1915 Hall, as it is called, to the west is a mix of Georgian and Tudor styles, while the "new new quad" to the south is a complex of 1960s dormitories by Hugh Stubbins. Venturi was also asked to connect Wu Hall to a third building, the 1961 Wilcox Hall to the east, for purposes of sharing service and food preparation facilities, an to match his floor levels to those of Wilcox, so that the two could share elevators for the handicapped.



Though influenced by adjacent buildings, the main elevation with glazed, rounded ends, right, is singular. A flat column marks center of Butler College's new quad, a link to upper campus, below.

Photographs by Tom Bernard



Venturi's response was to shoehorn a long and thin building with rounded glazed ends between 1915 Hall and the "new ne quad" in the manner of a hyphen, as he puts it. It is connecte but turns its back to Wilcox like a shield, matches its neighbors' roof lines and complements their colors with its orange brick and limestone trim. By using existing pathways to the south an west to flank the building and serve as its public space, Ventu created a sort of quad reinforcing Princeton's informal plan base on long paths and short connectors.

The small, flat-topped, three-story building is defined by larg vertical bays north and south suggesting Elizabethan architectur while its principal west facade consists of taut masonry and glaz ing on the first level and bulges and curves on the second to give a sense of the picturesque.

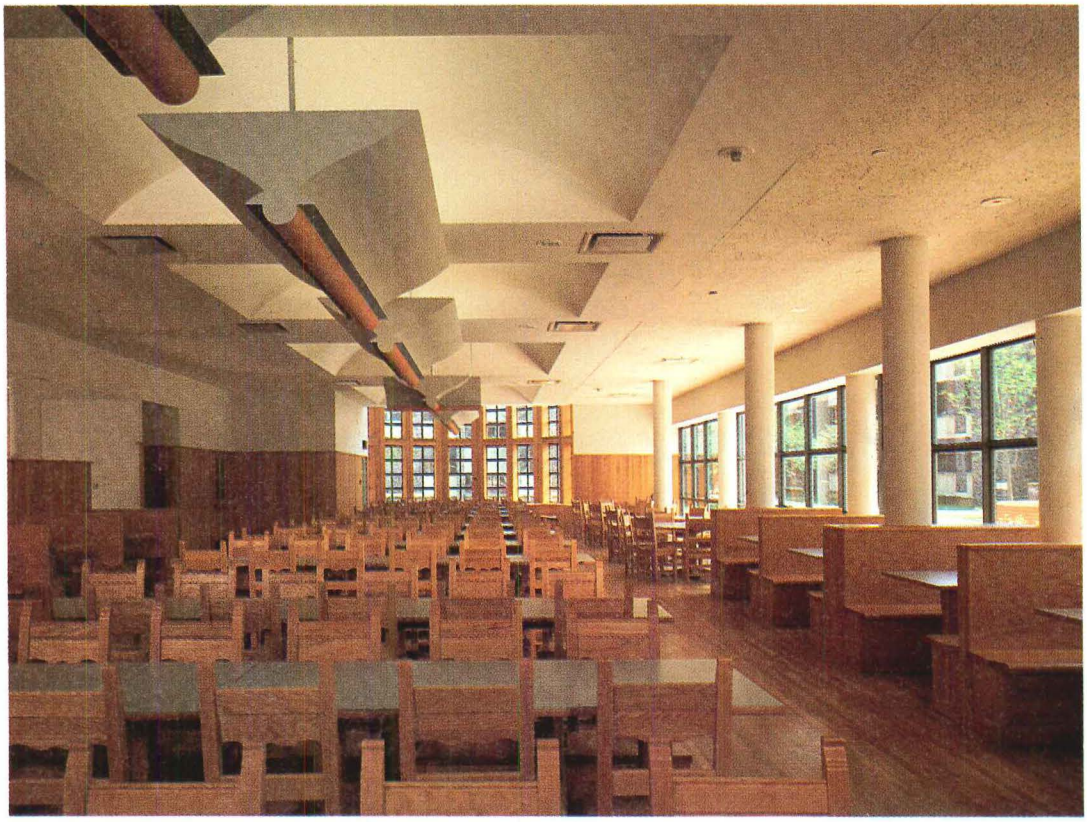
There are, as one might expect, a number of historical motif among them appliqued, mannerist keystones (one with a con- struction seam running through it) and a bold panel over the main doorway patterned with abstracted classical shapes (whi

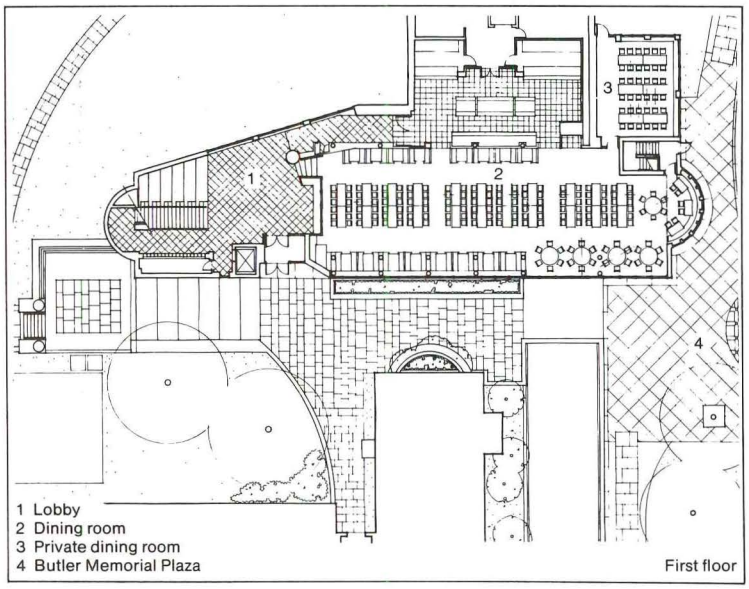
enturi derived from the black and white intaglio found around any Elizabethan fireplaces). Both are like signs on a "shed." here is also a flat column to the south of the building, whose urpose is to give a focus and center to the college. Atop it, in eu of a capital, sits a shallow relief of the Princeton tiger; its pliqued, semicircular little piazza, says Venturi, represents a attened-out base. Students, when asked what, if anything, these ements mean to them tend to shrug: Some see a face in the eraldic entrance panel—a cat with whiskers, a smiling clown. i his Walter Gropius lecture at Harvard last year, Venturi said, Now that we again acknowledge symbolism in architecture, the oblem becomes what to do with it. For me the answers so far ave been too simple, too dogmatic—yes, they have lacked com- exity and contradiction." He probably went too far in the other rection at Wu Hall and admits that his symbols for Princeton ay be too abstract and esoteric.

Beneath the heroic entrance ornament, an off-center, school- ouselike oak door leads into a very utilitarian vestibule with ugh, quarry tiled flooring, tongue-in-groove oak paneling, pegs r hanging things on one side, mailboxes on the other, and vinyl oring leading to a hermetic, mostly concrete block lounge id game room in the basement. Venturi likens the contrast etween his fancy outside and plain vestibule to H. H. Richard- son's Sever Hall at Harvard with its sumptuous facades and very workaday interiors.

To the right of the vestibule is the dining hall. A cross between a grand commons and a diner, it is long, low, and narrow. Lined on two sides with built-in booths, it has refectory tables arranged in pairs down the center under a series of ceiling vaults that suggest greater height. Under these are suspended a line of light- ing fixtures illuminating the vaults and accentuating the length of the room. White with orange and blue trim, these shapes refer to a form of pendentive found in Elizabethan ceilings, but many students see them as birds, gliders, funky. What they like best is the lightness and brightness of the space with its west-facing window wall and monumental, rounded bay.

This sense of the monumental is continued in the grand stair rising from the opposite side of the vestibule from the dining hall, up toward another rounded and glazed bay, to the second story lounge, administrative offices, and library. The stair has a flattened, carved oak version of an Elizabethan rail on one side and is split down the middle by a plain, metal rail required by code and designed to express the fact, according to Venturi. To the right of it are double height risers meant for seating, which turn the vestibule into a stage for skits and such. And suspended over the stair is a many-armed, undulating yellow chandelier,

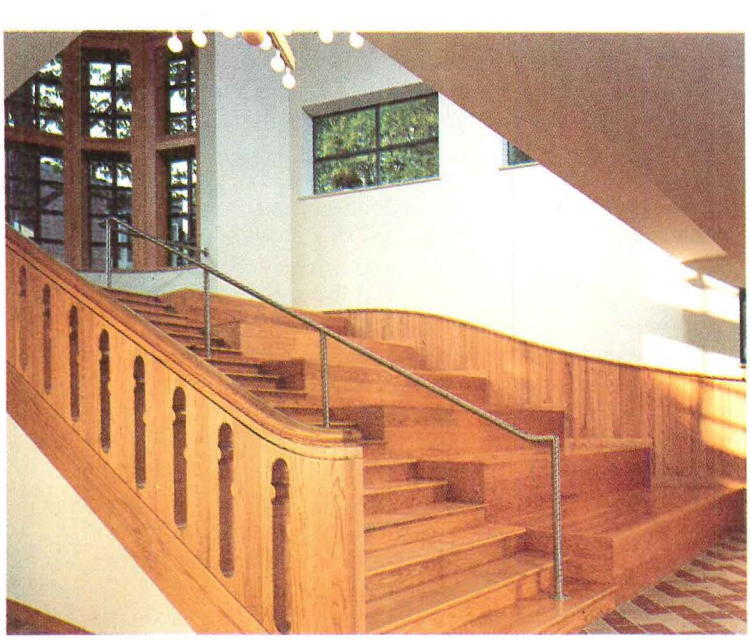




1 Lobby
2 Dining room
3 Private dining room
4 Butler Memorial Plaza

First floor

Photographs by Tom Bernard



'A kindly parody of academic...rhetoric.'

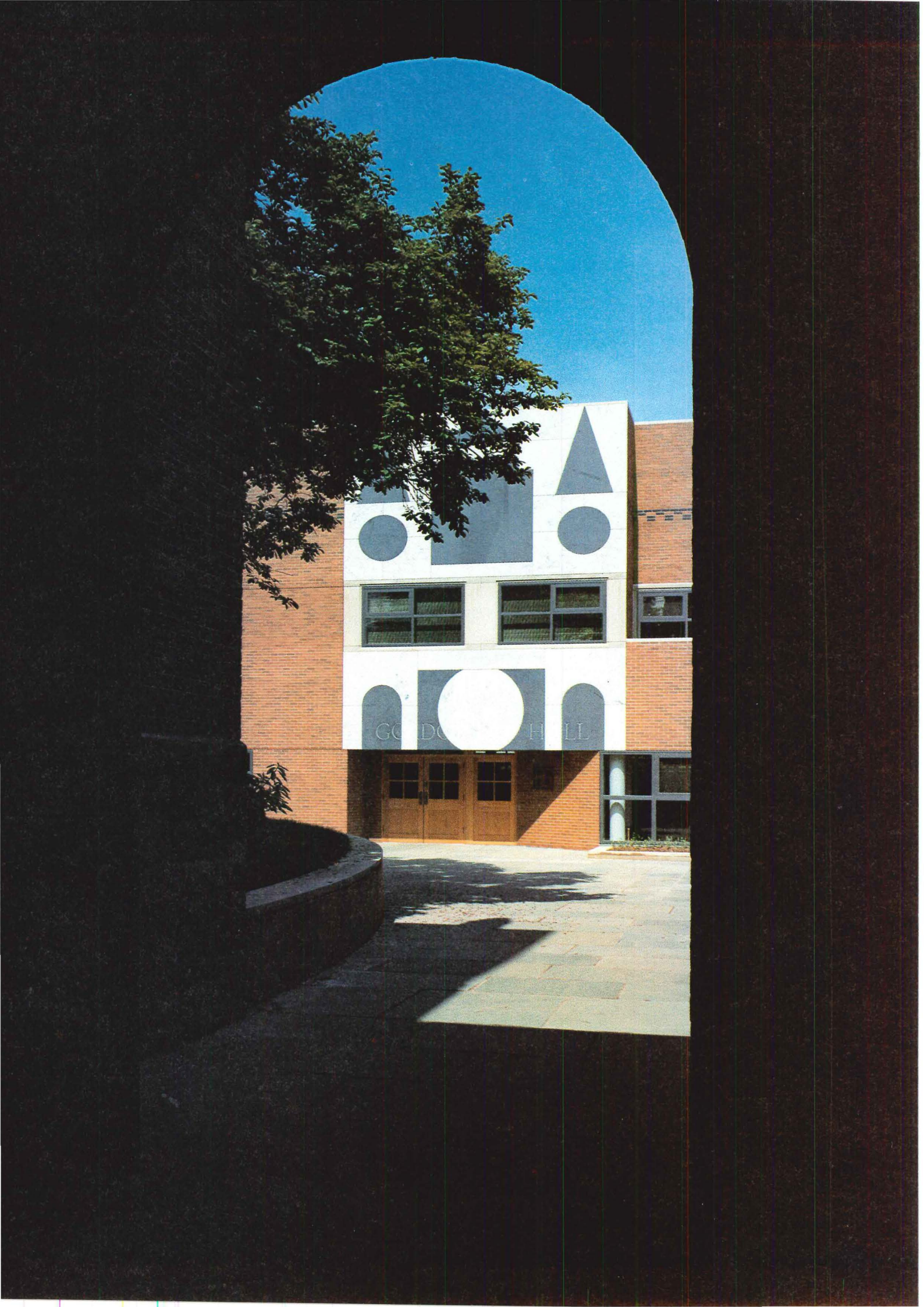
an attempt to give some glitter yet call up historic reminiscence of old brass fixtures. Like those in the dining hall, it does not evoke among students the expected associations. The Octopus some call it.

At the top of the grand stair is a pleasant study/lounge with a flattened, abstracted, Renaissance ornament over the fireplace comfortable, casually arranged sofas and chairs, and a built-in window bench with an old-timey, tough fabric. Because entrance to the lounge is diagonally across from the circulation area leading to offices and the library, Venturi lowered the lounge ceiling on each side, indicating that this is a quiet space you walk around rather than cut through.

The least interesting space in the building is the library, a small helter-skelter room, beloved, however, for its window-side carrels each accommodating two students at opposite sides for privacy. The haphazard look of the library, which contrasts rather unhappily with Venturi's generally careful detailing, scaling, and lighting, crops up elsewhere as well. The ceiling over the grand stair, for instance, is full of ungainly appurtenances, and, except at the long wall of the dining hall, virtually no thought has been given to views, with the result that some students perceive the light-filled building as windowless.

Venturi's partner and wife, Denise Scott Brown, unwittingly summed up what were to be the essential qualities of Wu Hall 11 years before its completion when talking about campus architecture in general to interviewers John W. Cook and Heinrich Klotz for their book, *Conversations With Architects*. "Ordinary architecture," she said, "with superficial, openly acknowledged symbolic, and associative ornament, harking back to the traditional campus, seems particularly suited to the changing values of the campus. The students and faculty will admit of a little rhetoric if it is skin deep and witty (a kindly parody, really, of academic and corporate rhetoric), while their aspirations, we hope, will be suited by the tough-abundant quality of the rest of the building, which gracefully allows them to make it their own." □

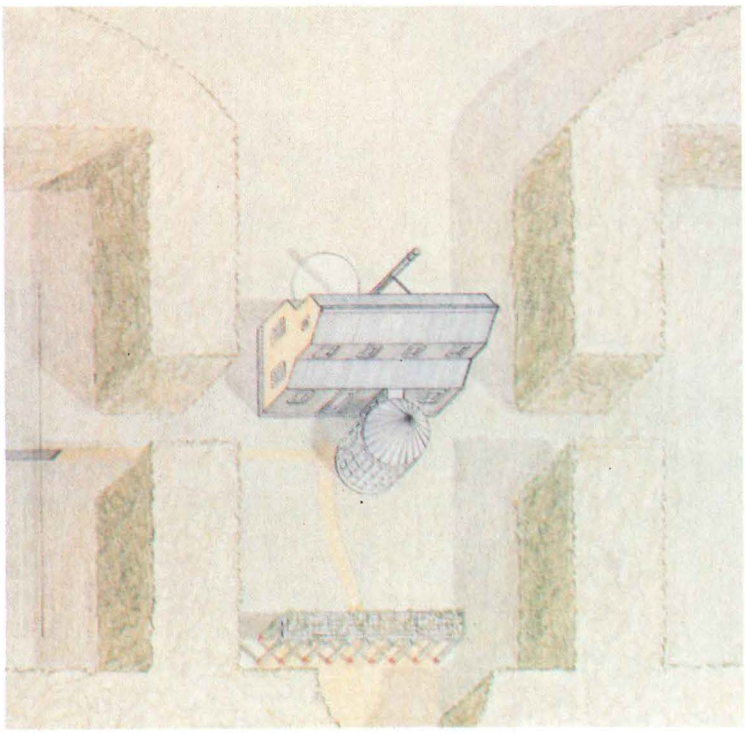
Elizabethan references predominate, with dining room pendatives, top left; ornamental medallions in lounge, top right; grand stairway, left; and heraldic entrance applique, right.



Photographs by Howard N. Kaplan

Sophisticated Use of Rural Vernacular

Weekend house in Michigan. Architect: Tigerman Fugman McCurry. By N.R.G.

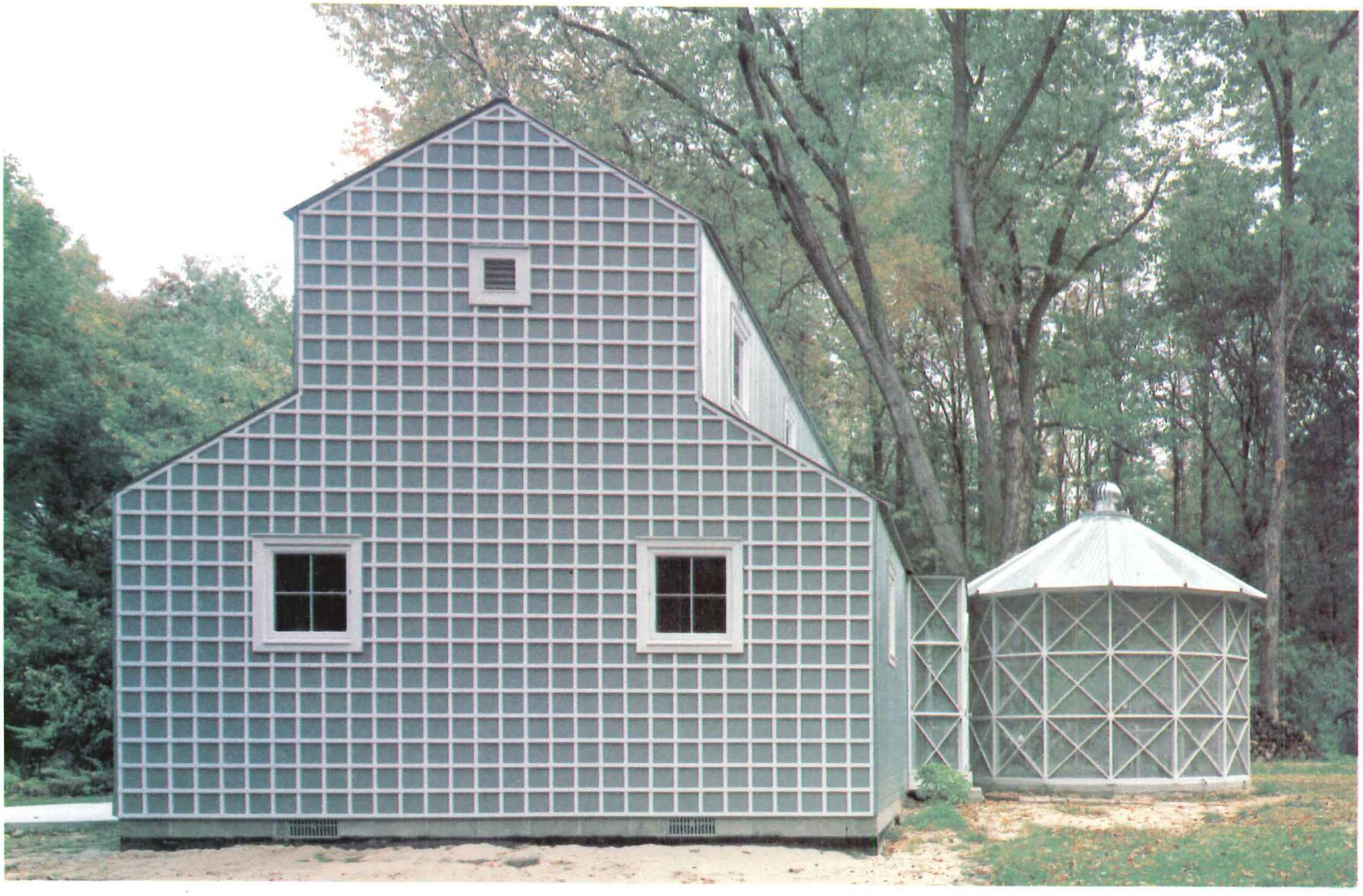


When two independently minded architects work together on project it can often lead to disastrous results, but in the case o Stanley Tigerman, FAIA, and Margaret McCurry it resulted in a whimsically delightful vacation house that is also a more ser ous study of objects in space.

The house sits on a wooded lot about a block away from Lak Michigan in a sleepy southwestern Michigan town. For its desig Tigerman and McCurry borrowed from the rural vernacular. I is straightforward in shape: a rectangular shed form with extended second story loft and attached cone-roofed screened-in-porch. The materials are simple: corrugated metal siding and plywood, chosen largely because of a tight construction budge Lattice decorates the two short sides of the house and the porc screening.

The east end of the house (seen in photograph right) will ever tually become the ceremonial front, once the property is relandscaped. It is from this approach that one sees the dynami interplay between the house and the porch, an image which evokes that of a barn and its granary. Tigerman also refers to this relationship in more allegorical terms: a basilica (house) and bapistery (porch). Eventually, the ceremonial front facad

Three views of the house reveal its vernacular imagery and th counterplay between it and the porch. The east end, right, wi become the ceremonial 'front' when the property is relandscape



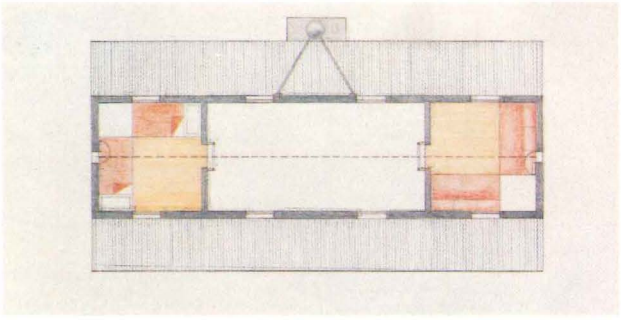
Photographs by Howard N. Kaplan

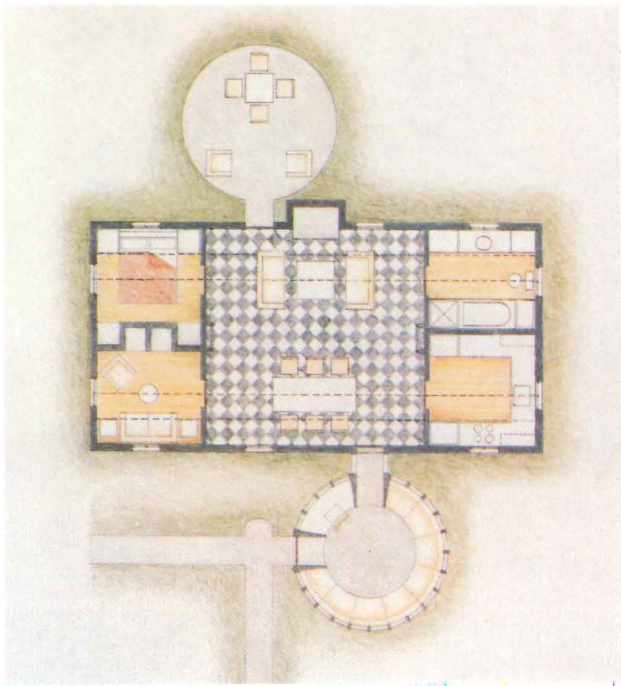
Inside, a feeling of friendly intimacy.

will be repeated, although in smaller scale, as a shed at the end of the driveway, and the porch's shape will be echoed in a pavilion at the rear of the property.

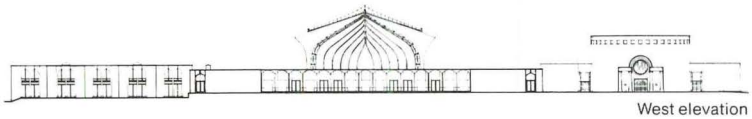
The 1,350-square-foot interior is symmetrically laid out. The focal point is a two-story living/dining room that sits as a square in the middle of the rectangular building. On two opposite ends of the central space are smaller rooms—a bedroom and sitting room on one side and a kitchen and a bath/utility room on the other. Each room is squarish in shape, and when doors are closed and shades drawn are very private places. Above these smaller rooms, again at two ends of the central space, are two identical lofts, each of which has two twin beds and drafting table and is entered via a very unusual staircase. Throughout the house, windows, doors, light fixtures, and ceiling fans are placed in a strict symmetrical configuration.

It is the staircases and lofts that most obviously signal that this is intended to be a lighthearted, playful design. Set into the wall as decoration, the stairs ascend steeply to witty cutouts over the lofts' Dutch doors. Most appreciative of the lofts are children who sit on the top step overlooking the adults' activities below. While the double-ceiling height affords a sense of volume (and, not incidentally, in combination with the two ceiling fans provides excellent ventilation), the overriding sensation is one of friendly intimacy, of being gently cuddled, a feeling that is reinforced by the interior's folk art and warm furnishings. Detailing is meticulous throughout. □





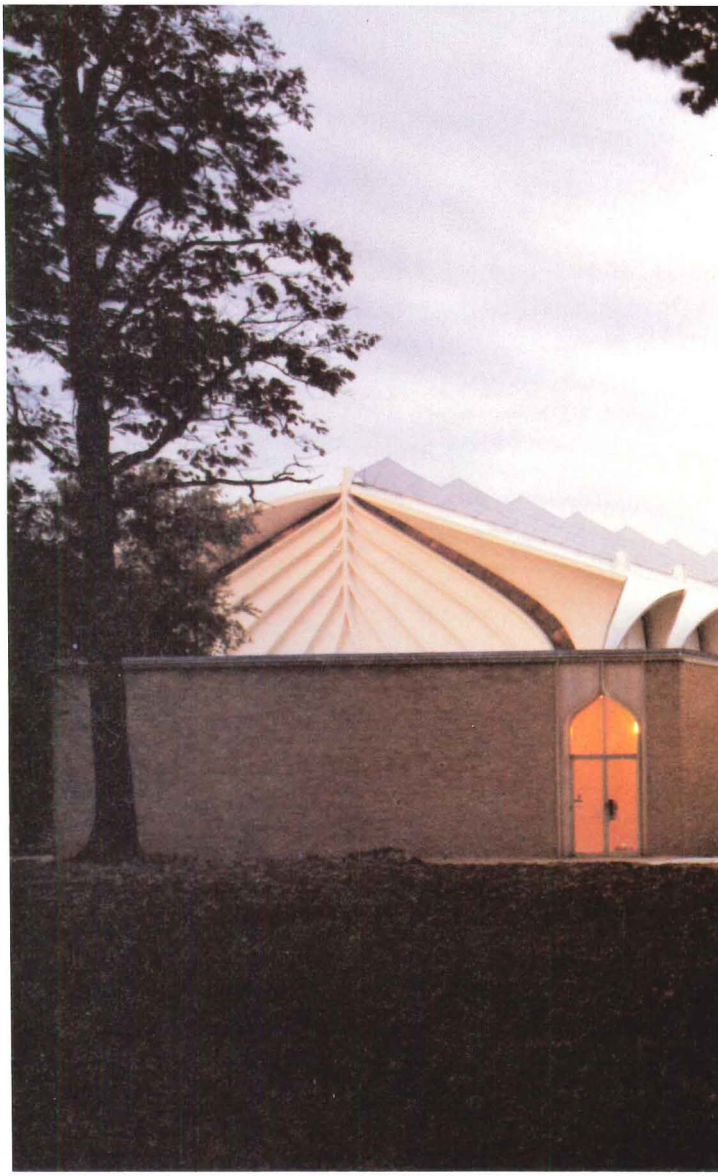
In the interior a strict symmetry is achieved by locating the living/dining space centrally, off of which are smaller rooms with lofts above, which are reached by specially designed stairs.



West elevation

Historicist Addition To a '60s Temple

North Shore Congregation Israel addition. Glencoe, Ill. Architect: Hammond Beeby & Babka. By N.R.G.



Photographs by Timothy Hursley © The Arkansas Office

rched on a bluff overlooking Lake Michigan in Chicago's sub-
b of Glencoe is the North Shore Congregation Israel designed
Minoru Yamasaki in 1964. The original sanctuary's 50-foot-
l, fan-vaulted interior was designed to elicit a sense of gran-
ur and monumentality. On high holy days when this huge
lume's 1,000 seats are filled, Yamasaki's design works. But on
ıer occasions, say a Friday evening worship service when only
) or so are in attendence, the sanctuary becomes a large, cav-
ıous enclosure. What was needed, the congregation decided,
s a smaller, more intimate place for worship, which in design
ɔuld somehow complement the strong image of Yamasaki's
ıctuary, not mimic it.

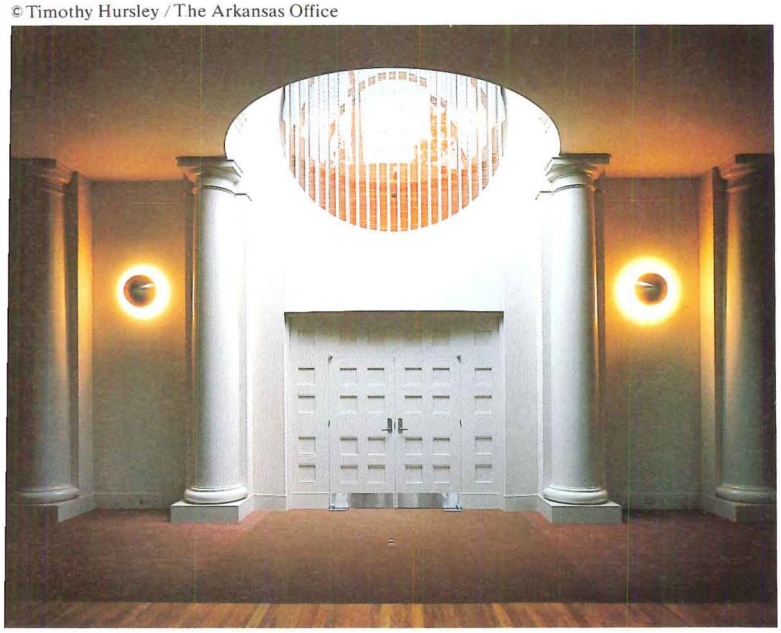
The first solution by Thomas Beeby, AIA, of Hammond, Beeby
Babka, would have placed this new sanctuary in front of the
masaki one, an idea that was rejected by the building steer-
; committee. The final scheme places the addition to the south
an axis created by extending the arcade in front of the
masaki building—the addition sits at the exact location
ere Yamasaki had originally wanted a smaller sanctuary. To
: east of this axis (which becomes an interior hallway) is the
:tangular-shaped social hall and to the west the new sanc-
ıry. To further the sense of continuity between old and new,
: addition picks up the sandstone-colored brick of the old on
front facade and has limestone columns in the rear. The
lition's scale is to balance that of the existing school on the
:th end of the arcade.

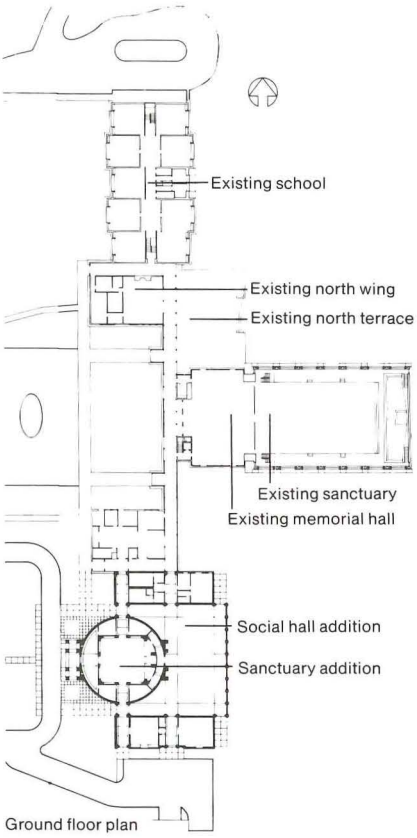
The sanctuary takes the shape of a cube, which Beeby likens
:hat of Solomon's Temple in Jerusalem. Around the cube is a circulation ring with cutouts on the balconies to allow natural light to enter the synagogue. On the east and west sides, light enters through large, circular windows that have thin vertical panels of glass. There is a six-foot, circular skylight in the center of the sanctuary, under which is a chandelier and will ultimately be a lecturn (the congregation will then be seated in a theater-in-the-round fashion). Light is also admitted through small, square windows at the top of the round temple.

Beeby deliberately separated the sanctuary and the social hall by a very subtle "porch," which is basically a carpeted border. The "holiness" of the sanctuary is also deliberately announced by formally stating its entrance with columns reflecting those at the front entrance. The social hall, which is designed to be large enough to handle functions for the entire complex, is a warm quiet room, with decoration consisting only of chandeliers and light sconces. Its eastern window wall, which is punctuated by limestone pilasters, offers magnificent views across the grassy bluff to the lake. At the north and south ends of the addition are kitchen, rest rooms, study, and a small reception room.

In designing the synagogue's addition, Beeby looked to religious institutions in Europe. The most obvious thing he borrowed, he says, was the notion that diverse architectural statements in such a complex are quite acceptable. So, while Yamasaki's design is an idiosyncratic, modern statement, Beeby's asserts a historicist image. According to Beeby, classical columns at the entrances were borrowed from the Renaissance synagogues of Portugal and Spain. White oak walls, ceiling, and floors are meant to evoke the vernacular synagogues of Eastern Europe. A wooden bench, surrounding the perimeter of the sanctuary, and the balconies are in keeping with Orthodox tradition. Other Judaic symbols —the Star of David and ram's horns—become chandeliers and pipe railing, respectively.

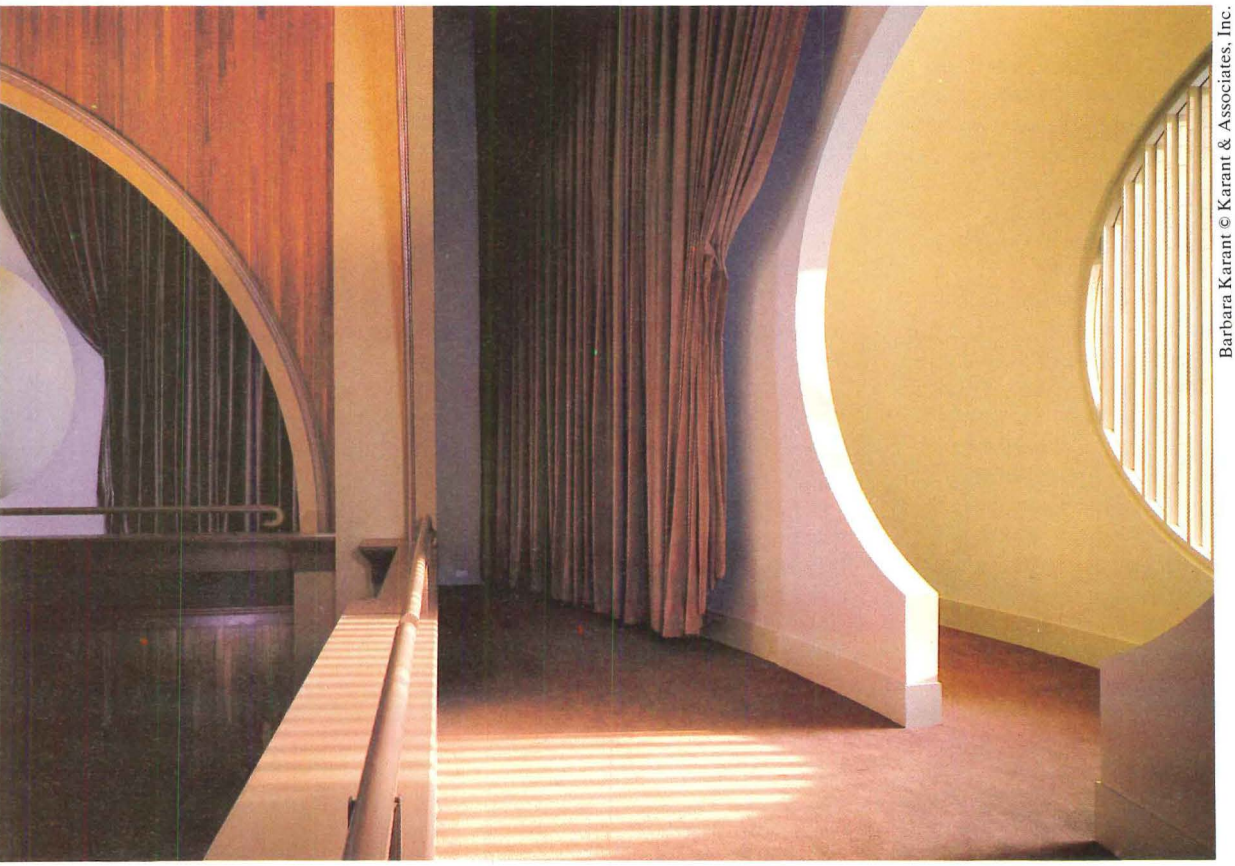
ɔve, columns formally mark the entrance to the new sanctuary, h the original by Yamasaki at its left. Left, the window wall he addition's social hall with sanctuary in the background.

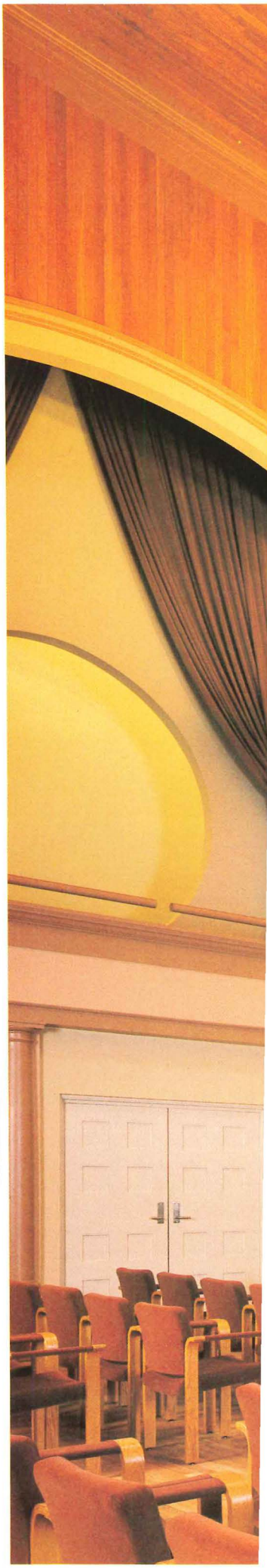


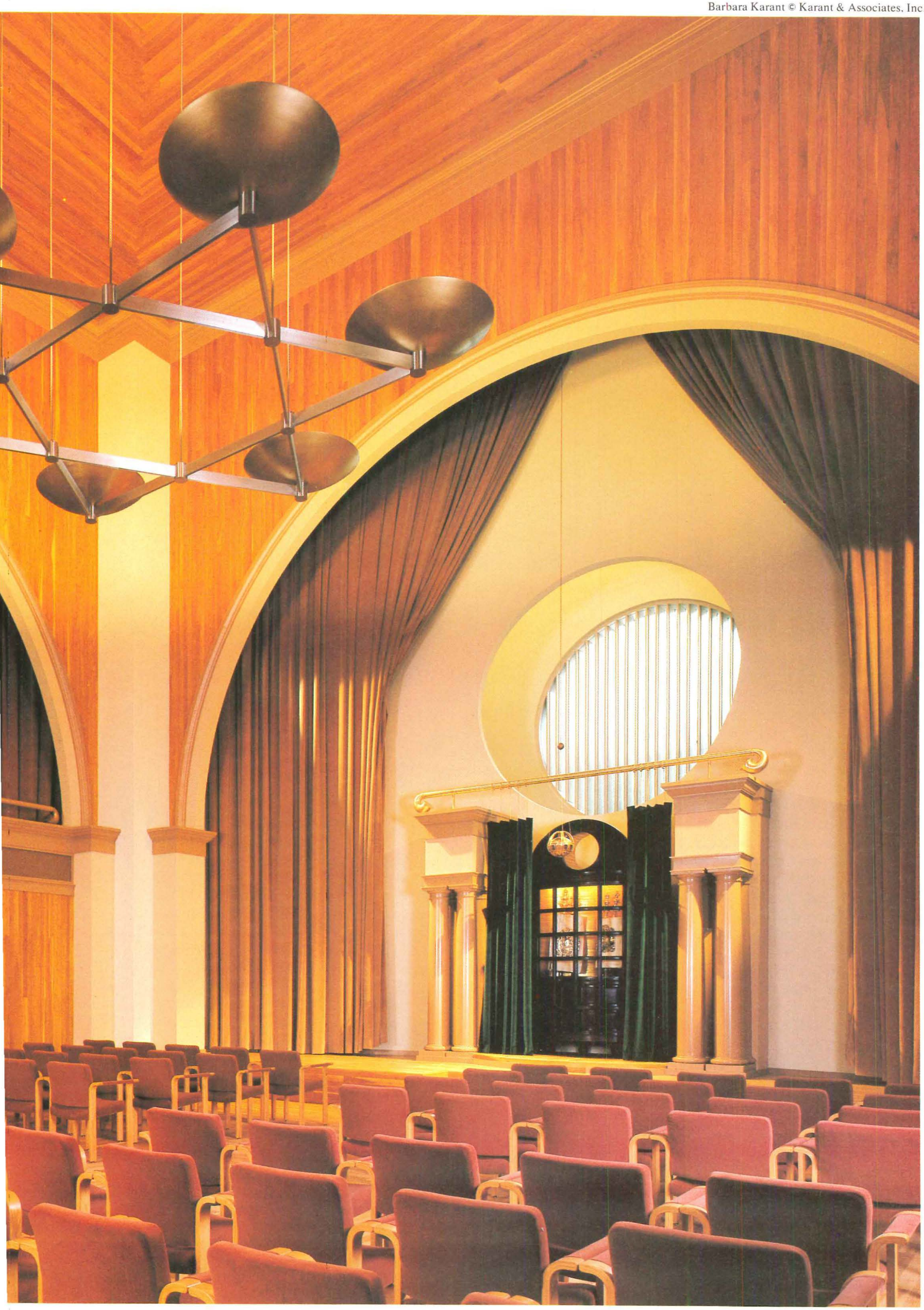


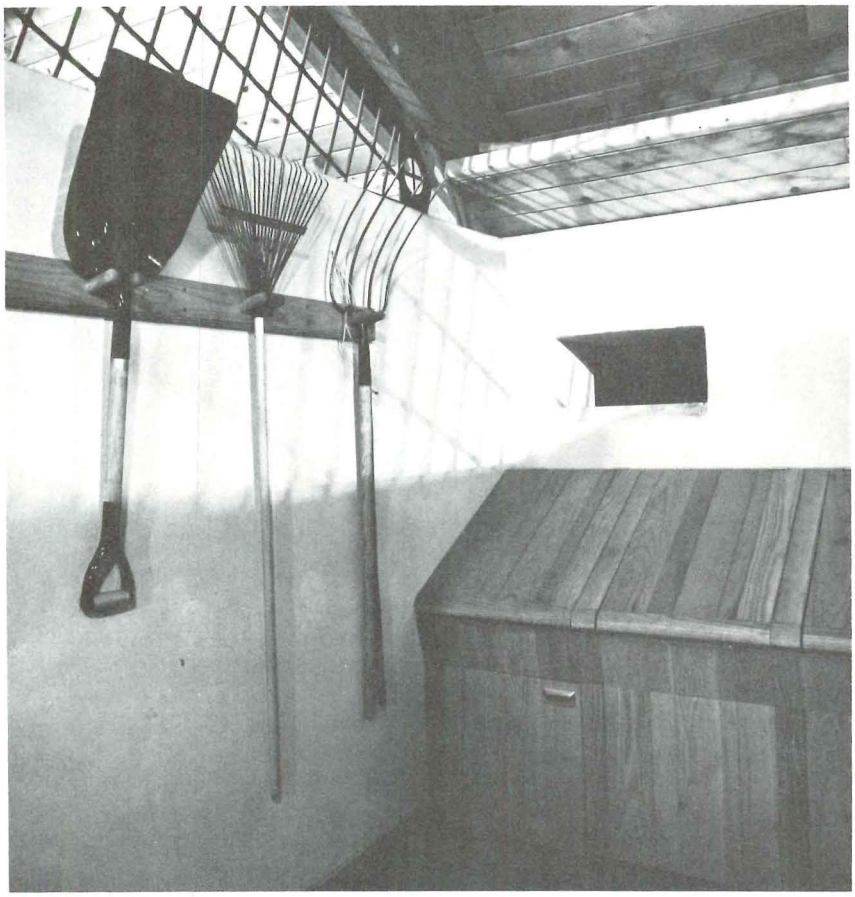
Ground floor plan

Right, a Star of David chandelier in the center of the white oak-paneled sanctuary. Below, balconies have cutouts leading to the circulation ring. Above left, a formal entrance, similar to that of the exterior, announces the sanctuary from the social hall. Left, view from the sanctuary into the rectangular-shaped social hall. □









A. E. Bye

Farm Buildings of Simple Elegance

Gainesway Farm. Architect: Theodore M. Ceraldi, AIA. By Allen Freeman

Thoroughbred stallions are among the costliest creatures, each worth maybe $20 million or more with ownership syndicated among as many as 40 corporations, associations, or individuals. Probably nowhere in the world has care of these high-strung animals been more throughly considered than at Gainesway Farm in Lexington, Ky., where Theodore M. Ceraldi, AIA, of Nyack, N.Y., designed a state-of-the-art equine covering (breeding) yard whose buildings are exceptional for their elegant form, functional details, and harmonious ensemble.

Comprising the yard are eight identical four-horse barns, a lunge (exercise) building, and a large renovated barn to which have been appended a breeding shed and loading dock. The breeding shed is the only part of the yard to which mares are admitted. Transported in a van, a mare enters the shed from one end, and her breeding partner is led in from the opposite side. After covering in an environment tailored for safety in tryst, they are led out as they came in, the mare to her van, the stallion to his stall. If he is one of the 32 most-prized stallions, he leads a cushy life.

Ceraldi, who thought of the stallions as his clients—the real client was breeder and art patron John Gaines—won the commission never having designed a barn and knowing nothing about horses. (Told this, Gaines reportedly said: "Fine. You won't bring preconceptions. No one has ever done it right.") The architect allotted the animals four to a barn—unprecedented in the horse breeding industry—for the practical reason that one groom can care for a maximum of four stallions. But perhaps more important to the client were safety considerations. In case of fire, four horses are more easily turned out than a greater number, and fire, lightning, and tornado damage, as well as the potential spread of disease, are more effectively isolated.

The four-horse barn was a happy programmatic concept that led to pleasingly proportioned structures. Masonry walls—a plinth of natural field limestone laid up with raked mortar joints, concrete block faced with stucco, and coping at gable ends of cut Indiana limestone—are isolated from the roof loads, which are carried on three-hinged laminated timber frames that provide clear-span interiors. At the base of the steeply pitched, clay tile roofs are horizontal window slots positioned above the horse's eye so that he has to lift his head, exercising his neck, to see out, and high on the roofs are acrylic skylights, two to a stall. Running each barn's length at its 90-degree roof peak is a copper ridge ventilator, the buildings relying on natural convection for cooling. Setting off each gable end is a circular stained glass window with the Gainesway Farm logo.

Interior walls also are white stucco. Each stall is outfitted with a red oak wainscot loosely fitted to give when the animal kicks. Handsome stall doors are of wrought steel suspended from bronze wheels on an overhead track. Each door's bottom section is a close-knit grid to prevent a hoof from getting caught; upper horizontal bars are closely spaced to minimize cribbing.

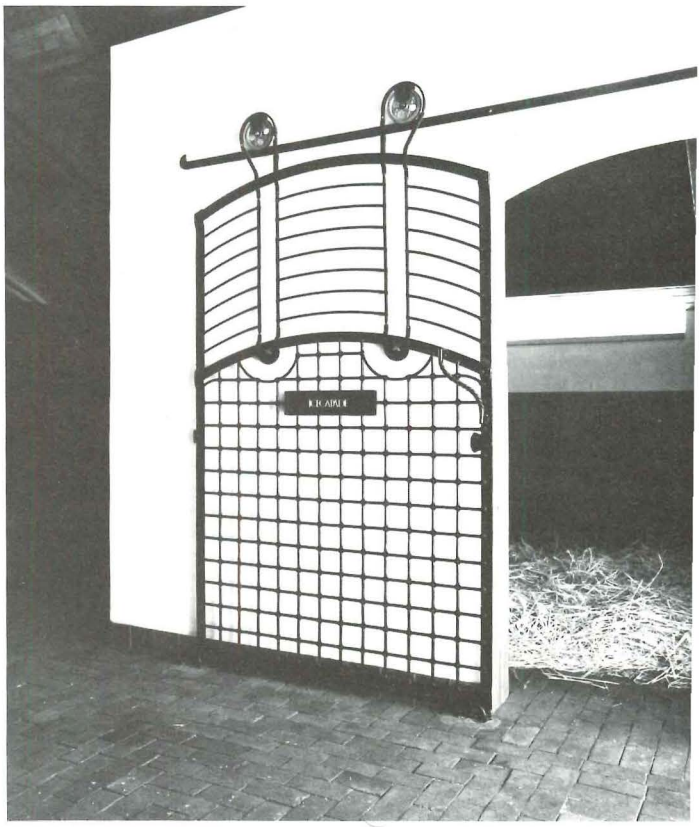
Such care in detailing is carried even to the watering trough, a long, unifying element in the landscape. Like the barns, the trough of cut and field limestone—designed by the farm's landscape architect A.E. Bye—seems permanent, timeless. It lies in a central show area on the farm's major axis terminated by the large barn/breeding shed; the smaller barns, their roofs all parallel, are clustered in quartets on either side. The other major component, the lunge ring building, is an unenclosed pavilion of laminated cedar with a deep roof punctuated by series of dormers on each rounded end.

Ceraldi, who spent a year in research on this project, says he applied a lot of common sense: "If the farm seems inspired, it is really just the end result of hard work."

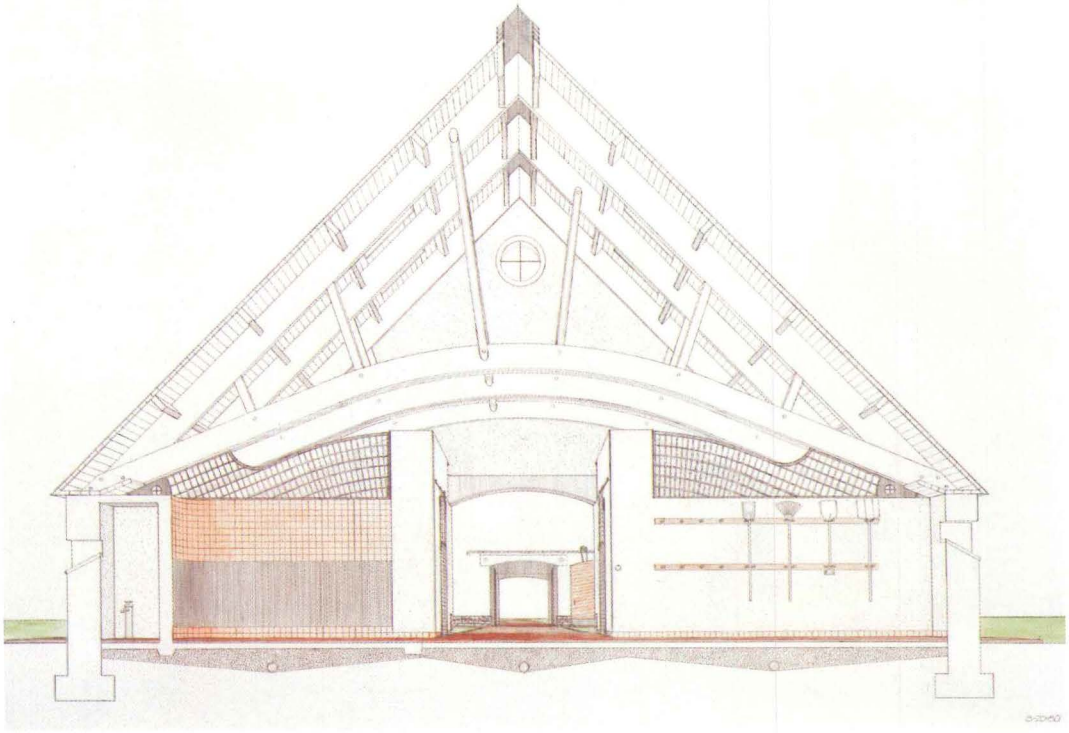
Right, one of the eight four-horse barns; above, an interior.

A. E. Bye

T. Ceraldi



Top, the oval-shaped, unenclosed lunge ring pavilion. Barn roofs are supported, independent of masonry walls, by a three-hinged laminated timber arch system, shown in section across page and in photograph above. Wrought steel stall doors, right, are suspended from tracks, as are wooden barn doors, across page top. □



Deco Landmark Augmented

R. J. Reynolds Tobacco Company headquarters, Winston-Salem, N.C. Architect: Croxton Collaborative/Hammill-Walter Associated Architects. By Donald Canty

ecorded on these pages in December was the rising interest art deco design, manifesting itself both in restoration of landarks of the period and reflections of the style in new conruction. This project involved both.

The Reynolds building, designed by Shreve & Lamb of New ork City (architect of the Empire State Building) and completed 1929, was deco to its bones. It was well cared for over the ars but had acquired a miscellany of commercial spaces on e ground floor, and time inevitably had taken its toll on some the rich details and appointments.

Reynolds, a powerful and pervasive presence in Winston-lem, wanted to restore its local landmark. It engaged Croxton ollaborative/Hammill-Walter Associated Architects to refurbish e lobby and the building exterior and to replace a jumble of ased commercial spaces on the ground floor with new public aces. These were to be used as a kind of proprietary museum, th exhibitions relating the histories of the company, its building, eco architecture in general, tobacco, even cigarette advertising.

The architects were both respectful and meticulous in the resration work. On the exterior this involved reglazing of storeonts, restoration of metal, and installation of new marble pans at the lintels. In the lobby, the original terrazzo and marble oor was reproduced precisely as it had been, missing light fixres were reproduced to the original design, and the revolving oor was taken apart, rebuilt, and reinstalled.

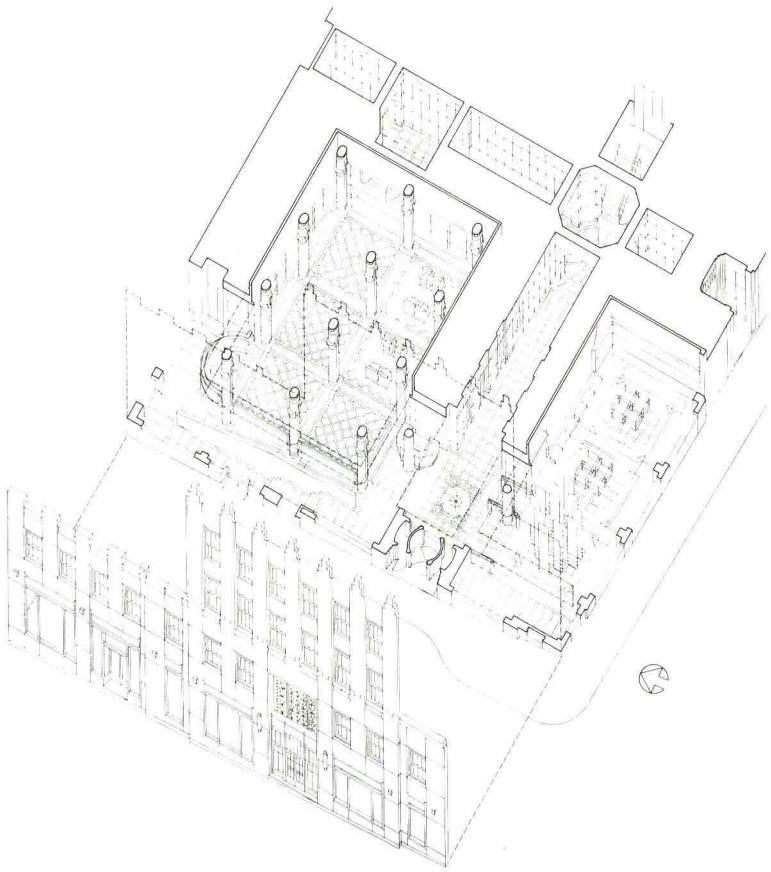
In the two new halls the architects' enthusiasm for deco ached the point of ebullience. The exhibition hall, smaller of e two, has 10 wonderfully carved glass panels and a mural epicting the history of tobacco that might have been done in PA days. The main hall, grander and more formal, has three ws of absolutely amazing columns—brass-banded, flaring out two sides to light the ceiling, festooned with horizontal light xtures that can only be called "dashing." A perimeter overok has a brass railing that winds sinuously around some of e columns. Bands of brass enrich and pattern some of the ublic area floors.

Even the incandescent lighting has the soft glow of the 1920s nd '30s. In all, the new spaces pay the old the ultimate compliment of interpreting them and the spirit of their period without rect imitation. Materials are just as sumptuous: nickle silver etal, terrazzo mixed with marble chips, Italian marble walls which backlit exhibit panels are encased. The new construcon creates such a rich and compelling interior environment at there might have been danger of upstaging the original bby had not the architects treated it with such almost deferenal respect.

The jury termed the project "a superb solution to the difficult problems of harmonizing an old style with a contemporary terpretation."

Both the new construction and lobby restoration, it said, "are o expertly designed and crafted that it is difficult to tell where e old leaves off and the new begins. The architects' rich use f materials, creative lighting schemes, and superb detailing xude a sense of quality and understated elegance."

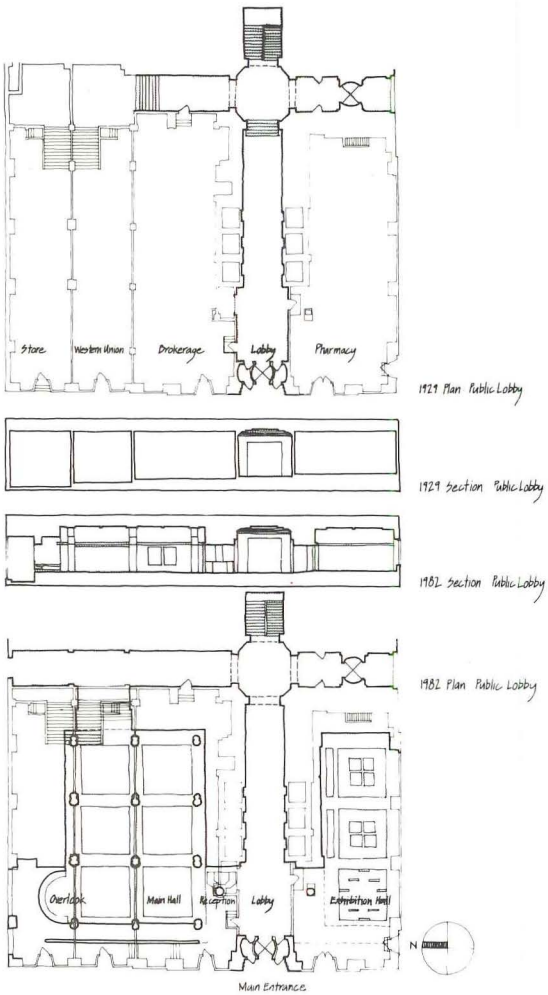
The most visible part of the project was the repair and reuse f the original floodlights that in early years had made the Reynlds building, tallest in the South and at the time of construction, Vinston-Salem's pride and symbol.

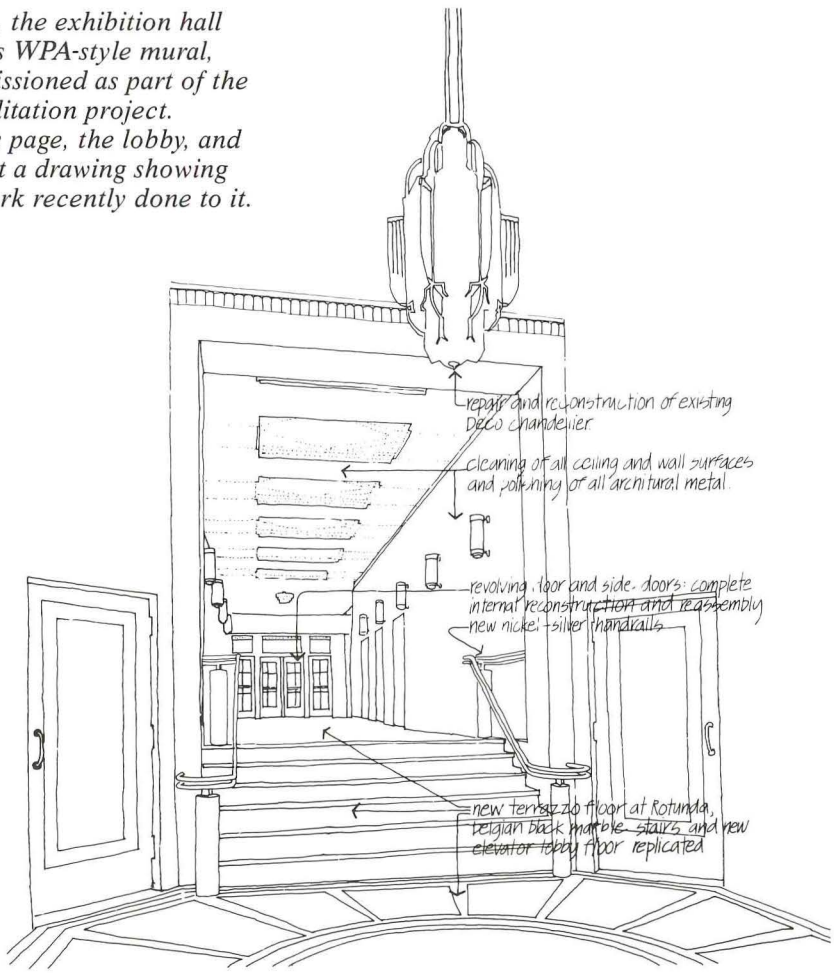


eft, one of the carved glass panels in the new exhibition hall. bove right, the finely detailed, refurbished facade. In drawing t right, the elevator lobby is in the center, flanked by the new alls that replaced multi-level commercial space.

Photographs by O. Baitz, Inc.

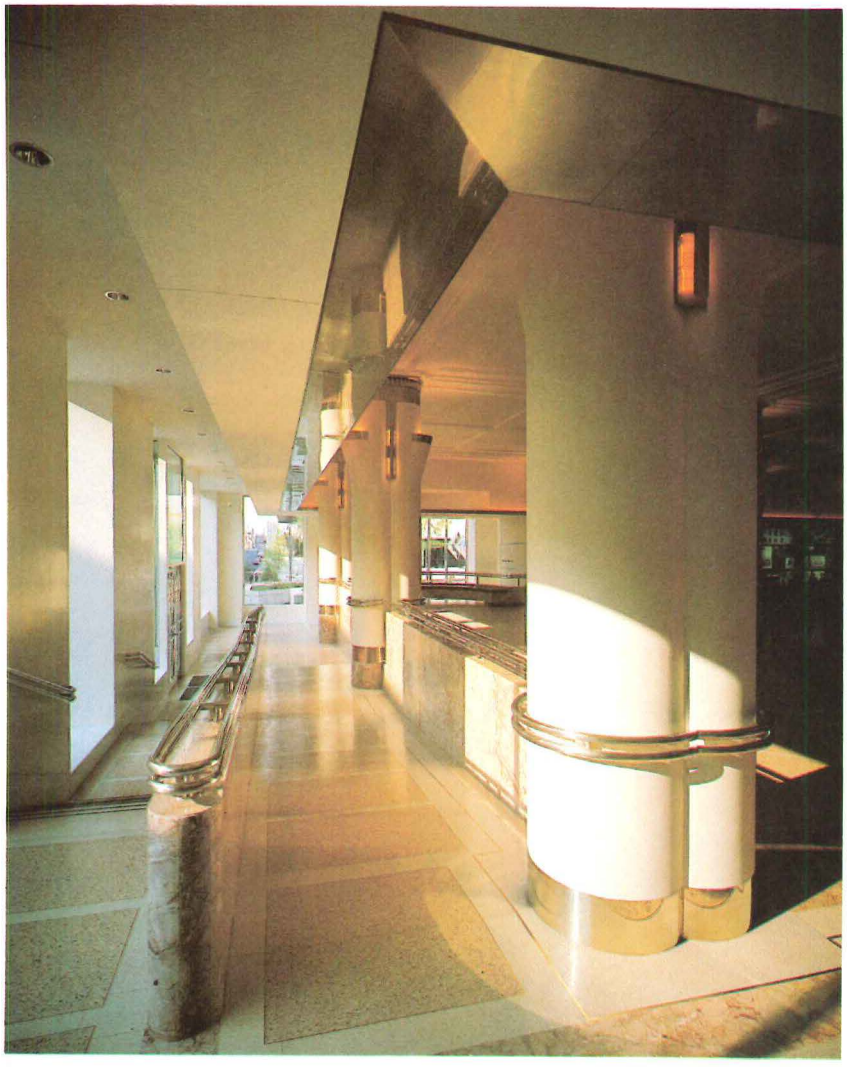
Above, the exhibition hall with its WPA-style mural, commissioned as part of the rehabilitation project. Across page, the lobby, and at right a drawing showing the work recently done to it.

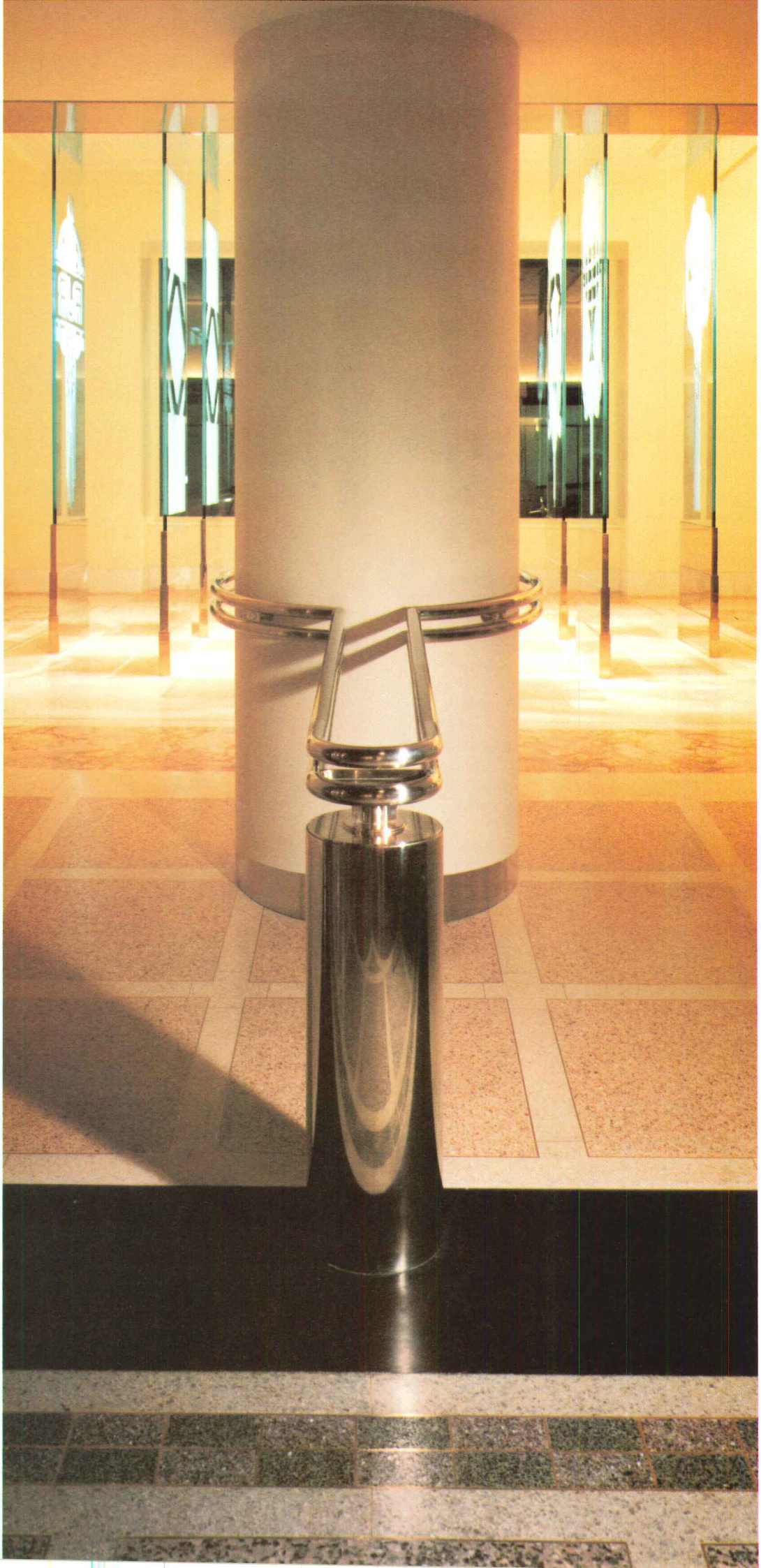




Photographs by O. Baitz, Inc.

Above, reception desk outside of the main hall. Right and across page, the main hall with its deco-detailed columns and sinuous brass railings. □





Forms 'Exploding' From a Drum

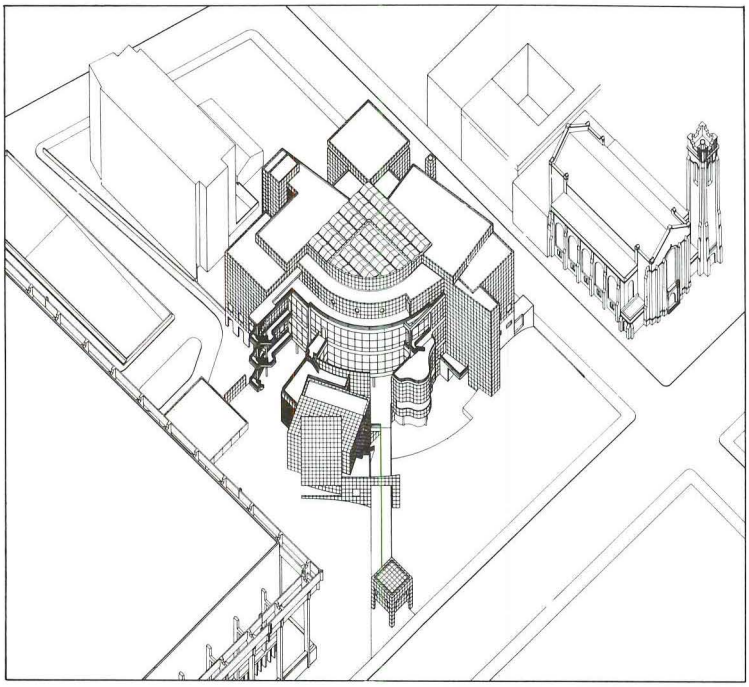
High Museum, Atlanta. Architect: Richard Meier & Partners. By Robert Campbell

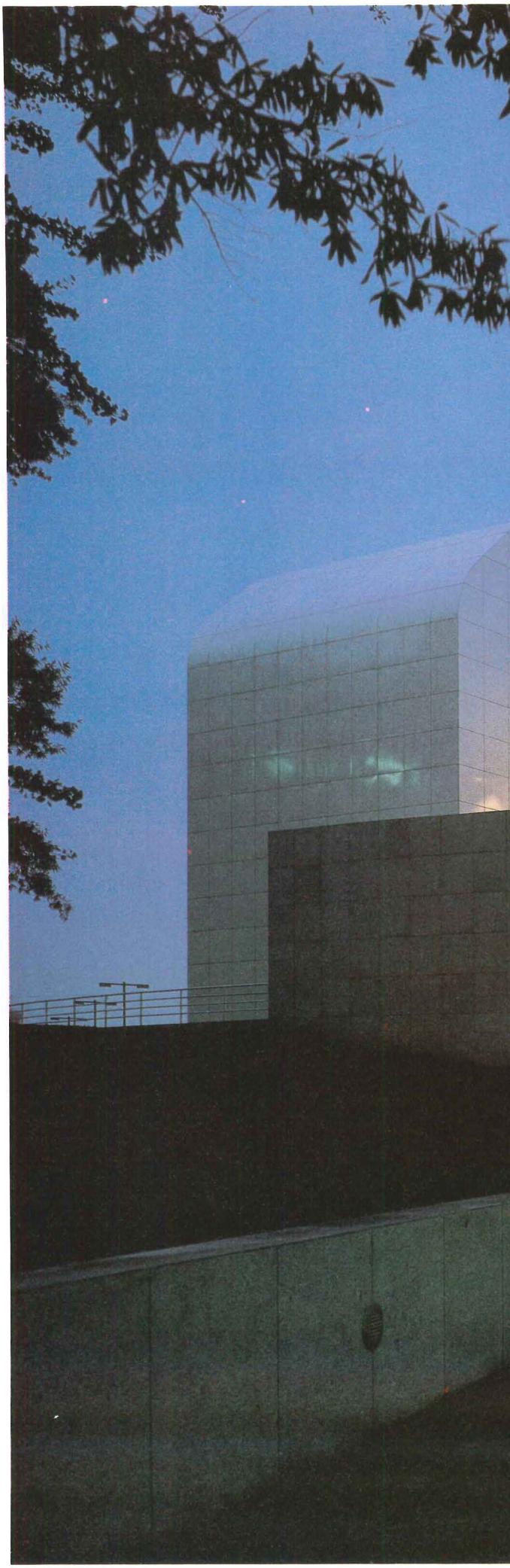
Because the new High Museum of Art in Atlanta by Richard Meier & Partners is more than anything else the setting for a slow, processional dance through light and space performed by you, the visitor, it is best to describe the building sequentially.

The sequence begins when you step off the sidewalk of Peachtree Street. In front of you stands the museum, an exquisite, self-contained, intricately formed and crafted white porcelain object on a green lawn. All its surfaces are made of the same three-foot-square enameled metal panels, but these surfaces are not regular—they are broken, curved, and splayed to take the light in an infinite variety of ways. Sunlight and shadow move across the High in symphonic patterns. Colors are ever-changing; the porcelain panels pick up now the delicate green tint of grass, now the yellow of leaves or rose of the setting sun.

Your movement toward this building is entirely under the mastery of the architect, because a single ramp is the only apparent means of approach. As you move onto the ramp, you pass beneath a white frame that marks your passage from the street into the museum's sphere of influence. At about the same moment, you begin to hear the rustle of water from a fountain, masking the sounds of the city. As you continue up the ramp the museum begins to fill your field of view. It looks as if it has somehow been frozen in stop-time at the moment of exploding toward you in a kind of architectural Big Bang. White blocks of shrapnel seem to fly forward from the building's center. Or the museum is like a Neptune fountain, charging at you with champing, tightly reined white horses and foaming surf.

What everything seems to be exploding out of is a tall, four-story drum shape. Within the drum, you can clearly see dark figures moving along the inside of the glass wall like flies inside a jar. As you get to the top of the ramp, just at the moment when you expect to enter this intriguing space, your path is blocked, and you undergo a truly remarkable entry experience. You are forced to perform a double switchback, turning almost completely around to look back across the lawn you've just bridged, then turning around again to move past the control desk





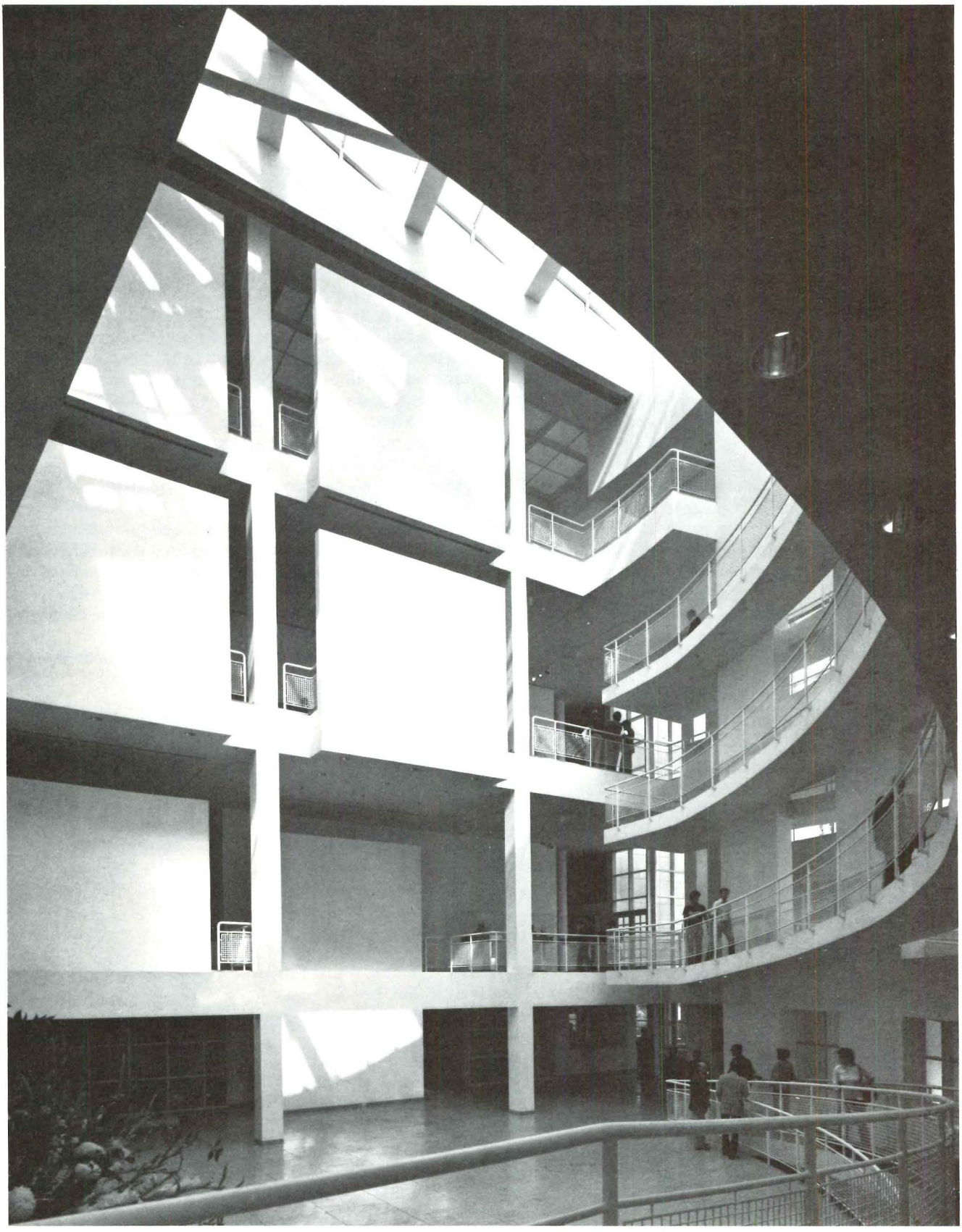
'A sense of exhilaration' entering the atrium.

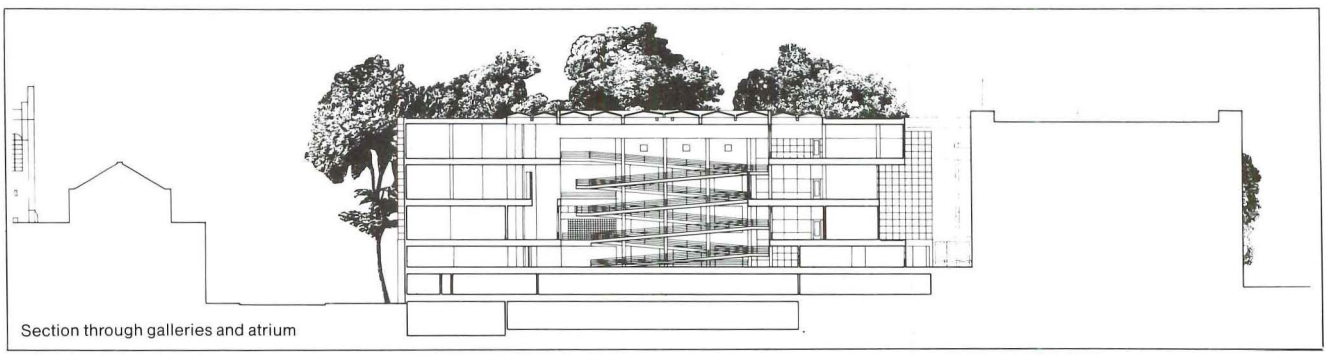
through a narrow, low, shadowed passage to emerge finally into the great, sun-filled atrium with a sense of exhilaration that has been increased by the elaborate, baffled route you have taken.

The atrium is a quarter circle in plan, much smaller and, it has to be said, much more elegant than the atrium of the Guggenheim with which it's often compared. As at the Guggenheim, your next move, after you've goggled at the atrium, is probably to take the elevator to the top level—the fourth—which is the locus of contemporary art and of traveling "blockbuster" exhibitions. This floor has three concentric layers: the atrium, a quarter-circle of void; an inner band of galleries lining two sides of the atrium; and an outer band at the museum's exteric wall. You explore these gallery spaces and then descend to oth galleries, level by level, on the curving ramps that hug the glas surface of the atrium, finally leaving the museum by the same ramp you entered on.

The whole experience is a promenade through architectura sculpture that has rarely been surpassed. The climax doesn't com until near the end, in your moments of descending through th

Above, ramp from Peachtree Street is flanked by a small auditorium on the left, entrance pavilion on the right.





Section through galleries and atrium

'The museum building itself is the glittery star.'

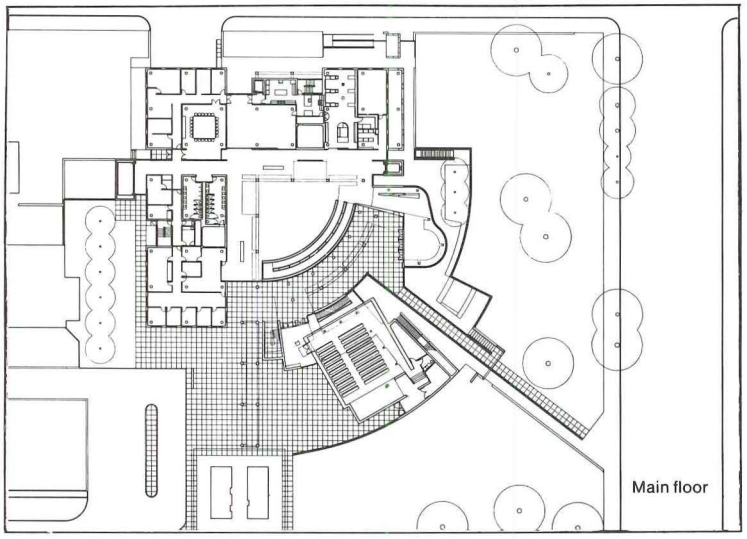
atrium on the ramps. The atrium is roofed by a spider-web skylight through which light of an astonishing intensity falls through space as a shadow pattern onto freestanding white panels, the atrium's only walls, making each panel into a shadowgraph, an ever changing work of abstract art. One panel is canted just slightly to emphasize the separateness of the panels from their supports. As you continue your curving, downward path you become intensely aware of these shadow-patterned white planes sliding through space, in apparent motion caused by the motion of your own body—you are the artist conducting this ballet of white planes as you halt or turn, as you slow or speed up on your curving trajectory. Without much question, this is the outstanding artistic experience to be had at the High.

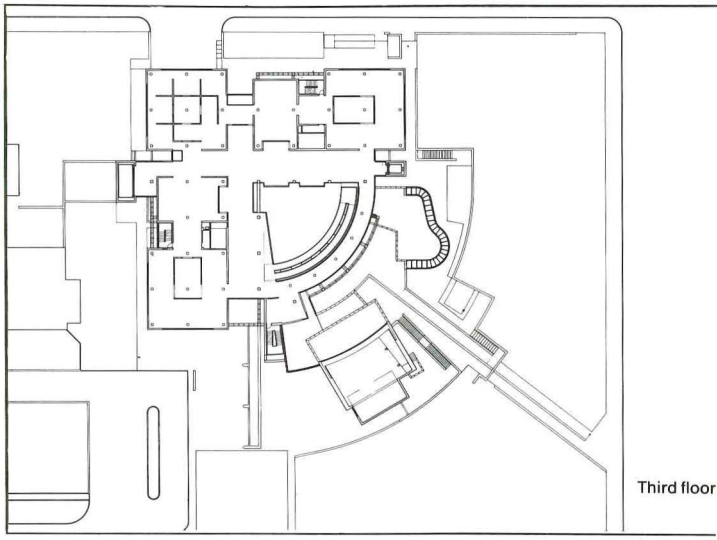
That means, of course, that the art the High contains—as opposed to the art it is—won't be what you are going to remember about this museum. The museum building itself is the glittery star at center stage. The atrium, in fact, is simply too bright—far too bright—to contain any form of painting. When the building was first built, even the inner band of galleries at the top floor, because of their own skylights plus spillover light from the atrium, reached light levels as high as 1,000 footcandles. Thirty footcandles at the surface of the art, and much less in the form of ambient light, is a common standard for oil paintings (drawings, of course, requiring even lower levels). Before the museum opened, translucent panels were installed in the skylights at these galleries, reducing light levels to a point at which paintings made from inorganic paints could be hung. Since my visit to the High, a further elaborate and expensive retrofit has been completed on this new building. Neutral tinted glass has replaced clear glass in the atrium skylight, cutting transmittance by two thirds, a change that must have muted the marvels of this space. And glass fiber screens have been fitted to many but not all the vertical windows, sometimes in double thicknesses. The effect, observers report, has been to render gloomy, at least in places, a building that relied heavily on brightness.

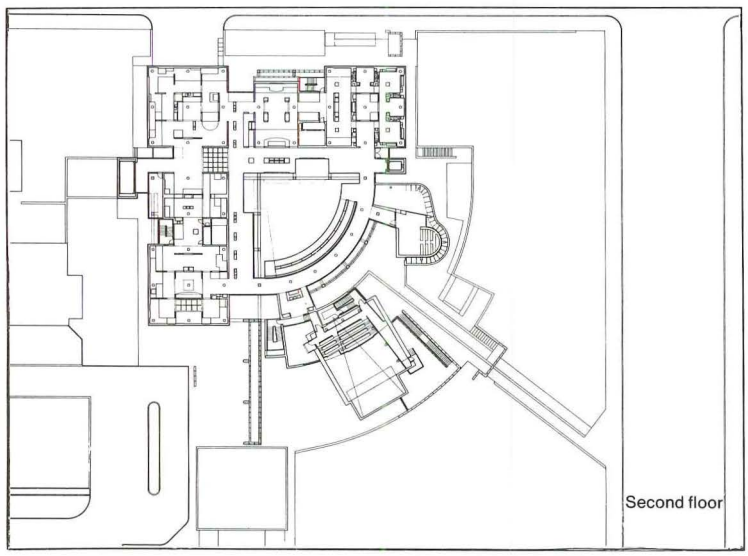
At the time of my visit, a curious optical effect both dramatized and marred the museum. Whenever you entered the atriu space, your pupils closed down to around f 64, and when you then moved to the perimeter galleries with their much lower brightness levels you seemed to be stumbling into a dark closet. After some time there, your pupils opened up again, with the result that when you went back to the atrium it hit you like the flash of a nuclear explosion. The experience made for great drama but did not show much respect for the art.

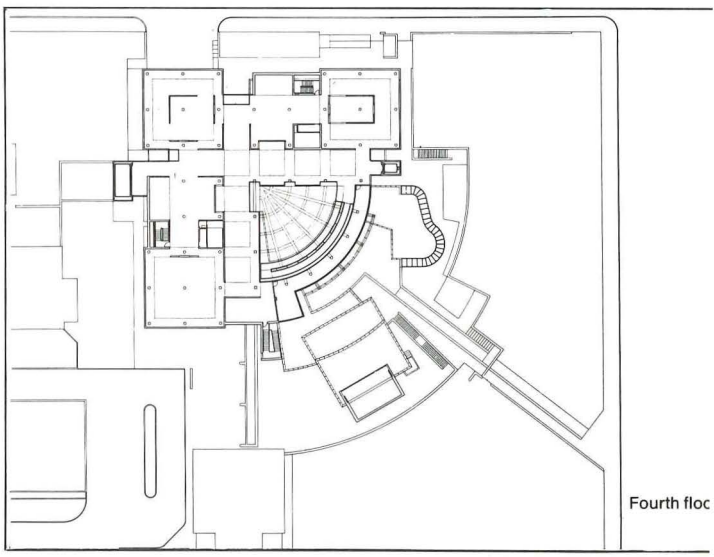
As for the gallery spaces themselves, they are conceived as mod ernist space, flowing freely, articulated rather than enclosed by standing panels. There are no rooms. The panels are painted in more than 80 different tones, many of them variants of white. Moving through and among them is a sensuous delight. Many of the panels have square windowlike cutouts. As you move, these openings slide laterally across one another, or frame a passing person, or, unexpectedly, line up to reveal a row of columns receding in perspective. The architecture, in fact, frames just about everything except, once again, the art. What is true of the atrium is equally true of the galleries: The art on display is largely incidental to the experience. What is really displayed is the architecture—and the people. The people, climbing and de-

Right, views from the southeast, east, and northeast.

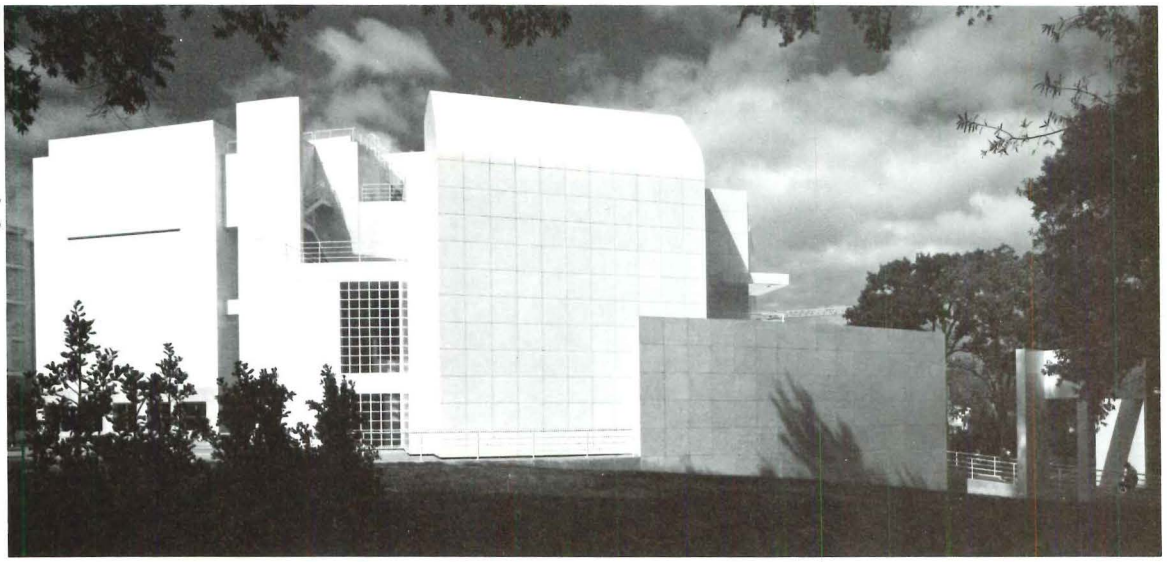


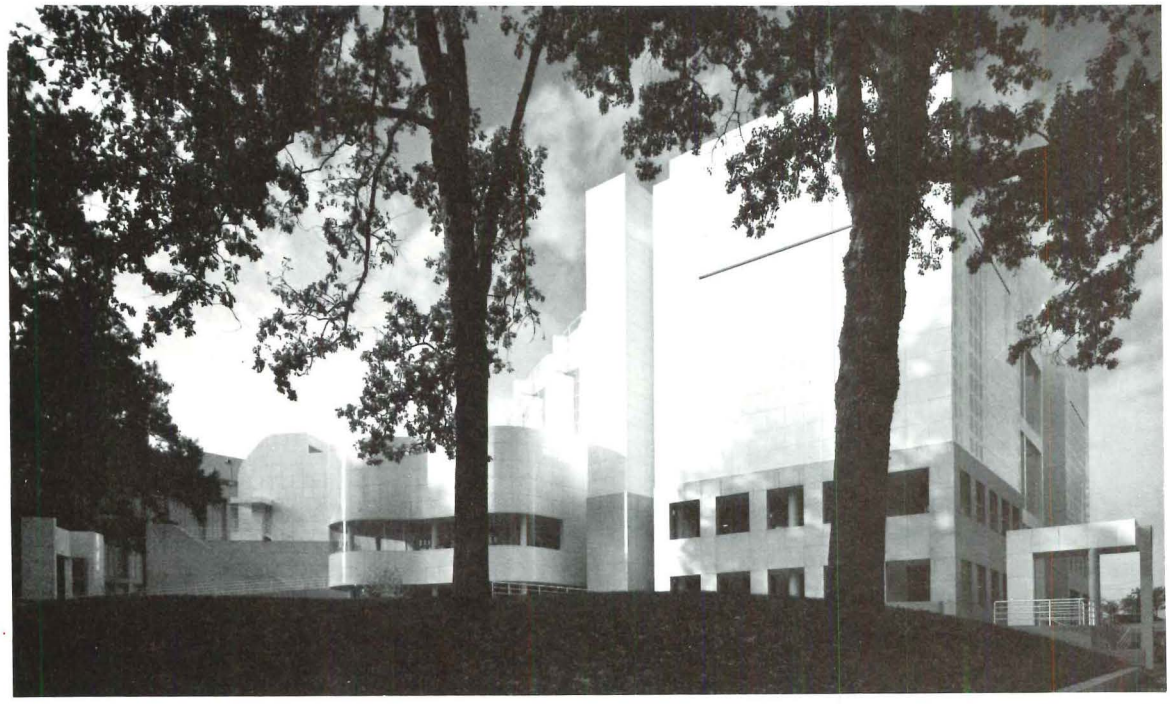




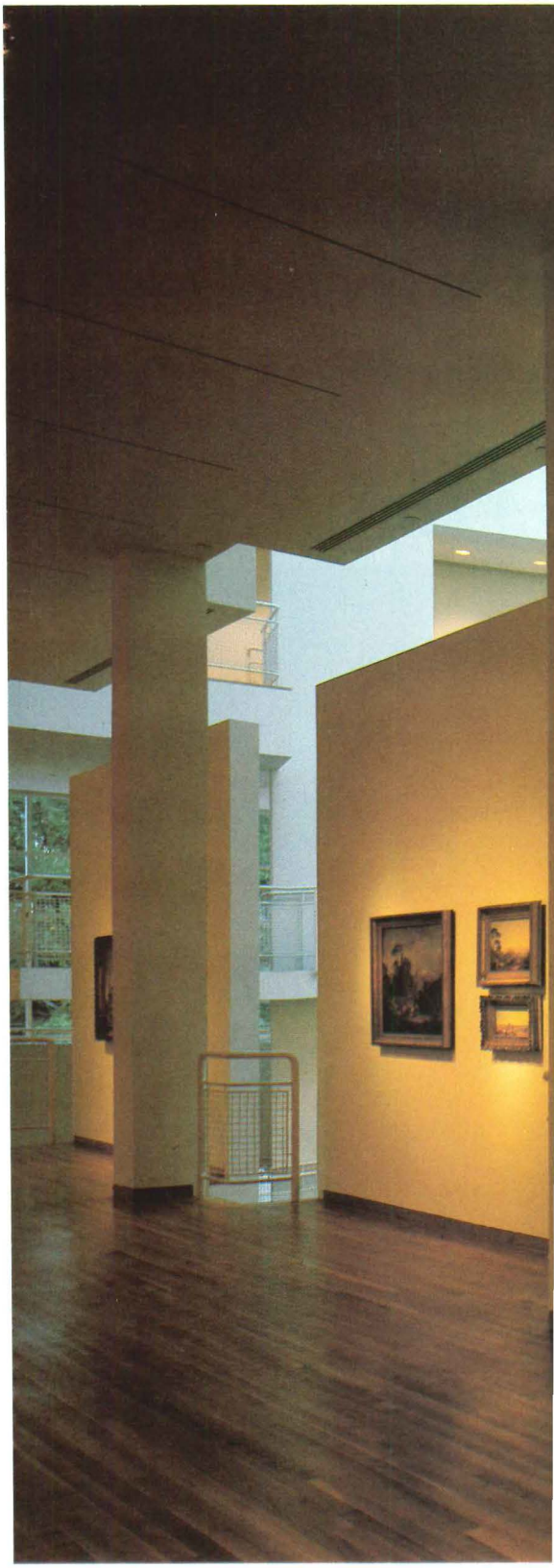


Photographs ©Ezra Stoller/ESTO





The High's galleries, located on three stories off the rectilinear sides of the atrium, are flowing spaces defined by freestanding panels. The permanent collection includes a decorative arts gallery, below, and a Rodin bronze, at far right.



People as 'abstract elements' in living murals.

scending the ramps, appearing and disappearing at the cutouts or around corners, become somewhat disembodied and rather abstract elements in a series of murals.

Queried about his building's tendency to upstage its contents, Richard Meier says he's not concerned. He correctly notes that the collection isn't yet a fine one and predicts: "The art will catch up with the building." Meier has been evolving his architectural language for a long time and has reached a point at which he makes very few esthetic mistakes. Virtually every joint and corner, every shape and void in this elaborate building is crisp and well resolved. Despite the variety, the building is very much a single, centered entity in which you are always returning to the orienting atrium. It's the grand, single gesture of a Romantic rather than the more ordered, measured, additive kind of building that might perhaps scale itself more readily to the single work of art. Though the building is clearly centered, you yourself never feel centered at the High, never serene; you always feel impelled into the delight of motion toward new vistas.

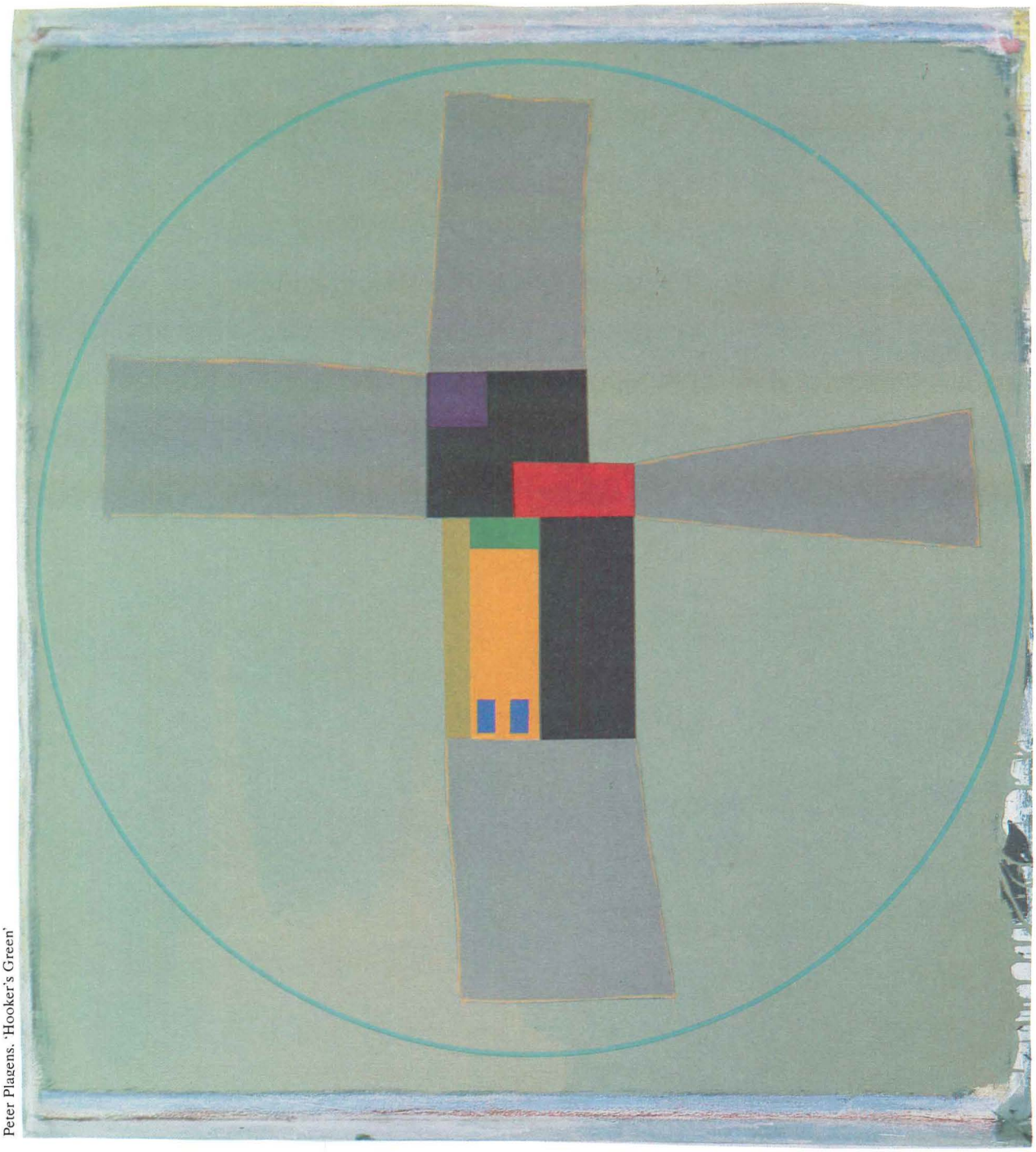
The High is a very fine building, perhaps even a great one. But to accept its potential greatness you have to understand it as something more than a traditional art museum. As a place to display art, it clearly leaves something to be desired. You can easily imagine many equally appropriate uses for it—wedding parties, for instance, winding up the ramps to the sound of distant flutes. And the High does, in fact, rent itself out for functions.

This suggests a necessary insight, which is, I think, the realization that an art museum in an American city today can be as much a civic and sacred place as a tool for display. Cities in

azing number are building museums, and the reason can't only art. Making a museum is a way of making a civic gesture, tatement about the presence in a city of collective identity. ople have flocked to the High since it opened, not only for art and space but also to enjoy being Atlantans together. The art museum, as a building type, is becoming for our gen- tion the place where we go to be our public selves—to min- with others, to promenade and hear lectures, to restore our se of ourselves as members of a community. Yet, at the same e, it's also the place where we go to be our most private—to nmune with higher values and in a very real sense to worship. he art museum in the last five years has become perhaps the gle most interesting contemporary architectural program, all r the Western world, that's because it combines the dual es- ces of the city: It's cathedral and it's agora. It's the chapel with the altarpiece and, at the same time, it's the teeming piazza.

Museums are also the only contemporary building type in which the simple delights of space and light are the heart of the design problem. And, of course, museums lie somewhere very close to the bone of a culture in which even comic books are treasured collectibles, in which even the dismalest town organizes walking tours. As the poet Wallace Stevens pointed out as long ago as the '30s, nothing characterizes our era more than the disconcerting tendency of everything to turn into art. In such a world it's inevitable that more of our civic and religious energy should collect at the place where the art is.

If you consider the High in this larger way—as civic emblem, as holy place, as social theater, as work of art in its own right—then it becomes possible to enjoy without guilt its self-referential but very rare beauty. □



Peter Plagens. 'Hooker's Green'

Artists on Architecture

Part of each year's review of American buildings is commentary on architectural trends, sometimes by architects, sometimes by others. This year we invited a group of prominent painters and sculptors to respond to the following questions: What do you see as current directions in architecture? Do you see parallel directions in the other visual arts? To what extent do these trends influence your work? We are very grateful to the artists who responded with the thoughtful essays on these pages. We are especially pleased to present, along with their words, some arresting examples of their work. *D.C.*

Peter Plagens: Omnipotence

ıe most obvious current direction in architecture is, of course, stmodernism. Whatever historical and professional forces pro- l it, postmodernism carries with it a re-emphasis on visual sign: "look" as opposed to structure, exterior as opposed to terior, color as opposed to raw material, taste as opposed to gma, historicism as opposed to "progress," and, indeed, wit opposed to profundity. None of these qualities are in them- lves good or bad, but they combine to reassert the omnipo- ıce of the architect, who is once again industrial designer, gineer, interior designer, archivist, sculptor, muralist, and metimes psychologist all rolled into one.

Perhaps predictably, I don't much care for art made by con- mporary architects (e.g., Michael Graves' pieces for his own ildings) because it's usually too complicated and too clean the same time. And I prefer pre-postmodern (!?) buildings in ıich a little more living leeway is given to the occupant and sitor. Postmodernism, however, makes more sense, has a under theoretical grounding, and answers a deeper "felt" need architecture than it does in the fine arts, where historical vival (e.g., aping the late work of de Chirico) appears intellec- ally as well as esthetically gratuitous.

A second "direction," if you care to call it that, is architecture's ttisoning its social concerns. Postmodernism is hardly the stuff which low-income housing, let alone utopian cities, is made; it were, maintenance would break the bank. All these round ndows, widow's walks, plum-colored walls, marble columns, d neon gee-gaws are obviously concocted for the rich. As a profession, architecture bears no more responsibility than any other to attend to the needs of the poor, but the history of modern architecture has been enlivened by the theory and design of projects, built and unbuilt, intended for the working class and the poor. These days the cutting edge in architecture is not represented by shelters for migrant workers, or even municipal parking garages, but by beach houses for record producers.

Do I see parallel directions in the other visual arts? Unfortunately, yes. The galleries, museums, private collections, books, and magazines are filling up with stuff that resembles the darkest tide pools of the 1920s and 1930s: "grunt painting," hacked-out tree-trunk sculpture, and "personal" iconography that looks so uniformly and laughably like crosses between Dr. Seuss and Karl Appel you wonder why it's made public. Worse, it's getting academic. The first wave of neo-expressionism came about through artists thrashing around in what they perceived as the cul-de-sac of mainstream modernism; artists now thrash around in the real cul-de-sac of neo-expressionism (What do you say after you've said, "Arrgh!"?), and find it necessary to harden their edges, tighten their brushstrokes, and coordinate their colors. It looks awful.

You fear it will all merge someday: Architecture will continue to meander down its unprincipled postmodern path toward expressionism, and artists will continue to bowdlerize their soulful outcries until you get buildings in the forms of snarling dogs coated in Ostwald-calibrated mosaic.

To what extent do these trends influence your work? I'd like to say they don't, but they probably do, if only because I'm forced by their ubiquity to notice them, think about them, and steel myself against them. Actually, I'm waiting for it all to blow over.

Loren Madsen: Revitalization

Whenever artists gather for conversation the prime topic is, of ourse, real estate—generally of the "Where do we go from ere?" variety. The phenomenon underlying this sense of en- rced migration can be summed up in the notion "revitalization the cities," evidenced by new construction and reclamation large tracts of urban wilderness. It is an ongoing event with rofound implications for architecture.

I have no demographics to substantiate my feelings, but it ems clear that the cities have begun to be used again, not nly as places in which to work but also as places in which to ay and, increasingly, to live. Manhattan, for example, has ways provided accommodation for waves of the world's ambi- ous but poor. The ongoing boom in new condominium con- ruction, both huge and sliver varieties, attests to the city's will- gness to embrace also the ambitious but wealthy. Many new- omers to the island are fleeing Euro-socialism, seeking to elocate in an environment more conducive to the breeding of ew money from old. At the same time they want to stay close the amenities they were used to at home: good food, shopping, usic, theater.

There appears to be, as well, a domestic immigration. The ery aggravations that drove people to the suburbs—noise, the reat of violence, and unbearable traffic—are now driving some f them back to the cities. Drugs and crime have become as ubiquitous in the burbs as in the metropolis. Add to these the niquely suburban irritants of the excruciating commute and ıe no less painful boredom and there is every reason to move ack downtown: convenience to the workplace, easy access to ultural activities and entertainment, in a word, action. Manattan has it. So do Los Angeles, Chicago, and Dayton, Ohio. The centers and warehouse fringes of these and other cities are filling up with the children of suburbia, and more than a few adventurous parents of my acquaintance are searching for a city condo for their retirement.

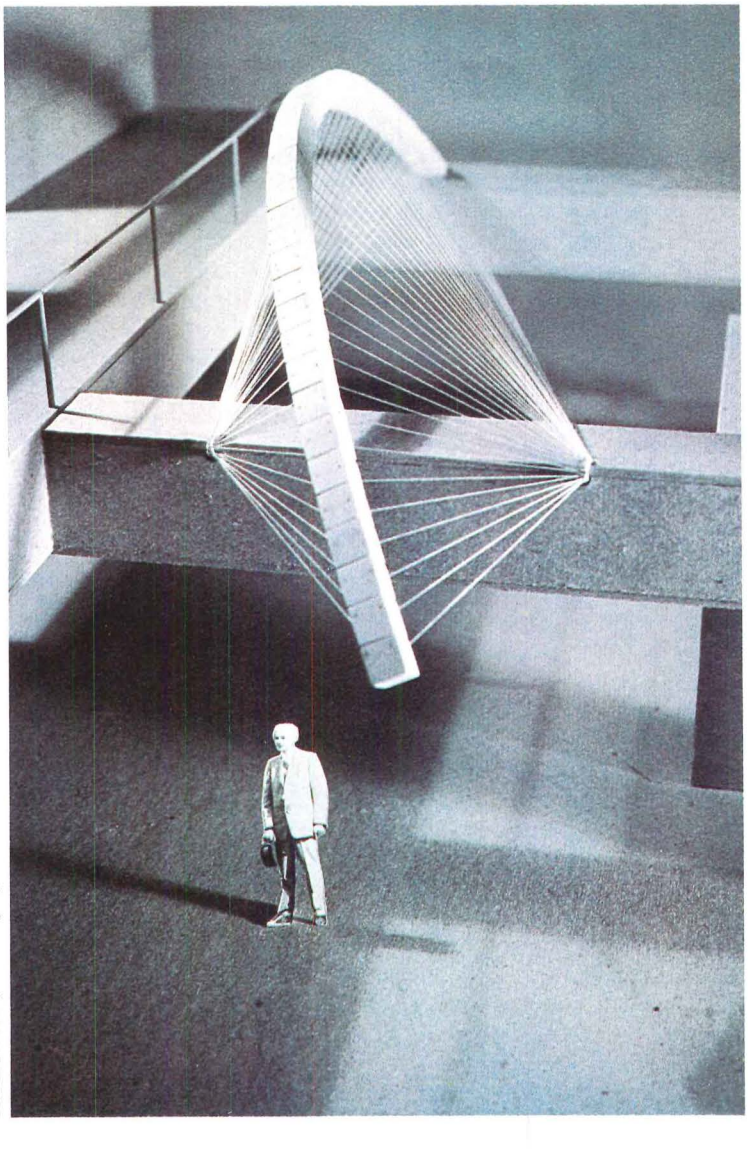
What I am describing here can be viewed, or dismissed, as a primarily sociological phenomenon. However, as the cities revive, the influence and the mark of the architect is everywhere.

The prime symbol of this process is the newly returned skyscraper, the most visible, controversial, prestigious mark the architect can make. A great number of corporations that could have headquartered themselves far less expensively in suburban parks are choosing instead to build downtown towers. Construction is on a fast track from L.A. to N.Y., from Minneapolis to Houston (the latter a combination of Oz and the largest "group show" of new architecture in the world). While the final verdict is far from in, and sounds of mayhem continue to issue from the jury room, those of us who walk the streets rather than design them generally welcome the return of rich materials and articulation, of texture and color. The layman (or, as those of us with architect friends sometimes think of ourselves, the civilian) is as bored with seeing his reflection in solar bronze (or blue, or black) boxes as is the professional.

In the heavens is the flash and sunlit dazzle of egos in soaring flight. Meanwhile, down here just above elevation zero, the ants too doggedly carry out their transformations. If my main interest is the return to life of the cities, of which the skyscraper is emblematic, a related subtext is the coming together in that work of art and architecture.

The two worlds have met, indeed have been formally introduced, in the commercial art gallery where shows by architects alternate regularly with those of painters and sculptors. Finished buildings are no longer necessary: Renderings of houses are on view, waiting for a commission. And the two disciplines almost meld when utility, the *sine qua non* of building design, goes out the (nonexistent) door, and follies are offered up for contemplation, along with competitions for the design of already extant buildings and speculative collaborations between architects and artists. Newsweeklies now bring us together in the back

Mr. Plagens makes large, lyrical abstract paintings and is an rt critic and educator. **Mr. Madsen,** originally from California, ow residing in New York City, designs large scale sculptures, ome of which are in major museum collections.



Loren Madsen, untitled proposal

of the book, and the same pen that alerted the populace to flak catching and right-stuffing pokes holes in the verbal skin of our house and yours. In brief, in a rudderless society where the currents are many and alarmingly cross, both our worlds have been carried up by the waxing tide of fashion and propelled along by the hungry winds of the media. We all, of course, love it.

I have saved for last a few words on style, because more than just a few words would lead to a tome. For purely economic reasons, and because modernism is far from having lost its ability to inspire good design, versions of the familiar stripped-down functionalism are bound to remain with us. But the movement toward increased visual richness mentioned in regard to skyscrapers has appeared, and will continue to do so, in all categories of new construction, from the single family dwelling on up. Boredom with the box, and the concommitant scraping of the bottom of the conceptual barrel, have motivated both the architect and the artist to embellish their work with the previously extraneous elements of surface decoration and historical reference. Call it a demand for content. In painting and sculpture it has led to the re-emergence of the figure and of expressive gesture. Even religious and literary metaphor have returned loudly, if not always lucidly.

And in architecture, over against the anonymity of the International Style, we have witnessed the appearance of and engaging, if sometimes strained, individualism. It would seem no accident that the representation of architects in commercial art galleries coincided with the emergence of signature styles. Not only (cynically) were there distinguishable products to sell, but more importantly, there was something to move an audience emotionally and intellectually. Somehow there was renewed meaning here, or at least intention toward meaning, and possibly toward social or ideological or even philosophical implications. There was something to talk about. Out of the drab, repetitive, and minimal surroundings has arisen, for all of us—artist, architect, layman—surprise, color, and the comfort of gesture. What we have here, and none too soon, is not only the revivification of the city on many significant levels, but also the restoration of what was most needed: in its deepest sense, fun.

Alex Katz: Skepticism

Although there are similar attitudes in painting and architecture, there are big differences. Architecture proceeded from an optimistic modernism to a more skeptical postmodernism.

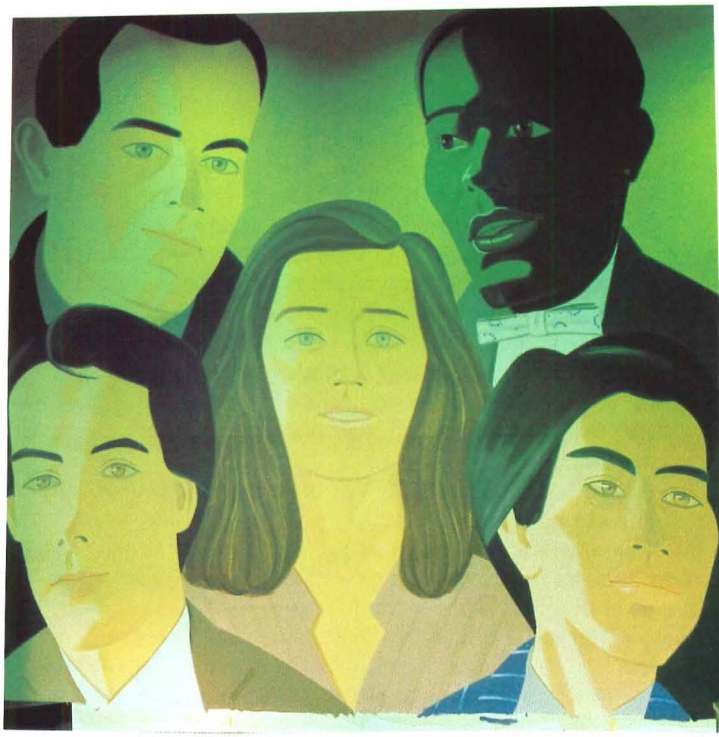
In painting, the influences of psychoanalysis (Freud, Jung), primitivism, and expressionism were not purged until the 1960s. The '60s became pluralistic. As a more radical modernism developed into conceptual art, people began to question modernism. Figuration was legitimized to the outside world, mostly by pop art.

It was possible to do a realistic painting and exist in the modern world. The eclecticism in painting, working from several time periods and cultures simultaneously, was always in the air. It became more obvious in the late-'70s.

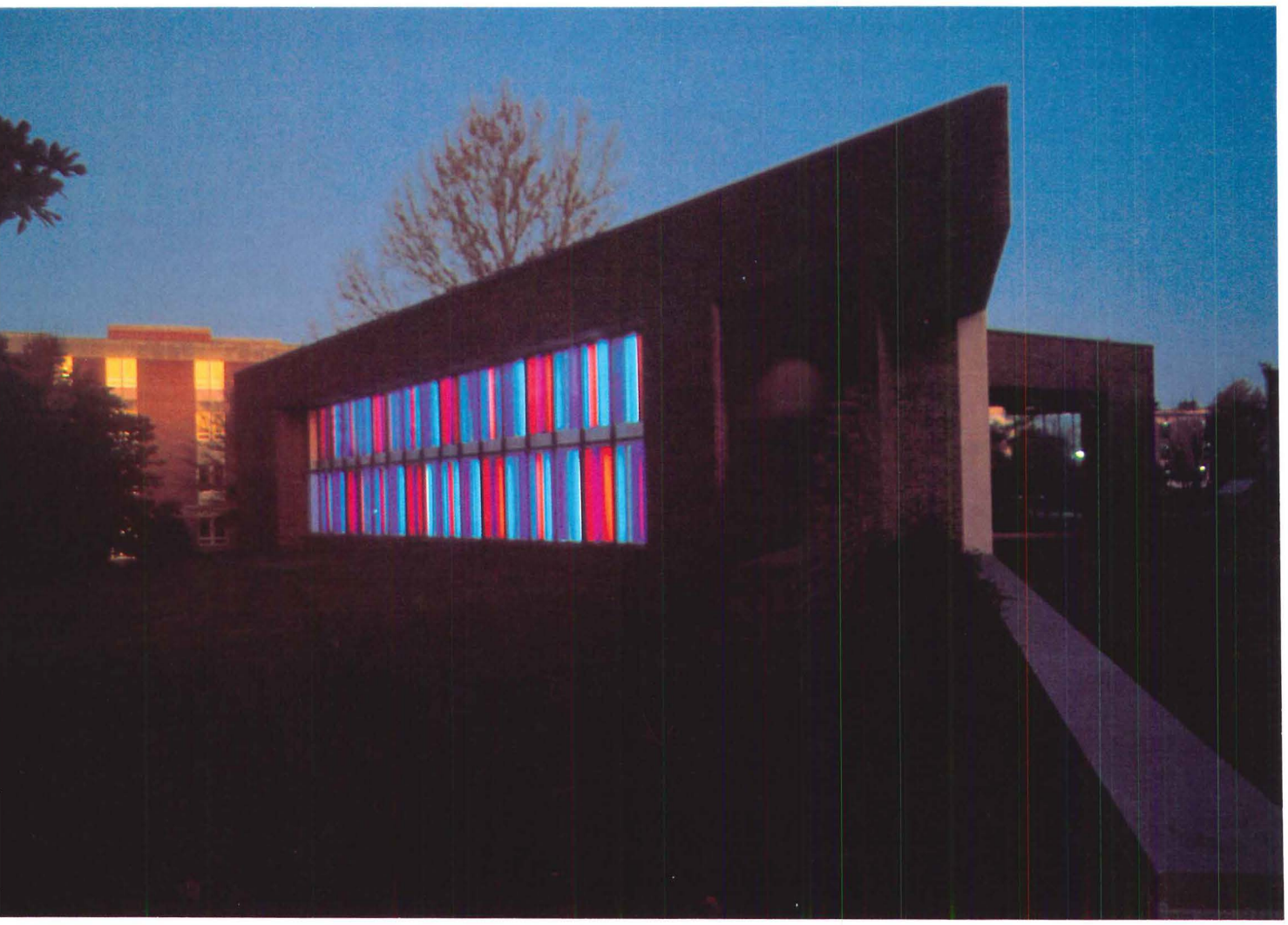
Postmodernism in architecture has helped make architecture sympathetic to currents that were in the plastic arts all along. Eclecticism and skepticism in painting somehow are more assimilated and not the point of style.

In architecture, modernism was a more unified esthetic and style was its point. Postmodernist style is more singular than its counterpart in painting.

Asked if these trends influenced my art, I answer that I have been working with a similar attitude for 30 years.



Mr. Katz, a New York painter, creates larger-than-life figurative work. **Mr. Davis** is known as an early innovator of the Washington color school, which he still adheres to.



ene Davis: Integral Color

ıave always regarded myself as a kind of "closet architect." ithout real knowledge or training in the field, I nevertheless ve often designed utopian houses in my mind's eye. My own ork as a painter has often encroached on architectural con- rns without my being entirely aware of the implications; derstanding came later.

A development in contemporary architecture that interests e is the widespread use of color as an integral part of design. is an exciting trend and one that I, as a color painter, can preciate. Another is the practice of juxtaposing seemingly ntagonistic" elements in the same structure. This is especially scinating to me since it is a device utilized by certain painters. compels the viewer to perceive a "unity" between what ap- ar to be unrelated forms, a very interesting idea. In my own ork, I used this principle in a recent exhibition titled "Child d Man: A Collaboration." The show juxtaposed the drawings young children along with my own drawings in diptych form. In three or four instances, I have actually executed works volving architectural principles. An example is the exterior lar wall designed in 1983 for the new Muscarelle Museum of t at William and Mary College. The work has been called e "world's first solar painting." It utilizes color-dyed water in 4 solar collector tubes ranging across the 12x65-foot exterior ıll of the museum building. The wall is functional as well as corative. When illuminated from behind with fluorescent bes, the work projects a multicolored wall of glowing stripes. was coordinated with the architect of the museum, Carlton obott. Titled "Sun Sonata," the work features four basic colors: tramarine blue, deep purple, turquoise, and red. The six-foot- gh solar tubes lent themselves ideally to my own painting style, ıich is based on the vertical stripe format.

On four occasions, I have executed works which, while not directly architectural, are nonetheless involved with the principles of architecture. The most obvious are the paintings commissioned for the rotunda of the Corcoran Gallery of Art in Washington, D.C. The first, "Magic Circle," was executed in 1975 and featured wide, brightly colored vertical stripes. The two circular facing walls (each 14x59 feet) are separated by two doors, and my work attempted to create a dialogue between the two walls through color alone.

In 1982, the Corcoran Gallery commissioned a second mural, "Ferris Wheel," for the rotunda. In this instance, I treated the space differently, painting one wall in two shades of blue and the other wall in two shades of red, providing a gentle contrast between the two. Unlike the first work, this one featured extremely narrow stripes. Another work, involving two facing walls, "Black Yo-Yo," was commissioned by Cranbrook Academy in 1980.

A 414-foot-long painting, "Franklin's Footpath," actually executed on the street in front of the Philadelphia Museum of Art in 1972, was concerned with architecture in that the stripes in the work led the eye directly to the front steps of the museum, thus creating a relationship between the two.

My so-called "micro-paintings," first exhibited at the Jefferson Place Gallery in 1967 in Washington, D.C., scattered tiny colored blocks of canvas (1x1.5-inch) around the walls and ceiling of an otherwise empty gallery, forcing the viewer to make visual associations between the small blips of color. The work involved the interior architecture of the room in what I hoped was a new way.

Meantime, my interest in architecture continues as I observe with admiration the work of such people as Michael Graves, Robert Venturi, John Hejduk, Paolo Soleri, and others. It is a creative period, and I am happy to be around to witness it if only from the sidelines.

David Lund: Beyond Surface

When painters have taken a passionate interest in architecture, it is no doubt because they have found in it, in its finest realization, values and purposes similar to their own. My interest in architecture parallels my development as a painter, and dates back to a two-year stay in Italy during the late-'50s. At the time, I was attempting to clarify some essential ideas in my work. It was in Italy that I encountered great architecture in the flesh for the first time. The experience was to have a lasting effect on my thinking and my work.

What moved me about these works was not only their marvel of design but the ways in which they mirrored human presence and purpose. They were inseparable from the art housed within them and from the streets and piazzas around them.

In contrast with the marriage of art and architecture that I saw in Italy, the collaboration of the two in recent times appears to have been far more limited. The tendency to look at painting in terms of its surface compatibility with architecture has severely limited the use of paintings in public spaces. When they are used, they tend to become, in effect, less expressions in their own right than extensions of design that are compatible with the architectural look. One can readily understand why minimalist, geometric, and color field painting lent themselves so well to the varieties of the International Style used in corporate architecture. Like that style, they share universalist and utopian goals, the desire for an esthetic that is steeped in "pure" plastic relations, that is self-defining and nonreferential. However in painting, the line between the universal and the impersonal became very thin, shading off into the decorative, or worse into arctic, impermeable forms. In architecture, there are similar fortresslike, insular works in which entrances, plazas, and public spaces are depersonalized and forbidding.

A telling aspect of current art is the level on which artist and viewer are engaged. This has changed radically over the last decade. Minimalism had put its emphasis on the work of art as an object-in-itself, conceptualism on the idea of an idea. Both forms posited their works in a shell, insular and cut off from the flow of life and association. The viewer, in order to participate, had to leave much of the self behind, becoming, as it were, like the object he was looking at. A similar transaction occurred between the viewer/participant and the more impersonal spaces of corporate architecture, reducing the viewer to anonymity, and the temperature of the experience to near absolute zero. Given that there is now an attempt to avoid impersonal forms, I would expect to see work bearing a greater personal investment of feeling and idea. The best examples in contemporary art and architecture reflect this, but often lie outside the boundaries of what is considered postmodernism.

In painting, the term postmodernism embraces a very wide variety of work and outlook. It is really composed of several different, even opposing camps that are united by certain shared underlying approaches to subject matter, to current and past

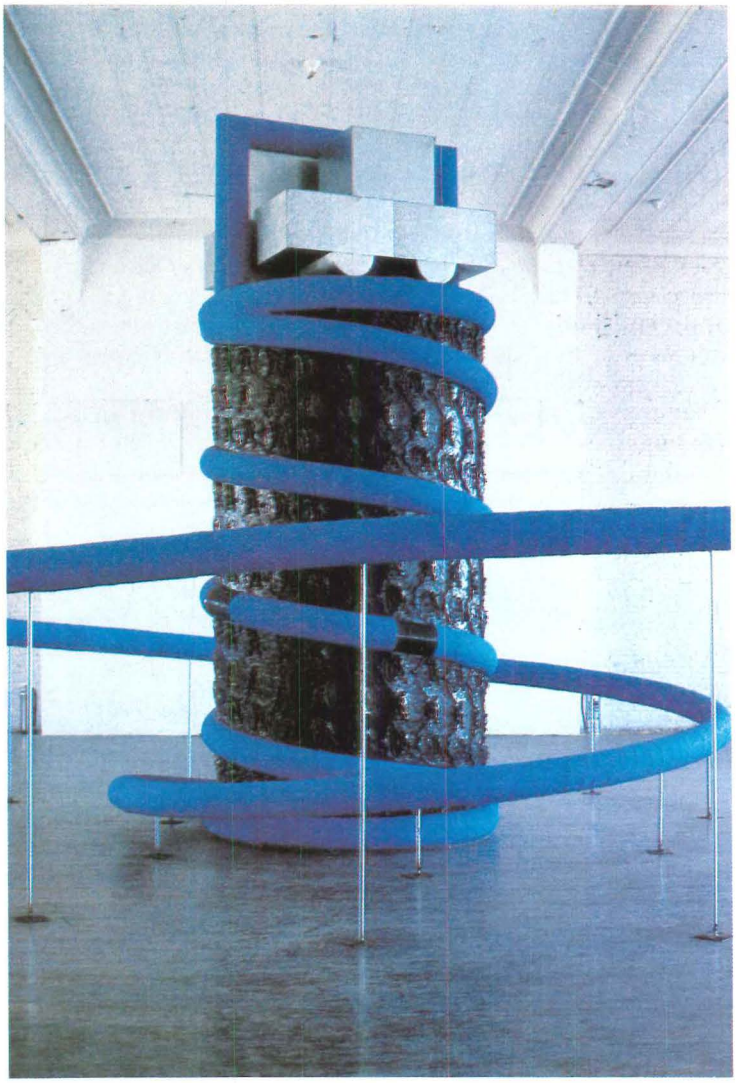
David Lund, 'Atlantic II'

history, and by a wholesale repudiation of formalism, conptualism, minimalism, and color field painting. Postmodernism s carried over a tendency present in pop art, that of making out of other art by means of irony, parody, and appropriain—making art out to be a witty, coded internal commentary itself and on the society that produces and consumes art. ere is a heavy trading in kitsch, in implied theatrical and narive situations employing stereotypical images and low volte clichés lifted from pop culture, but that carry the charge irony at arm's length. This spectrum of work achieves its ge and its style through a rampant eclecticism and a chilling m of depersonalization. In other forms of recent painting, ere has been an emphasis on painterly enrichments of surface, patterns and configurations that are aggressively frontal and t, conceding little to space. These inclinations are often pured for their own sake, yielding results that often fail to go yond surface.

Many of the same concerns manifest themselves in current chitecture. In a number of examples, there is a similar conrn with surface, more accurately, with facade. Often, works em designed in such a way as to suggest composites of facades, ressing refinements of surface and material, and airiness of ace at the sacrifice of weight, energy, and spatial counterpoint. ther examples employ camp and parody and provoke doubts out the integrity and authenticity of the works. One senses at many of these works spring from stylistic permutation rather an from genuine invention. If current painting and architecre are attempting to free themselves from previous constraints, e suspects that they could succumb to another more devious e, that of reducing art to stylistic games. This is particularly ue of work that trades in various forms of parody, nostalgia, d camp. The essence of these is to be above it all, to afford e artist and viewer alike the comfort of distance and superity.

Ideology, to the extent that it becomes an entrenched orthoxy, serves to undermine the spirit of the arts and rigidify their ovements, thus hastening their decay. There is a tendency for e champions of a new movement to assert its legitimacy by tacking the validity of other movements and attempting to ry them alive. This buttresses the views of some historians d critics who see art as developing within a deterministic ocess. The idea of determinism lingers in art like an oppressive ost, dictating how movements are thought to give rise to each her. The word "modern," for all its tone of liberty, has come be associated with the "inevitable next step" in a chain of active ideas, each taking shape in response to the previous e. Neither art is served by periodically "killing the king" and placing one so-called mainstream with another. Added to the aims that various movements make upon our awareness are ose made by some critics who would justify what is often quesnable and seldom innovative. This encourages compliance artists and public alike with what becomes official taste.

My own development as an artist was an independent one, e, as far as I could make it, of stylistic or ideological conaint. What did exert a powerful influence on me was what I cognized first in Italian painting and architecture: that sense how space is given shape, how it can be made to focus, to ystallize as one moves through it. I was struck by the bond rmed between structure, space, and light, and the definition human scale. These concerns were incorporated into my work d have remained a dominant force in my painting. Throught this development, structure had always been a means to an pressive image, never an end in itself. In setting the priorias of my work, questions of meaning took precedence over ose of style, especially where stylistic considerations would nd to limit my range of statement and exploration. My views out art were shaped accordingly and were independent of evailing stylistic viewpoints. In that respect, I am one of a mpany of artists whose work extends beyond common stylis- definition.



Ed McGowin, 'Ford Inscape with Interior Tableau'

Ed McGowin: Modern Maturation

In 1972 I had an exhibition at the Baltimore Museum entitled "Name Change." For this exhibition I had my name legally changed 12 times in 18 months. For each legal name change I made a work of art trying to vary each work conceptually as much as I could without reconsidering ideas that had been developed in history. This process was a metaphor for the pluralism that was predictable as the reductivist tradition in art reached its logical conclusion.

I conceived this exhibition in a paper I wrote in 1962. I am gratified that those speculations from 1962 are exactly the period we are seeing in the visual arts today. We are seeing a strong reconsideration of elements from the past in visual arts—a combing over areas previously investigated by masters like no other time in the modern tradition. Neo-anything is possible. Although not often successful when compared to the original research in that area, most research is not successful under any circumstances. Still it is possible to use these previous periods and make relevant art today. This was not the case in the 1960s and 1970s when the linear development of reductivist work being done at that time was still concerned with reducing art to its purist form: minimal art, conceptual art.

The parallels in architecture are numerous: the trend toward renovating the urban centers keeping the existing buildings and plan. In previous years the area would have been leveled or the facades covered with a skin of whatever, to hide the earlier

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Mr. Lund, a painter who has had eight one-man shows, is a professor at Columbia University. **Mr. McGowin,** a sculptor and painter in Washington, D.C., makes large outdoor sculpture and interior spaces you walk into—in museums.

esthetic, to make it look new. The trend toward co-opting an earlier esthetic into new buildings as opposed to inventing an esthetic based on the best solution for the structure or plan. The trend in some architects' work toward style as a signature, and that particular style's concern with spectacle or with the theatrical presence.

The period that is developing right now in the visual arts is the modernist tradition at maturity, a period when the dogma of modernist reductivist tradition is no longer at issue and the artist is free to roam through history to select any device to express concerns. Today the measure of one's art is not so much does it contribute to the development of art, but what does it contribute to the sum of art? It is fair to say that architecture is at a similar point? I sense that it is.

The trend from my point of view is moving toward architecture that will glorify the human spirit. By human spirit I mean the way one feels in response to the architecture, the way a person's heartbeat quickens when confronted by something that is meant to excite. It will glorify the ability to be moved by what you see; to be romantic, to be heroic. If the modernist tradition of architecture depended on the elegance of the concept for the power of the architecture, I feel that the trend is now to elaborate within the parameters of the concept to account for the human spirit.

Joseph Piccillo: Time Lag

To begin, I would like to suggest that there is a major difference between painters and architects. The painter/artist presumably creates from a self-generated thrust. The architect creates from some or many preconditions. This difference allows the artist much freedom. This observation carries no value judgment; it is simply a difference too important to neglect.

If art and architecture have parallel directions, and I believe to an important extent they do, there is a time differential. There are many reasons for this. The artist in his or her self-generated quest for that unique, important image or form proceeds on intuition—enlighted intuition hopefully, but vague nonetheless. Implicit in this process is the possibility of failure. Or many failures. At some point something may emerge that is unique. This process is problematic and frequently difficult. And if the result of this endeavor is initially lauded critically, and subsequently downgraded, well, history is frequently revisionist in nature. The result, as Tom Wolfe once suggested, is extra decor for the beach cottage or a donation to a friendly museum.

When the creative effort is successful, both visually and conceptually, the result can become an important direction for many forms of expression.

The constructivist movement of this century is an example that, in many ways, still exerts a profound influence on artists and even more so, on architects. To this viewer, a great deal of the important architecture of the last half-century has been constructivist in nature. But a visual movement had to precede and develop first. The concepts and philosophies had to be comprehended and digested. Hence, my suggestion of a time "lag."

The beauty, purity, and elegance of Kasimir Malevich's "Suprematist Composition: White on White" (1918) along with the work of Vladimir Tatlin, El Lissitsky, and others of that era have had a significant impact on all modern art forms. The minimalist movement of the '60s is directly descended from constructivist thinking, albeit with a more contemporary "twist." And ultimately we can trace or establish a link with cubist structure as the real catalyst for modernism.

The time "lag" during this period did not appear to be as significant as it does today. Perhaps that era, a time of great technological advances, social and political change, and the cooperation of artists, designers, and architects, was more common. Today it seems that artists are more concerned with media—i.e. film, television, and print—and less concerned with the monumentality of architecture.

The critics suggest, and I'm inclined to agree, that we are now postmodern. This classification can mean almost anything—anything critical thought can defend. And there is a healthy dollop of tradition involved here. Now I will stick my neck out. I think Philip Johnson's A.T.& T. building in Manhattan is one of the most interestingly resolved projects of recent vintage. To this viewer's eye it is an instant classic; and traditional; and "postmodern."

Is this the direction of the future? A recapitulation of the past? Or simply an audacious digression? I'm not certain. But one shudders at the thought of cheap-imitation Chippendales doting the urban skyline. One only need recall what happened to Mies van der Rohe's ideas when the not-so-competent had a go at them.

I commented earlier on what happend to artists' "mistakes." The financial investment is minimal. However, architectural mistakes can have enormous and, sometimes dangerous, implications. Witness the poor judgment used in the Hancock Building in Boston. Or the ill-fated housing project in St. Louis that ultimately had to be demolished. I can think of no comparable artistic failures.

The evolving needs of society more than likely will dictate future architectural directions more so than art. Significant energy concerns, compatible environments, and technological change will create problems that architects and engineers, both social and scientific, will speak to. I simply can't imagine post modernist funk and/or graffiti becoming integral design components. In a sense, I believe we are in a transition period in the arts—shaking off all that formalism. The catalyst for new direction seems to be in place. I feel reasonably confident that from this a new image/idea will emerge to guide the esthetic sensibility of the aforementioned designers and/or scientists. And there will be a time lag between the image/idea of the artist and the forms of the architects. I look forward to the possibilities.

Joseph Piccillo, study charcoal

Sam Gilliam, 'Pantheon'

am Gilliam Jr.: Wallness

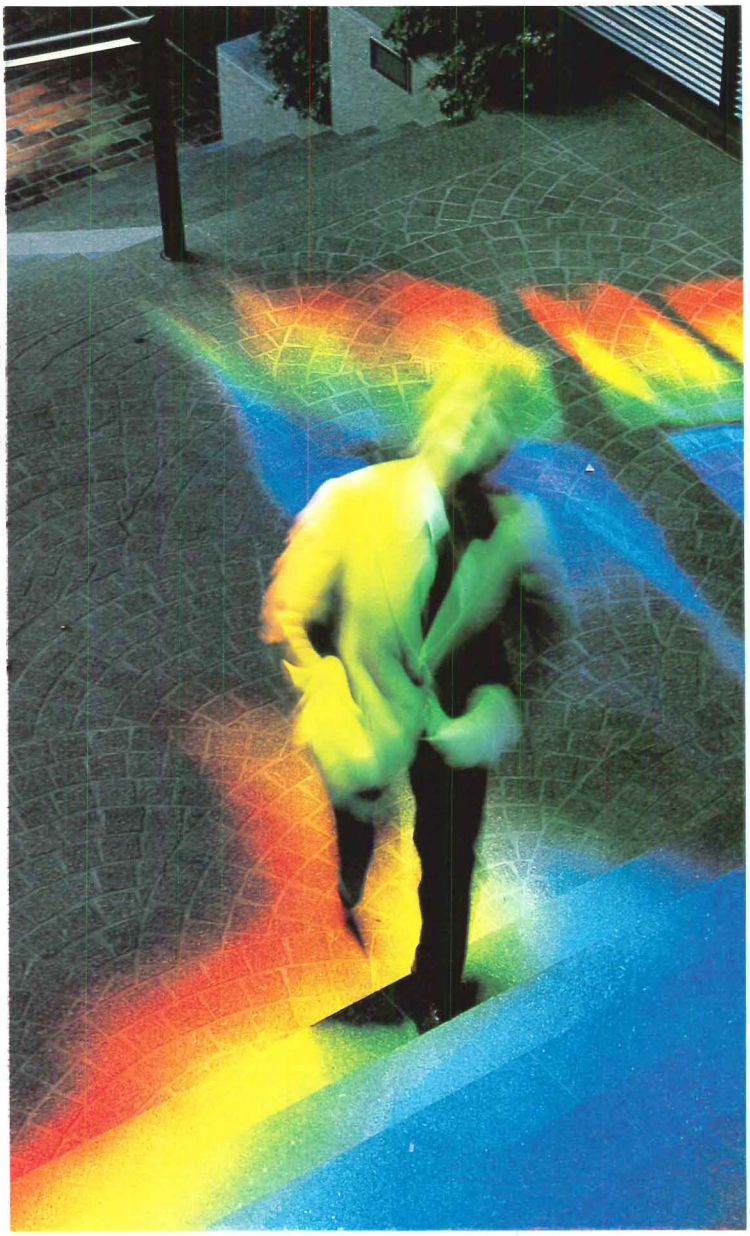
m most interested in the mannerist and antiformalist atti-
les of postmodernism in current architecture. I find the use
color, form, and an illusionistically defined space to be a
ore humanizing form. The way that postmodernism draws upon
e past is most captivating in the sense of its history and
odernity.

In many ways painterly styles such as expressionism parallel
ch mannerist and antiformal tendencies in their reductive
ncern around scale and use of the color black. Where this is a historical concern it seems to be an involvement with greater human empathy and mood.

I do not know the extent to which architecture as a form can influence other aspects of the arts. I do feel, however, that in my recent paintings my outlook is both illusionistic and constructivist. I sense that the amplification of rhythm through color is part of a shared mannerist vision in much of art today. I believe the feeling of the whole is a part of the dialogue leading to a form of containment and also that visual and physical emphasis is part of the extended human environment.

One point that has always interested me is that painting alone seems to be so connected to walls and may be more directly a part of architecture than one can realize. This factor is more than just a part of the color that is introduced to the wall, but is a part of the illusion of frontality and support that is part of wallness.

. Piccillo's specialty is oversized, haunting portraits. He
ides in Buffalo, N.Y. **Mr. Gilliam** is a Washington, D.C., artist
own for his large, draped fabric, abstract color paintings.



Charles Ross, prism skylight, Spectrum building, Denver

Charles Ross: The Cosmos

We are launched on a program of discovering the universe, ye there is little in daily life to remind us that we are beings of th stars. There is a need for art and architecture to speak more c our cosmic connection.

New technology gives vivid images of planets, atoms, and ga axies. But our discoveries tend to remain impersonal and ab- stract, lacking in human dimension. They are not integrated into the visible culture. Growing interest in archaeoastronom shows our nostalgia for how the ancients shaped in art and archi tecture their efforts to embrace the stars.

My art has shown me that it is possible for us to gain an int macy with the stars. As I work to focus elements of light, time and energy into material form, I have come to realize that we contain a cellular memory of our personal connection with th cosmos. Art can become a doorway to a sense of energy and spirit in space.

My work deals with looking into light. In 1965 I created the first large-scale prisms. These developed into site specific sola sculpture. Arrays of prisms tuned to the seasons project large bands of spectrum that move through a space, propelled by th turning of the earth. Their rainbow iridescence alters the identity of space and things to reveal the primal nature of colo

On a small mesa 100 miles east of Albuquerque, N.M., I an building an earth/sky sculpture called Star Axis. This work h been under construction since 1976 and is about half complete At its largest dimension, Star Axis is a fifth of a mile across wi a stainless steel tunnel 11 stories high. The tunnel will be place exactly parallel to the earth's axis to frame the 26,000-year cycl of Polaris.

By moving up a dated staircase within the tunnel, you will see both the past and future history of the earth's alignment t the stars. This work brings the motion of the stars to personal measure, so that we can feel the unity of the movement of th universe in relation to ourselves.

It is time for a major collaboration between architecture ar art to distill a modern sense of how we fit the cosmos. It is possible to bring awareness of our expanded environment int the scale of daily life. We need to join again to build places that will give a fresh experience of our being in the universe.

George Segal, 'Blue Girl Against Brick Wall'

George Segal: Seen Too Few

Thanks for your flattering invitation to me to comment on cu rent directions in architecture. Forgive me, please, for refrain ing from doing so. My reasons are simple: I haven't personall experienced many of the new buildings that are under discussio and I've noticed, over the years, a large discrepancy between my personal response walking through a space and pages of written description and analysis of art theory; i.e. nothing I ha read prepared me for the experience of walking through Mr. Johnson's quietly lyric Connecticut space, where his glass hous guest house, underground museum, and library are placed. It had the meditative order of being within a Poussin painting. And, indeed, inside the glass house, on an easel, was a real Poussin painting.

Second epiphany: looking at the gray, mottled, runny tex- ture of the double vaulted cement Louis Kahn ceiling of the Kimball Art Museum in Fort Worth. Ubiquitous ready mix cement suddenly taking on the patina and layering of a Rena sance fresco and glowing in changing light. Then almost bun ing my head at the Metropolitan Museum on the Frank Lloyd Wright overhang outside of his room, made up of lumberyard 2x4s, 2x6s, 1x10s cut and nailed into a new, original, perfectl proportioned shape.

ichard Lippold: Beauty

y beauty of form in sculpture I do not mean statues which
ve the meaning of beautiful bodies; I mean sculpture which
s the meaning of geometrical forms."—Socrates *Philebus*

ming from the Museum of Modern Art's gallery of architec-
e and design recently where I examined a model of a build-
for the Middle East for which I may be asked to make a
lpture, I chanced upon a model of the never realized Resor
use, which brought Mies van der Rohe to this country. Its
mediate impact on me has not dimmed in the weeks since,
d I have taken much time to reflect on why this house affected
so. My first feeling was one of shock at the perfection of its
auty, a word I am unashamed to use.
This is a place I know I could inhabit in perfect freedom for
own spirit. It imposes no "style" in substitution for emotional
ecurity; it offers no complexities or fragments of form in order
solve the puzzle of its architecture; it does not confuse the
st with the present or pretend an unknown future. It relates
the state of the art of today's technology and makes me feel
shares with me the pleasure of life in this century, neither
tter nor worse than any time in history.
But mostly it confirms my place in nature. From its shelter-
corners I can move to the openness of its great windows to
experience the world outside, across which it stretches with the horizontal grace of a great cat. Its inner spatial divisions only suggest what uses I can make of them, moving from one activity to another in unbroken continuity, as is the fact of life: In my eating is my waking, is my sleeping, is my working, is my going out and my coming in. It is not too much house or too little. Attempts by art or architecture to "condition" me I find intrusive and false.

I am afraid that there is much such falsity in the "new" art and architecture. Of course, "we cannot not know history"; as Carl Jung demonstrated, we have inherited it all anyhow. But it is *how* we know history that matters, not *that* we know it. We must know *why* past forms evolved: why the middle ages invented its pointing to Heaven, why the Renaissance opened its doors and windows to nature, why Islam made spaces and abstract decoration as throbbingly alive as the human forms they were denied.

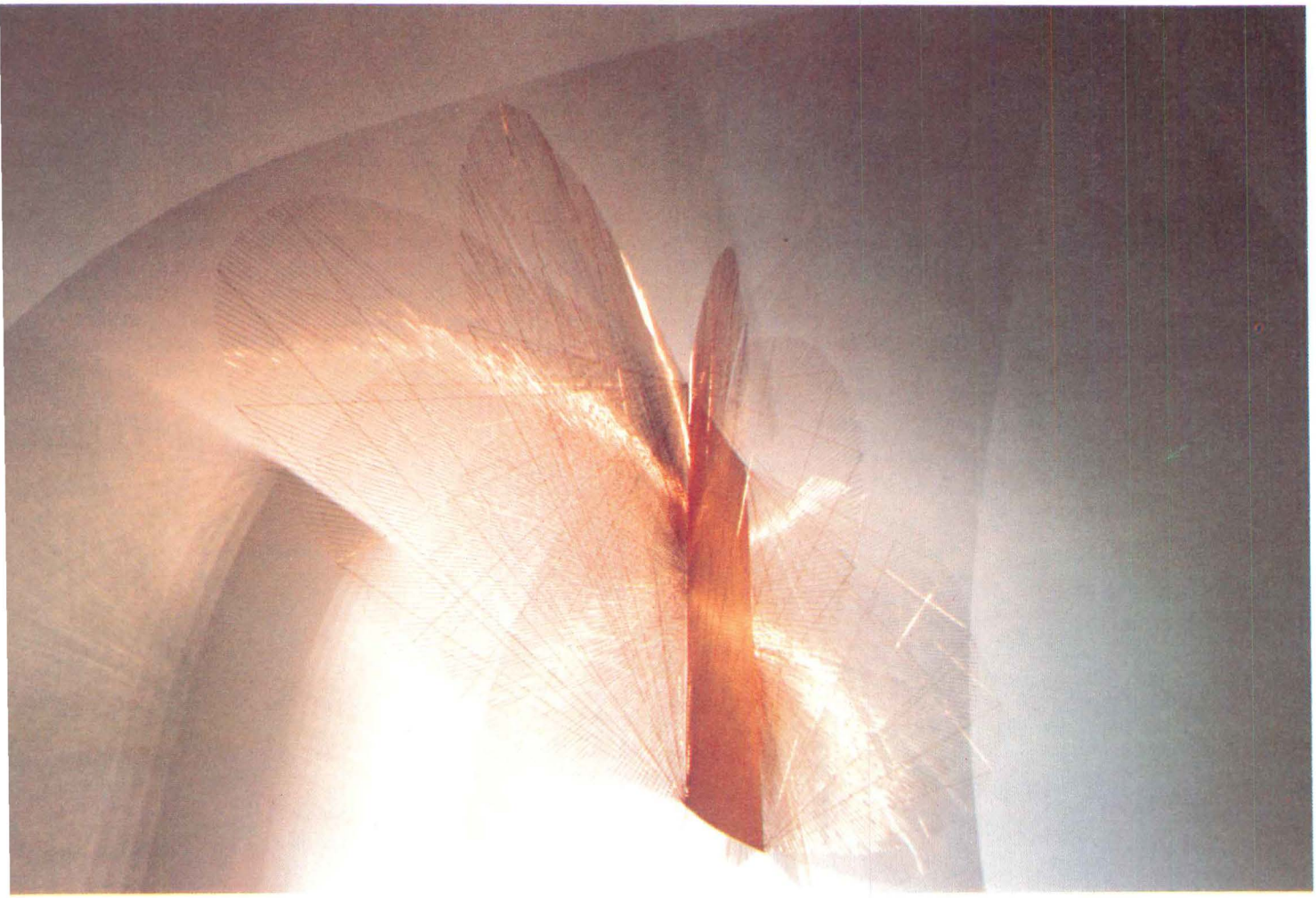
To grab "knowingly" from the past is to reveal a lack of faith in the true form for our time. This does not happen to be a problem for me. In some areas it would be laughable to grab past theories for application to contemporary forms. I am glad that my surgeon did not request a nostalgic use of a shot of brandy as a substitute for the anaesthetic that made my recent by-pass operation such an easy and elegant modern experience.

Why only in art is this poverty of substituted form tolerated, even praised? Obviously, there are living artists who are simple enough to act according to nature's processes and out of faith in their time. It is, however, an unhappy fact that these are few and that the majority of producers and users in all ages promote their shared fears of living in the present.

We are still in the 20th century, and its characteristics have not altered greatly in spite of embellishments on its basic conquest of time and space. This is still the only thrilling, unique

continued on page 335

r. Ross is an environmental artist and sculptor who creates
ages drawn by light. **Mr. Segal,** now of South Brunswick, N.J.,
known for his life-size plaster figures that can be seen on city
ewalks and in museums throughout the U.S. **Mr. Lippold,** a
ilwaukean transplanted to New York City many years ago has
eated large-scale sculpture for Lincoln Center, the Pan Am
ilding, the Milwaukee Arts Center, and other buildings.



Romare Bearden: Scale

Shortly after World War II, I went walking along the river edge of the Seine. It was a misty evening in March, and from my particular vantage point I saw Notre Dame in a veiled, tremulous light. The main spire, I think, symbolic of the finger of God pointing heavenward, did appear to be thrust endlessly into the sky.

Later, I wondered just why I received such a feeling for height. After all, Notre Dame would be no more than half the height of the Empire State or the World Trade Center towers. Then I reasoned that from where I stood the cathedral was in a perfect scale for a person to feel its height. On the other hand, we are dwarfed by huge buildings such as the Empire State: They rise like mountains and exist in that sense of scale.

Each time, however, I pass the Brooklyn Bridge I see it in th scale of a large piece of sculpture firmly resting on both Broo lyn and Manhattan. To paraphrase a wise Frenchman, everything is precise in it and yet nothing is too tight. It is for this reason, and its granduer, that artists and poets like Walt Whitma Hart Crane, John Marin, and Joseph Stella were so attracted and inspired by it. For the bridge is not only a passage over water, a means of getting somewhere more expeditiously, nor only a marvel of engineering, it exists as a human statement o Mr. Roebling.

It is this sense of scale and spatial relationship, adjusted to human concerns, that most attracts me in any architectural wor

Patrick Ireland: Lines

How do we know buildings? Vaguely, I think. Through hurried entrances and exits, identification of numbers, other buildings (locators on the way), vertical ascensions in closed boxes, then glimpses of glittering prospects—open and closed—where other buildings look at us. Usage rubs the buildings, as if the platonic *vedutae* of architecture magazines had been left out in the rain. The perennial athlete's foot of recycled shop fronts eats at the first floors. People—a foreign element, it sometimes seems—screw up intention, develop recalcitrant traffic patterns, fit the building around them, put new wrinkles in it, stroll or are mugged in its shadow. Newness, by definition temporary, is infected with time. The contractor's mistakes spring open, materials dematerialize, God flees the edges and the corners, the vagaries of context begin to insult the original idea.

So where do we find the oracle to tell us how the building is doing? Someone who lives from the inside out, who hardly notices the outside where symbol and semiotics play a deep game. Perhaps the best reporter has a mop and pail, the insignia of the vernacular. She—the cleaning woman—sees the ends of process, is part of process herself; she sees not esthetics but convenience, distances, heaps of rubbish as the building excretes its surplus. She reads the building through its residues. If, as Branch Rickey used to say, "luck is the residue of design," the unlucky cleaning woman is the connoisseur of that residue. As, in another way, am I.

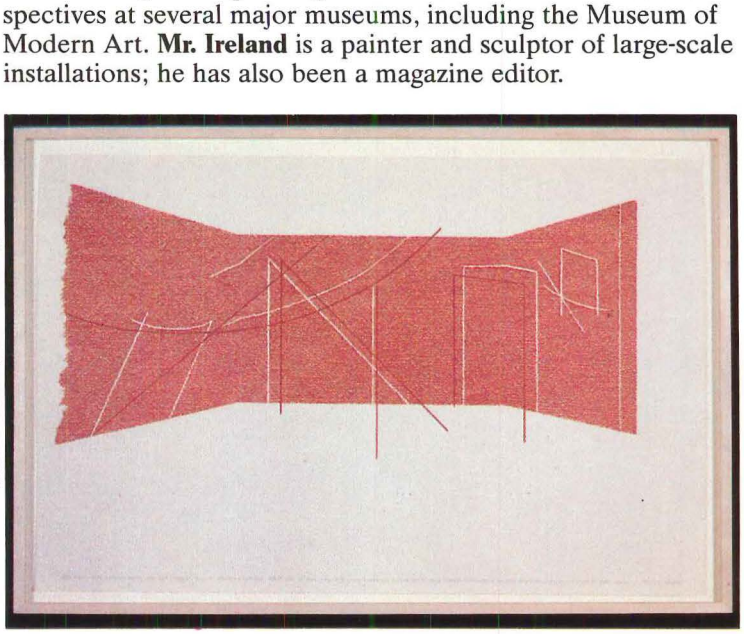
In making installations, I work with lines of rope, string, nylon, and color in a given space. Like the cleaning woman, I get to know the space in which I am contained very well. When clan bering around walls and ceilings to determine points of attach ment for my lines, the space's "mind" reveals itself. Implicit i every space are the traces of intention or its lack. Accidental spaces offer off-balance rewards. Such spaces, the air within them oddly thickened and compressed, yield unexpected ene gies as lines reconstitute the space according to a new intentio Foyers, atriums offer scoops of dimension, wells of opportunity where trajectory can, in Hamlet's phrase, "eat the air promise-crammed." So do most galleries, which are rarely free of spatial stammers as windows are blinded, as wall-board slid over architectural irregularities. All galleries aspire to the onl true ecumenical space, the featureless white cube—culture i potency disguised as anonymity.

Once inside that space, the architect's problems do not exi —no user is poised to complain, no city inspector is withhold ing permits, there is no "client" as such, no contractors to tus sle with, no zoning ordinances to negotiate, no budget to go over. But there is, as with architecture, a tangle of ideas, attitudes, esthetics to be wrestled with, a position to be taken. The is fashion, which the audience dutifully wears like 3-D goggle for '50 movies. And that audience is not the architect's secula audience, but the specialized, vaguely hostile/sycophantic ar audience that can housebreak a new idea into mere esthetics by purchasing it.

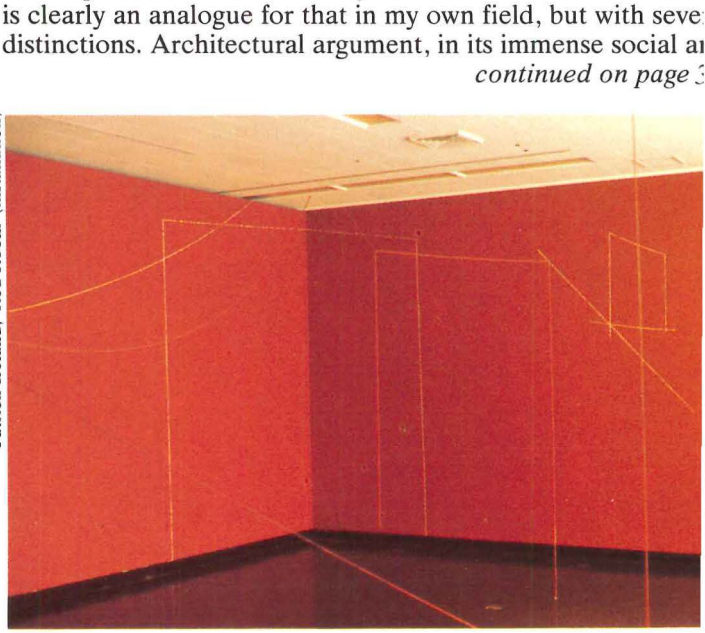
So architecture is not (for me) an unseen container, but a constant companion that must be negotiated indoors and out (where, Noguchi told me, "*you* need a sky-hook!"). From my point of view architectural spaces and galleries are seen with the eye of a priapic schoolboy looking for places to "do it." Most spaces are the product of debates that I can, in my ama teur way, read; just as I can, in my professional way, read othe artists' positions from what they do. The architectural debate is clearly an analogue for that in my own field, but with seve distinctions. Architectural argument, in its immense social ar

continued on page 3

Mr. Bearden, a black-American artist born in 1914, is known for his collages and paintings of urban life and has had retrospectives at several major museums, including the Museum of Modern Art. **Mr. Ireland** is a painter and sculptor of large-scale installations; he has also been a magazine editor.



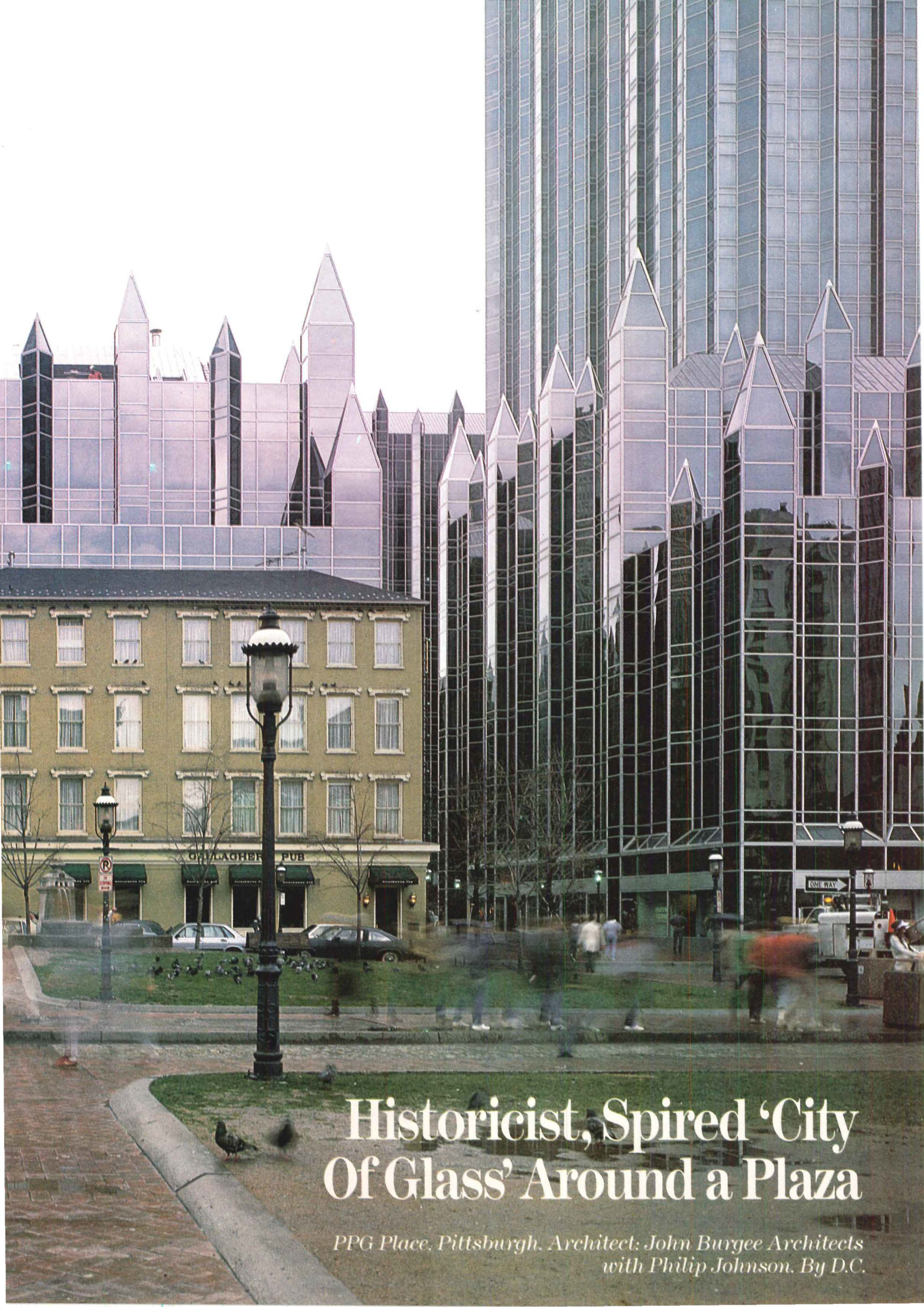
Patrick Ireland, 'Red Room' (pencil on paper)



Patrick Ireland, 'Red Room' (installation)

Romare Bearden, 'Uptown Manhattan Skyline: Storm Approaching'

n Rose

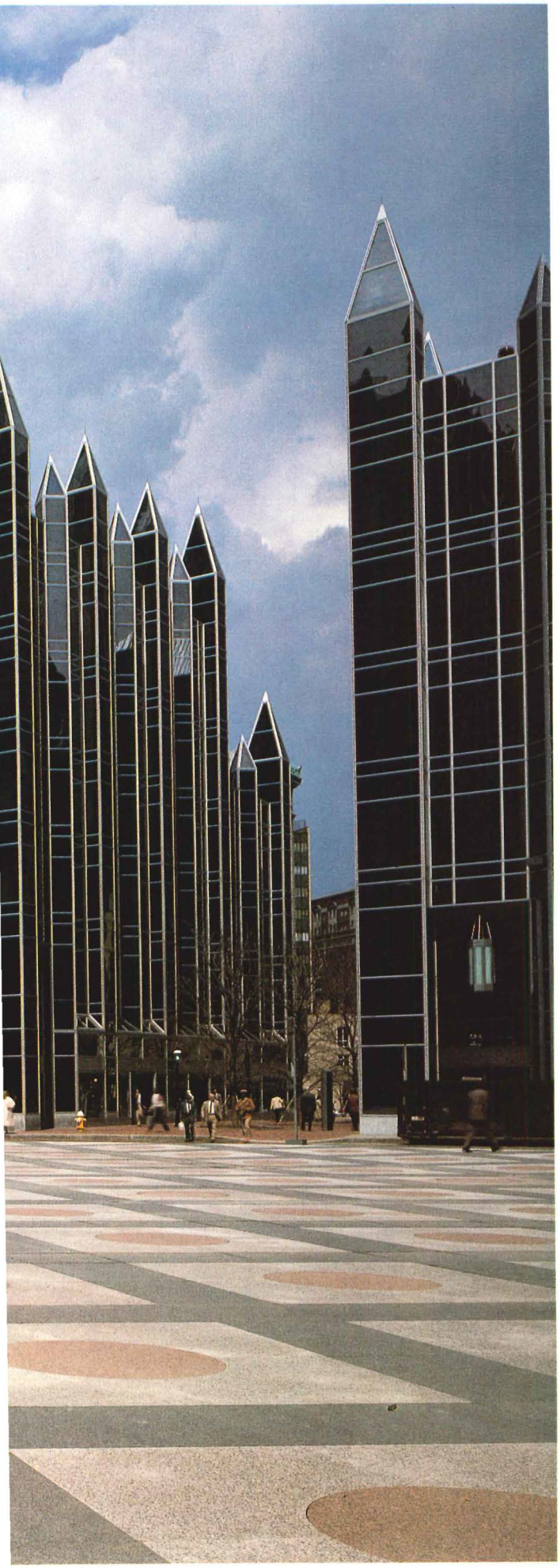


Historicist, Spired 'City Of Glass' Around a Plaza

PPG Place, Pittsburgh. Architect: John Burgee Architects with Philip Johnson. By D.C.

Brian Rose

On preceding two pages, the spires and tower of PPG Place as seen from Market Square.



ve, PPG's plaza. Passage between the two buildings at far right in photo joins this space to Market Square.

It may be the most significant single large-scale addition to a major American city since Rockefeller Center. Philip Johnson and John Burgee have termed it, independently of each other, their best work, and they may very well be right.

It consists of a 40-story tower, a 14-story office building, and four six-story office buildings, arranged slightly irregularly around a paved plaza almost precisely the size of the tower in plan, joined by a brick-paved passageway to pre-existing Market Square 150 feet away. All of the buildings except the tower face the plaza with arcades that will be lined with shops, and hanging from them at second story level are large polygonal lanterns. At the center of the plaza is a Johnsonian version of an obelisk.

The buildings are sheathed in curtain walls of bluish gray reflective glass, but they are far from flat mirror walls. They are pleated by alternating rectangular and triangular bays reaching from the ground to continue as towers above the roof; the 40-story building also has turrets at corners and midpoints. The walls are overlaid with a delicate tracery of aluminum. Sixty-degree angles are highlights; ninety-degree angles turn black, vertically striping the buildings.

The pleating has a great deal to do with the complex's success. Instead of presenting a literal reflection of what they face, these walls break up the images into an endless variety of visual experiences. They constantly change with the viewer's movement and with light. At times they can seem sparkling and bright, at other times as solid as stone. Inside, the pleating creates an effect not unlike a series of bay windows.

The towers and turrets end in pyramids. The result of all this, of course, can only be called Gothic. The architects neither deny nor apologize for their debt to history. In fact, they cite the Victoria Tower at Britain's Houses of Parliament and Pittsburgh's own Trinity Cathedral as antecedents. But they do point out that a pyramid is a very logical way to terminate angular towers.

All of this gives the complex a presence on the Pittsburgh skyline that is, to say the least, distinctive. It is an enriching presence, and makes the lopped-off tops of the modern towers on all sides look graceless and boring in comparison. From the square, the Gothic character of the complex gives it a pervasive sense of repose. Despite its size there is nothing threatening about the complex, partly because of the modulation in scale from the tower to the lower buildings. The latter make especially good neighbors to the rather funky shops and restaurants of Market Square. It's hard to imagine flat-out modern faces being so friendly in this situation.

There are three major interior spaces in the complex. One of the six-story buildings is punctured by a central skylit atrium for fast feeding. With round columns and flat glazing at its perimeter, the atrium is curiously out of character with the rest of the complex. At the rear of the tower three pointed arches project out to form a glazed, voluminous "winter garden" to be used as a kind of corporate and civic living room. It is a nice gesture toward the rest of the Golden Triangle urban renewal area, of which PPG's 5.5-acre site is part.

The third major space is the three-story lobby tower. It is entered through pointed arches that mirror those of the winter garden. The structural and elevator core is set back from the perimeter and sheathed in rich red opaque glass. Giant faceted constructions of metal and reflective glass proclaim the two elevator lobbies' entrance. These lobbies are sleek cabinets of stainless steel, and the elevators have walls of "fractured" glass.

PPG Industries occupies the first 14 and top 10 stories of the tower and two floors of the lower building to the west. A bridge links the PPG floors of the two buildings. Originally, there were to be more such bridges, which would have given the complex a far more self-contained quality, and they were wisely deleted. For one of the complex's happiest features is the way that its historicist imagery is woven into the fabric of the city.

Brian Rose

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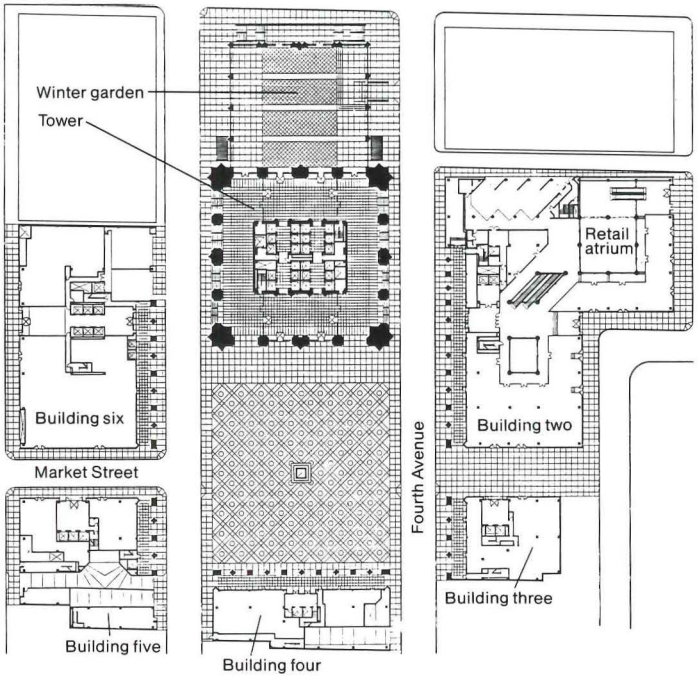
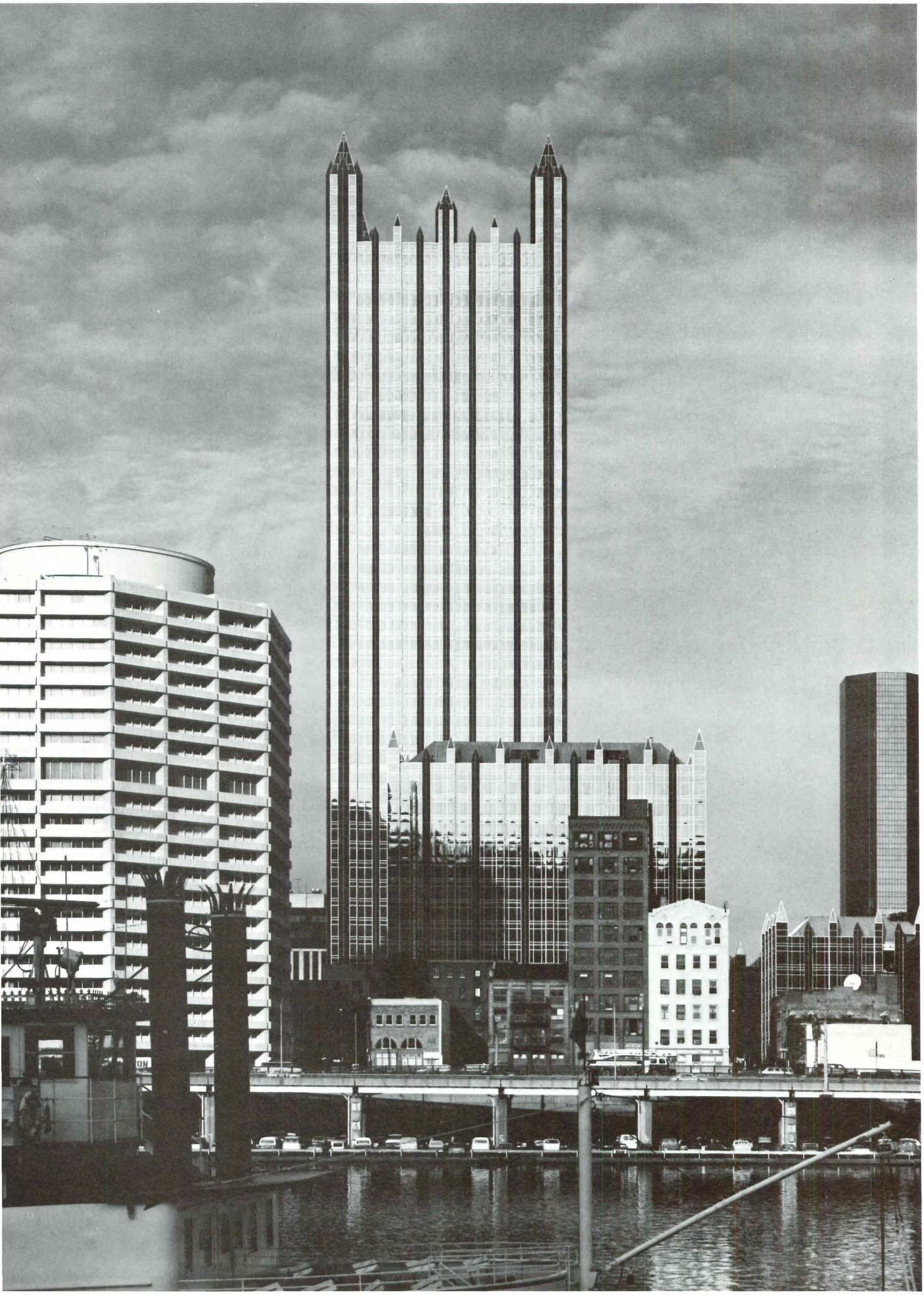


The turreted tower from the river (right) and Fourth Avenue (left) where it bridges to one of the four six-story buildings (Nos 2, 3, 4, and 5). In foreground of photo at right is the 14-story building (No. 6). In foreground of top photo is Market Squar



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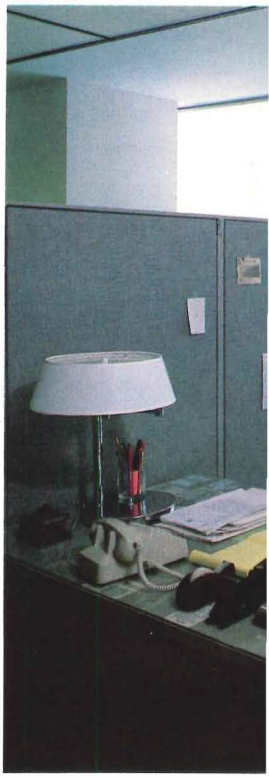

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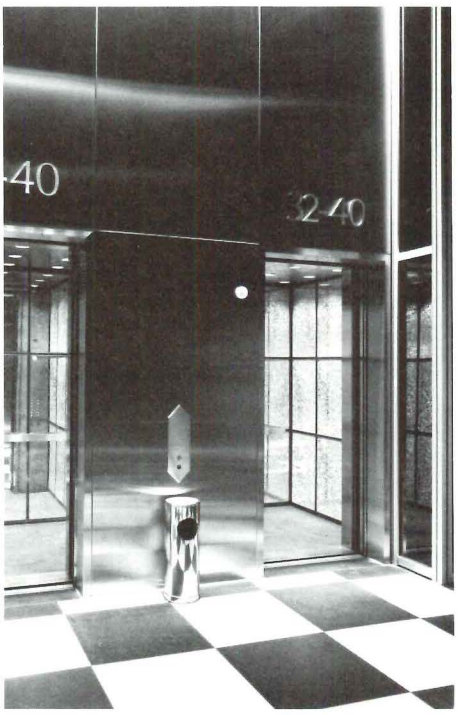
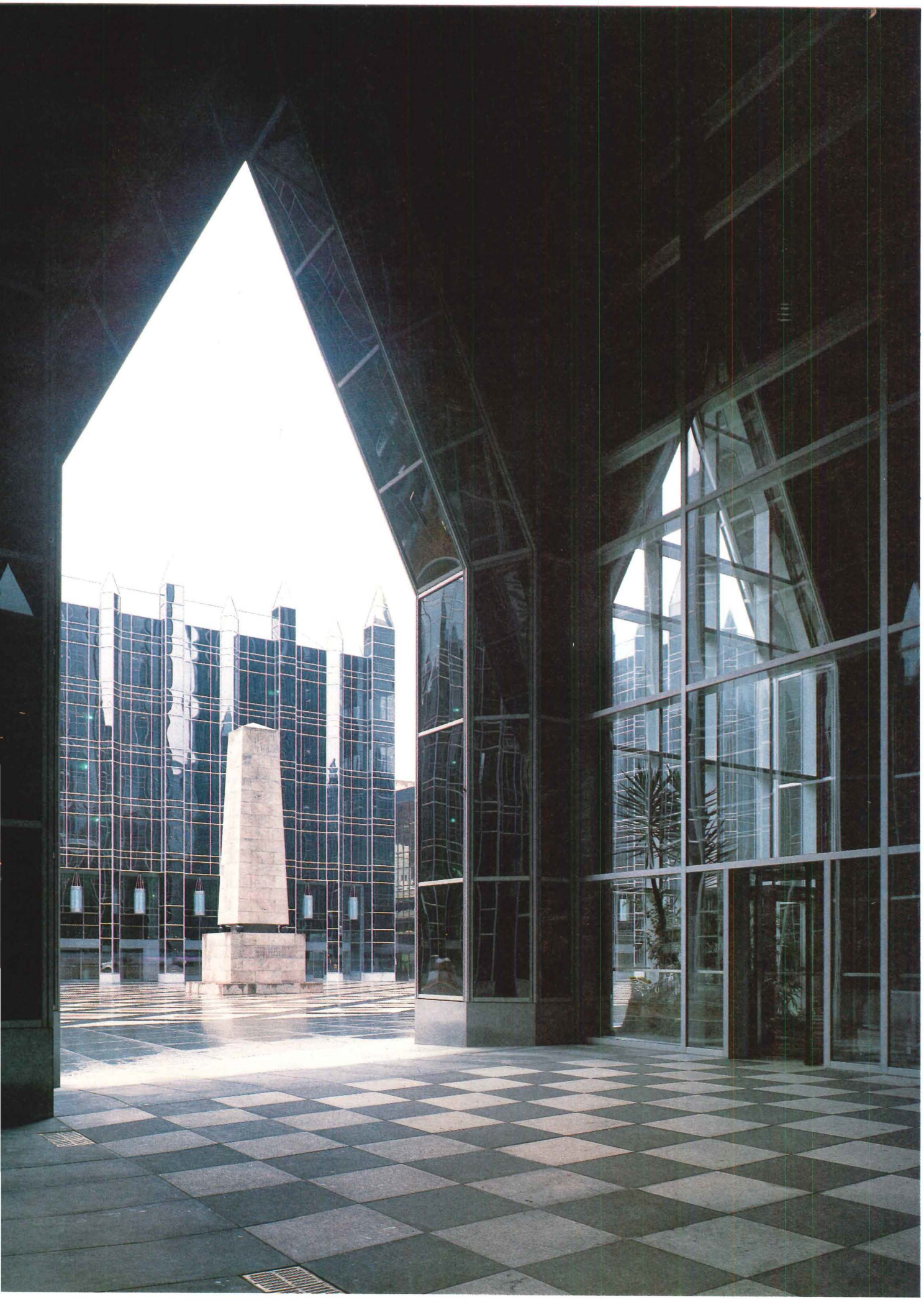
Top photos, from left: Pointed arches matching those at tower entrance project out from behind it to form a voluminous 'winter garden,' whose trussed interior is shown in center photo. At immediate left, the food service atrium in building No. 2. Bottom photos, from left: The giant truss that transfers loads to the core is exposed to conference rooms on the tower's third floor. Center, the pleated skin forms intricate bay windows in typical office. Below, a decidedly atypical and sumptuous executive floor with its etched glass decoration.

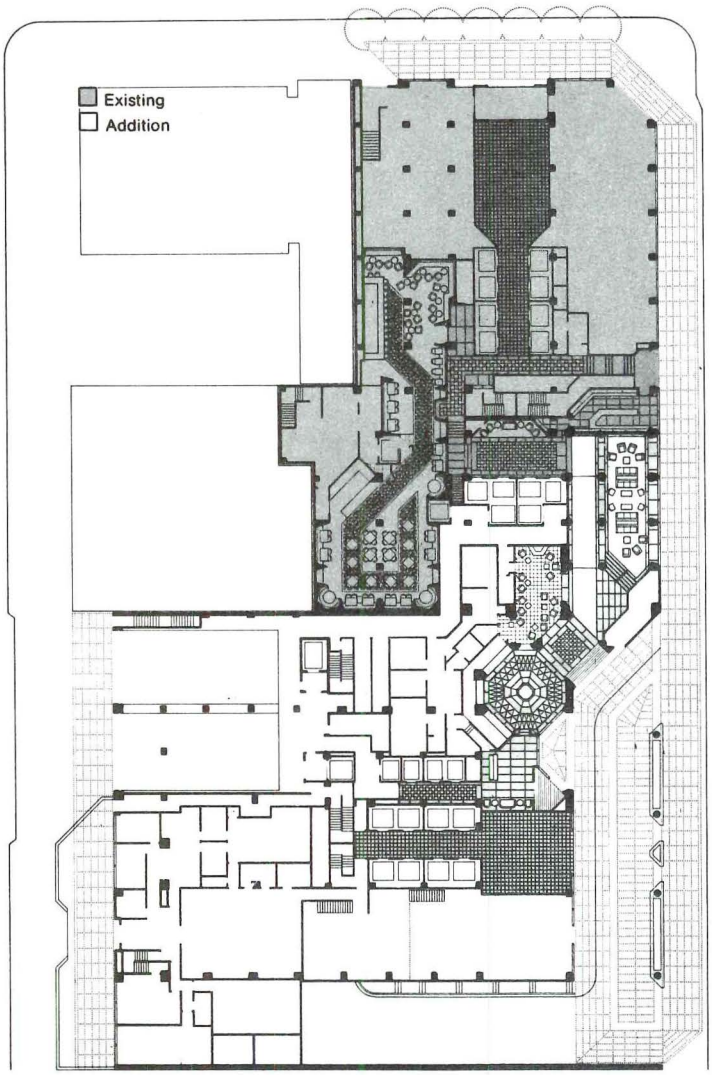
Brian Rose

Photographs by Brian Rose



Above left, the soaring tower lobby with its claret-colored core and glass and metal emblazonments over the twin elevator lobbies, one of which is shown at left. Elevator walls are fractured glass. At right, a view of the plaza through the tower's pointed arches. □





Angular Sculpture Completed

U.N. Plaza Tower. Architect: Kevin Roche John Dinkeloo Associates. By A.O.D.

The completion of the United Nations Plaza Tower in New York City, a sister building to the 1976 U.N. Plaza Hotel on First Avenue and 44th Street, shows again that adding one building to another can create a twosome of greater integrity and interest than its individual parts. By skillfully relating two simple geometric shapes, each fairly mute in itself, Kevin Roche has here forged a complex, eloquent work of art. It is a sleek yet romantic blue-green glass and metal ensemble gracious in its attention to the conventions of New York's streetscape and architectural detailing, graceful in its melding of technology and art, pragmatism and poetry in abstract shapes.

As originally planned, the U.N. project was to be a two-bloc complex for office, hotel, and conference space, funded by the City of New York and New York State, with the U.N. Development Corporation as developer. Because of a general recession and community resistance, the large-scale project was abandoned in the early-'70s, and only the hotel at the corner of 44th and First was built, "really a leftover piece," Roche called it. Only after it was finished, operating successfully, and an adjacent property became available was the decision made to proceed with a second building, of a different design from the original plan but following the same formula as that of the hotel. Both buildings are 44 stories high with offices on the lower floors and residential space above; the new tower has 115 rental apartments plus five suites, while the hotel has 289 guest rooms.

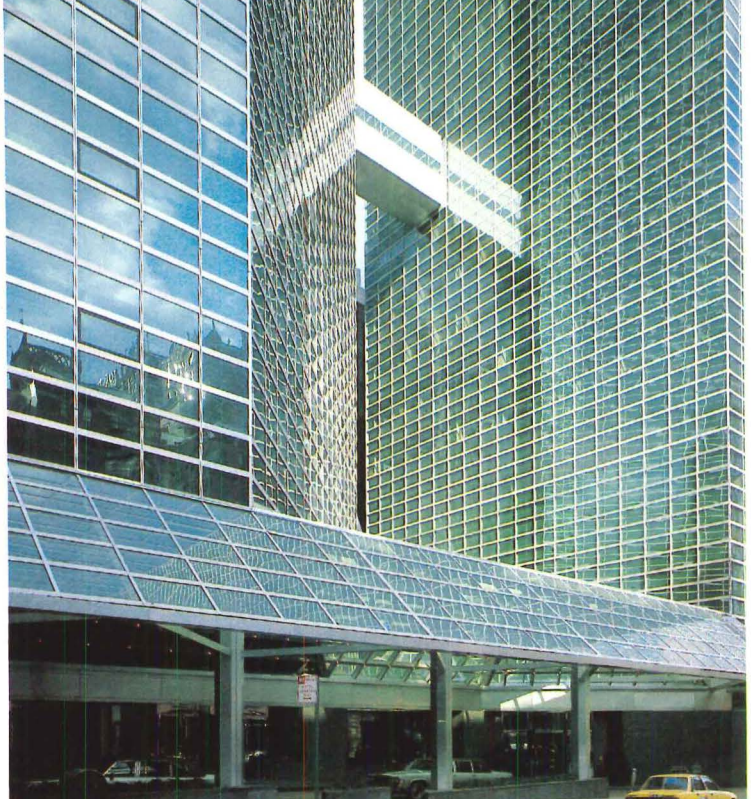
Both buildings have taut, gridded facades without window expression, both meet the ground and are in fact linked at street level with a wrap-around, shed-style canopy/porte-cochere that is a continuation of the curtain wall above, and both have cants, chamfers, nips, and tucks to make transitions between broad office floors and narrower ones for residential use. Most striking is the sharp chamfer Roche put on the southeast face of the new building to give views of the river and street rather than into neighboring offices or kitchens, since only 30 feet separate the two buildings on 44th Street. It is these carefully calculated angles and shifts in elevational directions and dimensions that create constantly changing sculptural relationships between the two buildings as you move around them and allow the shapes of the second to play off the first so as to enliven the forms of both structures.

In the 1976 interiors Roche used a number of devices to create a sense of illusion, pattern, and enlarged space. Among them are the canopylike, overhead, glass trellises in the elegant Ambassador lounge, mirrored surfaces throughout alternating with chrome, plus dotlike patterns of lights, and checkerboard and diamond-shaped flooring. At the new lobby many of these effects are multiplied and exaggerated to the point of fragmenting space and create too rich a mix of shapes, materials, and illusions.

The principal entry to both buildings has been moved from the original to the new tower on 44th Street, which connects via a hypostyle, ramped hall to the 1976 structure. New ground-level public spaces consist, from left to right as you enter, of th

At left, the complex from 44th Street, with wrap-around porte-cochere and a sharp chamfer in the new building (left in photo) to give views of the river, the U.N. Secretariat, and First Avenue. vantage point for the photograph at right.

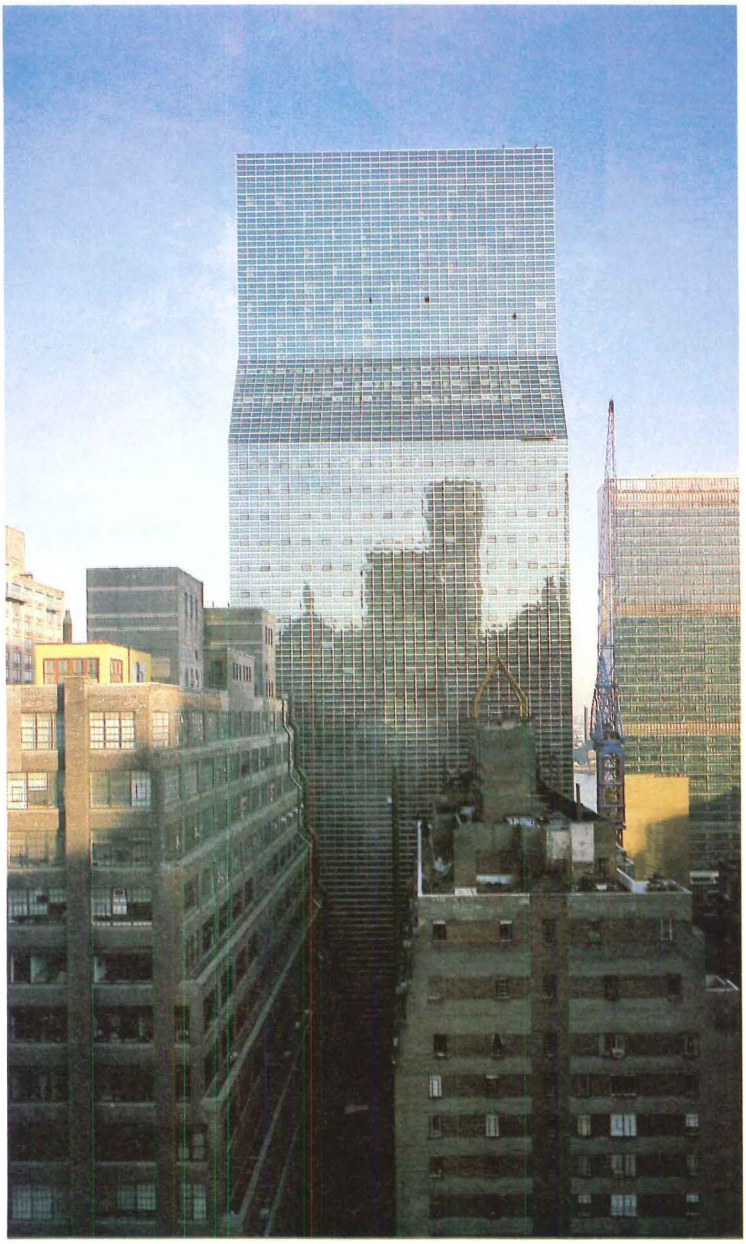
Photographs by Brian Rose




DON'T
WALK

Brian Rose

Brian Rose



Classical references in the new public spaces.

apartment lobby, hotel reception area, the Wisteria Lounge across from the main entry, a formal seating area with windows overlooking the street and paralleling it the ramped hall.

Roche is most successful where most restrained and straightforward in his search for elegance and ambience. The little Wisteria room, which borrows from the wisteria trellis in Central Park, with its white lattice work, builds the intended mood of Victorian gentility. It is comfortably elegant, as is the relatively understated apartment lobby. The problems come where Roche is more lavish, overcrowding small spaces with incident.

Just over the main lobby is a faceted, clear glass and mirror, square skylight stepping upward in four layers edged in chrome and tiny lights—a welcoming entry marker. But the same device with twice as many sides, facets, and steps, occurs just a few feet away over the registration area. On the lobby floors are numerous types of marble—veined green, black, and patterned with square and diamond shapes. Walls are faced with mirror, clear glass, chrome, and marble, while overhead yellow and silver metals, reflective and plain glass, chamfered fixtures, skylights, and decorative incandescent light points compete for attention. The effect is to lower perceived ceiling heights rather than raise them as Roche intended. And where columns in the original lobby were simple, four-sided, and mirrored, those in the new have eight alternating mirror and marble faces, are banded in chrome and double-chamfered at the top to form capitals, single chamfered at the bottom to create bases.

Roche talks about his esthetic being more rooted in classical forms today than in the past, that the chamfering of columns is in lieu of expensive, elaborate moldings, that the reflective materials suggesting pattern, color, and shapes are an alternative to costly painted panels and fabrics. But the careful proportions, simplicity, hierarchy of forms and shapes that are hallmarks of classicism are sorely missed here. And the sense of firm conviction about design so evident in the towers' exteriors seems somewhat shaken once one comes in from outdoors.

At left, the new tower viewed from the west, with the old hidden behind it and the Secretariat building to its right; above, from the southwest with Roche Dinkeloo's 1968 Ford Foundation building in the foreground; and right, from the south with Tudor City.


TUDOR

Jack Tottle

Brian Ro

Kevin Roche John Dinkeloo and Associates

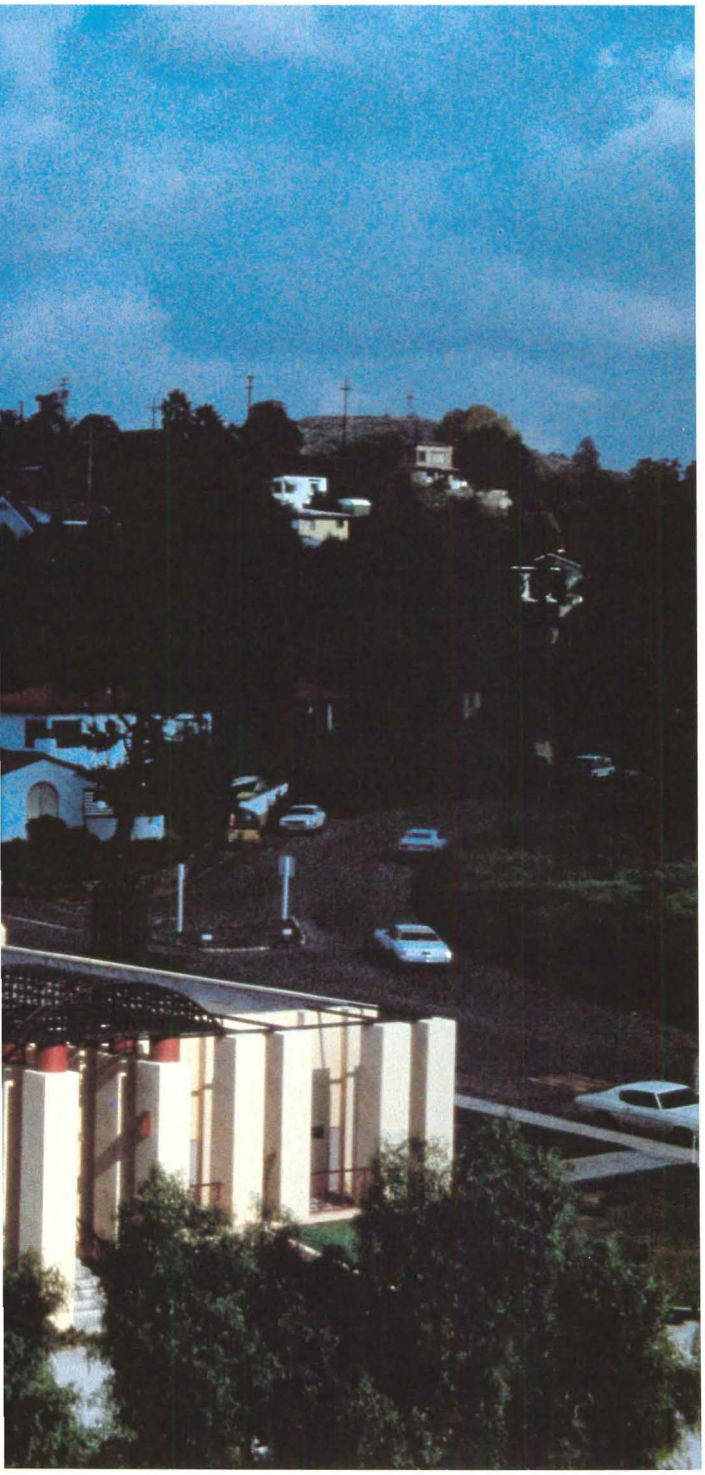
Above right and across page the hotel reception area wi eight-sided, mirror and clea glass, stepped skylight. Abo left, the new lobby connect with the old via a ramped hypostyle hall; at its end is eight-sided, faceted, mirror object—a stop sign—with multiple reflections of a flo arrangement. The quieter, l elaborate, but no less elega lobby of the 1976 hotel is a left. □

Brian Rose

Henry Bowles

Mission Imagery, Introverted Spaces

San Juan Capistrano Library, San Juan Capistrano, Calif. Architect: Michael Graves.
By John Pastier



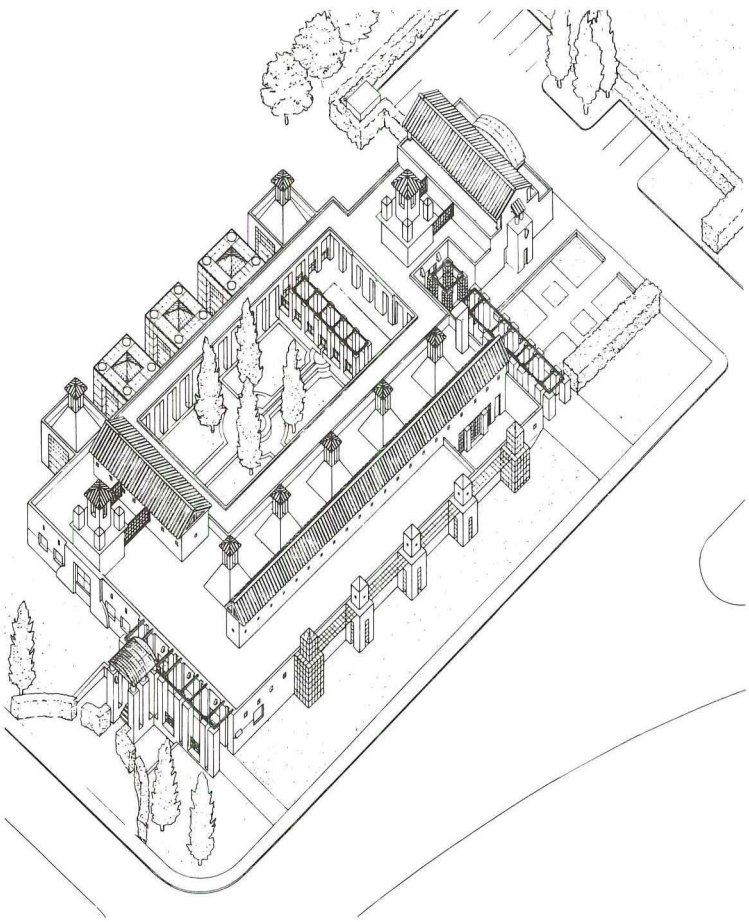
For the second time in as many years, Michael Graves, FAIA, has completed a polychromed public building in the center of an older, tradition-conscious West Coast city. Each commission came about through a national competition in which three well-known architects were chosen from a longer list and asked to prepare designs for the final selection. These are the similarities, or more accurately, the coincidences, for otherwise the two buildings are remarkably different.

Few, if any, architects have been unaware of the Portland Public Services Building, and few have lacked an opinion about its design. The San Juan Capistrano Public Library will not go unnoticed, but it will have neither the renown nor the notoriety of its predecessor. It is a quiet and intimate structure that is also complicated and quirky. Portland's design was mainly externalized and boldly set out to express the pomp and power of municipal government through conscious architectural monumentality. Capistrano looks inward rather than outward, creating a series of internalized worlds and private experiences through carefully differentiated spaces of nicely gauged human scale. In an electronic age when reading is said to be in decline, it draws on the imagery and spatial sensibilities of earlier periods to create a setting that is an effective inducement to read, or at least browse. Judging from its heavy and enthusiastic patronage, the San Juan Capistrano is a runaway popular success.

The town itself, located halfway between Los Angeles and San Diego, is something of an anomaly. It dates back more than two centuries, making it virtually pre-Columbian by California standards. This antiquity is not much in evidence, save for the famous mission that is widely considered to be California's finest and that has attracted a flock of 20th-century souvenir shops as well as the legendary returning swallows. Most of the town's present character has resulted from its location in the path of Los Angeles' southward expansion and San Diego's northward growth. Being larger, Los Angeles has reached Capistrano first, and although the latter has a population of only 21,000 or so, its fivefold increase from 1970 to 1980 made it one of the fastest growing cities in the state. Topography and casual street patterns have spared it the gridiron form of a typical Orange County suburb, but it has still not managed to avoid the fate of a freeway town on the suburban fringe. Its most visible response to its own history had been, until lately, twofold: Its street signs bear rustic lettering not easily legible to motorists, and it has kept its fast-food outlets near the Interstate while ensuring that they are landscaped and that their signage is discreet.

About five years ago, however, San Juan Capistrano began a conscious effort of addressing the physical issues raised by its rapid expansion. It adopted a growth management ordinance limiting residential construction to 400 new units a year and

The elaborately articulated and complex library as seen from afar.



Accessible, intricate array of spaces.

retained Charles Moore's Los Angeles office to help develop architectural design guidelines for new nonresidential development in critical geographic zones. Moore Ruble Yudell's response was a sensitive but common-sense document that could be followed by the laypeople who would have to implement it. It defined the existing historic styles in the city as primarily California coastal and mission, identified their salient elements, and gave illustrated examples of their proper and improper use. Its goals were to foster intimacy, layering of views and spaces, arcades and small courtyards, richness of building surface, and a play of light and shadow.

Soon after these guidelines became official policy in 1980, they were put to use in the design competition for the library sponsored by the city and the Orange County Public Library system, on a site just a block north of the mission itself. Here too, the city showed considerable initiative, not only by holding a national competition for a relatively small building, but by funding the design process and augmenting the construction money provided by the county government. After screening 42 submissions of architectural qualifications and then interviewing five designers, the selection panel invited three to prepare designs for final judging 30 days later. The finalists were Robert A. M. Stern, FAIA, Moore Ruble Yudell, and Graves. Each responded conscientiously to the building program and the
sign guidelines, but Graves' scheme embodied the guideline
less literally than the others. Its plan was more like a monas
tery or mission with outbuildings than like a unitary structu
and its forms were clearly Gravesian rather than being direc
referential to early California. Indeed, the building bears a stro
kinship to the architect's earlier New Jersey Environmental E
cation Center, but the design seems more naturally at home
California than it does overlooking New York harbor. The
Graves proposal quickly became the favorite of most of the
person jury, although Moore's submission also had some su
port within that body and in the community. Ultimately, the
jury endorsed the Graves design by a four-to-two margin.

Because of the complexity and elaborate articulation of t
library plan, it was clear that its construction budget of $1.3
million would be exceeded. Once again the city of San Juan
Capistrano showed its commitment to architectural quality
supplementing the original city and county budget to the tu
of another $500,000 in order to keep the design intact. In th
end, the library came in $200,000 under the revised budget,
about $115 per square foot.

The realized building is somewhat modified from the origi
competition entry, mainly in the disposition of functions ne
its entrance and in the treatment of its open atrium, but it i
still an unusually complex entity for its 14,000-square-foot s

Henry Bowles

Above, the entrance canopy of lath atop a double colonnade, with overscaled window on its left. The interior spaces fall into a well worked out matrix, as seen in axonometric, above left.

here are roughly 60 separate indoor spaces, not counting those r storage and utilities, and another dozen outside. They fall to a supple and well worked out matrix that is most evident plan or axonometric drawings. Every major element has at ast one cognate in another part of the building, and what ems at first to be a casually picturesque building composi- on proves upon closer inspection to be a rigorously organized ncept.

Almost all of the building's many spaces are accessible to the ublic, an arrangement that would be anathema to one school library science that stresses large open floors, central control, nd security. The competition program reflected some of this nilosophy and certainly did not mandate the intricate break- own of space that now exists, but the order and symbolism of ie Graves design made converts of most of the jury members. n the one hand, the library has the comfortable scale and famil- r quality of a private house; on the other, it is as rich in orga- zation as a small city. There are at least 20 axes, indoors and ut, that give the building a decidedly processional quality and n almost urban sense of order. At the same time, its colon- ades and galleries are so agreeably scaled that this tour-de-force planning is intriguing rather than intimidating.

Graves' civic metaphor was not originally confined to the brary proper. He proposed virtual closure of the street that ins between his building and the mission property to the south, and a clear pedestrian connection to a new church on that site. (This structure is a steel-framed simulation, at somewhat enlarged scale, of a stone church that collapsed in an 1812 earthquake, and whose ruined apse still stands a few dozen yards from its copy.) The connective site work, which would have also included avenues of trees and other landscaping, was not undertaken.

As befits a Southern California building, the library forges a strong connection between indoors and out. On the east, three small, square, reading alcoves project streetward from the main bookstack area, flanked in the same row by two similarly sized and shaped wood lath gazebos attached to the building. On the west side, the sequence is reversed; there, two large enclosed pavilions form the ends of a row that also contains three equally large lath houses covered with flowering vines and intended for outdoor reading. A walled outdoor garden anchors the north- east corner of the building, while a colonnaded atrium lies at its center. There, an independently colonnaded raised deck, cen- tral fountain, and quartet of cypress trees give this main out- door space the formal order of a monastic garden—more literally than first planned, for Graves' original and somewhat asymmet- rical scheme of a symbolic stream and pool in a metaphoric

Pyramidal light monitors and tiny clerestories.

landscape has become a rigid, foursquare arrangement with an off-the-shelf imitation stone fountain placed dead center. The reasons for this change are threefold: The jury was put off by Graves' original courtyard design (which was one of the high points of his proposal), its detailed design was the work of a local landscape architect, and cost ruled out a Graves-designed fountain. Although the resulting space is banal when it could just as easily have been lively, it is nonetheless pleasant.

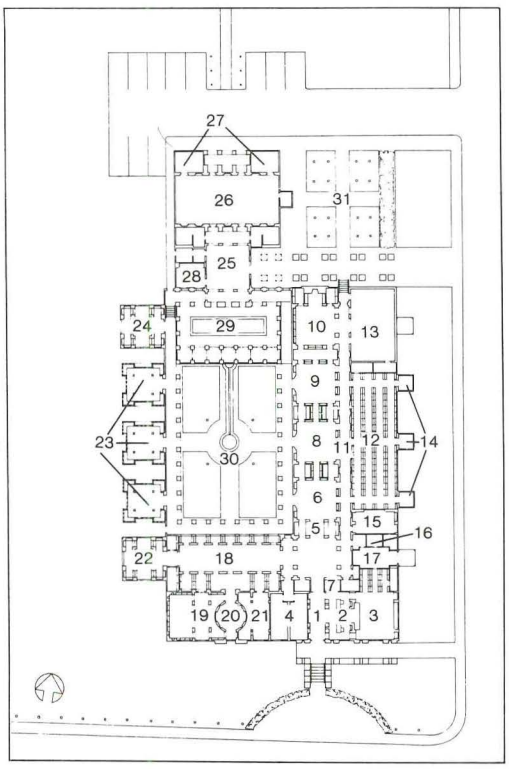
Two sides of the atrium colonnade shade windows and glass doors that bring softened light into the children's and adults' reading rooms. An unusual proportion of the daylighting, however, comes from above via 12 light monitors and perhaps six times that number of tiny glass-block clerestory windows. The latter are atmospheric devices, but the monitors are major design elements. Outside, they pop up above the roof line to give the building much of its external animation and character, while inside they create distinctive pyramidal ceilings and a soft, diffused illumination, artificial as well as natural, since the sloping monitor sides also distribute light from suspended pyramidal incandescent fixtures. The interiors are not bright, but neither are they dark, and the handling of light here reminds us that in a Mediterranean climate the time-honored architectural response to sun and heat is to introduce them indirectly and sparingly. There is little doubt that the library evolves from Mediterranean tradition. Its organization is strongly Roman, as are some of its specific forms. Graves was also deeply interested in Spanish colonial architecture at the time of Capistrano's design, and his competition presentation included reference sketches of Central American architecture of both Spanish and pre-Columbian origin that served as sources for many design elements.

Of course the library also has conventional windows, but they have been largely concentrated in the children's wing since bookshelves demand wall space. This last consideration points up the ingenuity of the light monitors, for they require no wall openings and introduce strong spatial character as well as illumination. The diversity of natural and artificial light adds a dimension to Graves' well-known abilities as a colorist. To date, most of his public work has not benefited from good natural light. His Sunar showrooms have been artificially lit, as are many of the public spaces in Portland. In the latter building, even the naturally illuminated spaces and the exteriors are usually dulled by the city's notoriously overcast climate. But in Capistrano the sun is accommodating, and the design takes full advantage of that circumstance. The strongly three-dimensional wood and stucco forms are put in bold relief by the light, and the exterior colors are ones that are flattered by the warm illumination. The dominant tone is a light golden beige (the color of old paper perhaps), and there are accents of lavender gray, red stripping terra cotta tile, and lath painted charcoal gray. Additionally, there are stenciled decorative patterns painted on the atrium walls.

Inside, the colors are even richer and more varied, especially in the long, narrow galleria that forms the adult wing's ceremonial circulation spine. There, dark blue doors and niches combine with a puce wainscot, light blue trim, pale gold upper walls and a warm natural wood ceiling to form what may be the building's strongest space. Some of that strength lies in its undiluted architectural quality—this is a pure circulation space with no bookshelves, magazine racks, microfilm readers, or reference tables to distract the eye. In the reading and reference rooms, where such paraphernalia abounds, the colors are generally lighter and simpler: pale gold walls, light blue-gray pyramid ceilings, some natural oak chairs and desks, and overstuffed blue camel-backed armchairs and sofas. Here, some of Graves' subtle effects are drowned out by the inevitable clutter of occupancy: Compared to his quiet order, it is surprising to see how motley and visually raucous a normally arranged wall of book spines really is.

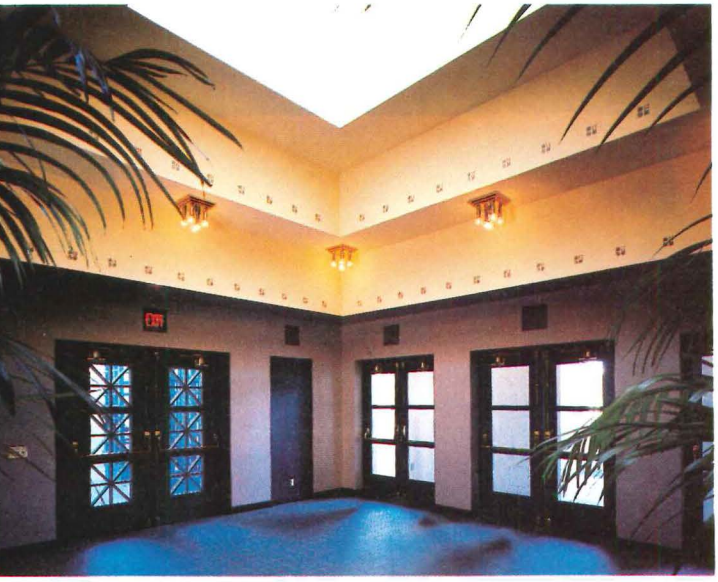
In the children's wing, the proportion of books to wall space is lower, there are more windows, and the architecture is even freer, especially in the cylindrical story-telling tower that materializes unexpectedly in the midst of otherwise strictly rectilinear geometry. Graves calls his architecture "anthropomorphic," and his sketches often seem inclined to stroll off to another part of their page. This design walks a fine line between being solemnly ceremonial and good-naturedly tongue in cheek. In the children's wing, the balance seems tilted appropriately to the side of intimacy and whimsy.

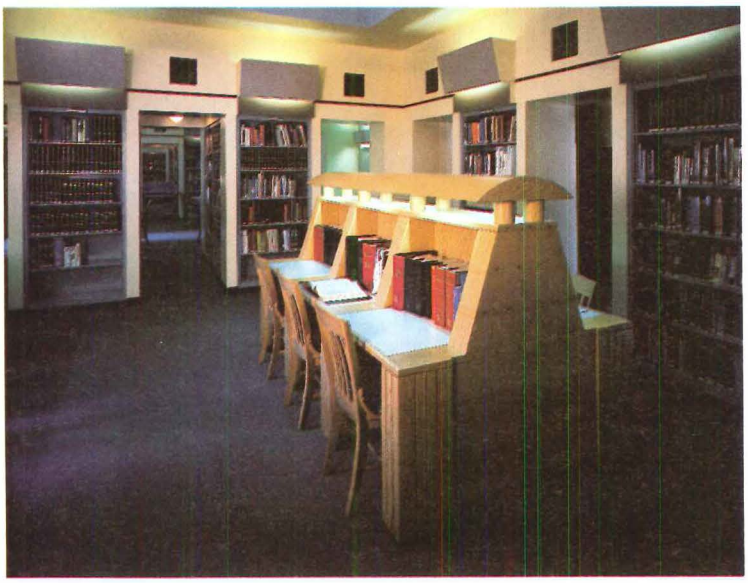
1 Foyer
2 Charge desk
3 Work room
4 Toilet
5 Information
6 Reference
7 Study carrel
8 Young adults
9 Spanish collection
10 Adults' lounge
11 Gallery
12 Stacks
13 Garden
14 Reading nook
15 Librarian
16 Kitchenette
17 Staff lounge
18 Children's lounge
19 Primary room
20 Storytelling
21 Conference
22 Children's fiction
23 Outdoor reading
24 Friends of the library room
25 Auditorium foyer
26 Auditorium
27 Storage
28 Kitchenette
29 Reflecting pool
30 Fountain
31 Orchard



Opposite page, the long, narrow galleria, the adult wing's ceremonial circulation spine. Right, the children's wing reading room.

Photographs © Bruce Boehner





trong acceptance by the public—and librarians.

The feeling of ceremony is strongest in the gallery, in the repetive colonnades and gazebos along the exterior, and at the enance. In the last case, the ceremonial quality is contradicted y a segmental canopy of lath atop a double colonnade. Its wkwardness, which may be ironically intended, is obtrusive, ut a lath pediment might have turned the trick. Similarly, an dd facade element to the left of the entrance, enframing an verscaled window and perhaps symbolizing a hearth, seems xaggeratedly prominent in the composition. This south facade s the most problematic passage in the library design.

Back inside—and it is inside where the building's principal chievements reside—there is a distinct sense that this is truly community building. The semidetached auditorium at the rear, /hose form and placement suggest a chapel in a monastery or oyal compound, widens the library's purposes and constituency. 'lat-floored and unencumbered by permanent seating, it is used or exhibits as well as films and lectures. The adult wing has he comfortable air of a small student lounge, or perhaps a priate club. Much of this feeling is due to the intimate scale of he spaces, the lighting and colors, small touches such as brass table lamps that look like nascent Graves skyscrapers, and the overstuffed living room seating in reading areas. (So comfortable is this furniture that one normally Philistine newspaperman became an advocate of the building after sitting in it.)

The periodical reading room even has a hearth of faux marble aligned with the central entrance axis. Originally this focal point was to have been visible anywhere along the string of reading rooms and even from the front door 170 feet away, but magazine shelving installed in a central passageway thwarted that intention. Despite this lost opportunity, there is a strongly hospitable ambiance in this wing, and consequently it is well used. Part of the phenomenon can be credited to operation—in addition to standard books, there are tempting displays of magazines, cassettes, and Spanish-language titles—but the lion's share is a product of Graves' unusual architecture.

The design of their workplace has made the librarians increasingly aware of appearance, and pains are taken to respect the structure's spirit in the countless acts of operation and housekeeping that have visual dimension. The library has been an extraordinary magnet for readers, and new cards are being issued at the rate of a thousand a month. (This in a town whose adult population is perhaps 12,000 to 15,000.) Worker morale is high, and the county library system has received many employee requests for transfer to Capistrano from other branches. Such strong popular acceptance is rare in the case of any new building, and more so when it is granted to one as unconventionally cast as the San Juan Capistrano library.

.eft, the periodical reading room with faux marble hearth. Clockwise from upper right: the reference room; the cylindrical ·hildren's story-telling tower; the flat-floored auditorium; and he auditorium's lobby.

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Above, the centrally located plaza with fountain and cyprus trees and surrounded by colonnaded arcades. Top, the eastern facade has three small reading alcoves flanked by two lath houses; the auditorium is to the right. Opposite page, a reading alcove. □

Modules Stacked Behind a 'Billboard'

Portland, Maine, Museum. Architect: I.M. Pei & Partners. By Robert Campbell

Like any museum, the new Portland Museum of Art, designed by Henry N. Cobb, FAIA, of I. M. Pei & Partners, is really three buildings superimposed.

First, as a work of architecture in the abstract, an experience of order and scale, of movement through light and space, it's marvelous.

Second, as a place for displaying and viewing works of art, it's also marvelous.

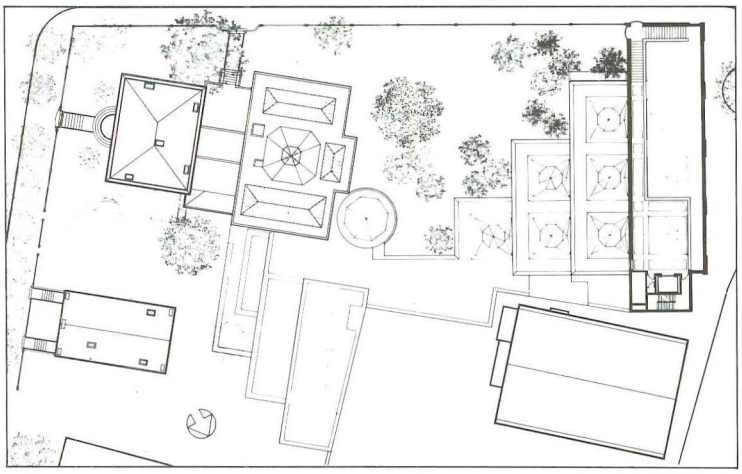
Third, as a piece of city-making, an element in an urban context, it's a responsible, intelligent attempt that perhaps falls a little short because it tries too hard.

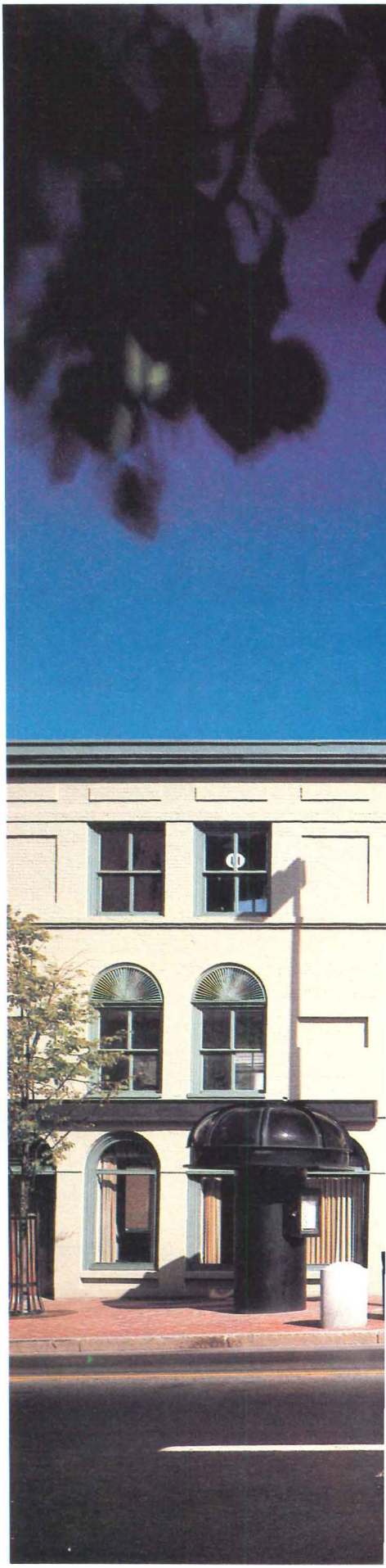
Properly speaking, the new building is only a wing of the Portland Museum, although it's five times the size of the original museum. Officially, it is the Charles Shipman Payson Building. An offer by Payson of 17 paintings by Winslow Homer first led the museum to think of expanding. Further Payson gifts of money made the new wing possible. Four architects were interviewed. Harry Cobb's local connection—his great-grandfather once occupied a house on the site of the new wing—helped him nail down the job.

The museum is a regional one, concentrating heavily on works by Maine artists, many of them small in size and outdoorsy in subject. Natural light—Maine light—seemed critical, and so did the need for some relatively intimate galleries. Cobb responded with a concept that can be described as a stack of cubelike volumes, each cube being 20x20x12.5 feet high. Separating the cubes in plan are slots of interstitial space 7.5 feet wide.

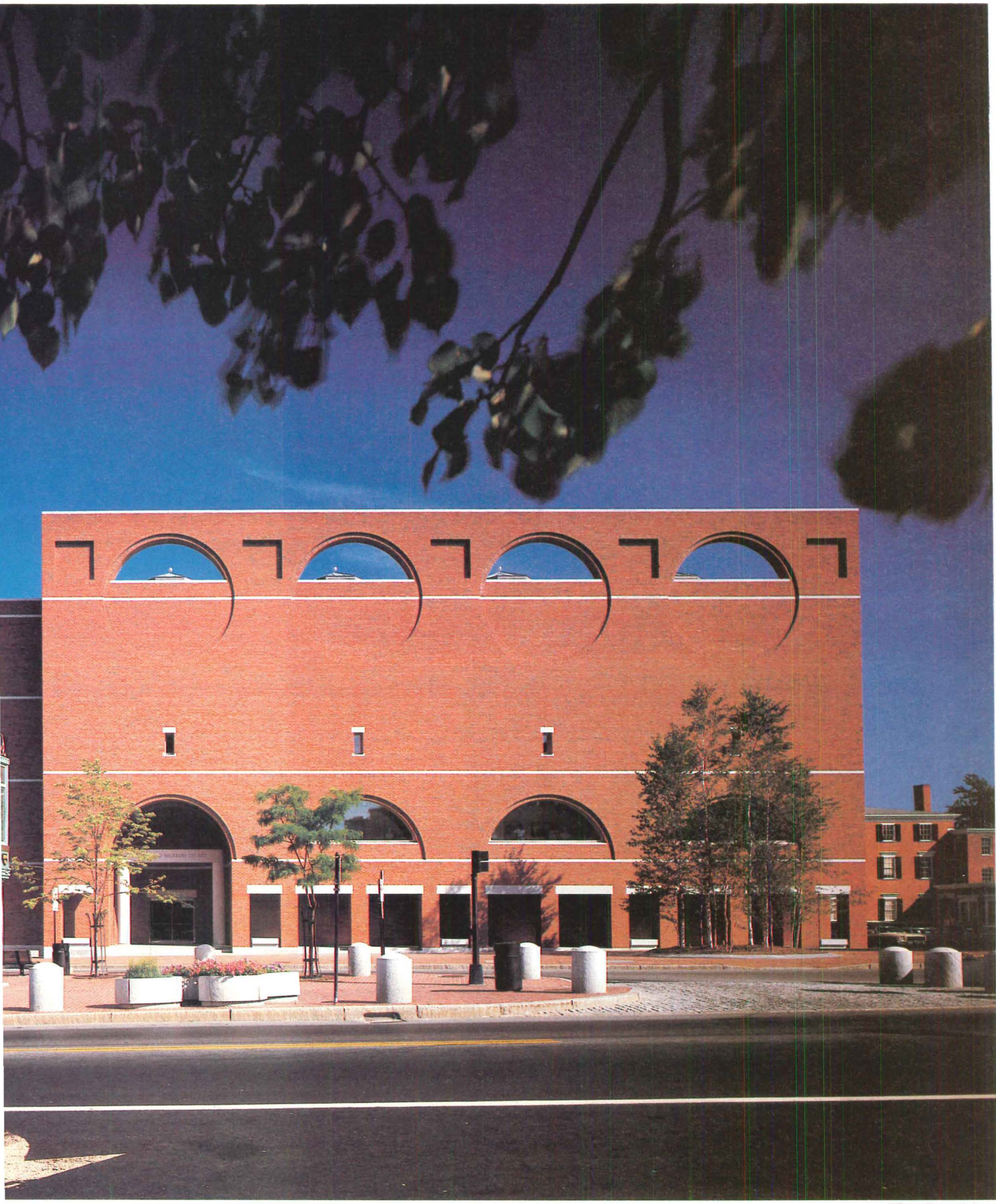
One cube, in Cobb's view, is the proper size for the smallest desirable gallery. There are 26 cubes, stacked up on the site like children's blocks, each row higher and wider than the last. Thus, starting at the back of the site, first you get an element that is a single cube, then another that is two cubes wide, two cubes high, then three and three, and finally, at the entry front of the museum, a grand mass four cubes high and four wide.

It's an arrangement that allows Cobb to drop down at the back of his site to meet the scale of two historic houses that





Above, the museum as it faces Congress Square, in the foreground. Behind the ar openings at the facade's top can be seen first set of skylights that repeat on the o three levels.



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Photographs © Steve Rosenthal

This page, top, the rear of the museum steps down to relate to the smaller scale of the buildings behind, which are also part of the museum property. Above, detail of the rear of the museum showing bay windows, which occur at stair landings. Across page, top, three-quarter view of the front facade as it faces Congress Square; below, the museum as it links to the older museum building of 1911, distinguished by Palladian window.

Octagonal skylights atop descending roofs.

stand there, yet rise, at the front, to dominate a major intersection of the city. A seemingly compulsive, limiting geometric idea turns out to be the means of creating great variety of scale on the exterior.

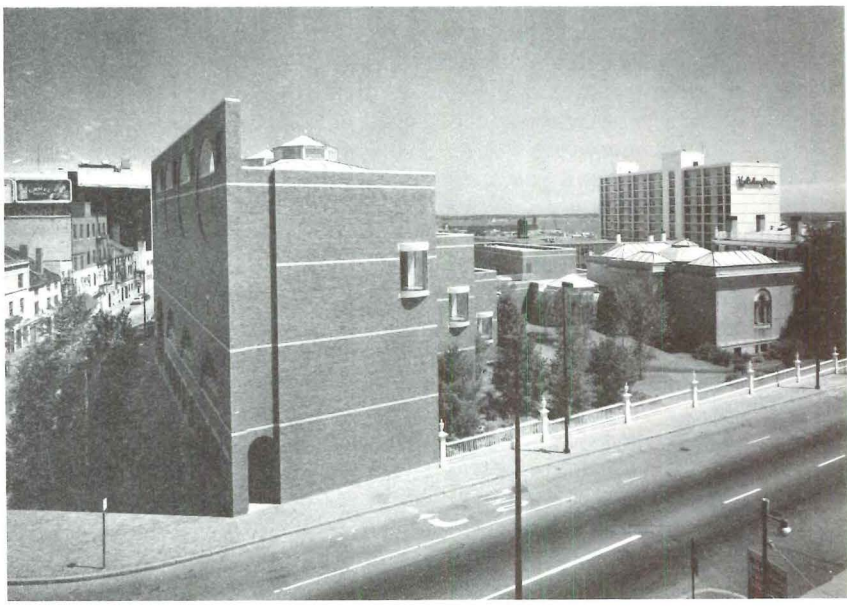
Inside, the variety is even greater, and it's here that Portland really sings. Except for Louis Kahn's great Kimbell Gallery, there can be no museum that creates richer configurations of space and light in so small a compass. The Portland interior is a wonderland of delicately skylit, subtly interpenetrating spaces, a sequence of unexpected vistas and overlooks alternating with intimate encounters. Wherever a space-cube meets the sky, it is topped with an octagonal lantern skylight. These are modeled, as Cobb notes, on those invented by Sir John Soane for the Dulwich Picture Gallery in London in 1811. The skylights are modulated only by fixed louvers. They lack entirely the paraphernalia of operable baffles, grids, and translucent screens that have become commonplace in recent museums. Yet the octagons work superbly to fill the museum with a light that seems very much alive but never glaring. On a normal day, you can turn off the electric lights and hardly notice a difference in the light levels of the top-lit galleries. As it is in Kahn's late museums, the light is almost a presence, a nearly visible gentle bright ether that fills the space, illumines the art, and models the architecture.

Some museums seem intended, by their architects, to be perceived as more important works of art than the paintings and sculptures they contain. Others seem meant to exhibit neither themselves nor their art but rather to be, primarily, places of public assembly. Portland belongs in neither category. It is a museum wholly devoted to the art it contains. The collection is not a great one, perhaps, but it is very good, and it has the virtue of being quite different from all other collections. In too

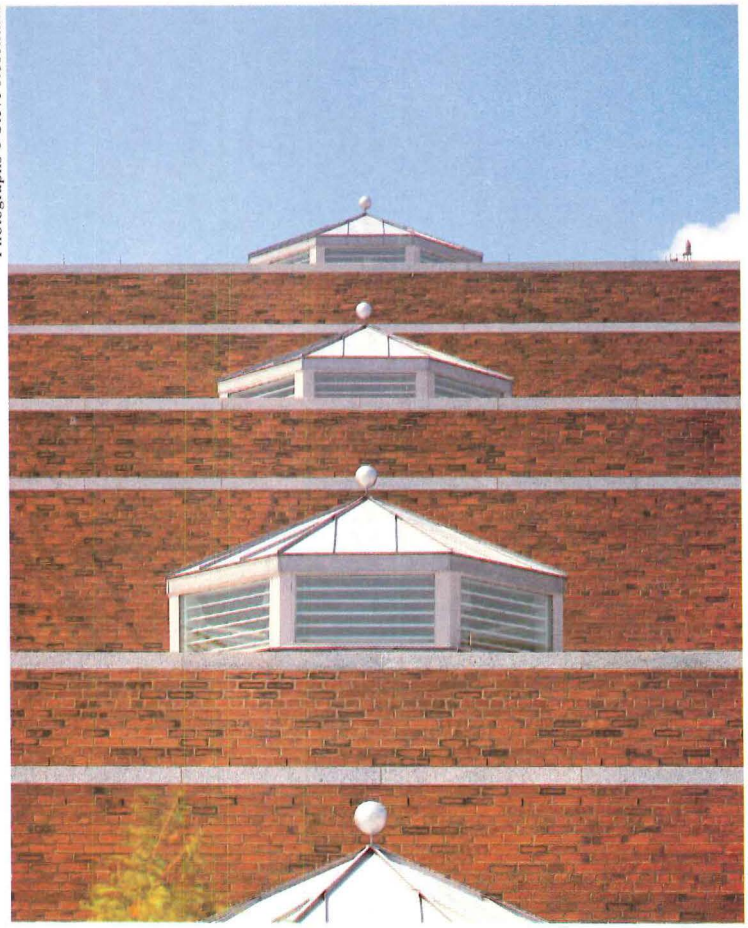
any Americn museums you can't tell, from the art, what part the country you're in, because the collection is trying to look e every other collection—to be a standard, approved sam-er of the whole history of Western art, like a miniature, cloned etropolitan Museum or National Gallery. Wisely, Portland has chewed that approach and stuck pretty much to Maine artists, th the result that you come away impressed by how many good es there are—not only the obvious Homers and Wyeths but any names less known. So well proportioned and roomlike are e various galleries, and so good is the quality of the light, at each artwork looks at home in its place and seems to glow th an inner radiance—many of them, indeed, probably look tter than they really are. In this interior you are vividly aware the architecture as the frame for your experience, but it isn't ing to be the experience.

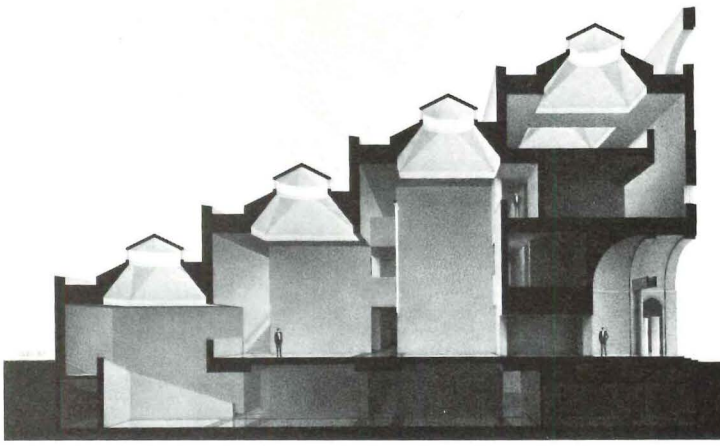
The parti of space-cubes staggered in both plan and sec-n leads to some curious problems of circulation. Some itors find the museum confusing. Interior space is mazelike d complex, and you always seem to be turning a corner and ppening onto a stair you didn't expect, or failing to find the e you were hoping for. The confusion is really a virtue, ving the building from the obviousness and predictability it ght have suffered with its small size—only 63,000 gross square et—and its rigorous modularity. There's a stair at the south-st corner of each floor, but since the corners never line up, u can't see one stair from another. After a while, you learn e ropes well enough to navigate, but you never lose your pleas-t feeling of wandering, of exploration and discovery. The irs have landings with curved glass viewing windows that ori-t you to the new museum garden (by Hanna-Olin Environ-ntal Design and Planning) and, across the street, a fine federal use.

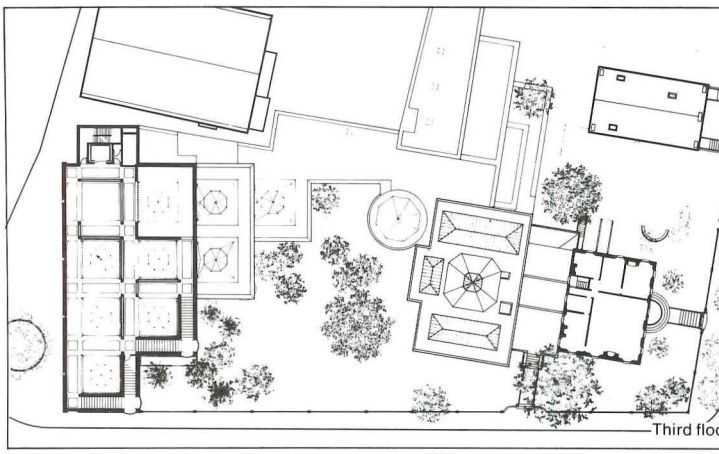
As an ordering concept the space-cubes work well. Galleries age from intimate nooks up to the great State of Maine gallery,

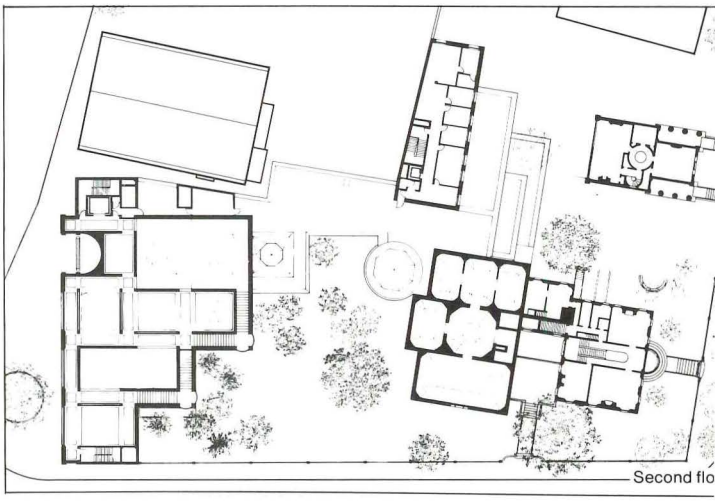


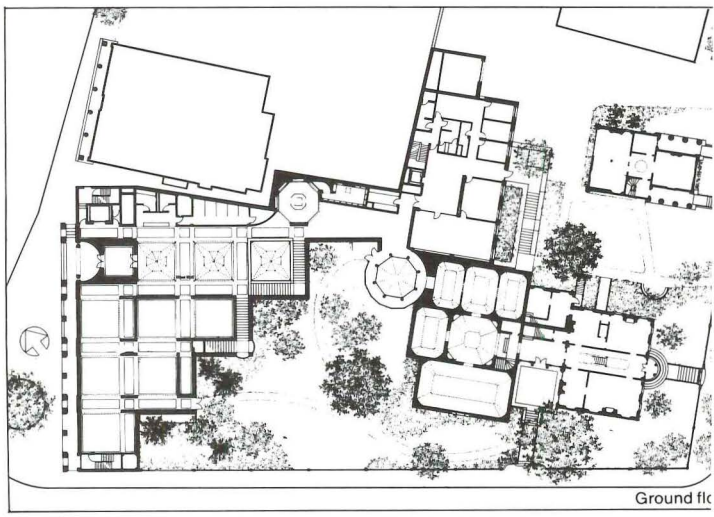
Photographs © Steve Rosenthal











Interior wonders, exterior puzzlement.

four cubes wide and two high, which fills the front of the museum at its top under a row of octagonal skylights. This room is a breathtaking space after the smaller scale of the rest of the museum. Some find it a little grand for the art it contains, most of which has obviously been created with parlors and breakfast rooms in mind, but if that's a drawback it's offset by the scale-giving modularity of the architecture and the simple pleasure of encountering so much art in one room.

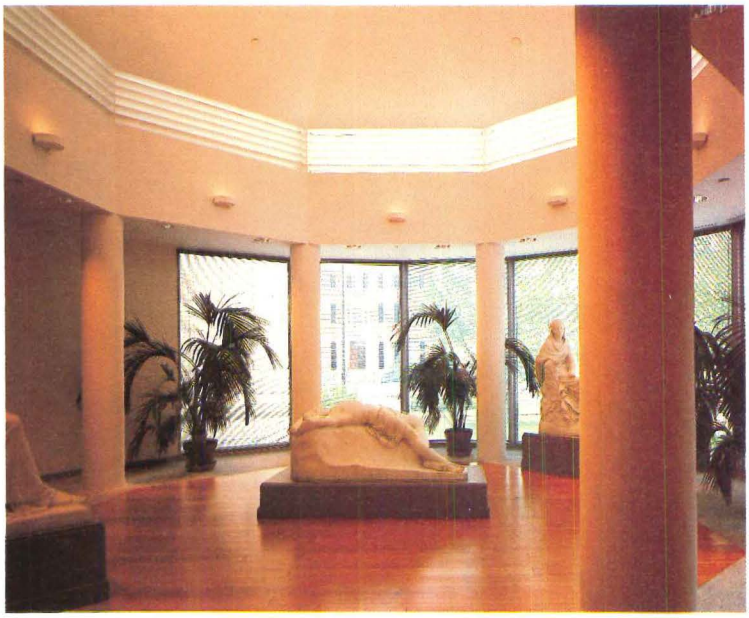
The modules are expressed in plan on the floor, which is pine divided by strips of gray granite 20 inches wide. The strips demarcate the space-cubes from the interstitial slots, creating a plaid floor of pine and granite—two very Maine materials, although the granite in this case comes from Canada. Partitions are always located on the granite strips. Corridors, doors, and the like are placed at the interstitial slots. The system works to create a sense of order that isn't obvious. You sense the presence of intelligence and measure in this world without being able to see quite through to the underlying system.

Minor spaces work well, too. The best is the basement auditorium, a garden of blue seats in an arbor of white columns. The auditorium too is faithful to the modules: The seats occupy the space-cube, the aisles are the slots, the columns line up on the demarcation.

An octagonal conservatory, which connects the new wing to the older parts of the museum, is a sort of Victorian winter garden focused on an incredibly kitsch sculpture that would be at home in the Victoria and Albert: "Dead Pearl Diver" of 1858 by Benjamin Paul Akers, the museum's very first acquisition.

There is a kind of service blob of space that wanders along the museum's east side, outside the space-cube system, containing offices and the gift shop. The shop is the one real failure of the interior, arbitrarily cramped into an octagon shape that is inappropriate and inefficient.

Across page, left, the stepped skylights as they appear from the rear of the museum and topmost in section. Left, typical small gallery with octagonal skylight; below, interior of the conservatory that links new museum with the old.



Details are generally quiet and elegant, except perhaps for e idiosyncratic, capsule-shaped light fixtures in the stairwells. So much for the interior. It's wonderful. The exterior is some- ing much more puzzling.

Most buildings planned as stacks of blocks end up looking e stacks of blocks—the works of Herman Hertzberger, for stance, or Moshe Safdie's Habitat complex in Montreal. They ve no facades. Cobb's museum is just the opposite. Its facade, ormous and flat, bigger in fact than the building behind it, is leliberately imposed abstraction of the hierarchical, ordered cade of an Italian Renaissance palazzo.

Everyone who mentions Portland talks of this astonishing en- nce front. Both Cobb and the museum trustees admit that it s a source of much controversy throughout the design process. t the least of its amazements is the fact that it gives not the ghtest hint of the spatial delights within. It is a kind of giant ck billboard on which is inscribed a pattern of arches, squares, d circles that seem to have some occult, unfathomable meaning. ıe facade is a work of graphics rather than architecture, its tness and thinness intentionally emphasized by the big cut- ts at the top and by the fact that the parapet fails to turn the rner. It recalls the fake, two-story front of a one-story West- ı saloon.

The height and boldness are intended to help define Con- ss Square, the intersection onto which the museum faces, t the facade lacks the burly, space-containing strength of many re richly modeled older buildings around it. And it overscales ne of its neighbors, especially the temple-fronted Chamber Commerce next door. Nor do the big circles at the top meet sky so interestingly as the gables, spires, and chimneys nearby. The incised patterns are aligned, of course, with the modu- division of cubes and slots behind, but the connection is a le academic. The patterns are notations, rather than expres- ns, of the rich spatial system within.

Other things are wrong with this facade. At ground level, there is a continuous, elaborately vaulted arcade, meant to engage the building with the public realm of Congress Square. The arcade is much too shallow and much too blank to be of any interest or use, and it seems to attract only an occasional pot-smoking teen-ager. A grove of white paper birches in the plaza is extremely elegant as a foil, yet the trees fail to occupy or activate the space.

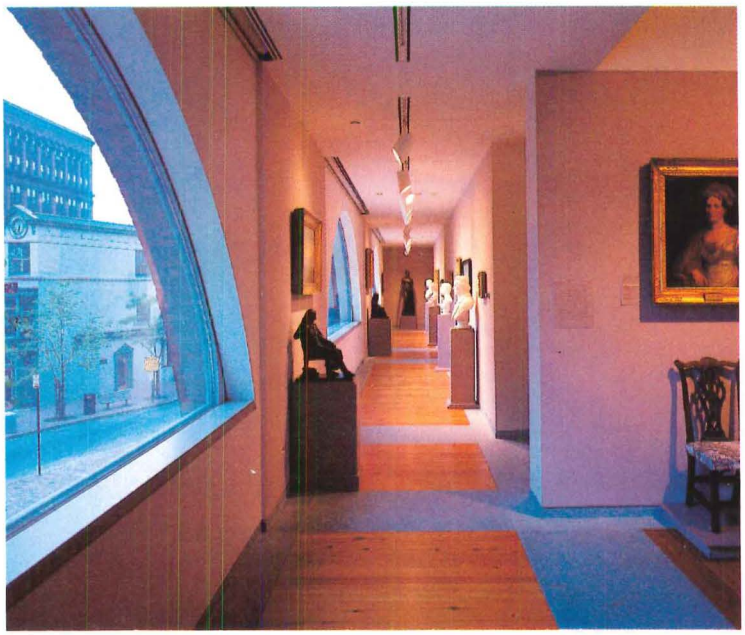
On the plus side, this facade has the virtue of being quite unforgettable once seen, and it has, more than any other element, made the building an instant landmark. And Cobb's willingness to be quirky, to doodle so freely on his building, to be a little inexplicable, is disarming. Perhaps with a little imagination one could also say that the facade's flatness and look of having been drawn on the building with compass and T-square is in character with the federal facades of many Portland houses.

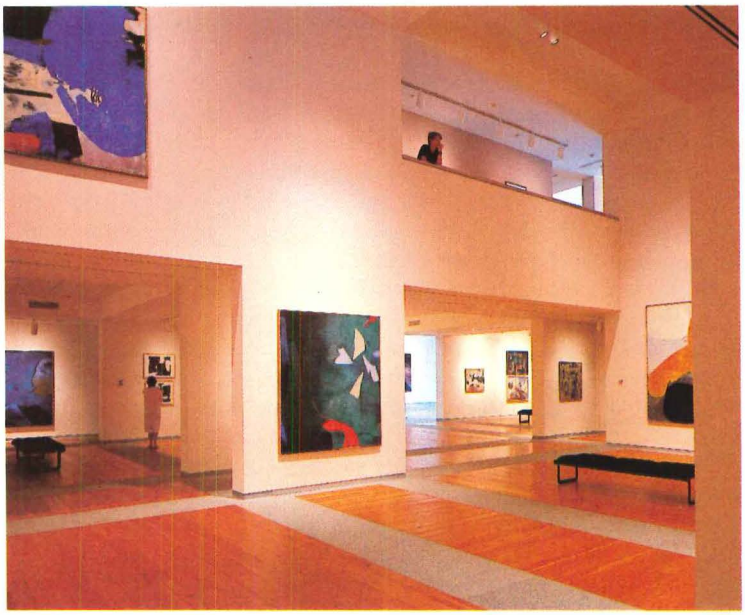
At the back, the museum drops rapidly in size, meeting comfortably the two fine 19th-century houses, one federal and one Greek revival, that comprise the rest of the museum property, and shaping a pleasantly romantic if slightly residual garden and lawn.

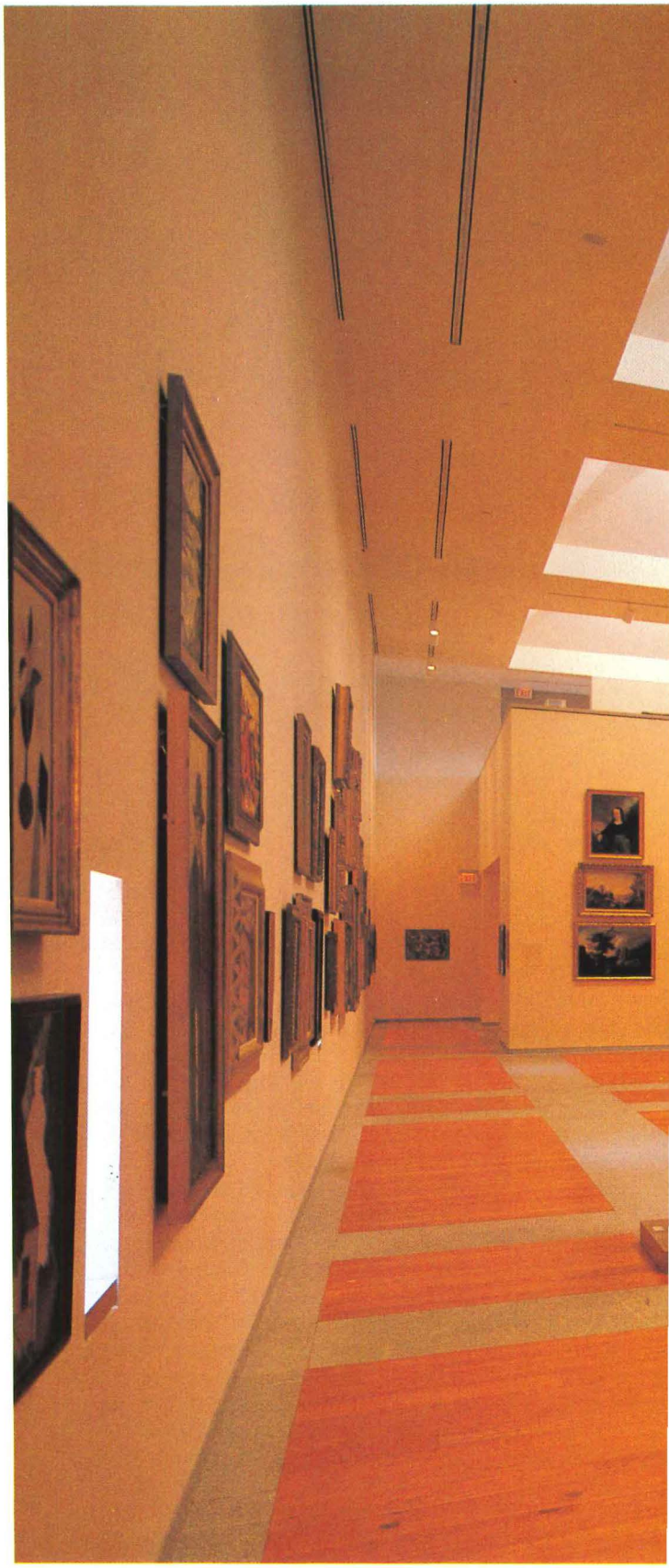
To understand this extraordinary exterior you have to understand that for Cobb an architectural problem has to be solved in a way that exposes the problem rather than concealing it. Cobb never wants his solution to be so complete that the problem disappears. He is too much the pedagogue for that. His famous and beautiful John Hancock Tower in Boston, for instance, by its marvelous, absurd attempt to disappear into thin air, solves the problem of inserting a huge tower into a delicate historic fabric in a way that makes the predicament only the more vividly apparent. Portland is like that too.

What then is the "problem" at Portland? Cobb's own words, in a talk delivered at the Harvard design school, where he is chairman of architecture, define it:

"It will be immediately seen that the distinguishing feature of this design problem is the need to provide these extensive







Making the most of the museum as a type.

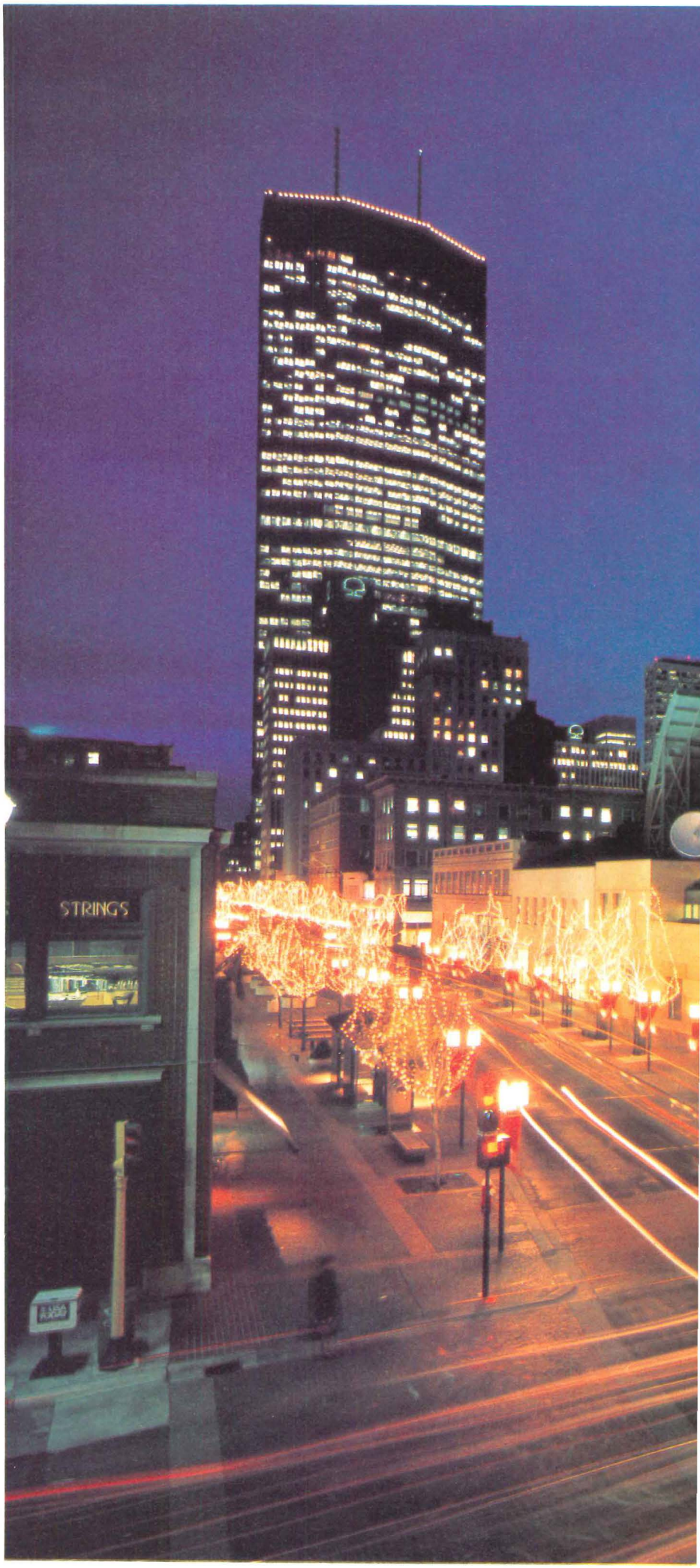
new facilities in a form that will respect and render eloquent the living presence of history on a constricted and awkwardly shaped urban site. Our solution proposes a stepped building form which, while presenting a bold, unified, large scale facade to Congress Square, nonetheless grants primacy to its smaller scale neighbors within the museum precinct. The new building must assert its autonomy—indeed its primacy—with respect to the public square, while remaining contingent in its relationship to the buildings and spaces within its own precinct."

The problem then is the need to be public at one end, private at the other, grand here, intimate there. The building exterior is the exposition, perhaps a little too diagrammatic, a little too teacherly, of this predicament.

Connecting this outside to its inside is an entry made of layer upon layer. You pass through a brick arch, a freestanding wood frame, a half-domed space, glass doors, and then a tight inner vestibule before emerging into the high, brightly daylit lobby o

Left, top, second floor gallery behind arched windows of front facade; left bottom, ground floor gallery with typical overlook that shows the interpenetration and interlocking of spaces; abo the State of Maine gallery on the top floor with mezzanine.

reat Hall. The layers are shallow but provide a strong sense
passage from public realm to very special interior place.
Exterior materials are waterstruck local brick with gray gran-
string courses and trim. Originally, before costing, all was to
ıve been granite.
Like the High Museum by Richard Meier in Atlanta, also de-
ribed in this issue of ARCHITECTURE, Portland as an art mu-
um is an example of what has become probably the single
ost interesting architectural program our era offers. And it's an
ıdlessly fascinating design. Though the main facade may not
ıite come off, Portland remains one of the most successful
cent buildings in New England. □



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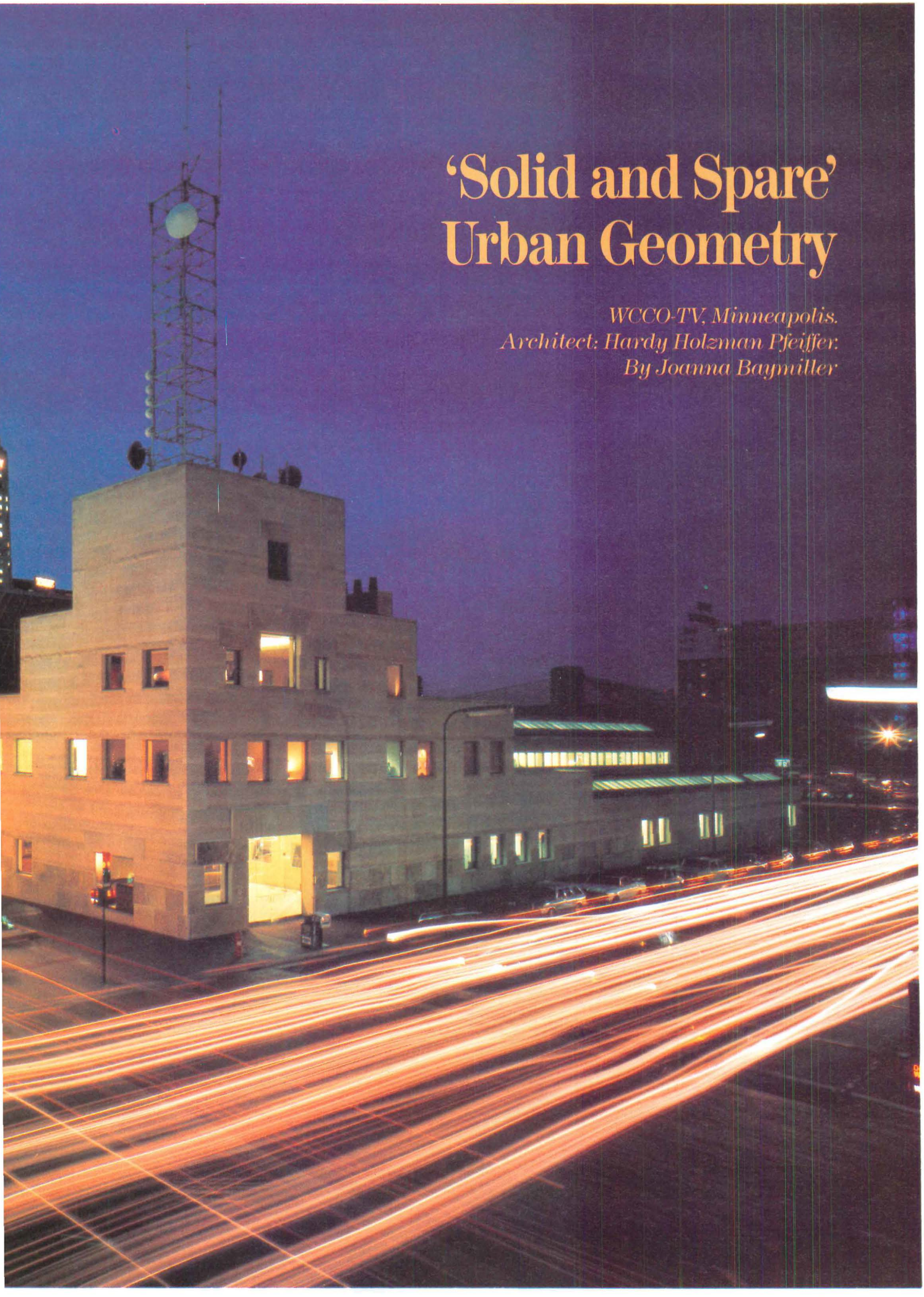
'Solid and Spare' Urban Geometry

WCCO-TV, Minneapolis.
Architect: Hardy Holzman Pfeiffer.
By Joanna Baymiller



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If you go looking for the art of architecture in downtown Minneapolis, one of the best places to find it is at the corner of 11th Street and the Nicollet Mall. At this important corner, where Orchestra Hall and Peavey Plaza engage in a successful dialogue of volume and void, Hardy Holzman Pfeiffer Associates' new WCCO Television Communications Center forms the third wall of a low-rise enclave that encloses the plaza and enlivens the conversation.

Though clearly one of the most well-conceived and handsomely executed of the city's downtown buildings, it's one that is not easily labeled. It borrows freely from a number of forms—Mayan, Egyptian, Florentine Renaissance, and even Prairie School—but owes allegiance to none of them. Its strongest references seem to be the urban fabric—present and past, as seen in its masterful use of stone—and to the important role that television plays in our society. Both self-consciously crafted art and metaphorical architecture, the WCCO building, small by comparison to the recently completed onslaught of downtown office towers, stands head and shoulders above the rest. It's good urban design *and* good architecture. It's not only a very classy building, but one with good manners.

A true commitment to the city and its urban fabric by both the owners and the architect is the reason for its success. WCCO and its parent company, Midwest Communications, wanted a building "worthy of its site." Their search began in 1977, when WCCO's chairman of the board, attorney Tom Doar, became involved in the search for new facilities to replace the station's cramped quarters at Ninth and LaSalle. The owners acquired the prime site at 11th Street and the Nicollet Mall, across from Orchestra Hall, and retained the Austin Co., a design-build firm experienced in the design of television stations, to provide a design for the unusual corner site. Not entirely certain of the results, Doar, on the advice of a friend, sought out Minneapolis architect and city planner Tom Martinson to critique the plans. Doar's story of Martinson's response has been oft repeated: "You give me four hours of your time," Martinson told WCCO's chairman, "and I'll give you one of mine." What Doar agreed to was a marathon slide show on modern architecture, "everything from SOM to the Ant Farm." In exchange, Martinson came to the station to look at the plans, and opined: "Did you see the movie '10'? Well, this is a six. Six is not bad. It could have been a two. You could walk around town with your head up if you built a six. It just depends on what's important to you."

So Tom Doar decided to try for a nine.

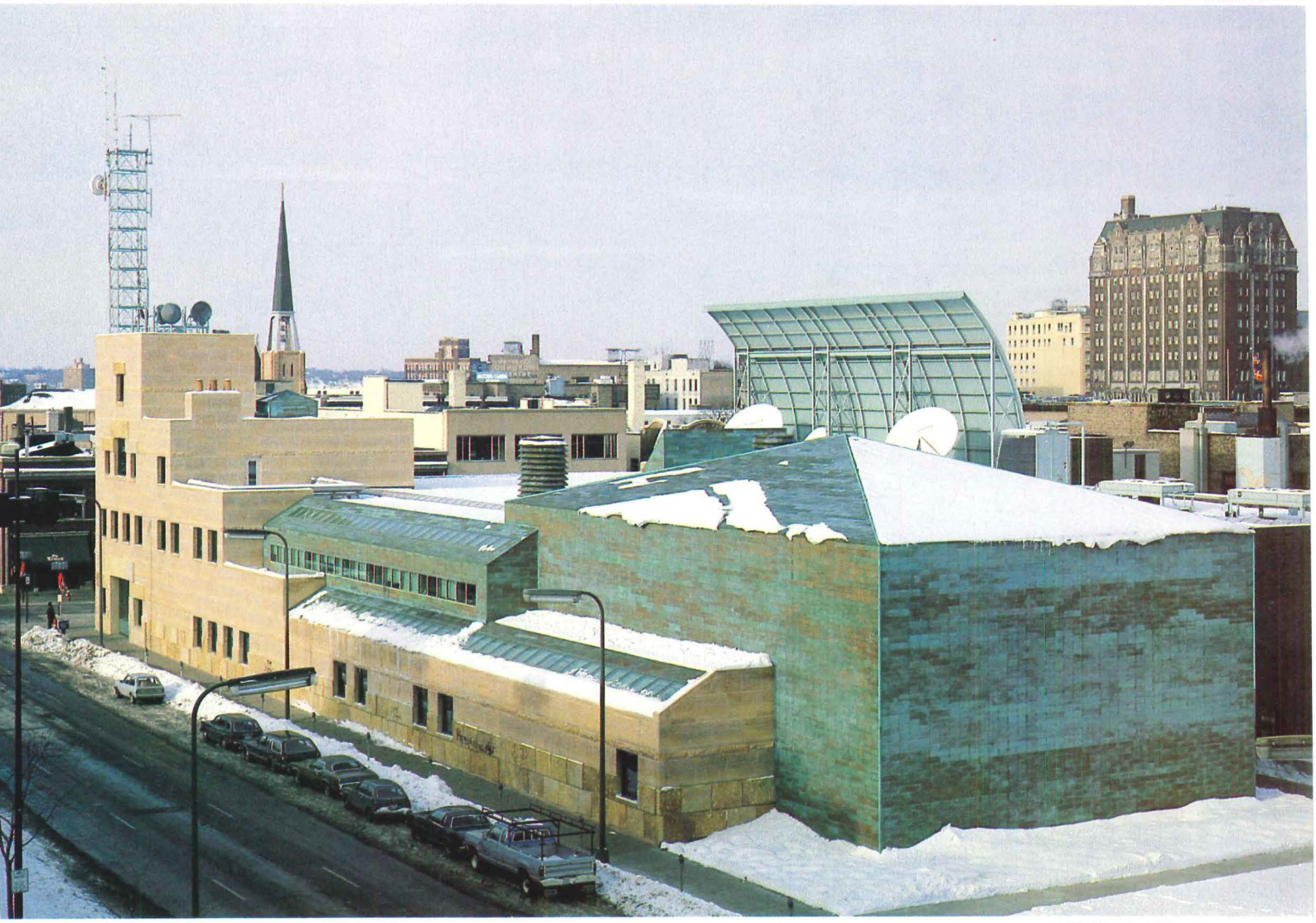
Subsequently, while visiting New York City, he remembered Hardy Holzman Pfeiffer Associates as the architect of Orchestra Hall and, on impulse, called the firm to see if any of the three partners were in. Malcolm Holzman, FAIA, was. The search for "a nine" had begun.

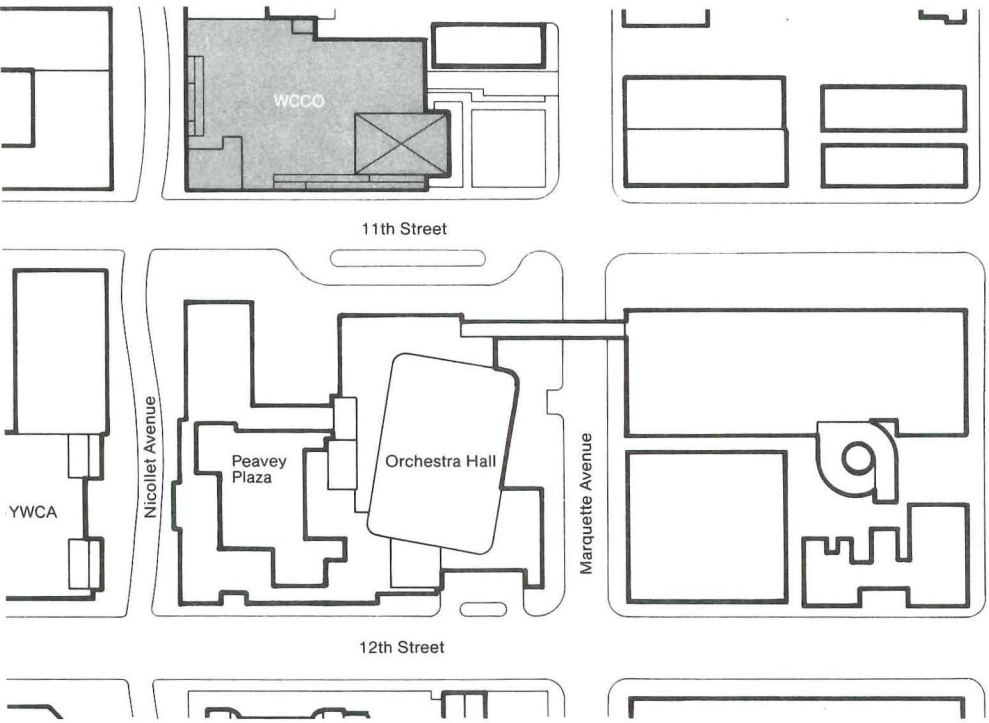
"The client sensed," Holzman says, "and we confirmed, that he was about to build a very suburban building on a very urban site." Together, they began again to find an appropriate scale and form for a structure that would complement the surrounding urban fabric and meet the station's considerable program and technical requirements.

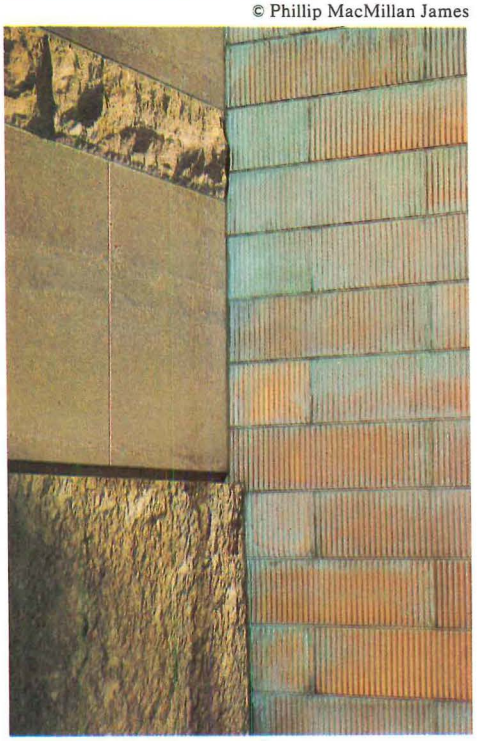
The result, completed last fall, is a one-, two-, and three-story stepped structure clad in cream-colored Minnesota stone and copper shingles. Just over 100,000 square feet, it covers half a city block, with the bulk of the square structure hidden behind its two main facades. A newsroom, reporters' offices, and production facilities (including an enormous studio 100x50 feet in dimension and 30 feet high) along with support services are on the first floor; offices are on the second, with a third-story conference room in the corner tower. Mounted on the roof are satellite dishes, microwave screens, antennas, and weather equipment—a technological Disneyland.

The unusual form of the building is a solid and spare geom-

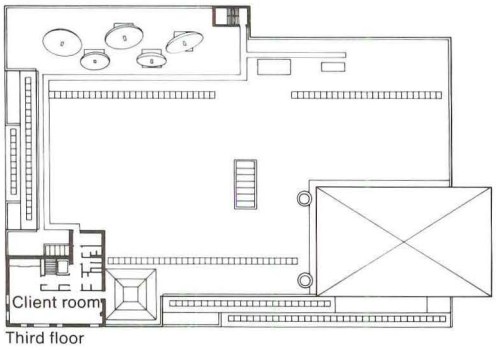
Ms. Baymiller is deputy director for planning and development for the Minnesota Museum of Art, St. Paul.

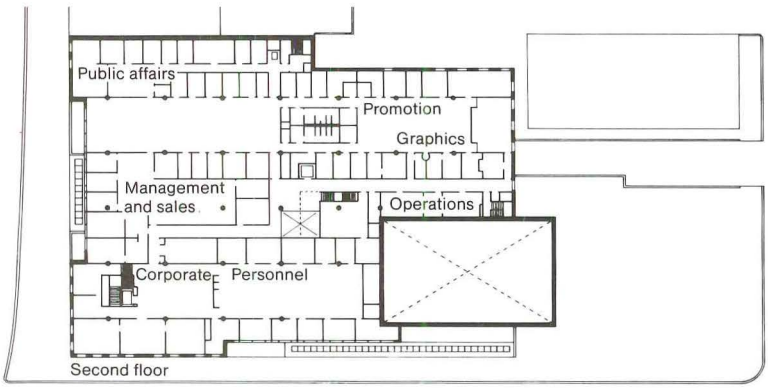


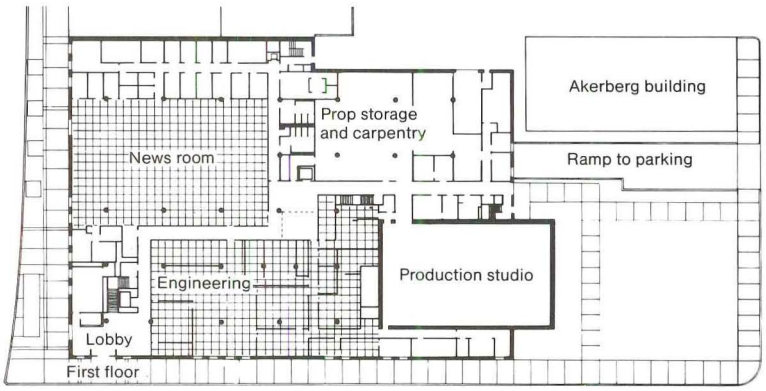




across page, above, the Nicollet Mall facade steps down and hen up with pedestrian-level views into the broadcasting inner anctum; the lower view is across Peavey Plaza, with Hardy Holzman Pfeiffer's Orchestra Hall at right. This page, top, the 1th Street elevation modulates from the stone pile at Nicolet the large element sheathed in embossed copper shingles, the ation's large studio. Above right, sandstone meets copper.







Orientation to a plaza rather than a mall.

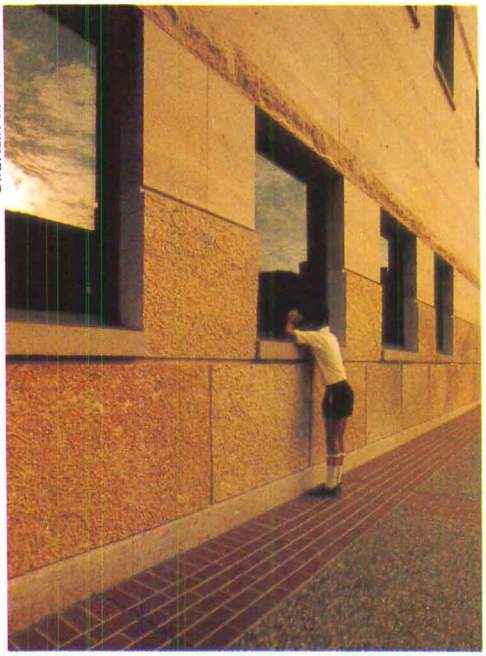
etry. It's a response both to program, materials, and the scale of the surrounding buildings. A long, one-story wall extends along the south elevation, on 11th Street, forming an edge for the plaza and a continuous line along the streetscape. On the west side, facing Nicollet Mall, the building dips from a two-story height that extends the roof line of the mall buildings and then rises to the prominent tower that marks the corner and also responds to the stone tower of Westminster Church, visible from the mall as one approaches the corner. Large, unornamented, blocklike windows that look a bit like television screens are organized in horizontal bands in three rows; the bottom row, at pedestrian height, allows passersby on the mall to windowshop the WCCO workplace and watch the action in the newsroom. It's a kind of ironic reversal of the prying camera, and one answer to the architects' controversial decision to locate the building's main entrance on 11th Street, facing the plaza, rather than on the pedestrian-oriented mall. Holzman argues that the significant relationship governing that choice was that of the building's relationship to the plaza and Orchestra Hall—that the nature of retail activity on the far end of the mall was shifting, with the bulk of that activity concentrated closer to the downtown core, several blocks away. And with numerous windows on the mall facade, the building can't be accused of turning its back on Minneapolis' quality-of-life showpiece: After all, much of its activities and functions are on continuous display.

But the real display in this building is its celebration of materials and craftsmanship. The exterior is a rhapsody composed of the rhythmns and textures of the red, variegated sandstone the architects discovered ("whooping with joy" says Tom Martinson) at the Vetter stone quarries in Mankato, south of the Twin Cities. Its uneven patterning, strong veining, and variations in color are displayed in horizontal bands hewn in several sizes, shapes, and surfaces. At the building's heavy base it's the stone's strata face. Large lintels around the main entrance dis-

Photographs © Norman McGrath

lahogany paneling accented with ebony lends a warm glow to alls and stairwells. Lighting the halls and a strip of photographs epicting the station's history are strip fluorescents baffled by ns set two inches apart and shaped as an oversized cornice. bove, conference room with views to Nicollet Mall.

©Norman McGrath



Courtesy of WCCO-TV

Combination news room/studio is observed from Nicollet Mall, above, and from an interior passageway, top, over the shoulders of directors and switchers. Right, channel logo is chiseled in stone at the main entrance.

Relating to 'the architecture of the earth.'

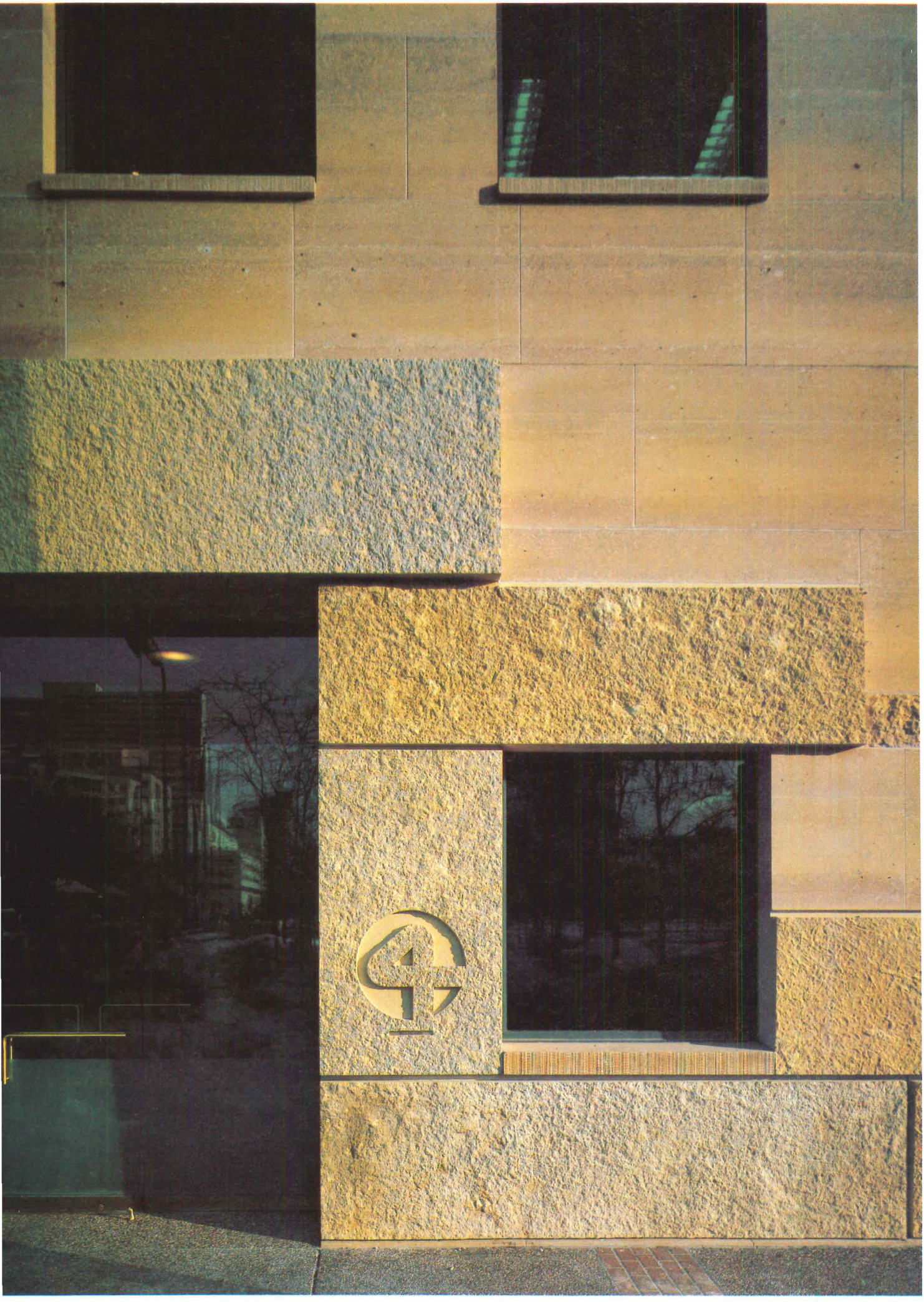
play fossils and glacier deposits and simulate the look of traditional hand-cut rusticated block with its natural ledge surface exposed. The next layer is honed and polished to a smooth surface to reveal a variety of colors. Four narrow ornamental stone bands wrapping the building are rough textured, while window sills are drove cut to simulate the look of hand chiseled stone.

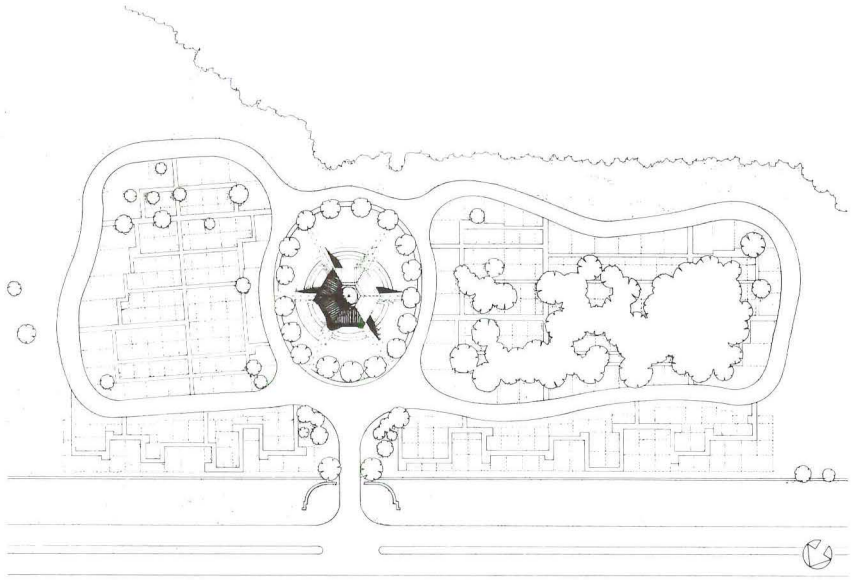
Why stone? "People haven't looked around Minneapolis lately to see what it's made of," Holzman comments. "I don't see it as a stone city, but I do see it as a masonry city. We tried to be sympathetic and make a gesture to that heritage."

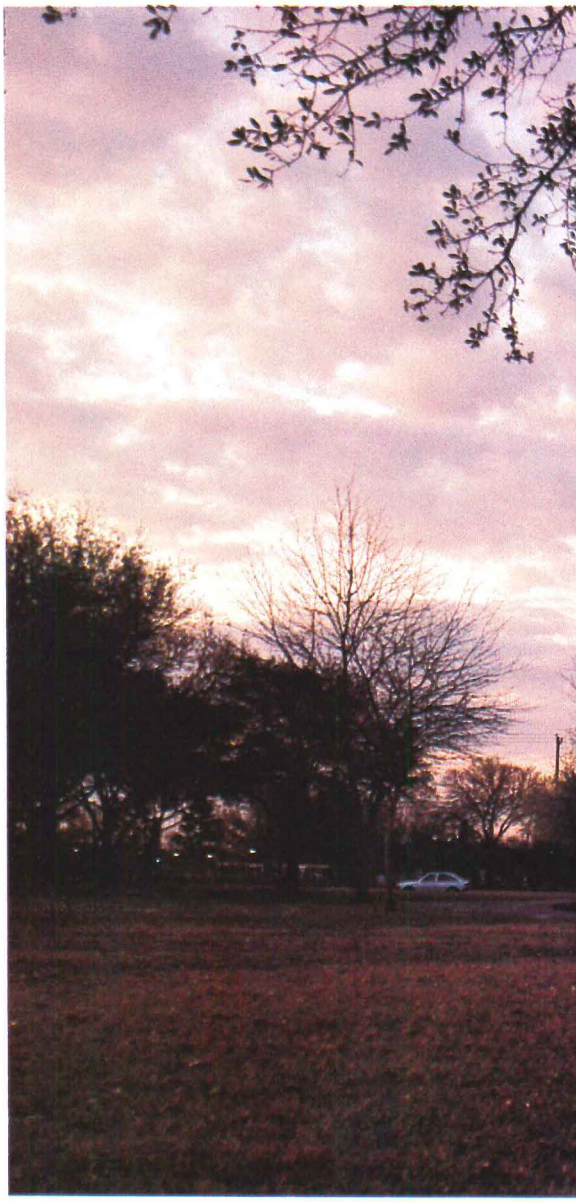
Inside, a corridor that zigzags through the building opens adjoining spaces to light and provides an organizing spine for pedestrian circulation: Visitors to this building, and there are a lot of them, will have no trouble following this path. It's a veritable Yellow Brick Road, delightful in its use of mahogany walls banded in ebony, porthole-shaped light fixtures along the stairways, and off-white terrazzo floors flanked with a black-green band. On the second floor, skylights are everywhere—lining central work areas, brightening stairways and corners, and dramatizing two-story spaces like the "gathering space" just outside the newsroom, where visitors on tours can wave to the weatherman just a few yards away.

Another particularly attractive feature is the use of windows at the end of almost every hallway that offer vistas to the outdoors. This building is no stone fortress or ivory tower: It makes a point of relating to the world outside. The building's electronics are everywhere apparent, from videotape edit rooms that use computers to automatically assemble video and audio elements of local programming to a vast array of control switches, light boards, and electronic billboards. From the visitors' tour room to the president's office—there are television sets everywhere.

Ultimately, the electronic guts of this building, so much on display inside, have very little to do with its shapes and forms. It strikes me as a building that springs as much from the architecture of the earth as from the manmade environment. Its imagery is incongruous; its allusions are not to modernism or postmodernism. If it's about the Uffizis and the Florentine Renaissance, it's also about the Holocene and the Pleistocene eras, about the formation of the earth's layers. This massive stone base is really an excuse to reach for the sky, a physical narrative on a majestic theme, a metaphorical extrusion of the earth's crust: a celebration of stone. □







A Place of Rich Symbolism that Embraces the Earth

Kagan-Rudy Chapel, Houston. Architect: Clovis Heimsath Associates. By A.F.

Photographs by Allen Freeman

hile elsewhere in Houston the prevalent commercial ethos is nspicuously proclaimed in 60-story, high-gloss cathedrals that idely meet the ground, off an unlovely suburban highway a ore modest historicist presence speaks quietly of life and death ile symbolically embracing the earth.

Kagan-Rudy Chapel, by Clovis Heimsath Associates of Fayette-le, Tex., is a funeral pavilion in the cemetery of Houston's luent and largest Reform congregation, the 2,000-family Emanu Shortly after the congregation was formed in the mid-1940s, icquired land for a cemetery southwest of the city and ear-irked a central oval plot in it for a chapel. At some point embers bordered the site with live oaks, but not until recent ars did they feel a strong need for shelter as a trend toward iple graveside rites began replacing more elaborate funerals the temple or a mortuary. Today, the typical service lasts per-ps a dozen minutes, consisting mainly of the reading of the d Psalm and a eulogy by the rabbi.

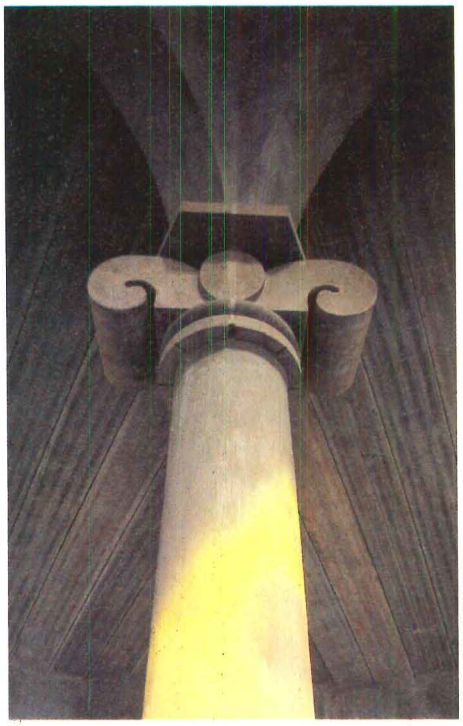
The symmetrical, open chapel quietly commands its flat site. Left, one of six identical bermed approaches. The 40-foot-high, copper-covered, concrete dome is supported on six interior columns positioned on the three cross axes.

A decade ago Heimsath designed a chapel and art gallery as an addition to the congregation's temple, a 1949 Wrightian building by Karl Kamrath, FAIA, located next to the Rice University campus in what is now central Houston. For this essentially modernist addition, Heimsath used as design module and decorative motif the hexagon, inner figure of the Star of David, to which he returned at the Kagan-Rudy Chapel in plan as well as decoration.

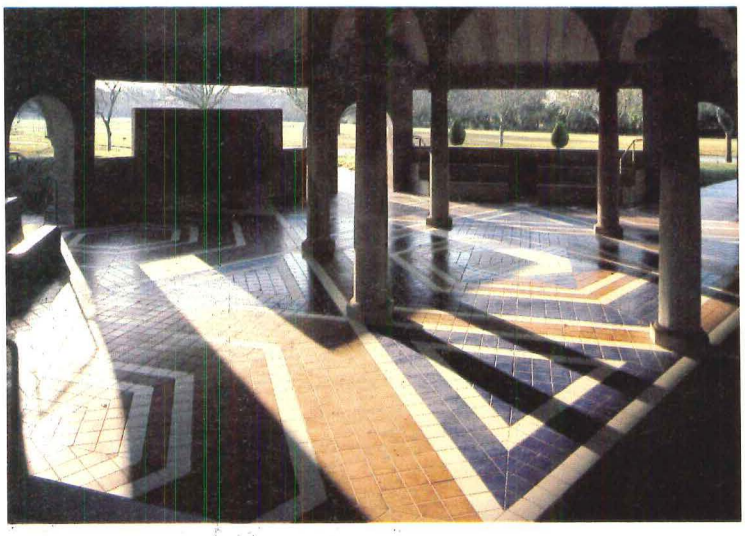
The new chapel is warm and welcoming, in part because of its apparent simplicity. Though attendance usually ranges from only a handful to several hundred, the chapel accommodates up to a thousand for memorial services on high holy days. Approach is from one of six identical bermed paths; entrance is

Morning sunlight animates the interior, projecting colored images of the windows on an interior column, below, and on the corbled squinches with the drum, opposite. The abstract memorial screen, below right, employs the hexagon, as does the ceramic tile floor, designed by Maryann Heimsath. Tile colors were found in pavings at Pompeii.

Allen Freeman



Allen Freeman

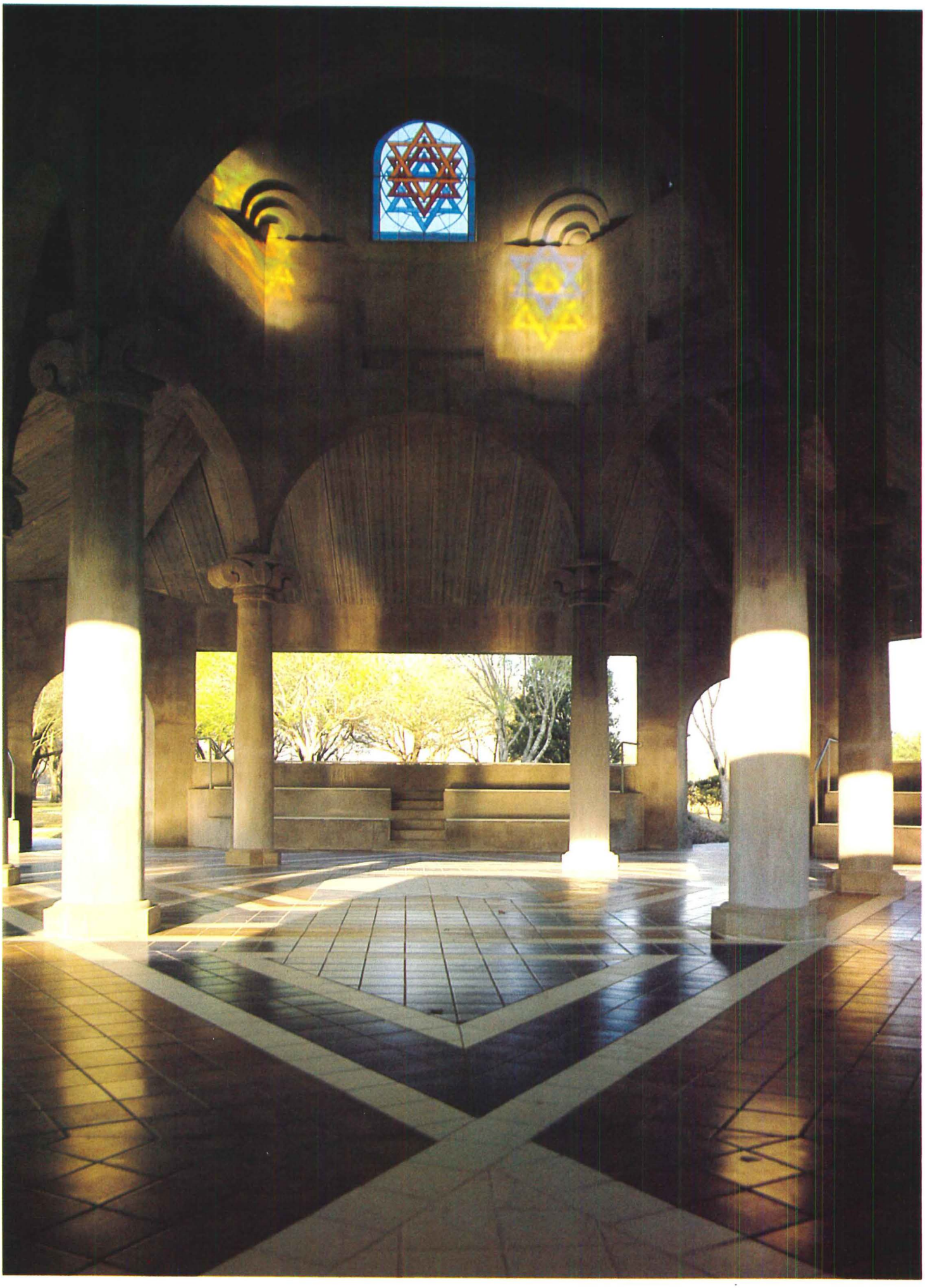


Multiple references to Judaic culture.

through one of six arched portals flanked by bas-relief columns, each surmounted by a bronze medallion. Views through the chap on each of the three cross axes are interrupted by an interior column, six of which form a ring to support the central dome. Corbled squinches mediate up from the hexagonal drum to the circular base of the dome and alternate with six arched, stained glass windows with Stars of David. The ceramic tile floor also has a Star of David pattern, with the interior columns positioned at the points of the internal hexagon. At the big star's eastern point, an "eternal flame" is imbedded in the floor in front of a concrete screen with an affixed annodized bronze sculpture.

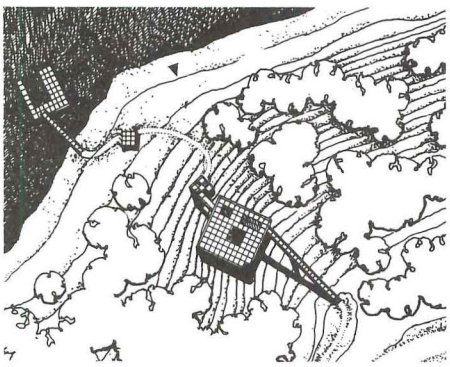
This sculpture by Heimsath, a memorial to the Jewish dead, is the chapel's sole modernist or abstract design element amid multiple references to archaic architecture and Judaic culture: The rustic medallions at the portals, for which Heimsath provided the cartoons, depict the 12 tribes of Israel; the interior columns have ram's horns capitals, which Heimsath considers pre cursors of the Ionic; and squinches, nicely echoed on the exteric of the drum, support the dome rather than latterday pendentive The handsome stained glass windows (designed by Maryann Heimsath) have an austere, archaic quality; the copper dome alludes to the Dome of the Rock in Jerusalem; and the spartan tiered seating, Heimsath says, is an allusion to the small, steppe synagogue cut into stone at Massada, as is the berming.

But the berms, while facilitating the practical consideration of overflow attendance for large gatherings, also reduce the ap parent mass of the chapel in this flatland cemetery with flush-to-the-ground markers instead of tombstones. Most of all, the berms contribute to a pervasive sense of serenity that is eviden in and around the chapel, a feeling that it is right to return to God's sweet earth. □



Allen Freeman

James R. Steinkamp



Color and Geometry In Wisconsin Woods

Robert L. Murphy house, Eagle River, Wis. Architect: Murphy/Jahn. By N.R.G.

The lakeland country of Northern Wisconsin has been known and loved by many as a magnificent haven of peace, tranquility, and beauty. Over time the shores of its hundreds of small lakes have been dotted with traditional, rustic timber and stone houses, some delicately sculpted into the hills, others placed more haphazardly in the woods. It is for this environment that Helmut Jahn, AIA, designed his first house, a work that seems to defy local tradition but one that in a more abstract way embraces it.

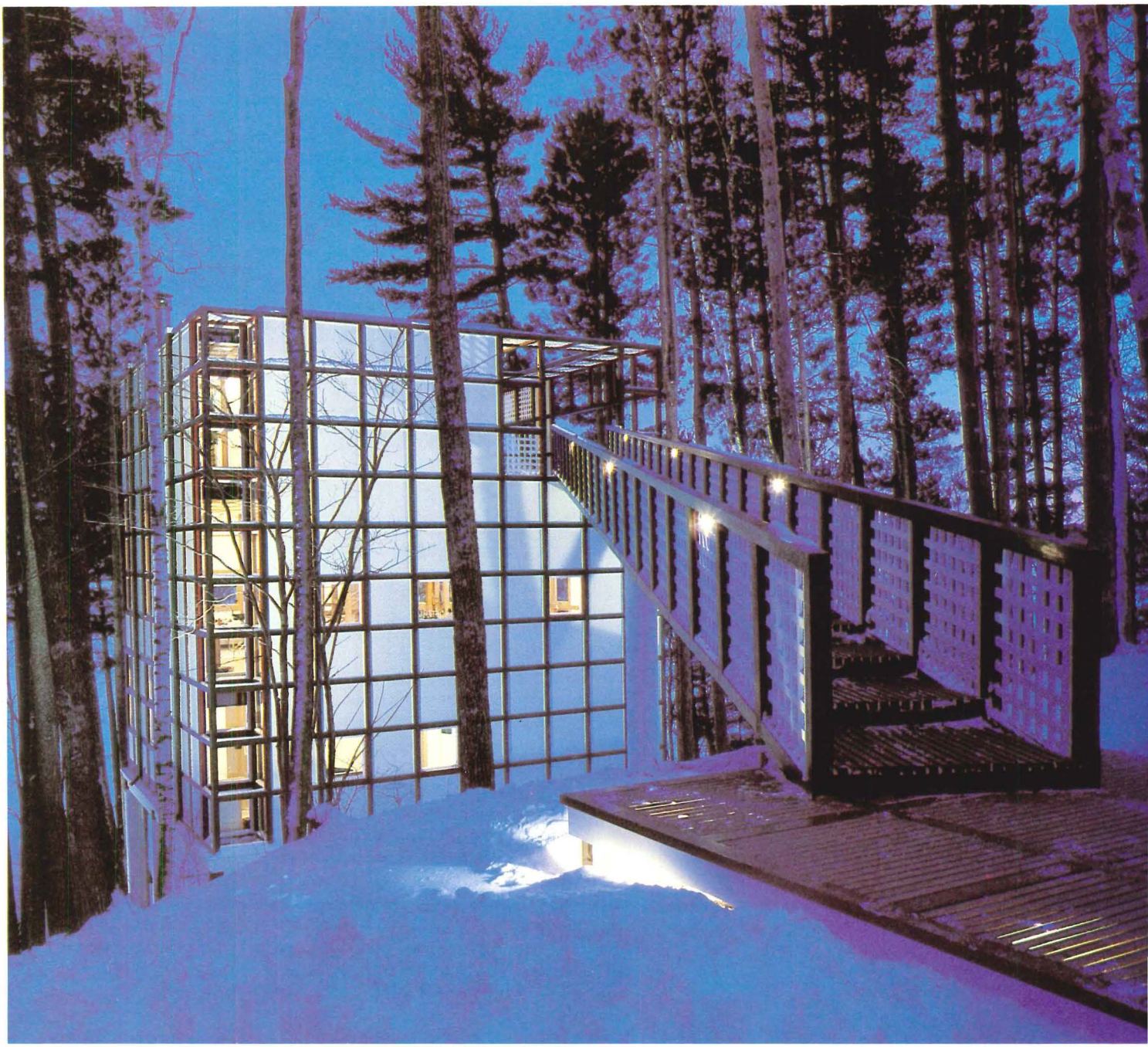
The house is located on a chain of lakes outside of the resort town of Eagle River and is owned by Jahn's former business partner, Robert L. Murphy, and his wife, Sarah. It is sited on a hill that steeply slopes down to the lake on a three-and-a-half-acre lot covered with pine and birch trees. It was after visiting this site that Jahn decided not to nestle the house into the slope but rather to lift it off the hill while disturbing as few trees as possible.

The house's design is meant to be a "set of abstract geometric elements," Jahn says, "intended to perform in tense composition and have a contrasting relationship to the natural elements: sky, earth, and water. The pieces are an entry bridge to the house, the house itself, a stair tower leading from the house to the lake front, a lake pavilion (which has yet to be built), and a dock. These are composed in a "processional" manner, with the symbolic form being a cube falling down a hill.

The approach is via a private drive through the woods ending at a clearing where the existing garage is located. (The garage is being renovated to match the exterior of the house.) From here the bridge subtly ascends to the top level terrace of the 2,500-square-foot house, which is lifted off the slope into the treetops by 18-inch, round concrete columns. On this level is the entrance hall and what was to be the guest suite, complete with bedroom, fireplace, bathroom, and private terrace. (The Murphys' daughter was so enthralled with this room in the trees that she asked to have it as her own.) Central to the house is a skylit staircase (openings are placed at both the top and bottom), which leads to the lower levels. The second floor is the general gathering place, where kitchen, living and dining spaces are open to

Left, bridge slightly ascends to the house's entrance at the top level. Movement through the house is down a centrally located staircase, the form of which is echoed in the jungle-gymlike stair tower that leads to the lake front.

Keith Palmer/James R. Steinkamp



A three-foot grid both inside and out.

each other and another outdoor terrace. This floor is more expansive vertically with a 12-foot ceiling height, compared to nine feet on the other two levels. The lowest level becomes the most private with its two suites—master bedroom and bath and guest bedroom, bath, and sitting room—both of which open to an outdoor terrace. From here one descends the jungle-gymlike staircase to the lake front.

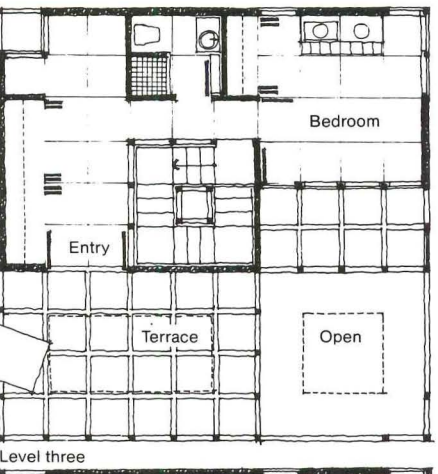
The principal organizing design element in both the exterior and interior is the three-foot grid. The exterior is composed of three-foot-square laminated wood members joined in a 10x10 pattern on each facade. The grid is infilled with painted plywood panels, lattice grilles (on the bridge and terraces), and operable and fixed window units. In fact, the northwest corner is entirely of glass-infilled panels. The three-foot grid is carried inside in the oak trimming set against white walls and ceilings and is echoed in the oak-framed central stair enclosure, which becomes an overlay of geometric patterns.

Crucial to the layout of the interior was the desire to place all daytime activities around the south-facing terraces to offer splendid lake views, with utility, storage, and bathrooms situated on the northeast and northwest exposures. To achieve this, the house is twisted slightly southwest down the hill, with the outdoor staircase leading to the lake being rotated even more. Also integral to the interior plan was locating the staircase cen trally.

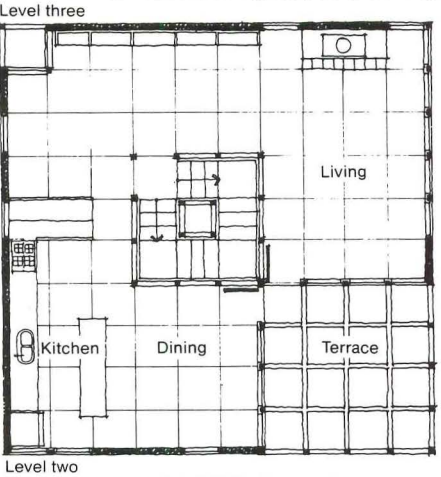
The colors—red, green, and white—are appropriately derive from nature: red from autumn leaves, green from spring and sun mer foliage, and white from the winter snow. On the exterior, the plywood and lattice infills are white, the laminated wood distinguishing the 3x3-foot grid is green, and red trim is used wherever the grid opens to a window or lattice. The visual effec is startling—in winter the house becomes subdued, seeming t grow out of the snow-covered slope. In summer, the house is more alive and dominant in its setting. At night in all seasons the glow of lights transforms the white plywood panels into del cate Japanese shoji screens.

These three colors are carried inside in the furnishings cho sen by Mrs. Murphy. In what at first seems almost overwhelming most household items are red, white, and green—from the towe to the bedspreads to the coffee mugs. But the lasting impres-

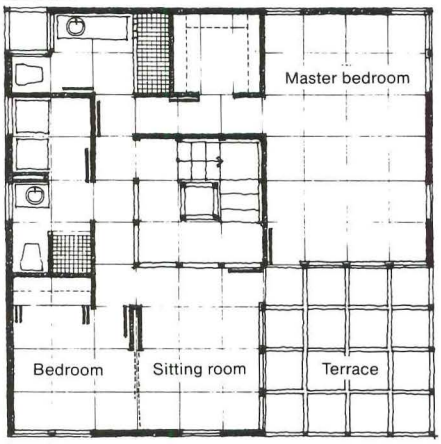
Above, bridge leading from parking area to house, which whe lit at night takes on the appearance of Japanese shoji screens. Opposite page, above, the skylit central staircase with its fran producing a complex image of geometric patterns, and, belov the living room, which is universally open to kitchen/dining.



Level three



Level two



Level one

James R. Steinkamp

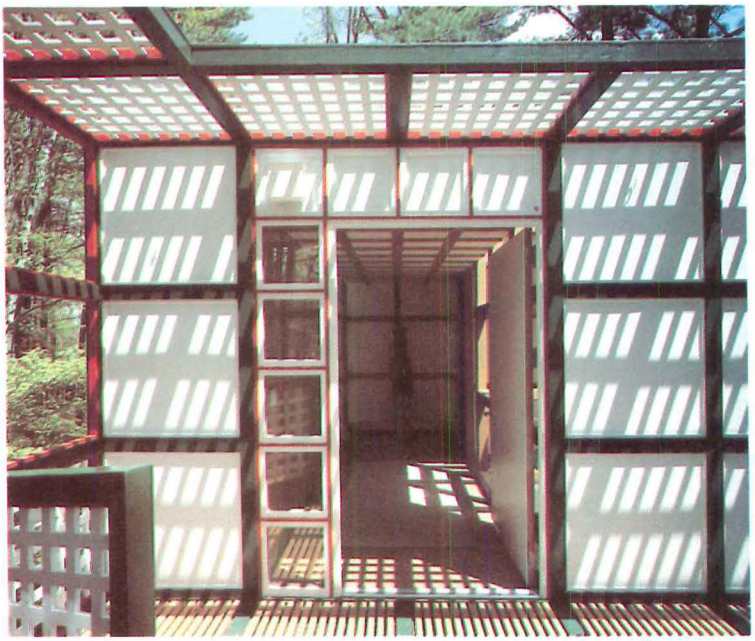
James R. Steinkamp

Above, all terraces are oriented to the southwest to afford magnificent views of the lake. Right, view from entrance terrace. Opposite page, below, the entrance terrace looking into the entryway, and, above, the second floor terrace as seen from above.

A delightful design and caring execution.

ion is of a very delicate integration of appointments and structure. Another lasting impression is of fine craftsmanship and meticulous detailing. According to project architect Daniel Dolan, the siding was all prefabricated by the local contractor (Fred Wiedenbauer), whose skill is quite evident. The level to which the cubic design is taken is also surprising: Squares decorate the oak paneling covering the fireplace and pipework on the second floor; even the closet rods are squared.

There are, however, flaws, which in some ways may be characteristic of any architect's first house, even an architect as celebrated as Jahn. These problems have to do with living in the house: The top level bathroom is almost unworkable in its smallness; the trip from bridge to lake front can be a long, treacherous journey (Mrs. Murphy's father counted 100 stairs), as can the trip to the kitchen with groceries in hand; on the middle level storage space for such unglamorous objects as brooms and garbage pails is dreadful; and the terrace doors may prove quite alluring to intruders. Overall, though, the house is delightful and constantly presents to its audience a wondrous play of geometric forms. □



Sheltering Roof over a Soaring Space

House in Hogeye, Ark. Architect: Fay Jones & Associates. By A.O.D.

The client, an urbane journalist with the comfortable speech patterns and unaffected approach to life of his native Arkansas, had spent many years living in major U.S. and foreign cities—when not on airplanes on assignment. Tired of it and with his children grown, he decided to return to his home state, retire to freelance writing and teaching, and build a house on an 11-acre site he owned in the tiny, rural town of Hogeye.

As architect he unhesitatingly chose E. Fay Jones, FAIA, of nearby Fayetteville, "because I liked the homey quality of his houses, his use of so much stone and wood. Fay's houses are designed for the hills; they seem to fit in and blend with the mountains. You want to see a house, but not to feel it dominates the hill. Fay's buildings slip up on you as you curve around a dirt road or emerge from a patch of trees."

What else did he want in a house? "Well, we're sort of hill people," he answers, "with a small farm, cattle roaming around, dogs, cats, and dirt. So we needed a place that could accommodate trash, where it wouldn't matter if I just left a pile of scrap lumber for six months. Nor did we want a big house full of rooms. It was supposed to be for two persons, with room for guests if they were willing to live the way we live. Also as a friend of Frank Loyd Wright (Jones was a Taliesin apprentice in 1952), Fay never felt right about extravagance, and we wanted an energy efficient house."

The journalist and his wife got all they asked for, and beyond that an intangible quality of design that transforms their spare, modestly priced, 2,300-square-foot frame building into a small masterwork.

Like other Jones houses, this one, as the journalist said, "gently slips up on you." You wind up a sloped stand of hardwoods—hickories, cedars, oaks—on an unpaved road carved from the hillside. Suddenly the road opens onto a pasture at whose edge, behind a fringe of trees, just before the pasture reverts to woods

Of flagstone, timber, and transparencies, the house seems to spring from its hillside habitat. At right, the north facade.

Photographs © R. Greg Hursley

Relating house to site in a natural way.

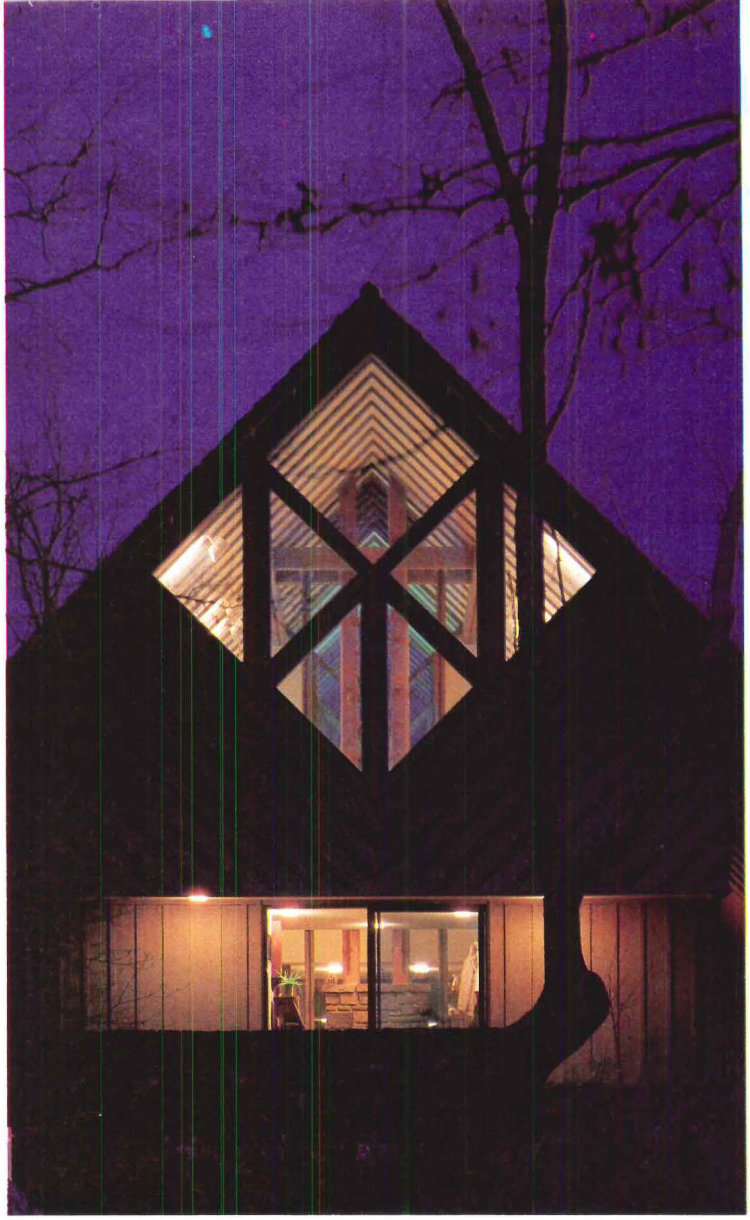
and resumes its upward climb, is the house. Its fieldstone base resembles a natural outcropping of the land, its steep, big gable roof seems to lean into the hogback.

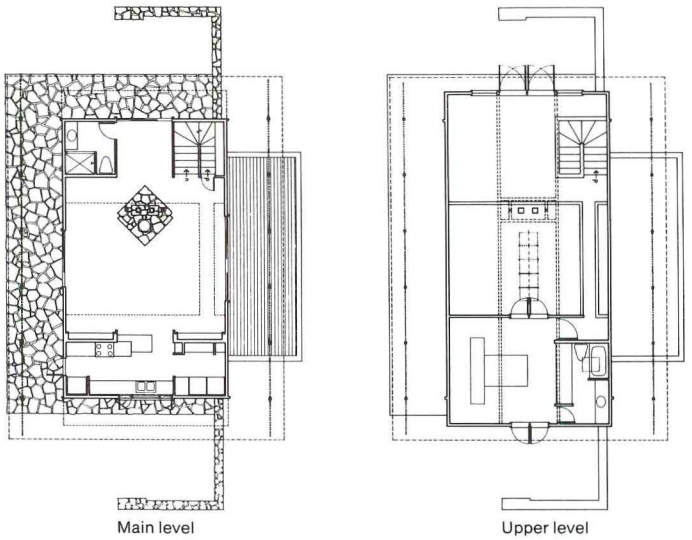
"I was trying," says Jones, "to relate the house to the site in a symbiotic way, in some very natural, belonging sense." That's why he used Western red cedar framing and cedar shake roofing that blends with the tawny color of tree limbs and rocks, and why he used local fieldstone as a retaining wall on the east side, for entry porches, and interior stove back walls. It's the sort of arrangement that would seem at home with woodpiles, farm implements, and such things.

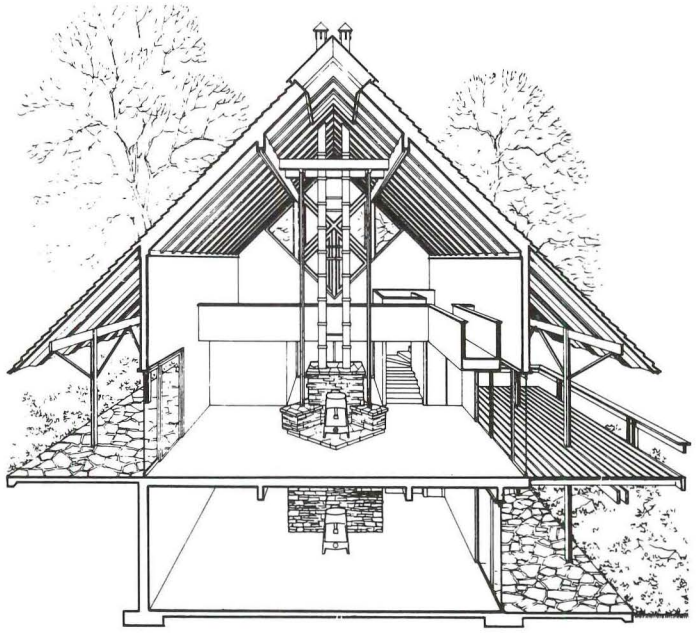
The journalist's wish that the house reflect the Ozark hills and country life, be fuel efficient, and inexpensive all determined the form of the building. "It's a simple little barn," says Jones, "picking up some of the motifs of nearby tractor sheds, the post with the wire bracing, that sort of thing. The diagonal siding on the north and south comes from the corn cribbing you see in these parts."

The deep overhangs of the roof are for shade. Those on the south and north, where the second story protrudes about three feet over the first, provide, besides shade, extra interior space on the second level. The 16-foot-high, south-facing, diamond-shaped, hayloft window admits warmth and light all the way into the kitchen on the north, above which is a narrower version of the south glazing. Then there's the odd fact of a fixed ladder running up the east side of the roof. It seemed the best way to stow the giant-legged ladder needed to reach the central skylight over the living space and cover it with a framed, translucent fabric in summer to reduce heat gain. "After I clamber up and put it on in late spring, it creates shade like a tree," says the journalist. "You feel so grateful."

On approach from southwest, top, the house appears to lean into its hillside. At the west, above, a slightly Oriental tilt: Behind retaining wall is basement/study; above it, dining area overlooking shaded decks. South-facing entrance is at right.







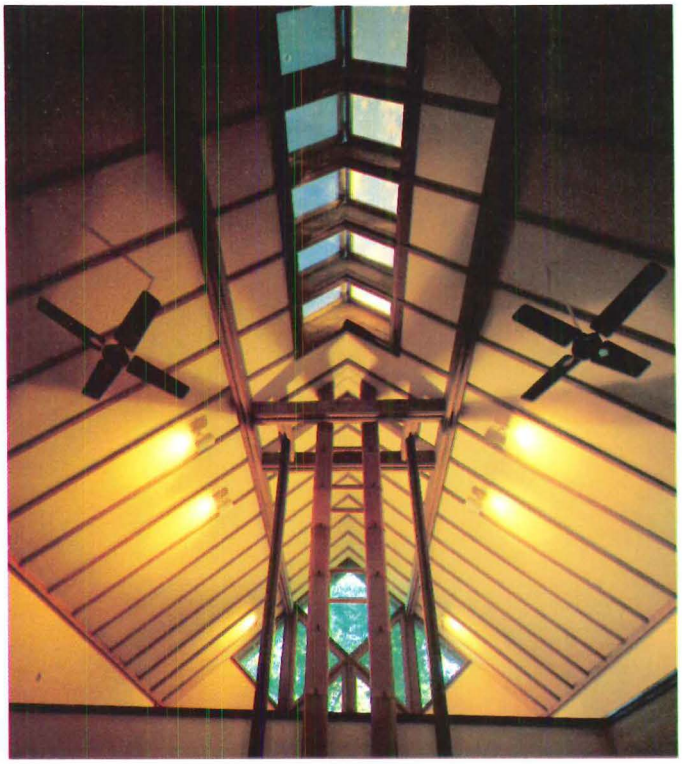
A single space around a central sculpture.

The interior is a spare but splendid open box. Its only enclosed room is the second story master bedroom on the north, whose huge interior window gives a view into the full height, gable-ceilinged living room and through the south hayloft window to the pasture and trees beyond. A second upstairs bedroom for guests is completely open, hovering over the south end of the living area behind a low, railed balcony. The two upstairs rooms are connected by a narrow catwalk-like hallway, railed again to form a second balcony overlooking the west side of the living space.

The centerpiece of the living area is comprised of a wood-burning stove and four floor-to-roof vertical elements. Two clay tile flues are strapped together and extend to the housetop to distribute heat more efficiently and inexpensively than masonry. These are flanked by two square and notched, slender structural columns. Out of these mechanical and building elements Jones has forged a striking piece of sculpture visible throughout the house. "Nothing was put here for decoration," he says. "Everything has a function." But nothing is *merely* functional. Woodwork throughout is lovingly detailed for tactile as well as visual pleasure, and there is a strong sculptural and dramatic quality in the ever-changing interplay as one moves through the house, between the diagonal frames of the giant north and south windows and the central structural and heating elements.

Above, a through-view south to north; at right, from master bedroom at north into entire house, with central stove and sculptural tile chimneys and timber beams, to entrance at south. Across page, from south-facing guest room to master bedroom.

Photographs © R. Greg Hursley



What might Wright have thought of the house?

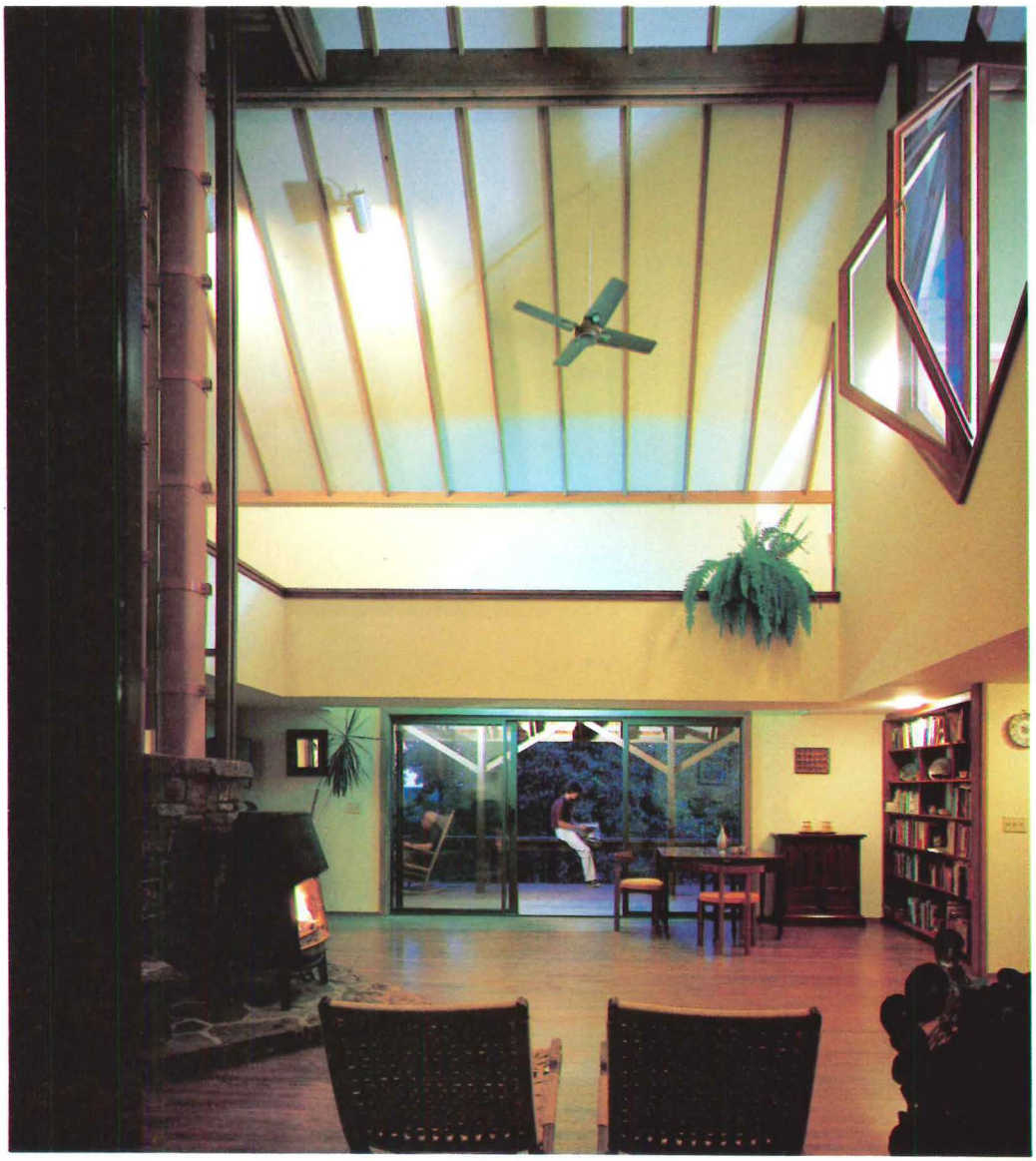
The house's sole sources of heat are the woodburning stove in the living area and another in the journalist's basement study. Walls and roof are heavily insulated, and in the absence of air-conditioning the house is cooled by prevailing south breezes entering the big hayloft window and by two ceiling fans over the living space, which are on a reostat so they can gently push warm air back down in winter.

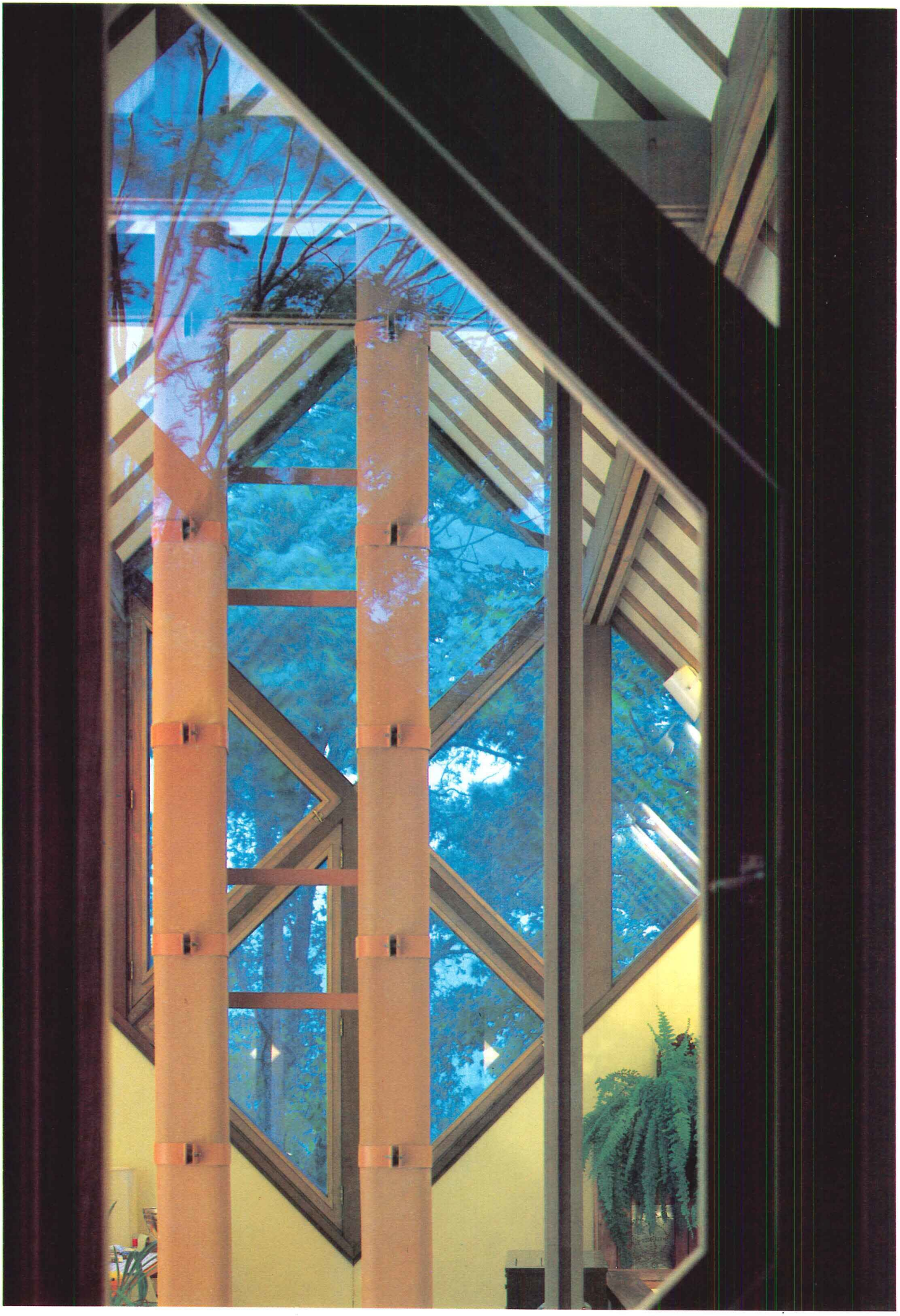
For views, the house is oriented toward the west. That is, the window wall at the dining area overlooks a roofed deck and a screen of tree limbs; both give a sense of enclosure. Beyond them is the pasture and woods. "We thought of clearing the trees for a view, and then decided we didn't want a view," says the journalist. In fact, he has a view in winter, and in summer he has a tree house.

Fay Jones is, in his way, a disciple of Frank Lloyd Wright, "not in being a copier," he says, "but in adhering to Wright's principles of organic architecture, principles having to do with the nature of materials, building and site relationships, parts and whole relationships." He wonders "what Mr. Wright might think of this little house in Hogeye. I certainly would hate to dishonor him by being just an imitator."

The journalist inadvertently answers by a remark that could be made only about an original. "I don't think I'll ever discover everything there is to this house." □

Above, looking up at skylight; right, from living area, east, to dining space, west; and, across page, through south hayloft window into the woods beyond.





An Abstract Language Made Comprehensible and Comfortable

ast Hampton residence. Architect: Gwathmey Siegel & Associates. By A.O.D.

hat many architects hope to achieve through decorative flourıes and facadism, use of vernacular shapes, historical allusion ıd quotation—namely a more emotionally accessible, "huanized," richer architecture—Charles Gwathmey, FAIA, has ere accomplished through expansion of a modernist vocabuy that goes back to his first building of note, his parents' house Amagansett, N.Y.

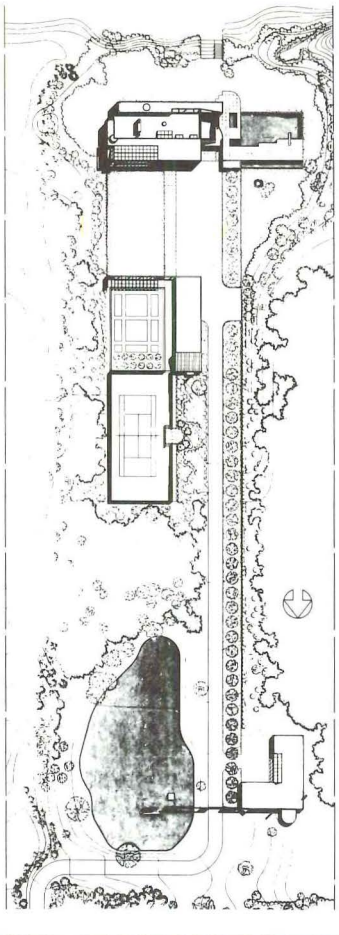
Eighteen years and 40 houses later, this new residence in neighring East Hampton is by far his most complex, yet its first d lasting impression is one of serenity. And—despite its exnse ($150/square foot) and expanse (11,000 square feet)—its mfortable scale, calm composition, layered spaces, use of ood, colors, and textures, and play of enclosed, open, predictle, and quirky spaces, make this house as livable and snug as conventional, older neighbors.

In fact, Gwathmey's attempt here is to bridge the gap between ed and traditional notions of house-as-haven—with a distinct nse of arrival and entry, and visibly separate, cozy rooms—and modern ideas of clarity in plan, modulation in section, and of designing with the sun, wind, and other site and programmatic constraints in mind.

So, like those of his colleagues who learn from Las Vegas and the Pantheon, Gwathmey looked to history and the vernacular, but for principles rather than quotations or allusions, to give a firm psychological anchor. And like the postmodernists, he uses layering, but in the service of volumetric space, to achieve a sense of density with transparency, rather than for surface effects.

Layering at the De Menil residence begins with the site, a narrow seven acres that you approach from the north and that ends in dunes and ocean, to the south. After emerging from a woods by car, you come upon a slightly surreal-looking pink

From second story deck with curved Corbusian stair rails, framed view of dunes and ocean, left. Though a many-layered, abstract composition, from sea and dunes, above, the house holds its own in the tradition of conventional nearby dune houses.



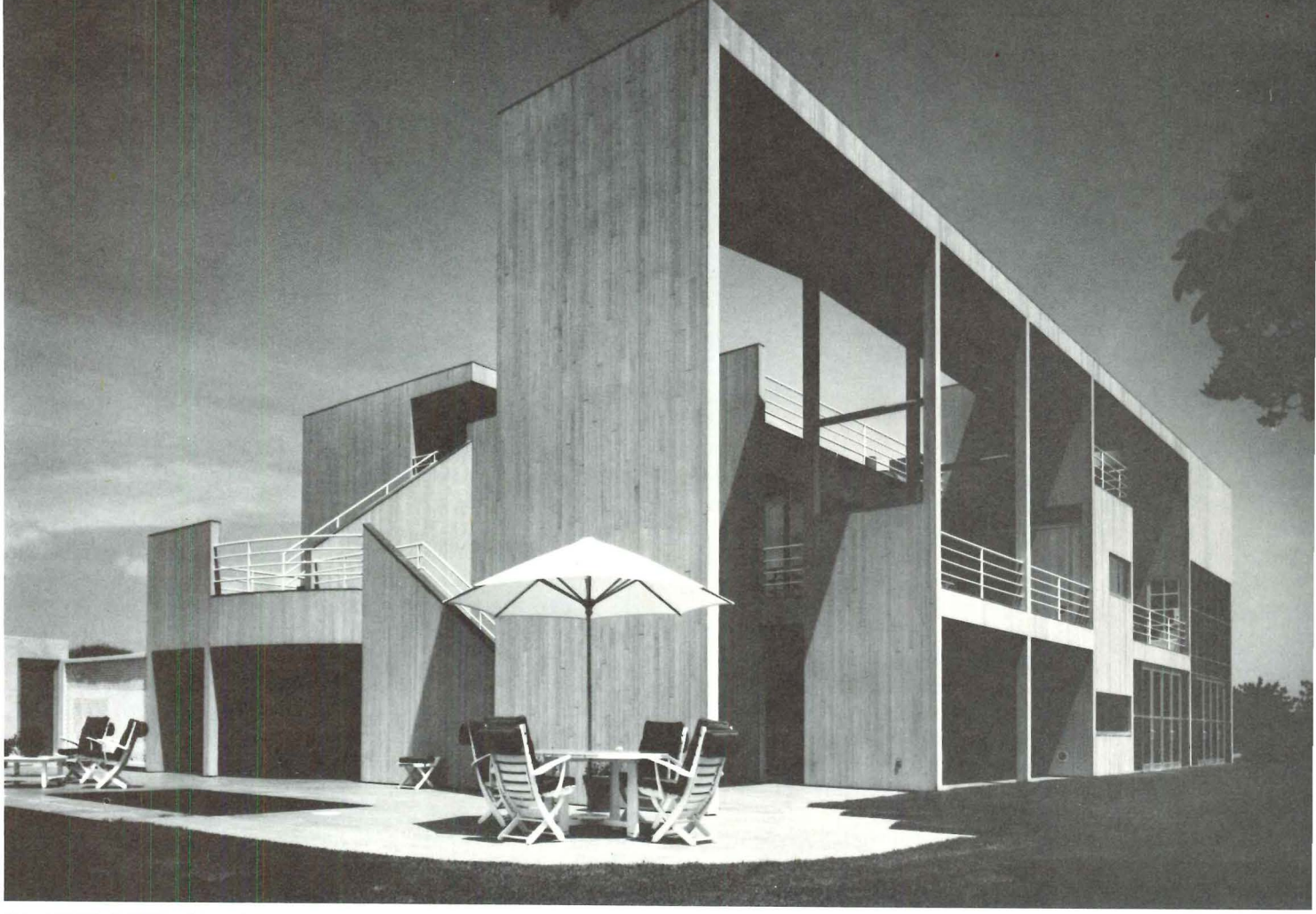
Variegated volume 'held within a cage.'

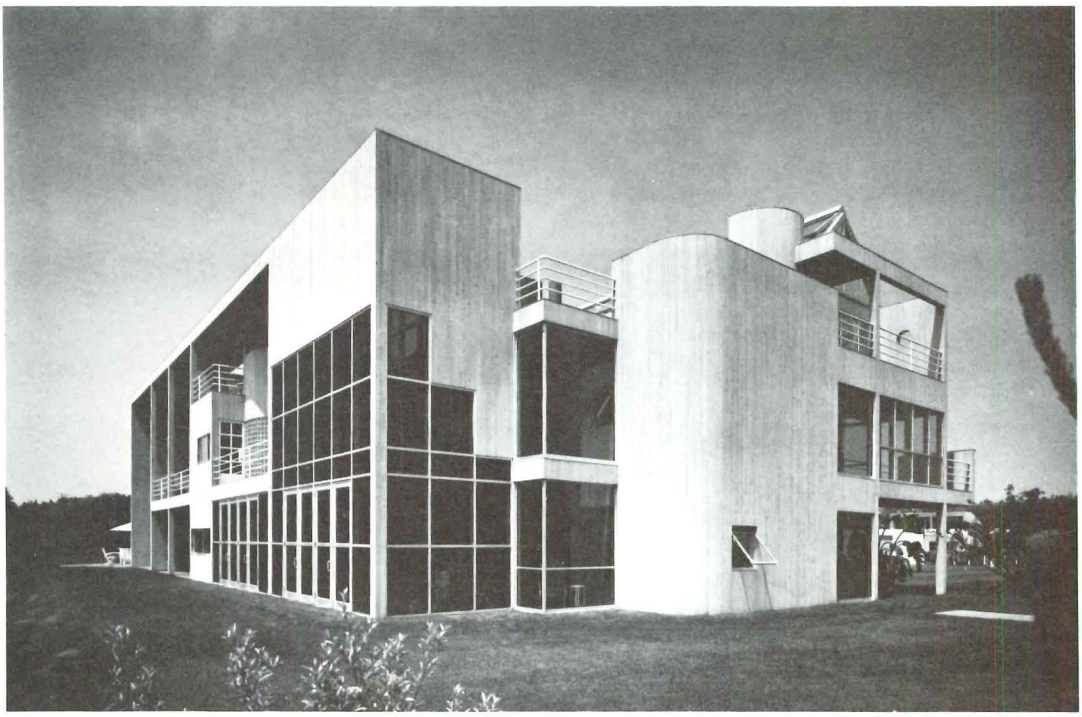
stucco entry wall. The first association is to Luis Barragán, whom Gwathmey admires for the stability and quiet of his work. At this entry wall, asphalt changes to cobblestones to denote "driveway," a quarter-mile-long driveway. Directly to the left is a satellite dish (speaking of surreal) and a manmade pond. Straight ahead is the first glimpse of the house, of its eastern-most edge, which forms a two-story, double frame for ocean, dunes, and sky. Marching down the right side of the driveway is a flank of linden trees, creating a firm edge to contrast to softer, more open elements on the left, a tennis court, a garden, an arbor, a stucco-faced guest house and garage, then to the left an auto court, and, finally, the first full view of the house.

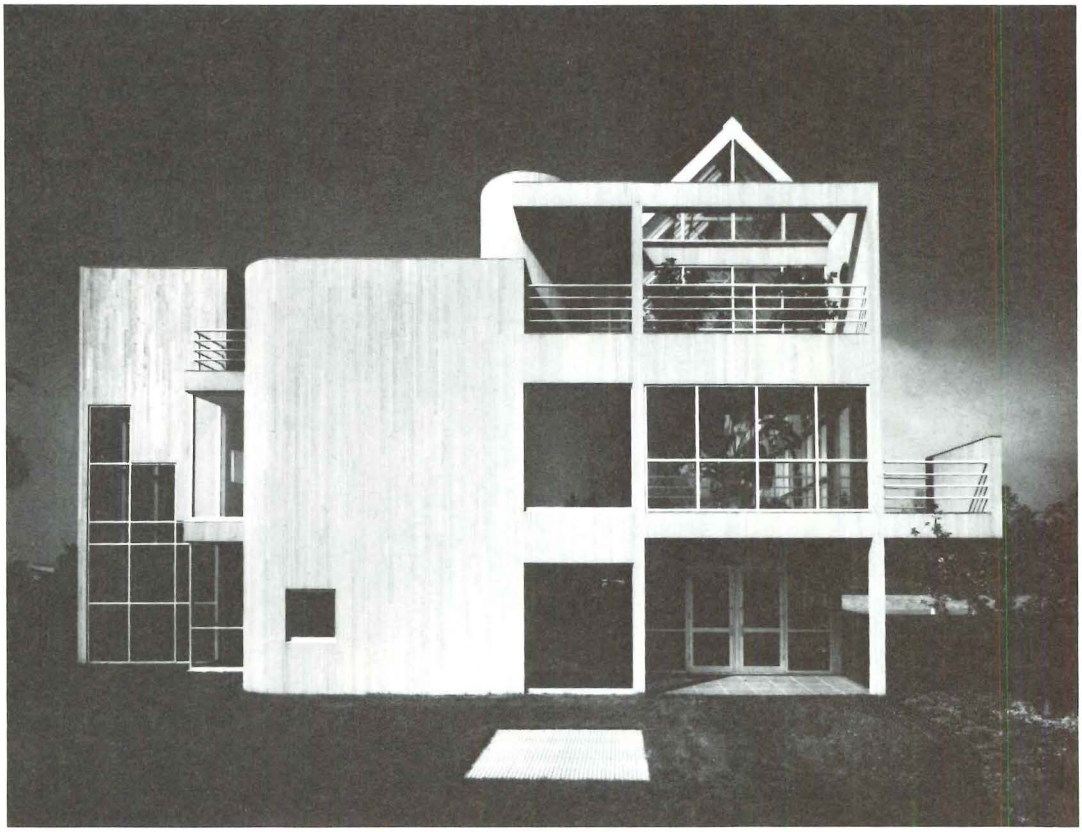
It is divided roughly in half, a three-storied, peak-roofed green house framed in cedar to the west, a more solid, cedar-clad volume to the east, and, to the right of it a swimming pool, once again with stucco walls, "recalling," Gwathmey says, "both the entry wall and the guest house and garage." The south elevation, seen from the dunes, is a more variegated volume. Held within a cage formed by a brise-soleil, it is of a scale and heft to hold its own on the broad beachscape in the manner of neighboring dune houses.

The entry, back on the north facade, is a two-story cutout clad in cedar and has one curved glass block wall to gentle you into a wide Josef Hoffmannesque mahogany door. The sequence

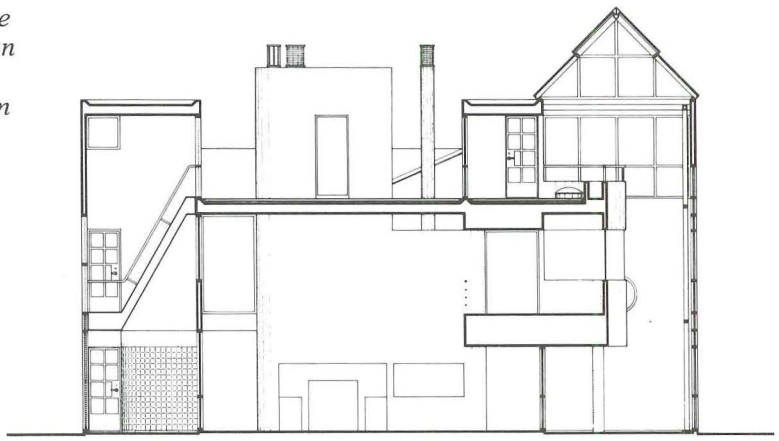
Left, from north to south are an entry gate-wall, a quarter-mile drive, guest house and garage, then the house. The southwest portion of the house is seen below, and, across page, first from the pool, then looking toward it.



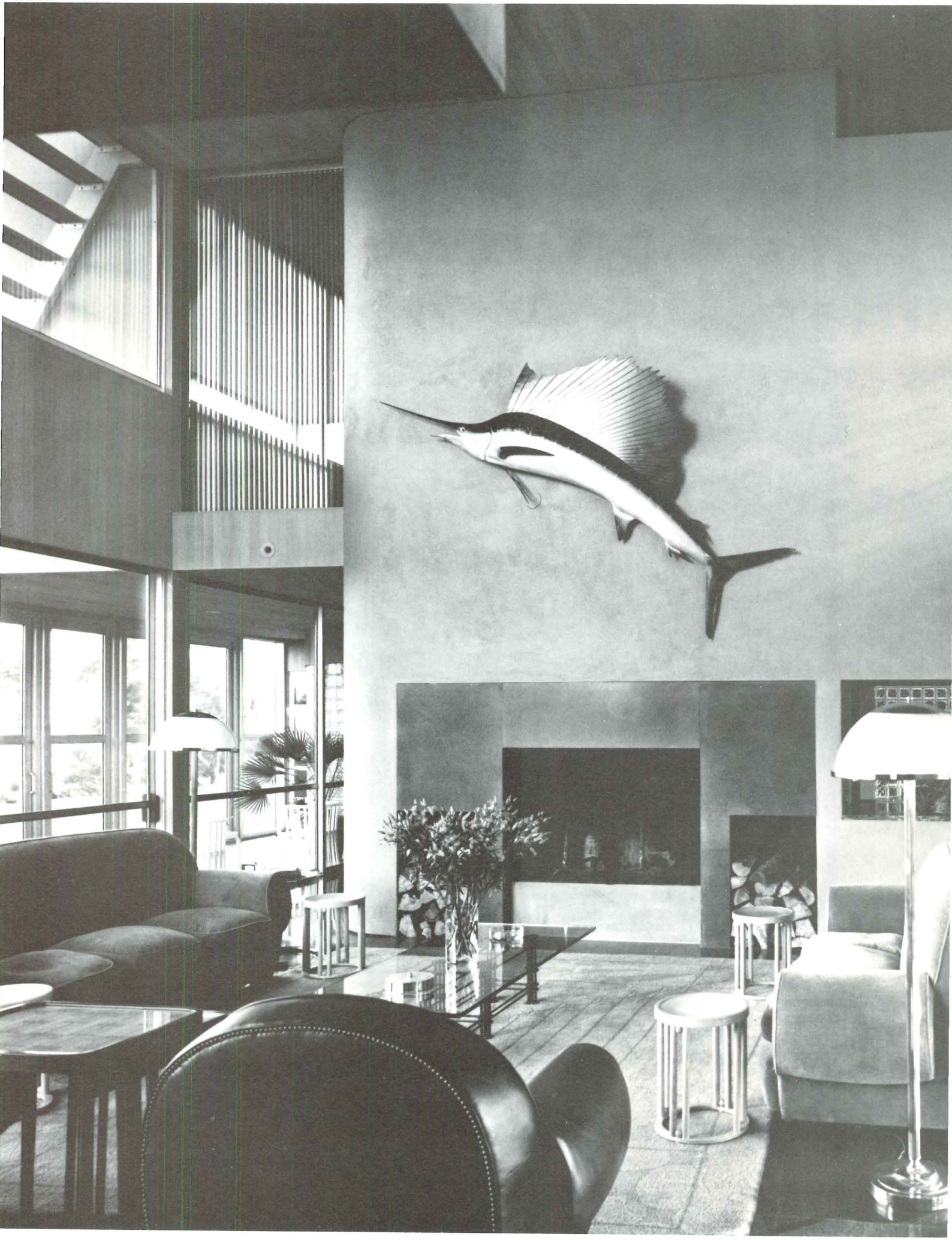




The visitor's first view of the house is the double frame, on west, left. A view from the southeast is at top, and from the east, above.



Section through screen porch, living room, and greenhouse



Passages that reveal organizing principles.

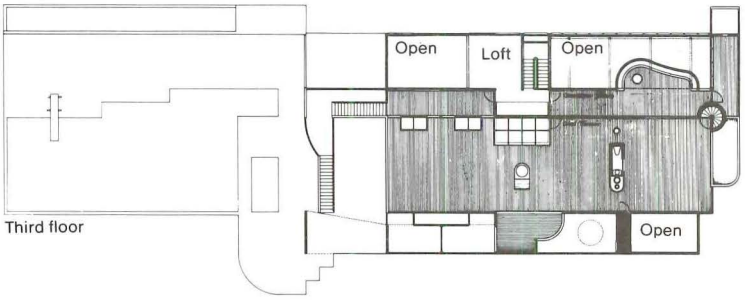
is an intimation of things to come: for instance, that this is a cedar-lined house full of Secessionist furniture.

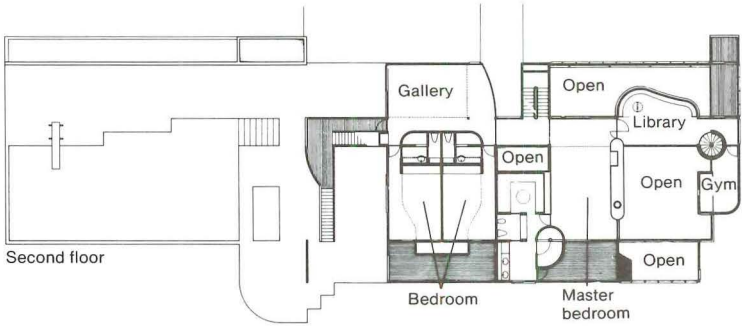
The entry hall similarly serves not only as a point of passage but to reveal at a glance the organization and organizational principles of the whole building. Like the site, it is horizontally layered from north to south into greenhouse, circulation space, living areas, and brise-soleil-shaded screen porch overlooking the ocean. It is also varied in section, which transforms some potentially boxy rooms into intriguing, inflected spaces. Thus, the entry gallery begins as a low-ceilinged space; it is the cross axis of the hallway running east-west from which dining and living rooms extend as fingers. But a few paces ahead, just in front of a large painting by Clyfford Still, the entry gallery swoops up to the full height of the house, revealing a second story balcony and ending in a skylight.

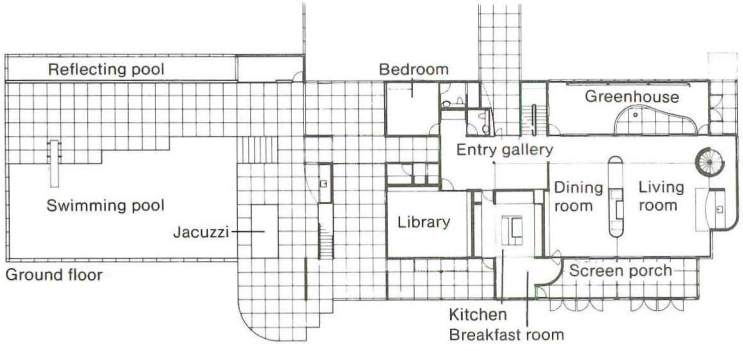
This ordering system of plan and section is repeatedly echoed throughout the house. On the second floor, for example, a balcony overlooks the Still painting, then an odd-shaped study overlooks the greenhouse, and beyond it the entire site. The result of this "recall," as Gwathmey calls it, is to firmly fix even open spaces by anchoring them in a surround that almost instantly becomes familiar through multiple and varied exposures. "It's very important," says Gwathmey, "in a complex building like this to have not only primary references like the ocean, but to create internal references to remind you of where you are, to prevent a feeling of being on a big, moving ship, to make you perceptually comfortable."

In similar fashion, the green stucco chimney wall separating

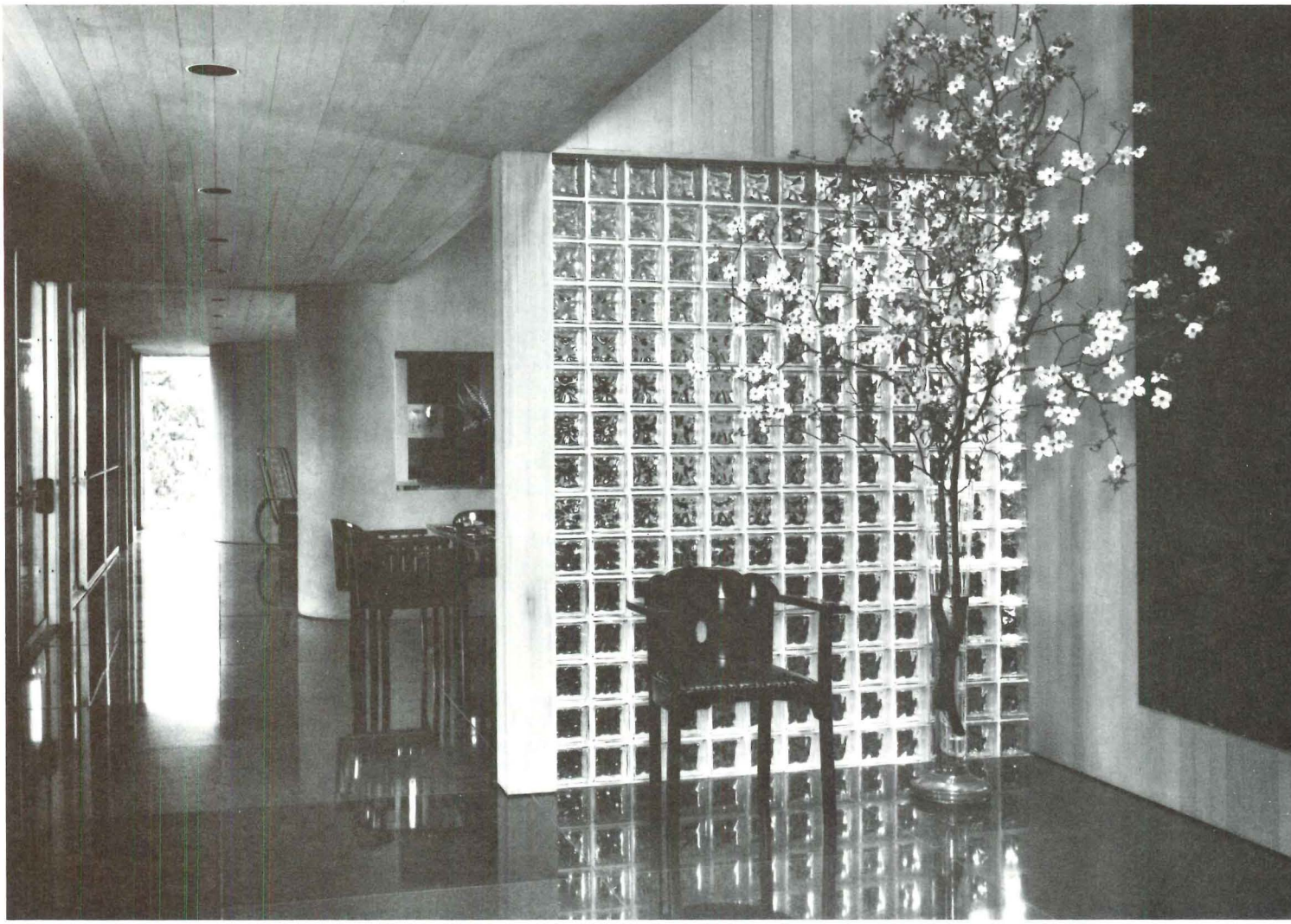
Left, living area flows into corridors, one adjacent to greenhouse (right in photo), the other to porch facing the sea. Furniture includes screen and stool-like tables by Josef Hoffmann, one of twin, dark brown leather chairs by Emil Jacques Ruhlmann, and sofas by Gwathmey, intended to echo Ruhlmann.







Photographs © Norman McGrath



Spaces big and small and a 'new richness.'

dining and living areas recalls exterior walls—the pink stucco entry wall, the stucco-faced garage—and has a peephole to create a sense of connection and transparency. And, as at the entry hall, the nine-foot-high dining room ceiling sweeps up to almost 20 feet in the living room. The last is designed to feel like an ocean liner lounge, opened to the sea and sky, yet made secure by the sturdy stucco wall and the buffer provided by the brise-soleil-topped porch.

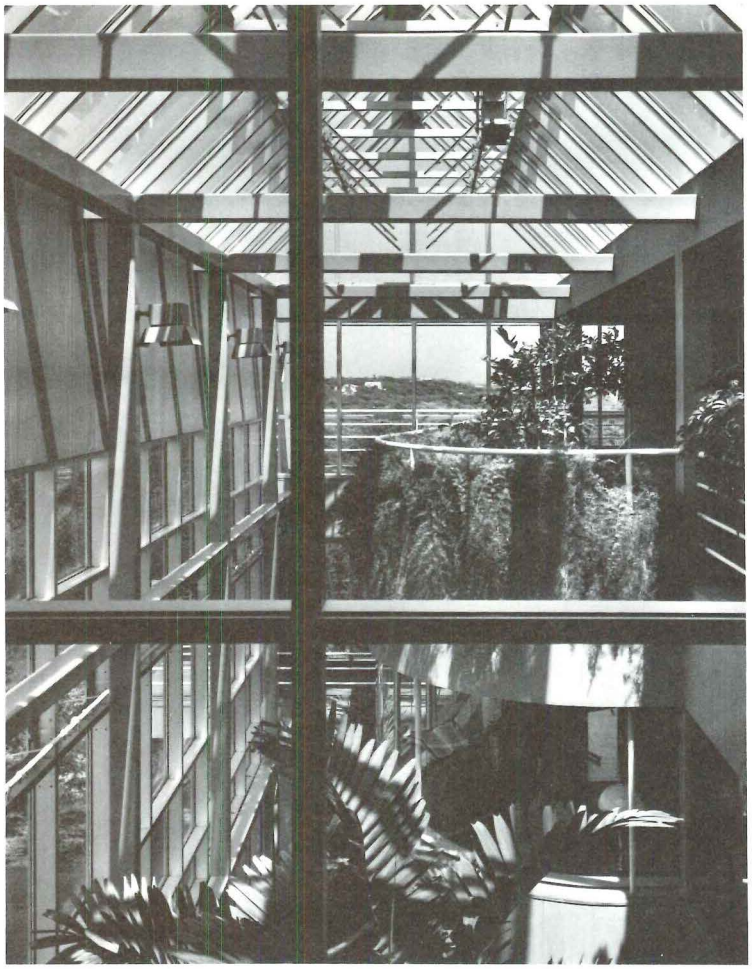
Though a far more closed space, a place with a door, the library, just right off the entry gallery, is similarly open to views of dunes and sea to the south, but defended from the elements by the brise-soleil-covered terrace. Lined on two sides with mahogany book cases, the library houses Hoffmann's rather wild-looking Buenos Aires series consisting of a settee, table, and armchairs. Next to the library is the kitchen/breakfast room, "the heart of the house," Gwathmey calls it, since it serves the library, library terrace, screened porch, and dining room.

At the top of the stairs on the second floor, a balcony overlooks the entry; to its left are two guest rooms with south-facing decks. Gwathmey uses a very rudimentary technique for distinguishing sleeping spaces: blinds that transform windows into walls. Just right of the balcony is the master bedroom, which is zoned into sitting and sleeping spaces through diagonal placement, almost at its center, of a built-in. One side serves as book case and console, the other as headboard. Next comes a curve in the balcony to form a study, and finally a game room. On the third floor are a study loft and kitchenette with splendid views into and beyond the greenhouse.

The interiors are furnished with plenty of built-ins, typical o Gwathmey Siegel's earlier houses and especially apt here as a surround for the De Menils' Secessionist furniture collection. The sumptuously crafted pieces prompted Gwathmey, for the first time, to use three types of wood—cedar, natural and finishe mahogany—and a hierarchy of colors. "The furniture established a whole new richness that we had never explored before," he says.

Above, looking east from entry with Still painting to glass block partition gives glimpse of dining space, then stucco wal with opening into living area. High-polish materials—glass block, stone floors—are softened by cedar paneling. Across page: top, dining room, below, kitchen (left); bathroom (right

Photographs ©Norman McGrath



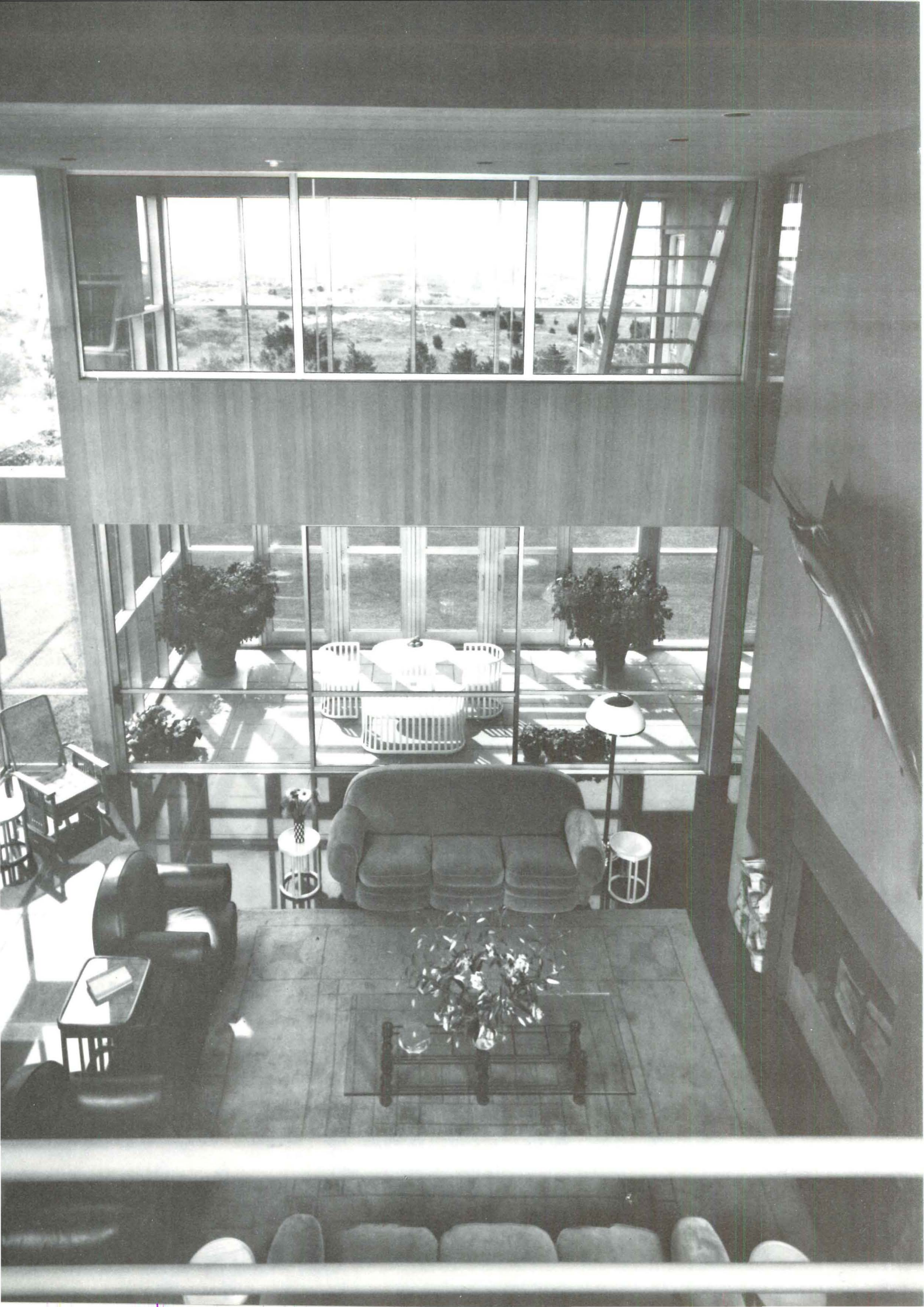
A continuous process of self-evaluation.

Gwathmey has called this a "summary house," and in 1982 when his office won the AIA firm award and this house was still a project, Stanley Abercrombie, AIA, wrote in this magazine "The design addresses the formal issues that have concerned Gwathmey Siegel in all its best work at all scales, issues of arriva and procession, of circulation as an organizing element, of exte sion of building forms into the landscape, of separating public and private areas, and of giving appropriate importance to bo overall compositions and to individual spaces and elements."

It is, however, also a departure, "a new way of looking at things," says Gwathmey, even from this year's honor award win ning Cincinnati residence (see page 166), where the architect us many of the same elements as at East Hampton but in less com plex, richly textured combinations. He says, "If you're prag- matic and you continually evaluate your own work, you come t see that you've run the gamut." Most artists and architects even tually reach this point, and then have only three choices: to abandon ship and join another, to settle for repetition and sta the course, or to chart a new and broader one that defeats pr vious limitations. Gwathmey, of course, chose the last. Some the results are increased layering; increased use of color, vary ing materials, and textures; more complexity, especially in sec tion; the making of rooms as well as open spaces; and an attem to embrace traditional notions of house.

Most important, perhaps, Gwathmey has succeeded in tran lating the abstract language into an idiom that everyone can understand and feel comfortable with. □

A study and third floor gallery form curves invading the green house, left. Below, the library; across page, a view from the north, through living area, to porch, lawn, dunes, and sea.



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BOOKS

efferson's Architectural Jewel

ffferson's Monticello. William Howard lams. (Abbeville Press, $49.50.)

The architectural talent of Thomas Jef-son was in many ways paradoxical and ıbiguous. Of course, as an individual was paradoxical: The principal advo-te of freedom and democracy, his liveli-od was based upon slavery. He was a ın who extolled the pleasures of nature d advocated the simple farmer's life, d yet he created the most sophisticated use in America, filled with fine Louis √I furniture, reproductions of famous intings and statues, and exquisite silver. man who claimed to love solitude, his use was conceived as an entertainment vilion and almost always filled with ests whom he urged to stay for extended riods. He was a politician who had the ɔst refined and advanced taste of any nerican of his time. And if that was t paradoxical enough, he came from ıat was then the frontier and taught nself the art of architecture.

Strange as it may seem, recognition of Jefferson's architectural genius is relatively recent. From after his death in 1826 through the remainder of the 19th and much of the 20th century, many of Jefferson's works were attributed to others, and he was condescendingly referred to as a "gentleman amateur." While some architects such as Charles McKim knew his talent and Fiske Kimball wrote his magestiral and still the best work on Jefferson in 1916, it has taken years for him to be properly recognized. His works and his drawings are being documented ad infinitum. His sources and every book he had in his library are known, and his evolution from a copybook architect, relying on plates in Palladio or Morris, to a creative architect who molded form, space, and architectural elements into a new whole, is becoming apparent. While Jefferson now occupies a secure niche in the history of American architecture, his actual intentions remain elusive.

Jefferson saw the American experiment as unique, and he knew well and documented the special qualities of the American landscape, but when he came to design the buildings in which to house American ideals, from the independent farmer (or plantation owner) to government or education, his basis was old world architecture. Is Jefferson any more than a creative eclectic with refined taste who made uncommonly elegant buildings? The eminent historian Merrill Peterson observed in *The Jefferson Image in the American Mind,* "Monticello was Jefferson and Jefferson was democracy, so of course, Monticello was sacred to democracy."

While Jefferson's single greatest creation is the campus of the University of Virginia, and his Virginia State Capitol gave to American government its first and most long-lasting public visage, and one might claim that Poplar Forest, his country retreat in Bedford County, is the more perfect geometrical form, still it is Monticello to which one must return. For Monticello was his home—albeit intermittently—for

continued on page 318

From *Jefferson's Monticello*. Abbeville Press, New York, 1983

View of the south terrace at Monticello with chimney from kitchen below.

Books *from page 317*

nearly all of his life and there he tried out firsthand many of his architectural ideas. He designed two houses for the impracticable mountaintop site. The first, which he began designing in about 1768 and was still incomplete in 1782, was to be a two-story double portico building. Dissatisfied with this design that he felt was regressive, especially after his lengthy European sojourn, Jefferson between 1793 and 1809 tore down much of the first house and made substantial additions and alterations, creating the result we see today. He continued to modify the house to the end of his life and also molded the grounds and the surrounding landscape into a total composition, or what he once called a "ferme ornée." William Howard Adams observes that Monticello "was Jefferson's true autobiography."

The book, *Jefferson's Monticello* by Adams, is simply beautiful. It is lavishly illustrated with 255 plates, and at least one third are in color, many of them by noted photographer Langdon Clay. Also included are many of Jefferson's original drawings, analytical plans, and reconstructions by other Jefferson scholars, and illustrations of the books and buildings Jefferson consulted. The book has something of a "coffee table" quality, though Adams in his text goes far beyond that limiting genre. He attempts to bring together much of the recent research and archeology that has taken place at Monticello and tries to provide a complete picture of the complicated genesis of the house in its several incarnations and the resulting life that took place both inside and on the grounds. He also provides a chapter on the subsequent life of the house after Jefferson's demise before it was acquired by the Thomas Jefferson Memorial Foundation in 1926 and restoration began. *Jefferson's Monticello* is important and of great value to Jefferson studies, but it has several problems. The text is frequently repetitive and rather disorganized; the line of thought jumps frequently. Treading a thin line between scholarship and popular history, the use of even a few footnotes would help to clear away some of the textual debris and asides and improve readability.

Certainly a sign of a thoughtful and provocative book, at the end the reader is left with continuing questions about Jefferson's architecture. Adams sees Monticello as expressive of Jefferson's personality, and he is not loath to note the slightly obsessive quality of the house and the man. The house does show Jefferson's growth as a designer, but what else does it mean, or did he intend it to mean? Certainly one possible meaning is Jefferson's concept of republican Rome, whose architecture served as the basis of some of his design. The house, especially the western front with its portico and dome, is more monumental than any other American house of its period. There is an aristocratic if not baronial and feudal air to the entire composition. The totality of control that Jefferson extended across the hilltop and to the surrounding countryside has seldom been matched in American architecture; perhaps only Frank Lloyd Wright had the same confident and audacious vision. The design emphasizes form and appearance; practicality and function are in many cases subservient to the image. And the image is both elite and heroic and indicates what Jefferson saw as the role of architecture in the American republic. For architecture was not simply to be a backdrop bu an active participant containing values worthy of aspiration. The architecture humbles the observer in its call to proclaim the ideals of the American republi

RICHARD GUY WILSON

An author (McKim, Mead & White, Architects *and* The AIA Gold Medal) *and critic, Dr. Wilson is professor of architectural history at the University o Virginia.*

The Image of the Architect. Andrew Sain (Yale University Press, $19.95.)

As Andrew Saint, the author of the e cellent *Richard Norman Shaw,* admits i an introduction, this new book is a seri of largely unrelated essays on aspects o the history of the architectural professio in England and America. The title misleads, too, because the book is about th image of the architect held at various per ods not by the public, but rather by arch tects themselves.

Loosely connecting the essays is the thesis that two of these images are evil and now threaten the health of architec ture: the notion of the architect as "her and genius" (Wright, Kahn, and "the rece darlings of the hour") and the obverse notion of the architect as entrepreneur (Burnham, and Portman, and what is see as a current hard-sell, protectionist, big firm orientation of AIA and the Royal I stitute of British Architects). Against the images Saint argues for a more collectiv democratic profession and design proces "in which 'sound building' is valued abov 'high art,'" citing Philip Webb and the arts and crafts movement as one model The argument is vague, and the book as whole is thin, but some of the individua essays explore little-known ground, for instance, one of the experience of the Bauhaus masters who emigrated to Stali ist Russia. ROBERT CAMPBELL

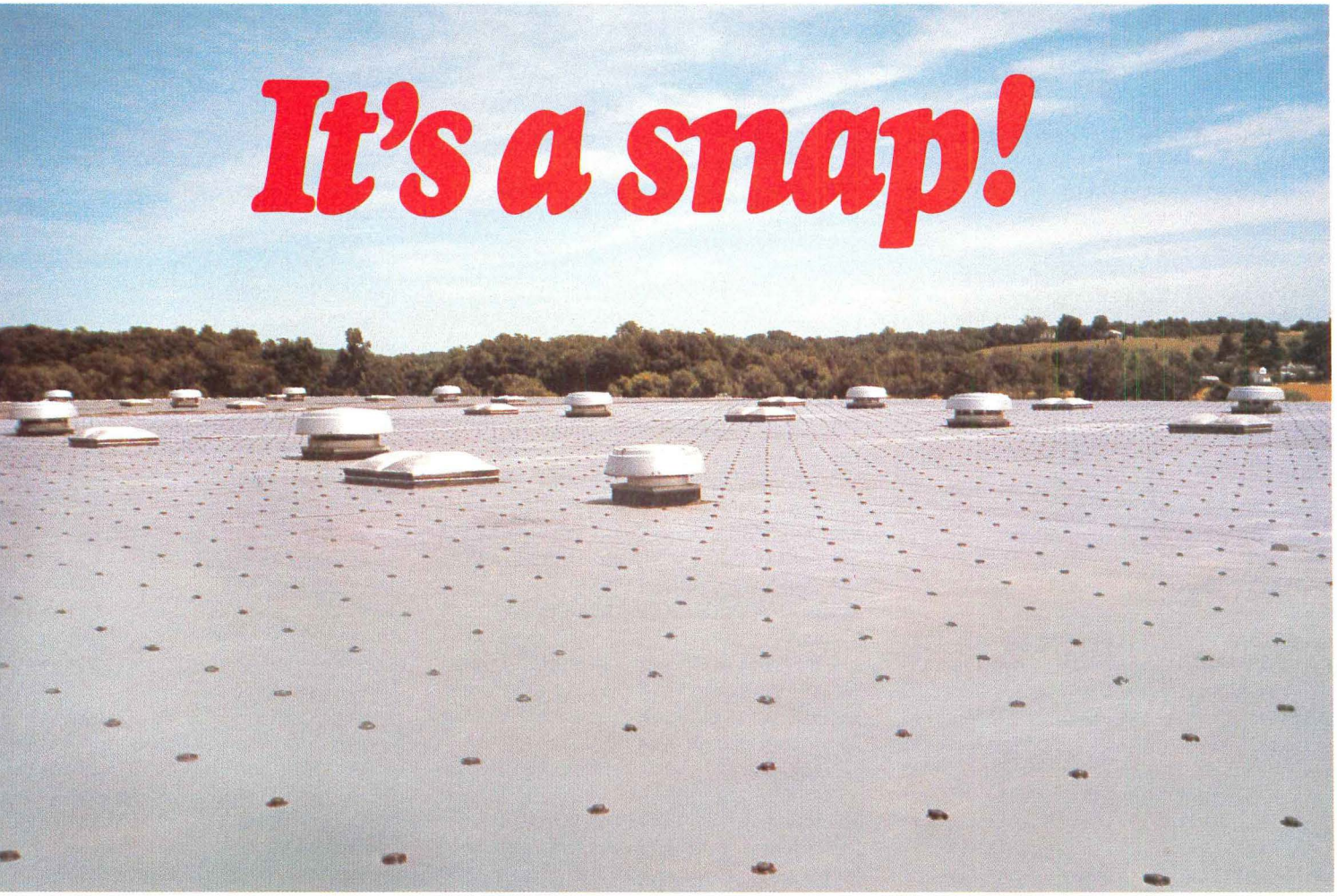
Garden Design. David Hicks. (Routledg & Kegan Paul, $29.95.)

David Hicks, British interior designe and author of seven books in his field, with verve and wit has set forth his viev on garden design. This is not a treatise on horticulture; neither is it a step-by-step practical manual. Rather, it is a seri of aphoristic reflections on the esthetic of garden design interspersed with auto biographical reminiscences, fragments horticultural wisdom, and practical hint on construction. The book focuses pri marily on the design of small-scale urba suburban, and country gardens. Its ton is informal yet urbane, the sort of conv sation one would expect to hear from a charming guest in the parlor of a Lutye country house on a pleasant weekend.

Hicks' statement of his design philos

continued on page 3

It's a snap!



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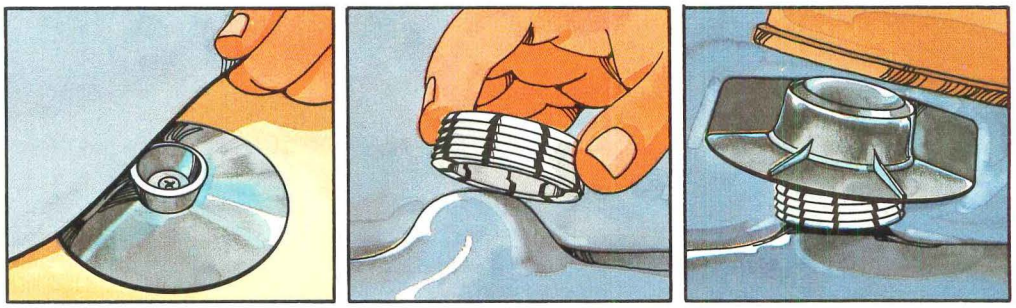

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Books *from page 318*
phy is unabashedly personal, and it is based on lifelong experience with the design of gardens. He prefers, in most contexts, well enclosed garden rooms with a strong formal geometry and limited palette of plants. The historical precedents that have deeply influenced him are Villandry, and the work of Vita Sackville-West, Edwin Lutyens, and John Fowler. Hicks does not propound a series of design dogmas, however; rather, he invites the reader to develop his or her own sense of "style" through the study of significant precedent. For Hicks, "all successful modern gardens are essentially personal," and the pleasure they provide their owners is the final criterion by which they should be judged.

Hicks' treatment of such topics as boundaries, apertures, textures, ornament, light and shade, shape, and perspective is both sensitive and lucid. His perspective is clearly that of the interior designer, who thinks in terms of color themes and the furnishing of outdoor rooms with elegant objects that reflect a clear personal style. His reflections are for the most part clarified by well chosen photographs and sketches.

Hicks could have devoted more attention to such a central issue as the spatial organization of gardens. Also, his treatment of the relationship of house to garden is all too brief and superficial. Neither does he provide much discussion of the ways of linking individual garden spaces. Indeed, in what is otherwise a comprehensive examination of the basic components of garden design, there is almost no discussion of such connecting elements as steps and ramps.

This work will no doubt be well received in Britain where the debating of the relative merits of various approaches to garden design is a national pastime. Architects and landscape architects interested in the design of small residential gardens will find many of Hicks' observations to be of value despite his superficial treatment of spatial organization and house-garden relationships.

The definitive work on the design of the modern residential garden has yet to be written. Christopher Tunnard's *Gardens in the Modern Landscape* remains to date the best treatment of the subject.
REUBEN M. RAINEY

Dr. Rainey heads the department of landscape architecture, school of architecture, University of Virginia.

Respectful Rehabilitation: Answers to Your Questions About Old Buildings. Technical Preservations Services, National Park Service, Department of the Interior. (Preservation Press, $9.95.)

Since the passage of the Tax Reform Act of 1976, the reuse of existing building stock has been increasingly the focus of architects, developers, and building owners. In particular, those older buildings on the National Register of Historic Places (currently nearly one million) are perceived by many to be the best investment in real estate today, largely due to tax benefits. As defined by the current tax laws incorporated in the Economic Recovery Tax Act of 1981, an income producing historic building may yield as much as 112.5 percent of the investment solely through credits and depreciation. In order to capture those benefits, however, the rehabilitation must comply with the standards established by the Department of Interior for the rehabilitation of historic buildings. These standards, which are included in an appendix to this book, are concerned with the twin issues of design compatibility and technical response.

The issue of design compatibility must be viewed against the current debate in architectural thought. During the heyday of the modern movement, those few architects who worked with historically or architecturally important buildings almost always chose to restore the structures to the original state. Features that were no longer extant were reproduced from old photographs or drawings, or were simply borrowed from other buildings by the same architect or of the same era. Today, this rather narrow formal response to the redesign of historic buildings has been largely abandoned, as has the universality of the International Style. Instead, the current design issues of contextuality, historical reference, and interpretation of the past have been applied to old and new buildings alike. With this shift in attitudes, the question of which design approach or what designed details will meet the standards becomes much more complex.

At the same time, technical issues must be addressed, issues related to the appropriate treatment of deterioration and how to upgrade climate and safety equipment to meet current accessibility and code requirements without compromising the historic integrity of the building. Such technical issues as how a new HVAC system can be included in a building that originally possessed only fireplaces for heat and windows for cooling have stimulated a considerable amount of research and development in the last decade.

This book addresses both the design and technical issues in an introductory manner. The contents were compiled from questions sent to both design and technical organizations by building owners, selected for inclusion on the basis of frequency. Formulated as a series of questions and responses, the book covers problems related to environment and site, structural and mechanical systems, new construction and code requirements, and exterior and interior features and materials. The responses, in general, wil meet the standards for rehabilitation.

Care has been taken to recognize that specific answers to general questions concerning an old building may often do more harm than good. Thus, most of the responses take the form of outlining options and cautionary warnings. Supplementing each chapter is a fairly extensive bibliography of published materials that should be consulted before selectin a solution. The book, therefore, is most useful at the start of a rehabilitation project or before a decision is made to become involved in one. As such, it is a welcome addition to the growing body c literature concerning the appropriate car of the older stock of buildings.
RICHARD WAGNER

Dr. Wagner is an associate professor, college of architecture and design, Kansas State University.

Skyway Typology Minneapolis: A Study of the Minneapolis Skyways. Bernard Jacob, FAIA, and Carol Morphew. (The AIA Press, $18.)

A summary of findings based on a lite ature search, personal interviews, and fiel observation. Topics addressed are desig criteria, system access, system usage, costs, and public coordination of the pr vately built system. Copies are available (prepaid) for $18 plus 54 cents for handling and postage from the AIA Bookstore, 1735 New York Ave. N.W., Washington, D.C. 20006.

Frank Lloyd Wright: A Research Guide to Archival Sources. Patrick J. Meehan, AIA. (Garland, $100.)

This illustrated guide will lead the use to places where Wright's manuscripts, letters, drawings, furniture, building fragments, and other related materials ar housed. There is also a chronology of Wright buildings, designs, and projects. Meehan has made a significant contribu tion to architectural scholars.

The Brown Book: A Directory of Preservation Information. Diane Maddex, edit with Ellen Marsh. (Preservation Press, $17.95.)

This softcover, spiral-bound source book provides the names, addresses, ar telephone numbers of some 1,000 key preservation organizations and preserva tionists and tells how to do research on building's history, how to go about getting a structure listed on the National Re ister for Historic Preservation, and how to get federal tax credits for rehabilitatio Copies may be obtained for $17.95 plus $2.50 for handling from Preservation Shops, National Trust for Historic Pres ervation, 1600 H St. N.W., Washington, D.C. 20006. *Books continued on page*

Photos by Kottal

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Sourcebook of Architectural Ornament: Designers, Craftsmen, Manufacturers & Distributors of Custom & Ready-Made Exterior Ornament. Brent C. Brolin and Jean Richards. (Van Nostrand Reinhold, $29.95.)

The intent of this reference book is to refute the idea that there are no sources for architectural ornament remaining in today's mechanical world. To be sure, as the authors say, many of the old craftsmen are no more, but there are still skilled artisans to aid the architect who wants ornamental design on buildings. The book lists more than 1,300 craftsmen, designers, manufacturers, and distributors of exterior architectural ornament in this country who are capable of creating contemporary or traditional architectural ornament.

The book begins with a general discussion of the relationships among architect, artist, and artisan, also defining architectural ornament and going into such subjects as the "percentage for art" programs and relearning the art of ornament. The bulk of the book is given over to lists arranged by category of ornament—awnings, cast stone, ceramics, iron, glass, murals, sculpture, signs, stone, etc. Each category is introduced with a discussion of this kind of ornament and is followed by listings that give names, addresses, telephone numbers, and a brief description of the speciality of each individual or firm named.

There is also a reference grid for each category that gives the reader information at a glance, showing the location and services offered by individuals and companies. The many photographs throughout the book show examples of architectural ornament by contemporary artists and craftsmen, including such handsome objects as a forged iron gate, a cast bronze frieze, sawn grape ornaments on a clock tower, a ceramic tile mural, a painted awning, a stained glass panel.

The authors are Brent C. Brolin, an architect and author of many books and articles, including *The Failure of Modern Architecture,* and Jean Richards, his wife, an actress and freelance writer.

Town Houses of Europe. Horst Büttner and Günter Meissner. (St. Martin's Press, $45.)

The town house as an architectural genre grew out of the middle class marketplace that became the heart of the medieval town. The house was more than a place for the merchant and his family to live. It was an enclosed space for manufacturing and for storage of materials, as well as residence for laborers and owners. The architecture was determined both by function and by the restrictions of site, the latter crucial because circumscribed by town walls that posited vertical expansion in building.

The town house has varied in different areas of Europe, but it is still visually striking in the towns or in the old portions of cities that for one reason or another have not been affected by the population explosion of the 19th century and the growth of industry with its concomitant irresponsibility of construction. The villa in the country has had a wider appeal to writers on architecture, and in mid-20th century the modernists scorned most of the bourgeois building types, so little study has focused on the European town house.

Occupying a choice place in the marketplace in Stralsund, this town house has a Gothic pilastered gable that dates from the 14th century (substructure altered in 1927-28). Its verticality allows several stories for storage of merchandise.

In the urban patterning of our era, with frequent present-day assertions that attached housing is the wave of the future, our attention might well turn to these earlier efforts at efficient, secure, and diverse patterns of close living. We need to take up the challenge of designing town houses that truly meet today's needs. It is worth considering the examples shown in this book, if only to turn our thinking toward contemporary urban solutions.

This meticulously documented study, with maps, plans, elevations, axonometric drawings, and details, is also accompanied by photographs in color and exceptionally clear black and white. Printed in the German Democratic Republic, the book reveals the fine and also the fulsome side of ongoing traditional German scholarship. The use of paintings by Lorenzetti, Masaccio, and the Van Eycks through Hogarth and Canaletto of the 18th century along with the photographic material enriches our visual enjoyment. The authors have made sure that the reader can no longer ignore the town houses of Europe, however anachronistic they may have become in our era of the total separation of dwelling and workplace.

SARA HOLMES BOUTELLE

Ms. Boutelle is founder/director of the Julia Morgan Association, Santa Cruz, Calif.

Spanish Folk Architecture. Volume 1, the Northern Plateau. Luis Feduchi, editor. (Barcelona, Editorial Blume; distributed in this country by International Scholarly Book Services, P.O. Box 1632, Beaverton, Ore. 97075, $59.95, plus $1.75 postage charges.) **Art of Building in Yemen.** Fernando Varanda. (MIT Press, $50.)

Both these books on vernacular architecture are detailed and systematic surveys of buildings taking into account tradition and cultural history—buildings that are shaped by the climate and materials of the region. Both reveal how architecture has been adapted to climatic and human conditions.

Volume one of *Spanish Folk Architecture* is the first in a monumental series of five volumes on Spain's vernacular architecture, totaling almost 2,000 pages with thousands of photographs and drawings. This first volume concerns 10 provinces in the northern part of Spain's Meseta plateau, including the Castilian plateau and the Léon region, so famous in history. There are walled villages in this area where conditions are often harsh and family life is "monotonous and close-knit, and the general atmosphere . . . a sad and poor one." The book explores the region's geography, materials at hand, and climate, describing the houses, inhabited caves and wine cellars, and dovecots.

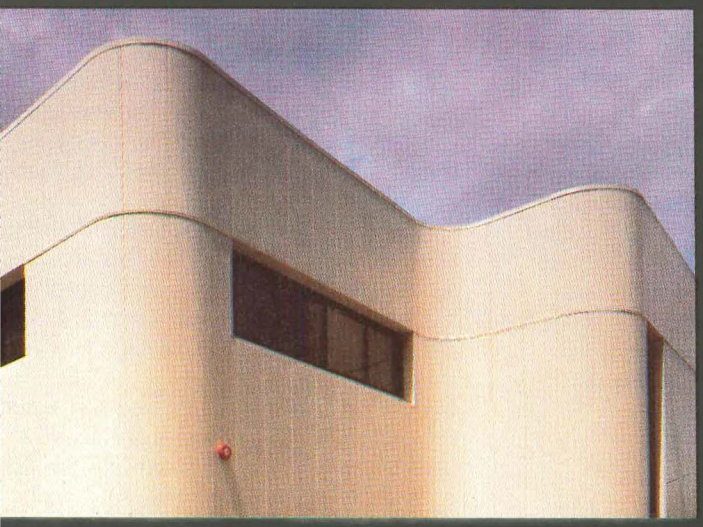
The major part of the book is given over to detailed and extensive descriptions of the vernacular architecture—village by village, and the many photographs and drawings ably complement the text. Each village is seen in the perspective of its own geographical background with emphasis upon the adaptation of structures to climate and people.

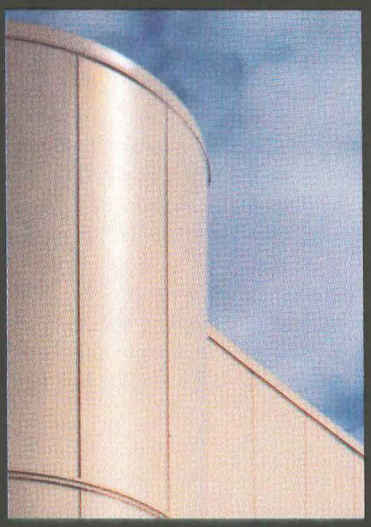
The total effort of research by many collaborators over a long period of time required studying more than 1,000 villages. The result is commendable, for, as the editor says, Spain's folk architecture is fast disappearing "under the onslaught of complex economic, demographic, sociological, and even tourist problems."

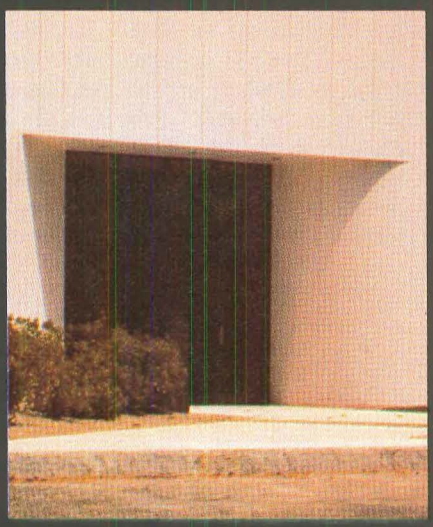
continued on page 32

tect: InterDesign, Haverhill, MA

Photos by Kottal







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Books *from page 326*

The author of the lavishly illustrated *Art of Building in Yemen* says that the art is to be found everywhere and in all types of buildings. He has kept the text to the minimum, he says, so that the images can speak for themselves. And speak they do. Part one, on space and form, discusses control of the environment, shelter and settlement, the house, and materials and techniques. There is interesting information on the control of the environment through dams, terraces, walls, and moats; on dwellings, from caves to hilltop hamlets to urban centers of trade; on houses, from the most elementary built of stone and mud to tower houses, commonly six stories in height; and on the art of building, encompassing materials and such elements as foundations, fanlights, color, gratings, and external wall painting.

The remainder of the book concerns regional surveys in which architectural variations are noted in the coastal strip, the midlands and highlands, and the plateau. The book's final section, on "Urban Syntheses," shows how the materials of mud and stone are synthesized, usually in an urban context. There is a "synthesis of urban space on a wide scale in which possible combinations of materials define characteristic areas of the town."

As with the architecture of small Spanish villages, the architecture of Yemen is being affected by outside forces. The carefully selected photographs in this book as well as its text provide a record for the future.

Home Sweet Home: American Domestic Vernacular Architecture. Edited by Charles W. Moore, Kathryn Smith, and Peter Becker. (Rizzoli, $17.50.)

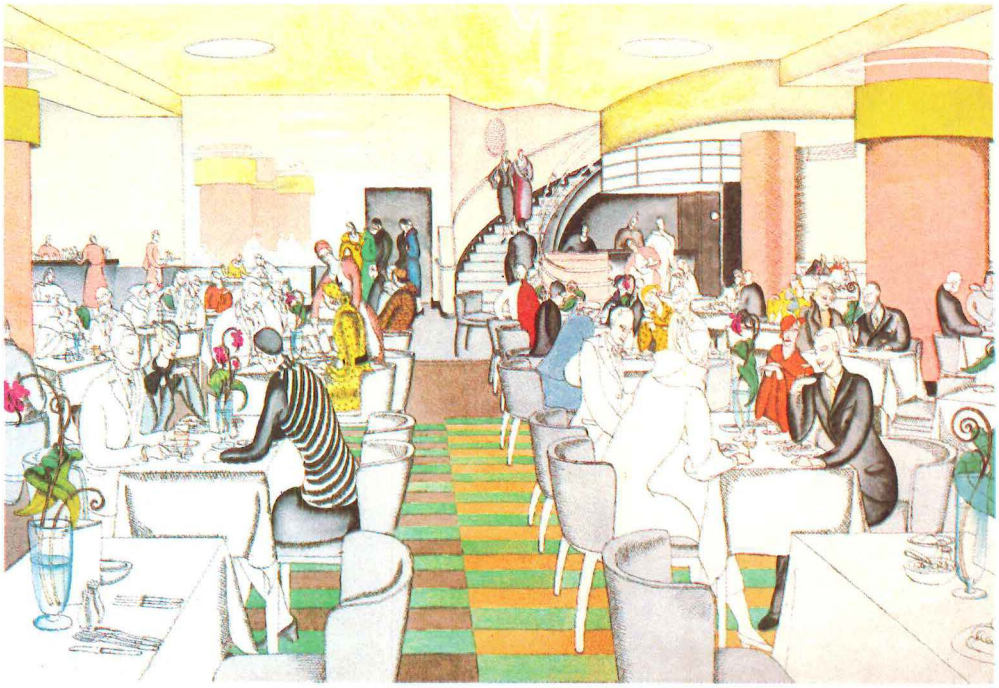
This book purports to show us the full range of American domestic architecture designed by nonprofessionals, based on a series of exhibitions coordinated by the Craft and Folk Museum of Los Angeles (see Oct. '83, page 45). Although the title indicates a national scope and the volume is lightly sprinkled with photographs from Texas, Maryland, or Michigan, plus a half-dozen pages on the Pacific Northwest plank house, it is essentially a book about southern California's domestic vernacular architecture. No attention is paid to Charles Keeler of Berkeley whose *The Simple Home* (1904) strongly influenced the San Francisco Bay Region style and again attracted attention as a Peregrine Smith reprint in 1979, with a new introduction by Dmitri Shipounoff.

The editors and contributors represent a healthy mix of distinguished southern California architectural historians such as Esther McCoy, David Gebhard, Robert Winter, and architect Charles Moore, along with young architects and writers whose lively ideas are often provocatively expressed.

The insertion of a chapter on Hearst Castle as a California monument in vernacular style seems ill advised, although Carla Fontozzi makes interesting use of some of the voluminous letters between client and architect that have recently become available to scholars at the Cal Poly Kennedy library in San Luis Obispo. An architect-designed project on the scale of the San Simeon buildings hardly conforms to any rational view of American vernacular architecture, and to group it with Mary Ann Beach Harrel's "Children Grown Up," amusing examples designed by people "without formal training in design," is to demean Beaux-Arts-trained Julia Morgan (1872-1957) as well as the museum which she created. An error in Morgan's quoted birthdate makes her seem to have been in her 20s, not 40s, at the start of the San Simeon commission, which could further the myth that she was instructed, even dominated, by the client, although Hearst was actually quite in awe of her training and experience. Typographical errors indicate less scrupulous attention than one expects of Rizzoli books.

The book is fun to read, and the illustrations, many from early postcards and advertising, give us insight into important aspects of the American dream made three-dimensional. SARA HOLMES BOUTELL

Architecture of the 1930s: Recalling the English Scene. David Dean. (Rizzoli, $25 hardbound; $15 paperbound.) If you're old enough to remember the '30s, you'll enjoy this insight into British life and architecture of the time, written by the Royal Institute of British Architects' director of library services. Even if you aren't old enough to recall this time when television was first transmitted and the New York World's Fair was in progress, you'll find here a background that will prepare you for postmodernism. Against the woes of an economic depression and the awful rumbling sounds of a coming war, England debated the new moderism, still building opulent cinemas, health centers, resorts, and restaurants as well as churches and civic and public buildings. David Dean describes the era and its culture as reflected in its architecture. The book is copiously illustrated almost entirely by handsome drawings in black and white and in color from RIBA's incomparable drawings collection. Shown below is a pencil and water color drawing by Raymond McGrath of the interior of Fischer's Restaurant in London.



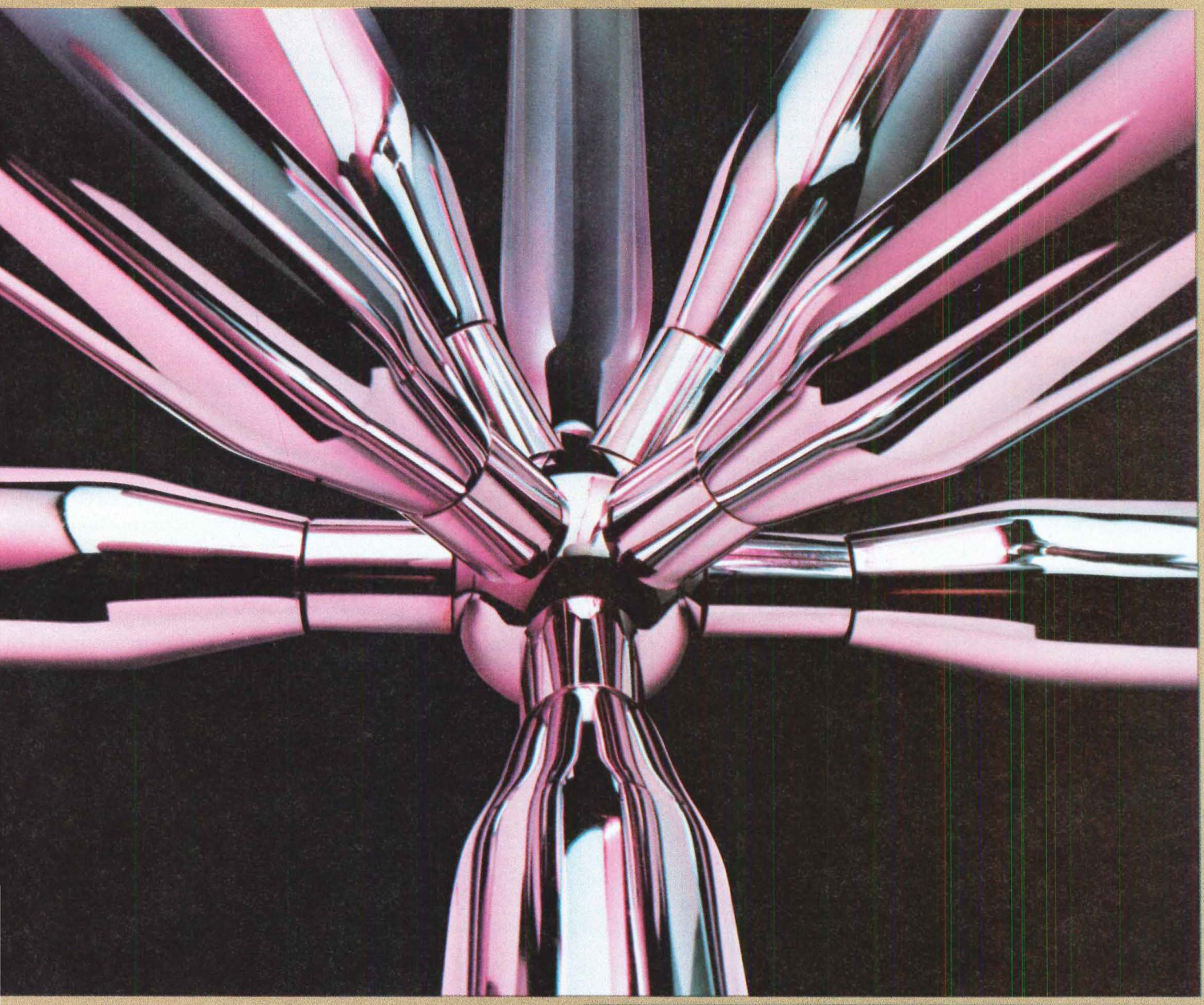
Corporate Design. Roger Yee and Karen Gustafson. (Interior Design Books, distributed by Van Nostrand Reinhold, $40.50.

Splendid photographs of corporate offices with commentary on office interiors by Yee and Gustafson, both of whom are associated with *Corporate Design* magazine. They see the office as a "stage set" in the creation of the corporate image.

Award-Winning Passive Solar Designs. Jeffrey Cook, AIA. (McGraw-Hill, $29.95

With a focus on the winners and finalists in the first competition sponsored by the American Solar Energy Society's passive systems division, this book is organized by themes based on climate, construction, or building type—both residential and commercial structures. The McGraw-Hill publication is called the "professional edition." A paperback edition, issued by Garden Way Publishing, presents only the residential designs.

Books continued on page 3



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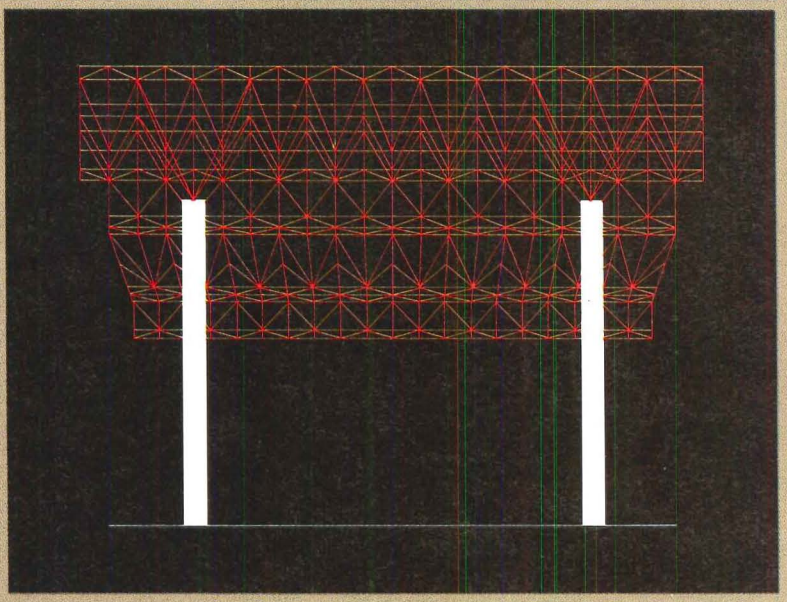

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Dreaming the Rational City: The Myth of American City Planning. M. Christine Boyer. (MIT Press, $25.)

This Marxist revision of the conventional history of the city beautiful movement and the rise of city planning is based on the hypothesis that the search for order and discipline was the response to "the fear of the mob and the immigrant" in the America of 1890-1915. Basic to all this was the notion that by altering the environment, social behavior could be changed. Environmental reform thus became the imperative of the day, expressed in all aspects of the urban physical structure (water, sanitation, housing, parks, etc.)

While this brilliantly written argument is flawed as a new comprehensive interpretation, its ideas are sufficiently controversial to shake up the architectural and planning establishments. Boyer's self-imposed chronology leaves out quite a lot that happened after the publication of the Communist Manifesto in 1848; and she does not explore key events such as the building of New York City's Central Park that would contribute to her thesis.

Beginning with the career of Charles Mulford Robinson, journalist, ad man, and beautification planner, about 1890, however, she hits pay dirt. Christian philanthropy is the principal arena of the reform movement. More to what concerns us in these volumes, the rise of architecture as a heavily regulated profession and activity (building codes, zoning, and the forms of architecture) is shaped by these larger concerns. The emergence of classical architecture and its application to civic art and public buildings are seen as part of this movement, and the interest in nature (the park movement) was a concomitant.

In examining this argument, one must reflect on the form in which it was presented at different historical periods; the numerous alternatives offered and the resulting debates and decisions made; the voices of architectural critics raised against the new forms and ideas; the changing professional status of architects.

FREDERICK GUTHEIM, HON. AIA

Mr. Gutheim is a Washington, D.C., author, educator, and critic.

Versus: An American Architect's Alternatives. Stanley Tigerman. (Rizzoli, $35 hardbound, $19.95 paperbound.)

Is there a Stanley Tigerman? Is he not a fabrication? Certainly we have all seen photographs of bolsters claiming to be a bedroom addition. We have tittered at phallic images foisted on suburban authorities. These are the work of a single mind? But! Examine, if you will, evidence in this book claiming only one author. You will find:

- A letter to Mies claiming that the author misses him (after Mies's death).
- An animal shelter of Venturian complexity.
- Megastructures rivaling those of Bucky Fuller.
- Delicate garden additions in sensuous/historical undulations.
- Discourses springing from the Talmud.
- Avid acceptance of the crass, the instantaneous.
- An office happy to work on developer housing.
- A painter/architect life style.

Could one individual embody all these contradictions? Great architects follow a standard course—early apprenticeship to greatness, rebellion, then persistent creation of a consistent style. Not so Mr. Tigerman. We see here at least nine different styles (Mies, brutalism, megastructure, advocacy, modernist, surrealist, absurd, historical, postmodern) in this one phantom. We are expected to believe that the man expressing passionate commitment to architecture in Bangladesh is equally happy floating on American fad culture. There are, one must admit, learned arguments from Talmudic tradition placed in evidence. The argument is made that no Hegelian synthesis need result from the presence of opposites. Life is to be like the mirrored ball in a disco, spattering different colors on all who dance. Is it plausible?

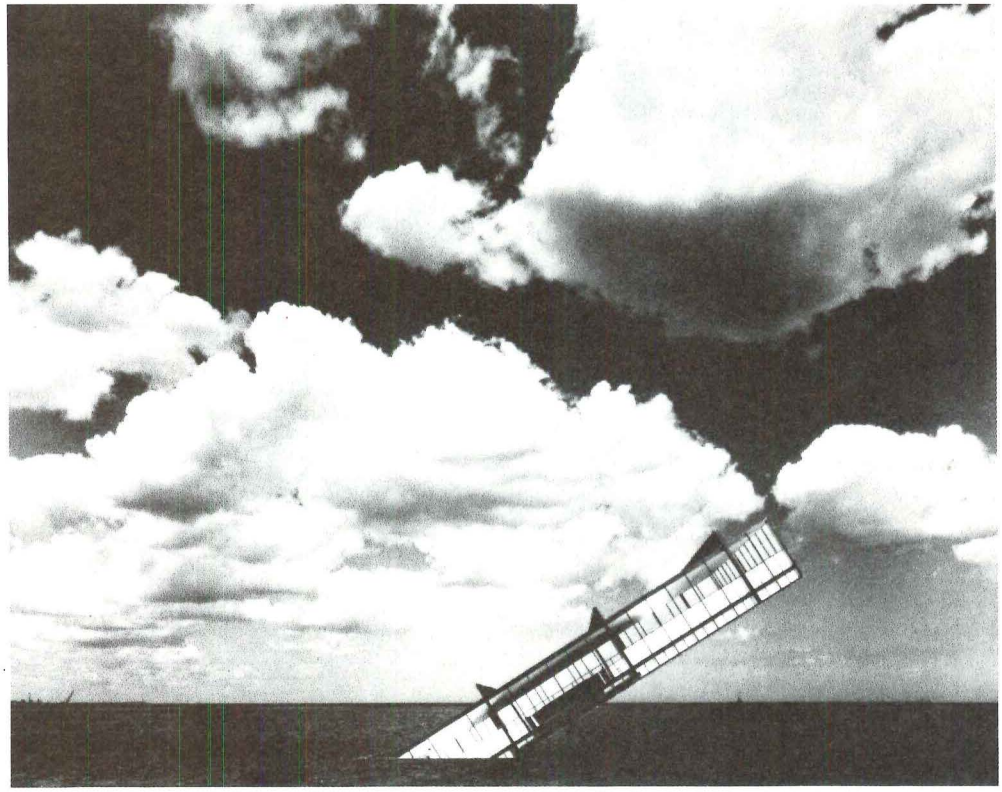
What is extraordinary in this presumed melange is the consistency of exposition. The drawings are by a sure hand. Many are pleasures in themselves, and all tell their story. Much of that story is about building as object, exterior rather than interior volumes and facades. Many show a persistent intrigue with billowing forms contrasted to planar elements. Others show a considerable knowledge of architectural history, knowledge often marinated in contemporary chic.

Further, the results have enlivened and perhaps directed American architecture. The reader repeatedly stops to savor buildings that better Chicago. The Animal Shelter, for instance, presents many current architectural issues in one tidy package. It is concerned with context, history, reuse, function, semiotics, and fun on a budget.

Does it matter, then, whether one or many produced this book? To Stanley Tigerman it matters extremely. Those outside his soul can only be glad there are so many of him. He invigorates architecture. JAMES E. MITCHELL, AIA

Mr. Mitchell practices architecture in Philadelphia.

'The Titanic,' a 1978 photo-collage by Tigerman, who calls it 'a reflection of the end of the 1970s.'



Architecture and Community: Building in the Islamic World Today. Renata Holod and Darl Rastorfer, editors. (Aperture, Millerton, N.Y. 12546, $40.)

This handsomely produced and liberally illustrated book pays tribute to the 15 winners of the first Aga Khan awards (1980), selected by a jury from among 180 entries in 30 Islamic countries. Included are essays by prominent Islamic experts in such areas as philosophy, education, planning, and architecture, an honor is paid to Egyptian architect Hassan Fathy, Hon. FAIA, who received the jury chairman's award for his "lifelong contribution and commitment to architecture in the Muslim world." □

ppold *from page 239*

pect of our time, and those architects and artists who strive gether for an integrated statement of this will be remembered. e can see in the past such examples of Fra Angelico's astoningly architectural frescoes in Orvieto's Duomo, light years ove the more popular musclemen of Signorelli below, or the rious, utilitarian cantatas of Bach, transcending the more pular banalities of Telemann.

Perhaps this is unimportant; I certainly don't care how long m remembered; quite soon the Sun will explode anyhow. t I do care passionately that while I am alive I relate to my ne in spite of the usual maze of detractors, confusers, misus- in all fields from poetry to politics. It requires patience to centered in a world that appears to be lopsided, despairing, d cynical of any point of view. Yet this almost describes nature elf, in which even the aborigine found a center in his geome- while nature swirled about him, ever contesting order and aos in its "penchant for symmetry," as a noted physicist puts

All art since Lascaux and before has sought to isolate this mmetry, and the success of the artist has seemed to be in rect proportion to his success in achieving this. At the moment e arts seem to be deceiving themselves that this is not so. ature will reteach them eventually. Until then, there is still e Resor house. I just might build it for myself one day.

eland *from page 240*

storical irritation, is more open; more factors enter it, and ch one can be the avatar of an ideology.

The art debate is narrower, more telelogical, with fewer per- issions. While architecture puzzles over its mislaid mainstream, eo-expressionism in art overflows like the Nile and claims a similar regenerating function. In our game generations get sequestered on their own premises and depart from them at their peril; the pop man must stay close to pop, the minimalist must remain in the vicinity of the minimal. Architects, it seems to me, have more opportunity to change their premises since they have what most artists don't have—sites, which influence solutions. Architecture, in and out of the gallery, influences my options. From it pulse suggestions, weak and strong; to it one brings one's history, the long provenance of works inhabiting other sites. The deductive (from the architecture) and the inductive (my intervention) move toward the frisson without which the space remains untransformed.

Since my work isn't heavy hardware, I'm not in competition with the architecture. Drawing in space with lines (a line can lick a brushstroke any time) involves inflection, precision, projections, visual echoes, quoting of architectural context, perspectives straight and slanting, perceptual paradox, sometimes pathways, always perambulation as the space is added up to an impression greater than its sum. All this deposits a residue of experience that survives in memory. Remembering a space is, after all, a form of occupancy.

Among architects, Borromini does (for me) familiar things—elasticising facades, compressing space into energy, scooping out here while reciprocally pushing out there, working with space as if he were teaching it how to dance. He coaches the body to relocate in spots where things converge or spray out; indoors he mobilizes abstract geometry for concrete experience. You are included in his space not as a stick figure but as a spectator with company; his spaces are populated not just by whomever else is around when you are, but by your predecessors as well. You have a group sense of your individuality in a Borromini. □

Connecticut Society of Architects. Eaton residence, Essex, Conn. (above); Roderic M. Hartung, Essex. The owners wanted to renovate a primitive carpenter Gothic house on a large, secluded lot on the Falls River to a weekend vacation house with an airy and open feeling. The small rooms of the original house were consolidated, and living spaces were oriented toward the original southwest porch that was enclosed with windows and anchored with a single column. A new stone terrace relates to an adjacent rubble stone quarry and outcroppings.

Avon Free Public Library, Avon, Conn. (below); Galliher Schoenhardt & Baier, Simsbury, Conn. The program called for a 44,000-volume library that could be staffed by a minimum of two people and a 120-seat room for library and community activities. The architect segmented the main facade of the 9,600-square-foot structure and used familiar building materials and gabled roofs to relate to the residential neighborhood. Trombe walls on the south elevations provide solar heating. The jury noted "the building's restrained Romanesque references and the variety of spaces which encourage different activities."

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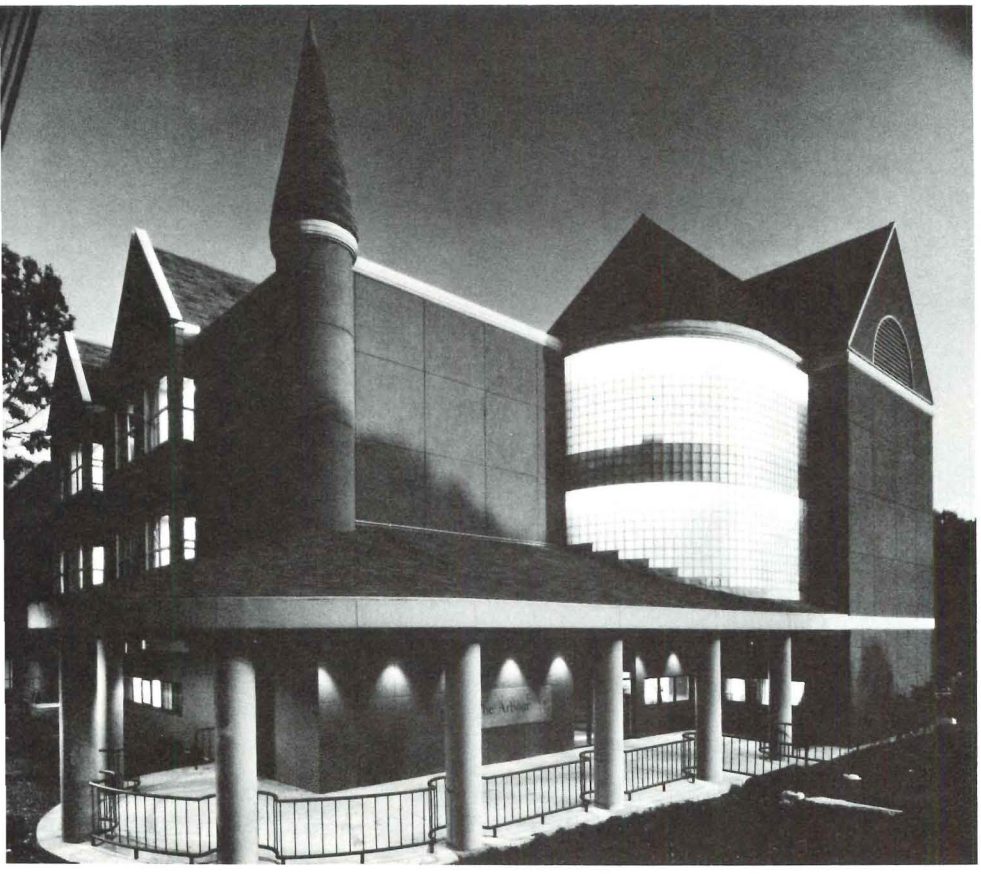

Long Island Chapter. Oberlin pool house, Lattingtown, N.Y. (above); Bentel & Bentel, Locust Valley, N.Y. An octagonal brick pavilion connected to a pre-existing garden retaining wall provides changing rooms, a shower, and a kitchen for a private swimming pool. The pavilion also is used for outdoor entertaining. The entrance archway is repeated along the exterior walls and screened with white wooden lattices. A series of arches open the core shaft to vent heat up through circular latticed openings in the cupola. The ensemble is topped with a bronze-tinted domed skylight.

The New England Regional Council. The Arbour Hospital, Jamaica Plains, Mass. (left); Graham/Meus, Boston. The architect used Victorian elements and retained a residential scale in the expansion of a small psychiatric hospital. A circular porch topped by a turret identifies the admissions entrance, and a curved translucent glass block wall provides natural light for the lobby. Shingled gables cover mechanical equipment.

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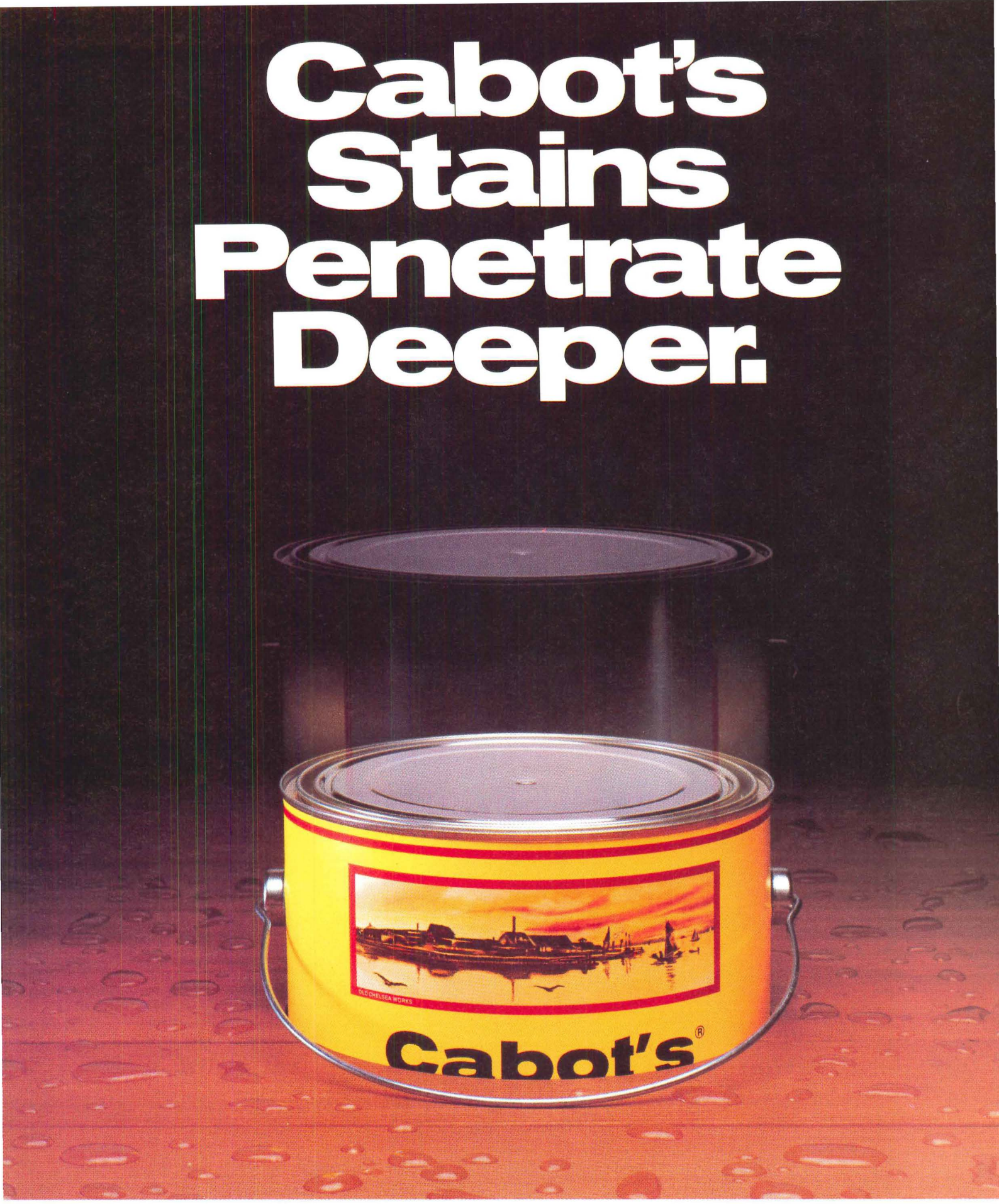

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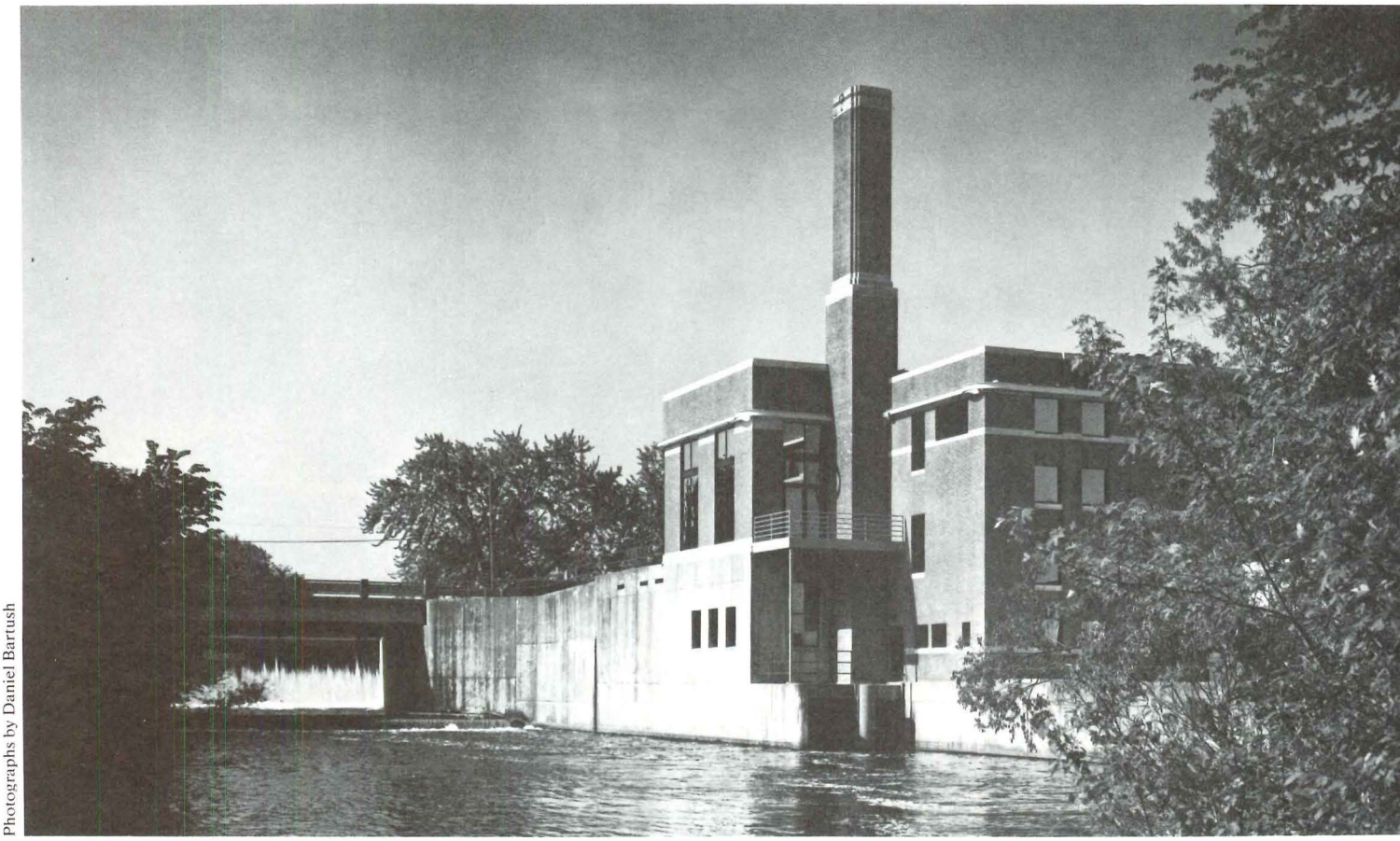
ston Society of Architects Export vards. Fulton Market, New York ty (above); Benjamin Thompson & sociates, Boston. Reminiscent of a his- ic public market, the brick and gran- structure has an open hall with a edlike interior and broad expanses of ss on the first two levels, in addition open lightwells and stairways. A cable- ng canopy minimizes the apparent height and mass of the 60,000-square-foot building, and recessed dormers and mullioned windows relate it to the historic district. The continuous, corrugated metal canopy also provides shelter for pedestrians and curves upward to identify the main corner entrance.

Wachusett Mountain ski expansion area, Princeton, Mass. (below); Lindsay Shives & Associates, Boston. The program for a year-round recreation facility at the base of Massachusetts Mountain called for three chair lifts, five ski trails, parking for 600 cars, and a lodge to accommodate administrative offices, snowmaking equipment, ski shop, and a restaurant and lounge. The solution is a 23,000-square-foot building with three major activity centers in an arrangement that recalls a New England village.

Michigan Society of Architects. Hoover Universal Plastics Machinery Division, Manchester, Mich. Hobbs+Black, Ann Arbor, Mich. In renovating a hydroelectric factory built in 1941 by Henry Ford and adapting it to executive offices and training facilities, the architect added office space on a mezzanine level but retained the glass wall, exposed structural supports, and ventilation system to keep the openness of the former manufacturing space. The generator room with its equipment (control desk, oil pumps, and two generators) was converted to a lobby and reception area that overlooks the dam and river. New window units, ceramic tile flooring, and modular seating were installed.



Photographs by Daniel Bartush

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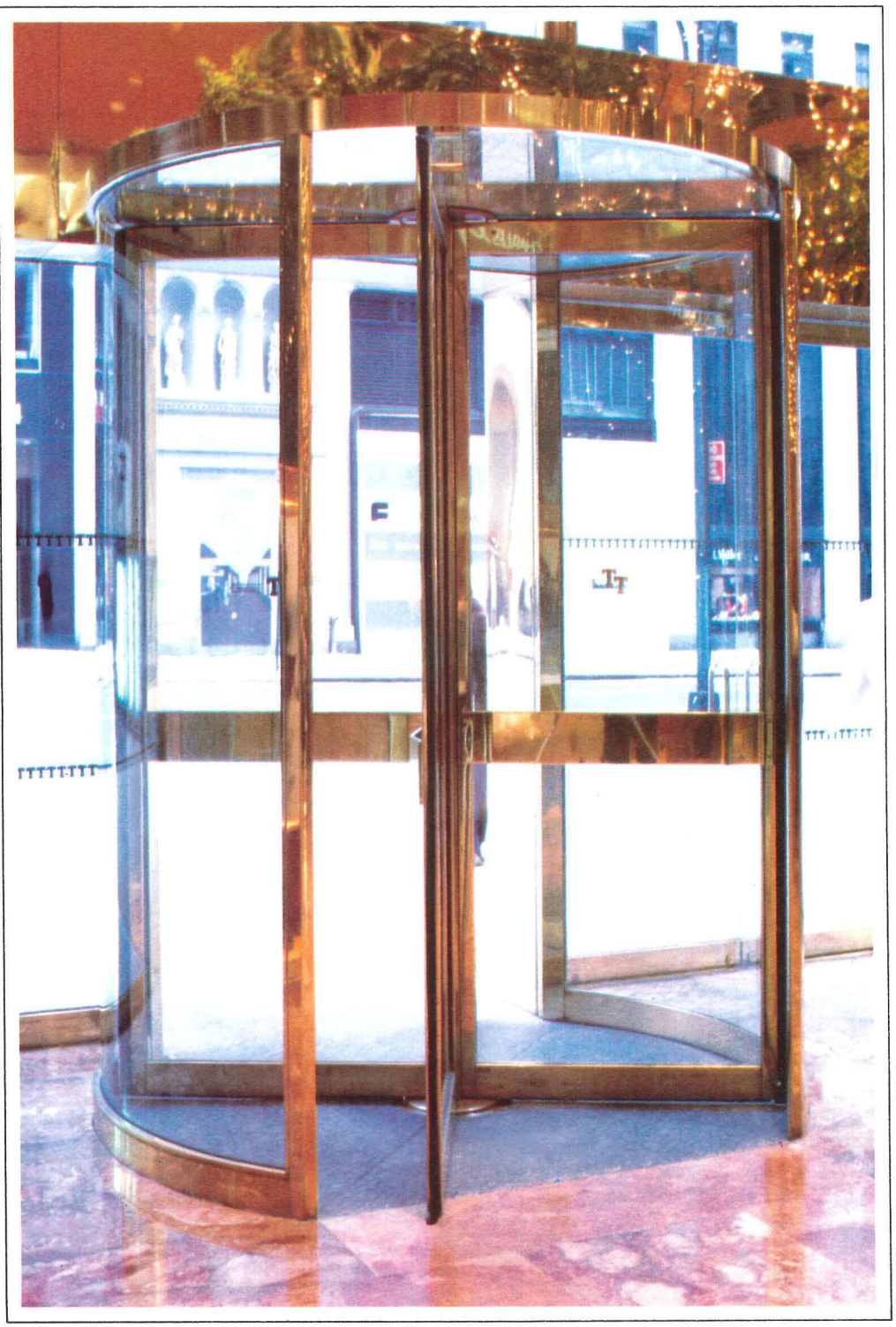

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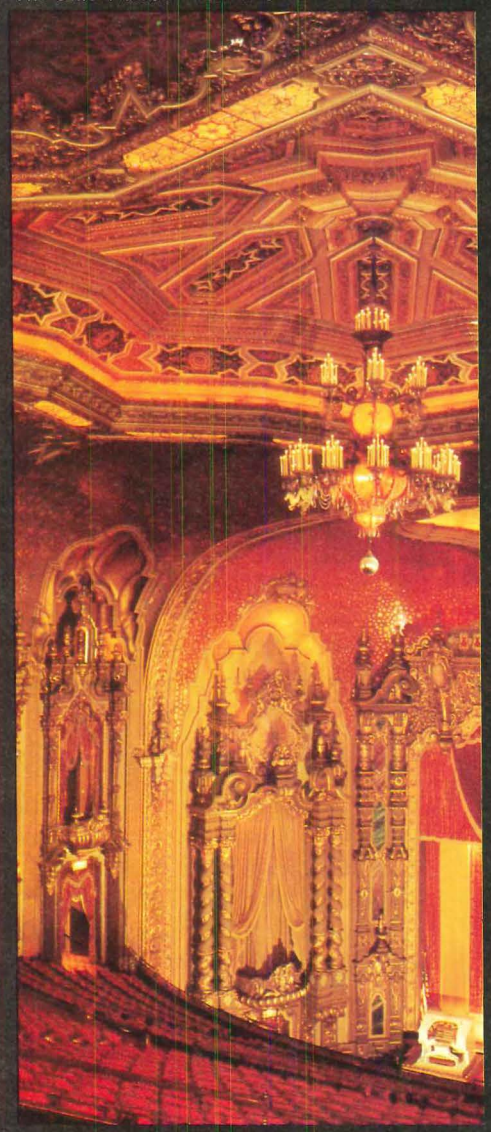
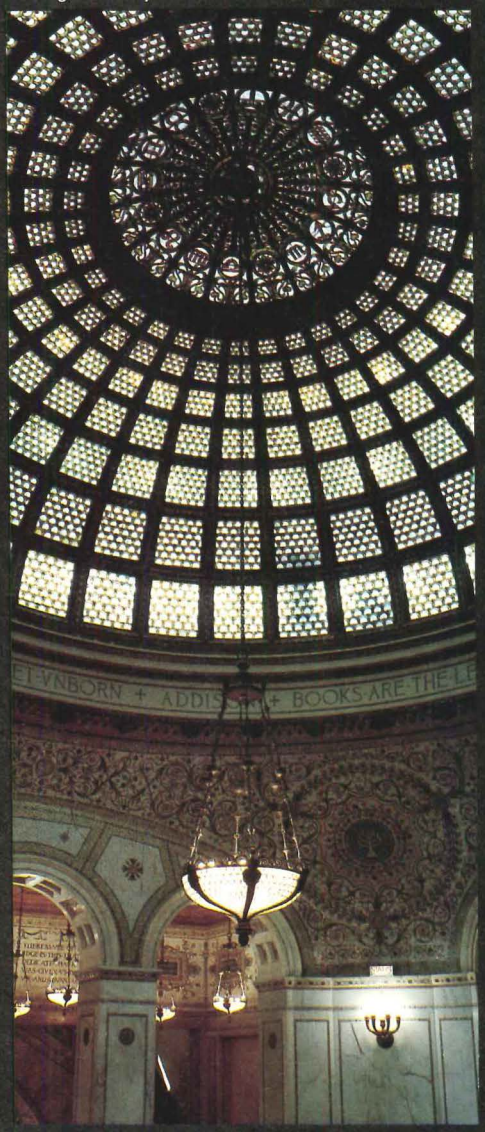
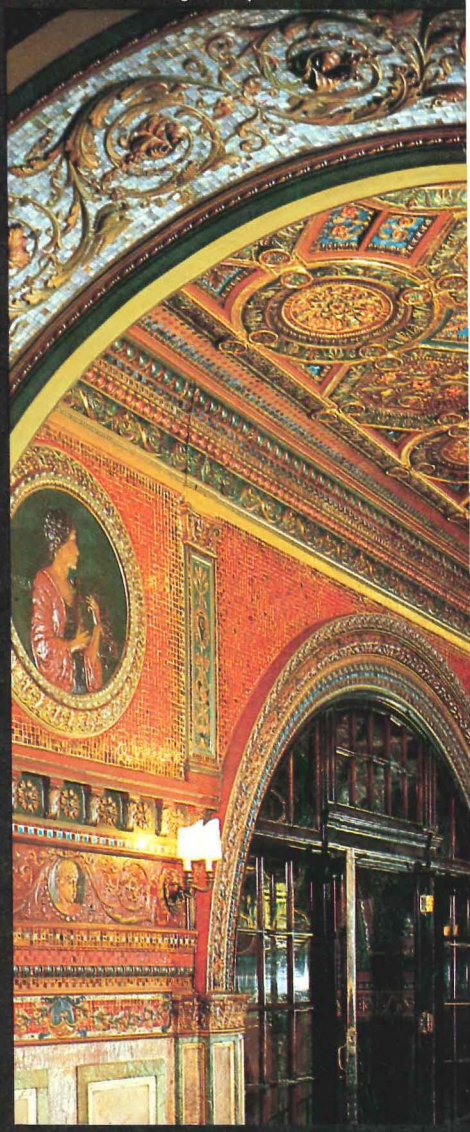
The Ohio Theatre-Columbus



Chicago Library & Cultural Center



Residential Building Lobby-New York



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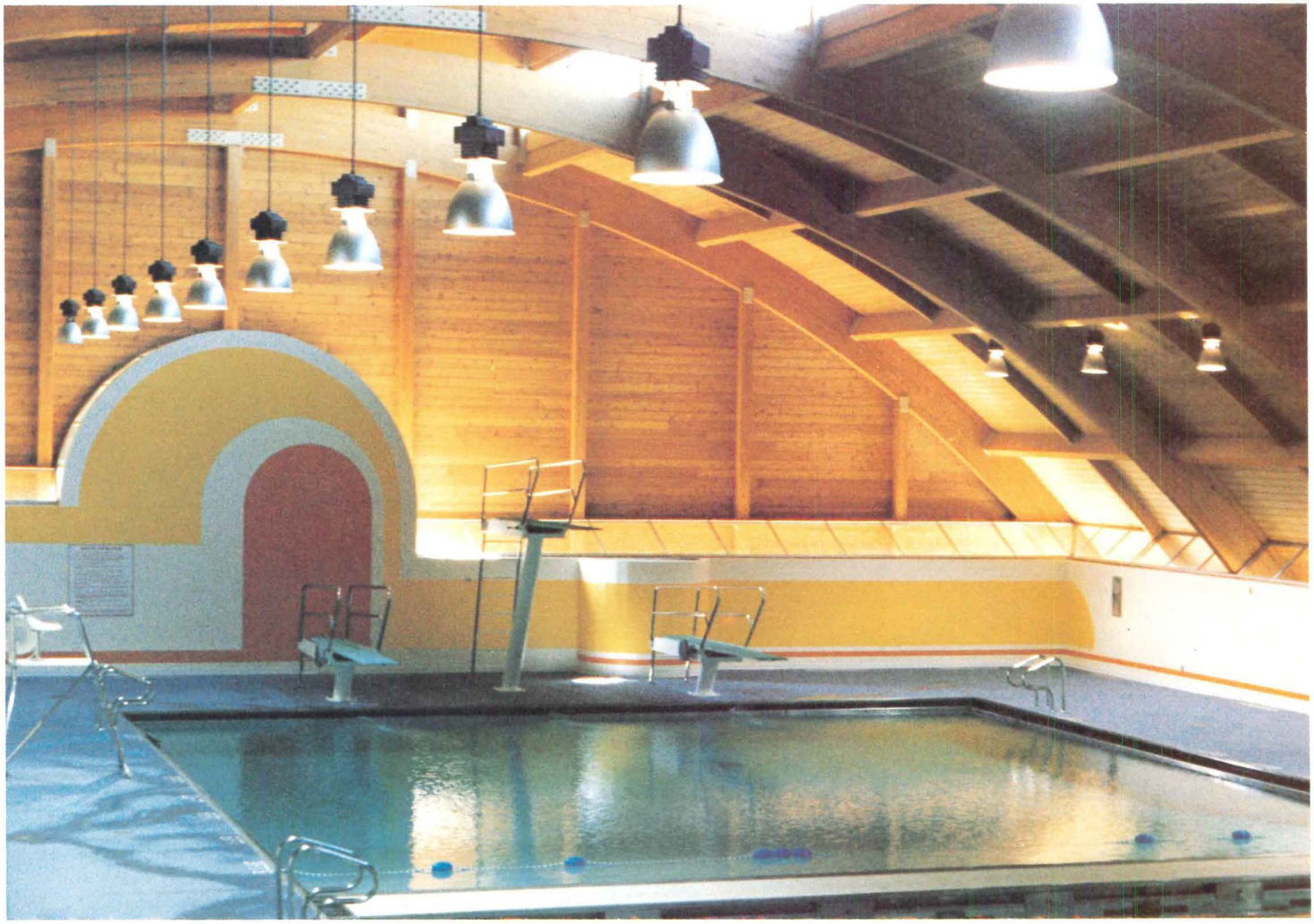
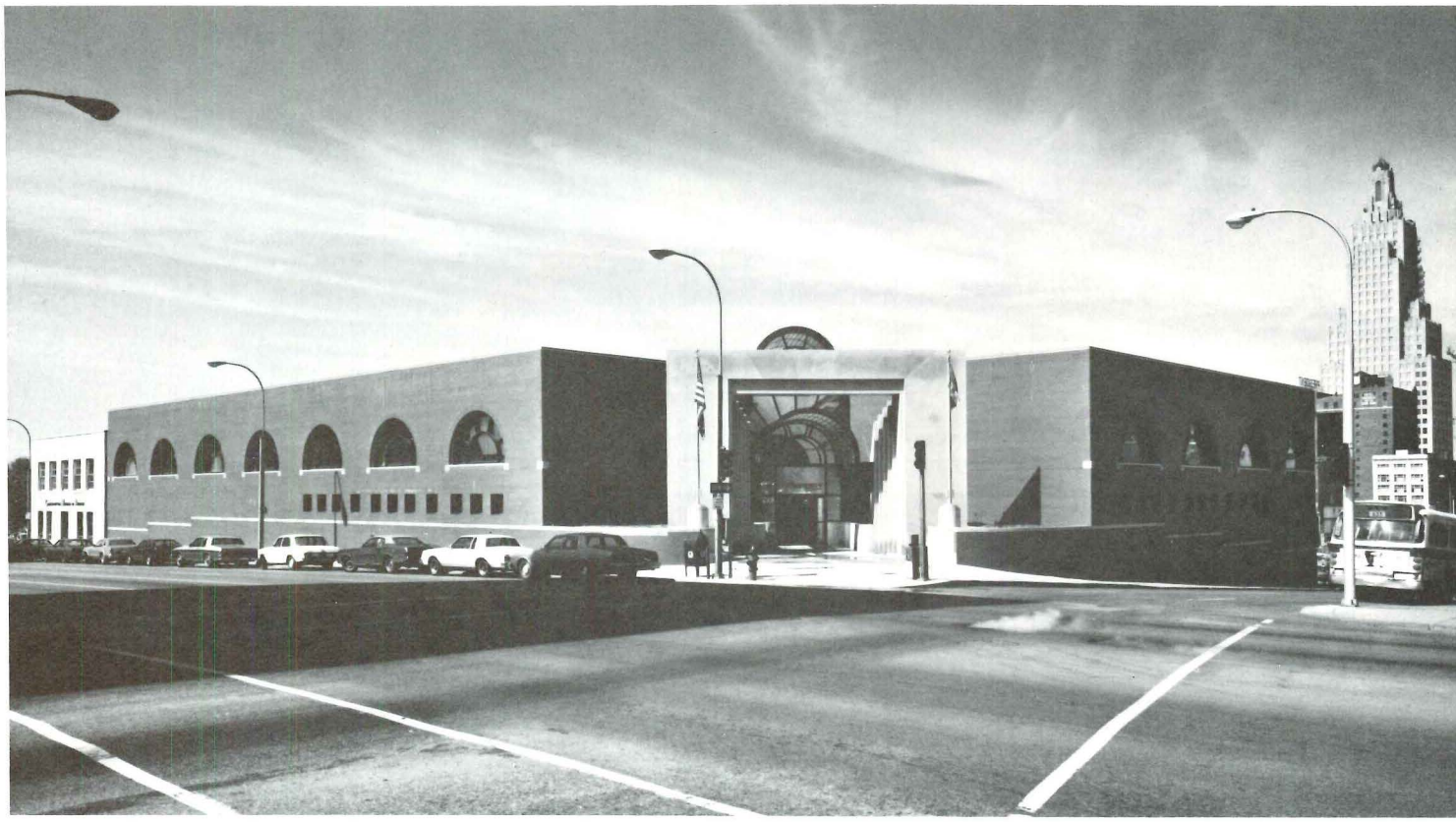


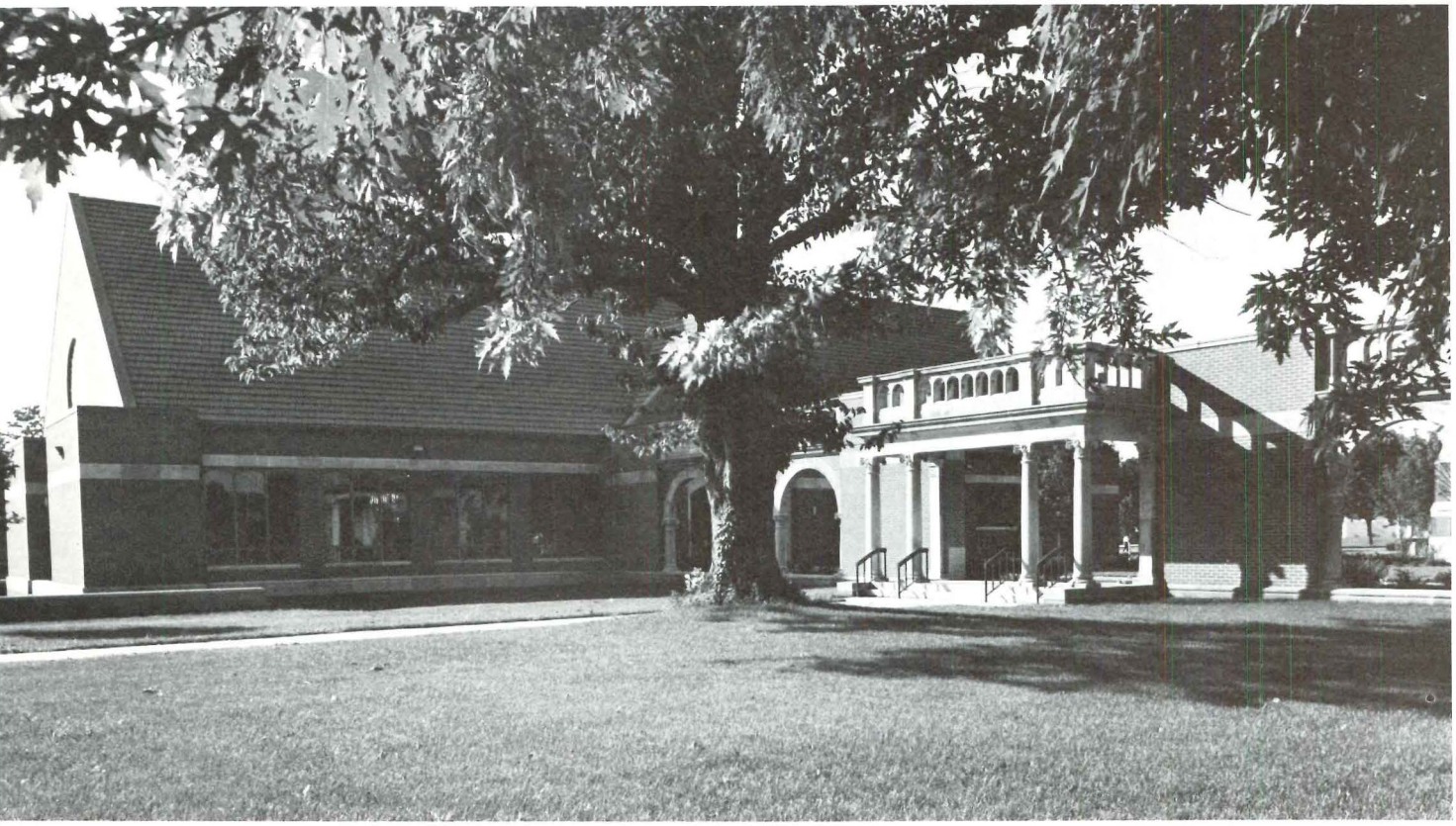
Cleveland Chapter. Beachwood city schools swimming pool, Beachwood, Ohio (above); Richard Fleischman Architects, Cleveland. The program called for a facility to accommodate student activities—including swimming classes, water polo, and interscholastic competitions—and a recreation center for the community during nonschool hours. The architect used exposed wood arches and beams, a central skylight, and perimeter lighting. Said the jury: "A very simple but highly appropriate structure was used to generate a very handsome solution."

Minnesota Society. Urban farmhouse, Minneapolis (right); Thomas Hodne Architects, Minneapolis. The architect used redwood clapboard siding and polychromatic woodwork and exterior trim in 26 earth tone pastels in renovating for himself a dilapidated house in an historic area. A front porch and a second-story sun deck were added, and an existing rear shed was enlarged and converted into an efficiency apartment. The interior was completely gutted and redesigned. New interior elements include a large kitchen/living room for informal gatherings and a second-story balcony.



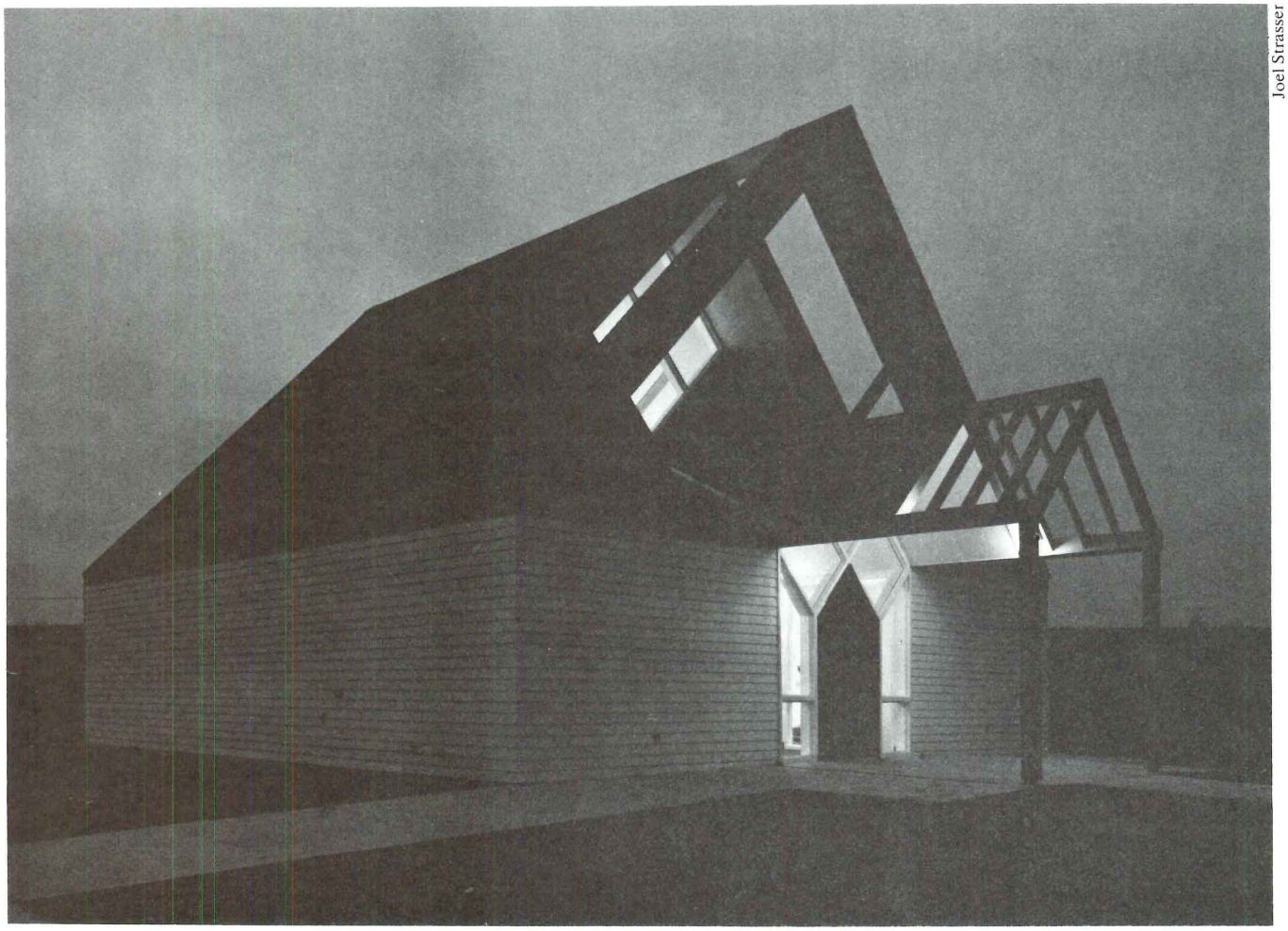
Central States Region. Missouri Court of Appeals, Kansas City, Mo. (above); Abend Singleton Associates, Kansas City. A prominent limestone portal on a diagonal with the street corner frames the entrance and relates the relatively small brick structure to existing buildings in the nearby government center. A glass block vault serves as an insulated skylight for the diagonal ceremonial axis that leads to the courtroom and terminates at a framed "state seal" in an arched stained glass window. The courtroom has sun baffled skylights arranged in a square pattern, and each of the 12 judges' chambers has a large, arched window.

Folly Theater Renovation, Kansas City, Mo. (below); PBNA Architects, Kansas City. The program for the restoration of a 1,100-seat one-time burlesque theater designed by Louis Curtis in 1900 called for emphasis on historical accuracy and the addition of a support wing. Most of the original ornamentation had been destroyed, so it was necessary for the architect to recreate the neo-Palladian exterior detailing and the interior plasterwork and seating. Acoustics and sight lines were improved by a hidden sound system. Rest rooms were moved to the first floor, and removable platforms were added at the rear of the auditorium for accessibility by disabled theatergoers.



ntral States Region. Blades Hall/Steffens cade, University of Dubuque, Dubuque, wa (above); The Durrant Group, ubuque. The program called for an ditorium, classrooms, and offices, with nding contingent on the demolition of 75-year-old administrative building. The ution, selected in a university-sponsored mpetition, has structures grouped ound a new courtyard with a small restored chapel as the focal point. To blend with existing campus structures, the architect chose brick, limestone, and a clay tile pitched roof for the classroom building. Stonework from the demolished building was salvaged and reassembled with new brickwork to form a wall to serve as a gateway to the campus.

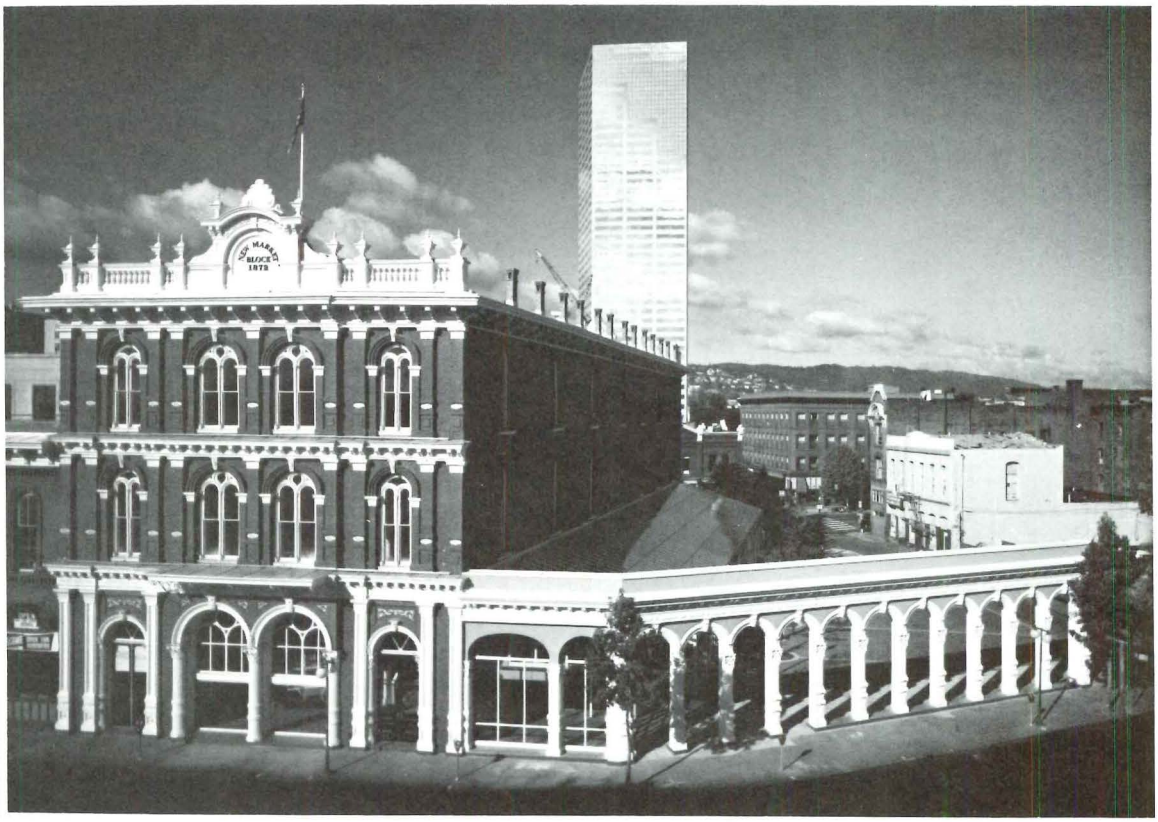
Deloitte Haskins + Sells Interior, Des Moines, Iowa (below); Brooks Borg & Stiles, Des Moines. The general offices of an accounting firm are organized in a perimeter arrangement with 25 offices along the exterior wall and support functions (two libraries, computer room, files, and secretarial groups) concentrated at the core. Light oak grids floating behind glass walls divide interior spaces and create an illusion of depth. Oak columns are grouped along the main circulation spine.



Joel Strasser

Central States Region. Highlands Lutheran Church, Lincoln, Neb. (above); Davis Fenton Stange Darling, Lincoln. The first phase of a master plan for an eventual congregation of 400 called for a 100-seat sanctuary, a small narthex, kitchen, pastor's study, and public toilets. The large prairie-like setting, the white horizontal lap siding, and the abstracted Gothic windows and door recall a traditional "country church" indigenous to rural Nebraska. A trapezoid-shaped sanctuary is accentuated by a steeply pitched roof with exposed wood trusses.

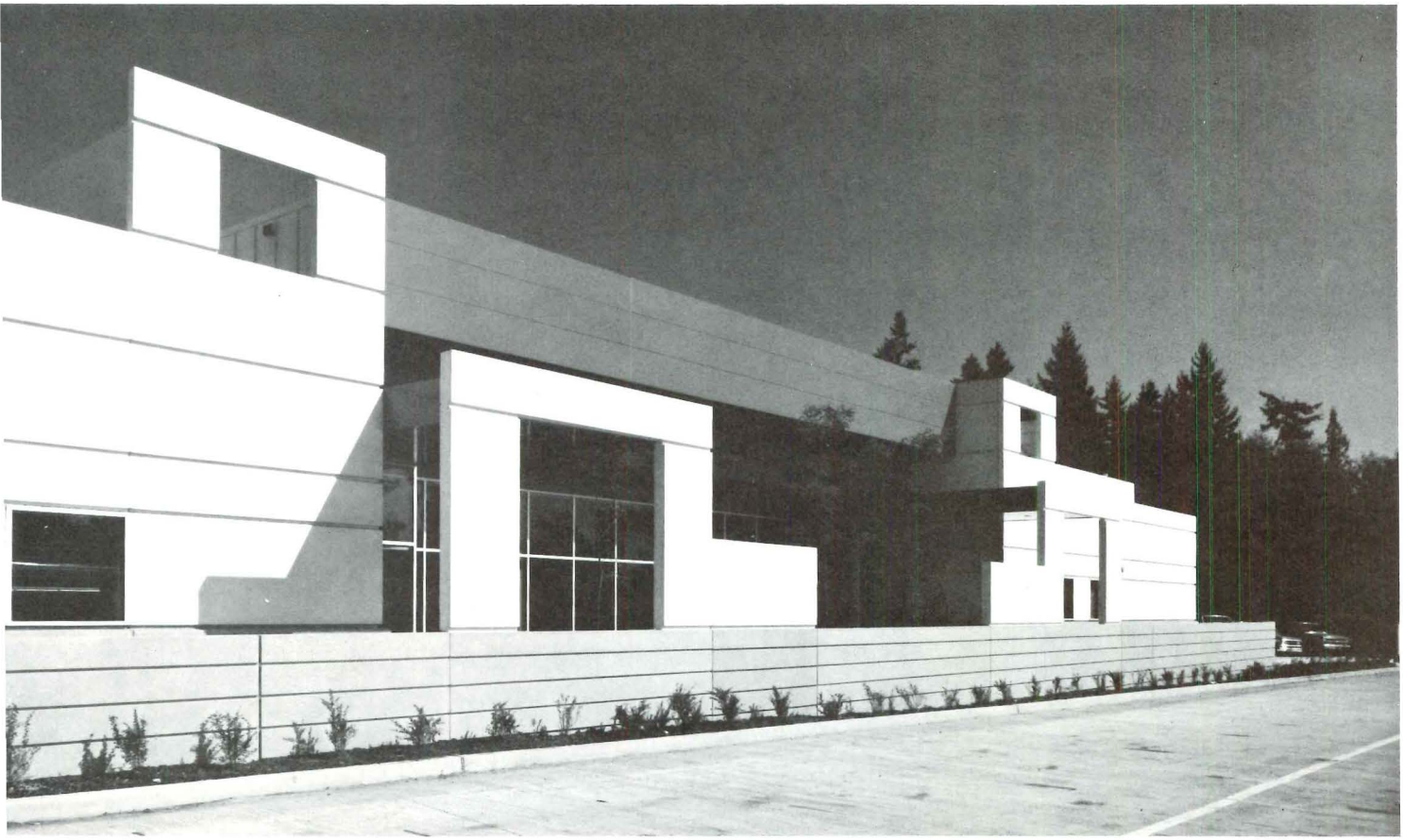
Western Mountain Region. City Center Four, Denver (right); Metz Train Youngren, Denver. The 54-story commercial office building consists of two interlocking octagonal towers of different heights clad in reddish-brown granite and exposed granite precast concrete. Stepped facets of varying heights on the west and south facades are repeated at lower levels to identify an entrance. The building is diagonally oriented on the site with the main entrance opening onto a triangular plaza that visually integrates the structure into the City Center complex, a large multiuse development.



Steve Cridland

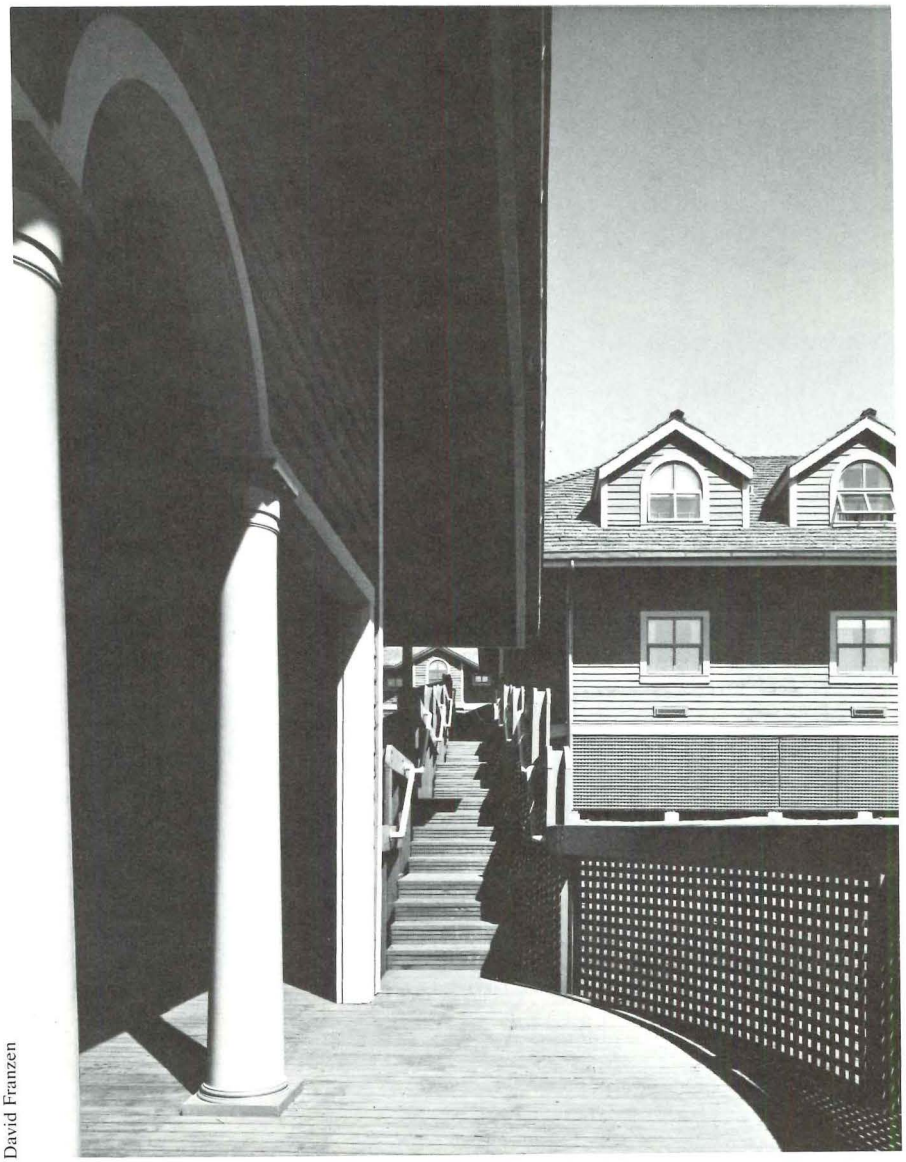
ortland Chapter. New Market Theater, ortland, Ore. (above); SERA Architects, ortland. Built in 1872 as a marketplace nd Victorian theater, it was later radi-lly altered for use as a parking garage nd then in 1976 threatened with demoli-on. In SERA's renovation three new oors were inserted between the existing ree floors, and a four-story skylight rium was added. A continuous green-ouse element extends the two retail lev-els into the north plaza, and glazed overhead doors connect the indoor restaurants with outdoor market activities. The colonnade along First Avenue was reconstructed from salvaged, original cast iron columns. Interior wood columns and arches were repaired, marbleized, and stenciled, based on the original design.

Menlo Road Operations Base, Beaverton, Ore. (below); Zimmer Gunsul Frasca, Partnership, Portland, Ore. The program called for a new Tri-Met maintenance/operations/parking facility for 250 buses and 300 drivers at the site of an existing depot. The main functions were divided into two buildings separated by the bus parking lot: a 9,000-square-foot report building with administrative offices, training facilities and employee lounge, and a 80,000-square-foot maintenance building. The building structure is light steel; exterior walls are precast concrete.



Portland Chapter. Pendleton High School, Pendleton, Ore. (above); Martin/Soderstrom/Matteson, Portland. The bright yellow south elevation has horizontal bands of operable windows between rows of air-based solar collector panels. Also extending the length of the building are green catwalks suspended from a prow-like overhang at the roof's edge. The main entrance, tucked between two slightly curved wings, opens onto a two-story, skylit central space that serves as the cafeteria and performing area. Construction is ribbed metal siding and roofing, with steel columns on concrete spread footings.

Washington Council. Yauger Park service building, Olympia, Wash. (right); BJSS Architects, Olympia. The program called for a concession stand, maintenance shop, public rest rooms, and an open administrative and viewing area for a new outdoor recreation complex. The solution is a two-story structure, clad in wood shingles, with separate access and orientation for each of the functions. The building also identifies the park for motorists. The jury said, "Although the collision of forms was not entirely resolved, it resulted in a dynamic adolescent vitality and spirit."



David Franzen

Hawaii Society. Hale Pohaku Mid Level Astronomy Complex, Mauna Kea, Hawaii (above); Group 70 Architects, Honolulu. The program called for laboratories, offices, sleeping quarters, and dining and recreation facilities located on the side of Mauna Kea volcano at an elevation of 9,000 feet. In response to geographic and climatic conditions unusual for Hawaii (austere landscape, snow, and freezing temperatures) the architect used small windows, wide eaves, and an active energy system with solar collectors and hot water storage pipes. The facility's wooden structures are grouped in a village-like arrangement along a steeply sloped site.

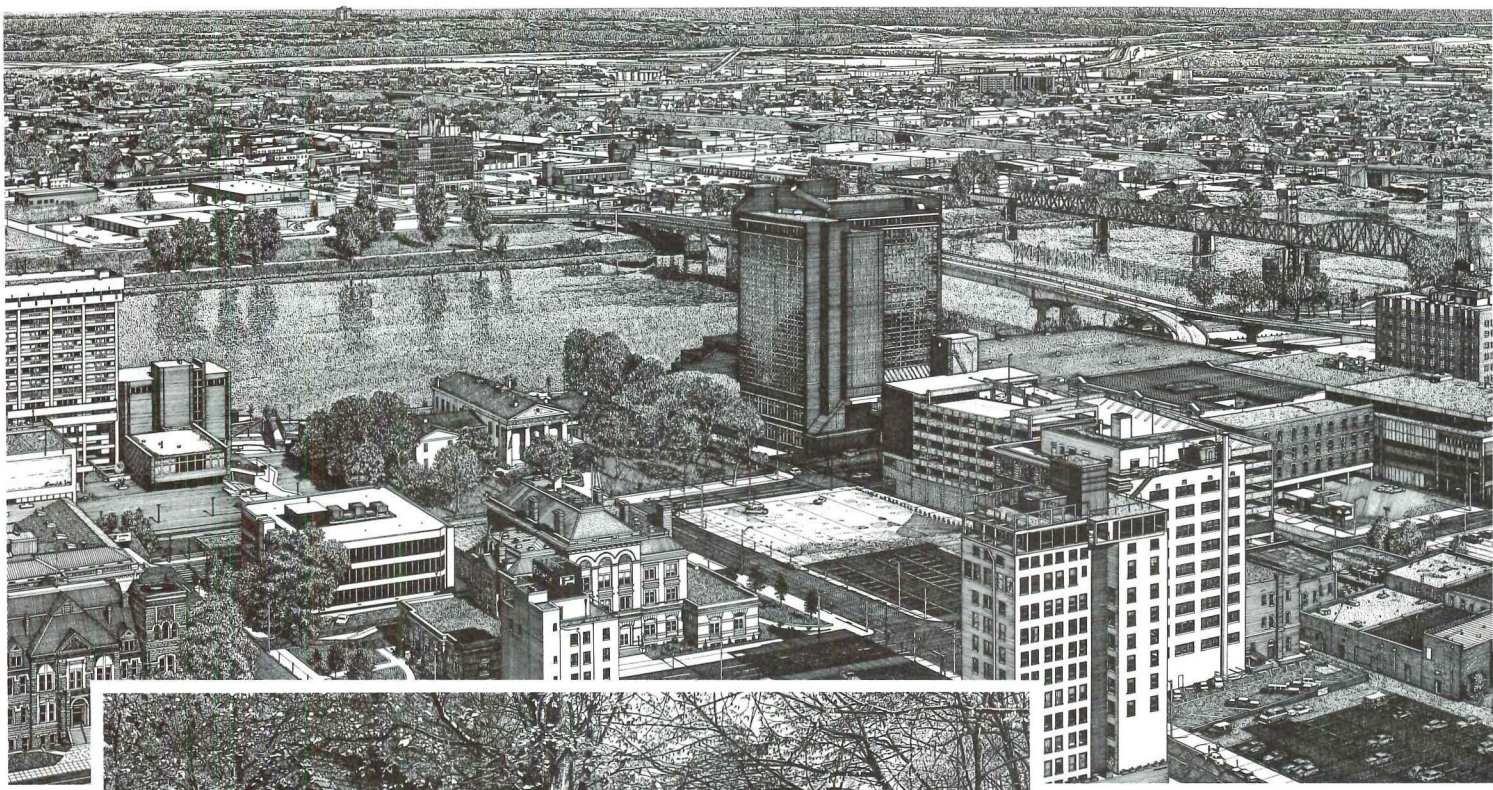
Third Circuit Court, Honolulu (right); George Heneghan Architects, Honolulu. In renovating a 66-year-old, plantation-style, wooden office and warehouse, the architect restored the exterior to its historic appearance based on old photographs and provided a more recent box-like wing with a new roofline to tie it in with the main building. The windows and doors were replaced to maintain the historic scale and balance, nonstructural interior walls added in 1957 were removed from an originally columnless space with 11-foot ceilings, and the original floors and ceilings were refinished.

Lee Allen Thomas

Alaska Chapter. Southeast Regional Fire Training Center, Juneau, Alaska (above); Ackley/Jensen Architects, Juneau. A year-round training facility for marine and structural firefighting includes a four-story training structure, a flammable liquids training area, and a burn building. The training area that simulates residential, commercial, and industrial fire situations has an elevator shaft, balcony, accessible roofs, and stairways. The first floor area can be flooded to a height of three feet to simulate shipboard compartments. Replaceable wood panels provide practice areas for forcible entry and ventilation techniques.

Seattle Chapter. Hillclimb Court, Seattle (right and far right); Olsen/Walker Architects, Seattle. Located on a steep, 27,000-square-foot site near the waterfront, a four-story, 200 car garage serves as a podium for a U-shaped complex of 35 condominums and two street level shops. Each unit is turned inward to a private courtyard and has full height windows, stepped massing, and landscaped terraces. Common building materials are used in a deliberate and refined way: poured-in-place reinforced concrete, translucent glass block walls, and rose-colored corrugated metal panels and pipe railings. □

Rapidograph



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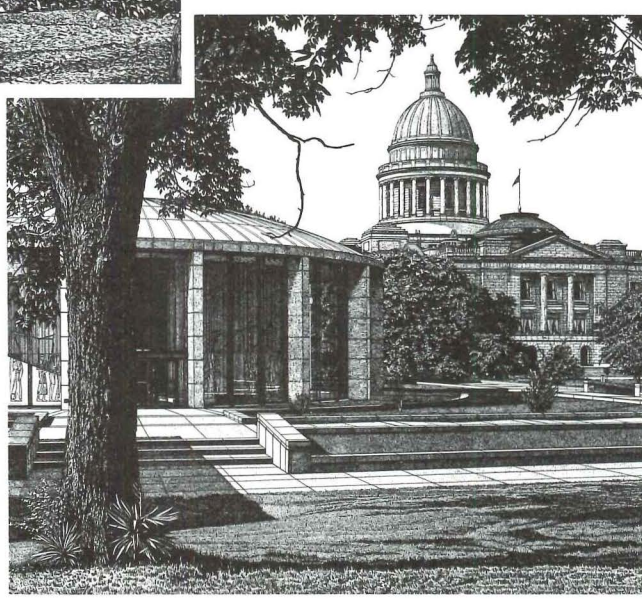

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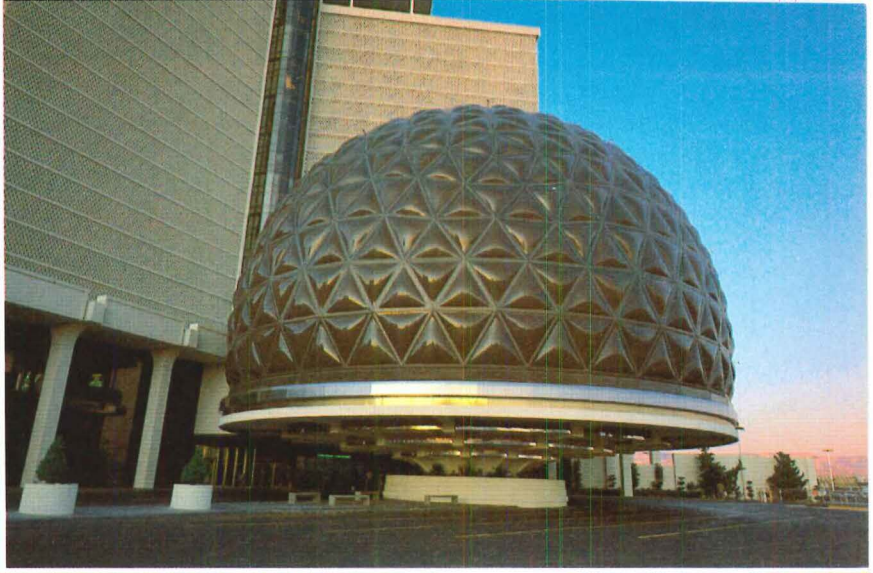

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DEATHS

Lutah Maria Riggs, FAIA: One of California's pre-eminent architects, Miss Riggs died on March 8 at the age of 87 in Santa Barbara. She was a dominant influence in Santa Barbara, not only in architecture, but equally in planning and historic preservation. She was one of the first women to graduate in architecture from the University of California (1919), to obtain a license to practice architecture (1928), to be a member of the State of California Board of Architectural Examiners, and to be made an AIA Fellow (1960).

In 1921 Miss Riggs entered the office of the Santa Barbara architect George Washington Smith, and she remained with him as his chief designer until his death in 1930 when she succeeded to his practice. In 1939 she joined landscape architect A. E. Hanson as a consulting architect for Rolling Hills. During the Second World War, from 1942 through 1945, she designed sets for Metro-Goldwyn-Mayer Studios in Culver City, Calif. Between 1945 and 1951 she was associated in Santa Barbara with Arvin B. Shaw III. In 1951 she resumed her own individual practice, which she continued until her retirement in 1981.

In the 1920s she worked with Smith on a number of important designs, including Santa Barbara's Lobero Theatre (1922-24), the Creamatorium at the Santa Barbara Cemetery (1924-25), as well as numerous villas and houses built throughout California and as far distant as Texas and New York. Her best known work was done in Montecito. In 1938 she designed the Baron Max Von Romberg house there, and in the post-World War II years her Montecito work included the Alice Erving house of 1951, two houses for Wright S. Luddington (1955, 1973), and the Vedanta Temple (1955). One of her largest projects of the 1960s was the extensive and elaborate formal garden developed by Daniel Donahue for the Villa San Giuseppe in Los Angeles.

In the 1970s, her accomplishments as one of America's great architectural renderers of the 1920s was presented in number of exhibitions and publications including the exhibition, "200 Years of American Architectural Drawing" (Whitney Library of Design, 1977), organized by the Architectural League of New York and the American Federation of Art. Plans are now under way to present in 1985 a full scale exhibition in Santa Barbara of her drawings, designs, and architecture. DAVID GEBHARD

Dr. Gebhard is a professor of architectural history and director of the architectural drawing collection at the University of California, Santa Barbara.

Robert E. Fischer joined the staff of *Architectural Record* in 1948 and for more than 35 years was responsible for its engineering content. He was also editor in charge of the magazine's annual on architectural engineering from 1974 to 1981 and author of several books, including *Engineering for Architecture*, published in 1981 by McGraw-Hill. Fischer, 61, died March 25 in Hastings-on-Hudson, N.Y., after a long illness.

BRIEFS

O'Neil Ford Centennial Chair.
Charles W. Moore, FAIA, will hold the O'Neil Ford Centennial Chair in Architecture at the University of Texas at Austin beginning Sept. 1.

Developments in Tall Buildings.
The Council on Tall Buildings and Urban Habitat has published its first update volume: Developments in Tall Buildings-1983. Available through the Van Nostrand Reinhold Co., 7625 Empire Drive, Florence, Ky. 41042, for $75.

Masonry Conference Papers Sought.
The Third North American Masonry Conference is seeking papers to be submitted by Sept. 1 on various topics to facilitate the exchange of concepts, information, and experience in all areas related to masonry usage including engineering and architectural design, energy considera-

continued on page 3

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Briefs *from page 378*
tions, seismic resistance, education, and future needs. The papers will be given at a conference June 3-5, 1985. Contact Gregg Borchelt, Technical Program Chairman, Masonry Institute of Houston-Galveston, 5100 Westheimer, Halbouty Center, Houston, Tex. 77056.

Competition to Design UIA's Gold Medal. The International Union of Architects is sponsoring a competition for the design of its gold medal, the highest honor the union bestows. Contact UIA Gold Medal Design Competition, Christian K. Laine, Coordinator, Suite 830, Merchandise Mart, Chicago, Ill. 60654.

Competition to Adapt a Train Station. The Preservation League of Evanston, Ill., is holding an open competition for conceptual designs to adapt the Davis Street Train Station in Evanston. The first prize is $1,250. Competition packets will be available June 1; submission deadline is Sept. 15. For additional information and registration forms, contact the Preservation League of Evanston, P.O. Box 731, Evanston, Ill. 60204.

Building Economics Summer Program. The Massachusetts Institute of Technology will sponsor a summer program June 11-22 on Building Economics: Cases in Life Cycle Costing. The building process of two MIT dormitories will be investigated in a case study format. For further information, contact Director of Summer Sessions, Room E19-356, MIT, Cambridge, Mass. 02139.

MOMA Opens Johnson Gallery. The Museum of Modern Art has dedicated a new gallery of architectural mo els and drawings to honor Philip Johnso FAIA, who has contributed to the museum since its founding in 1929—as trustee, architect, founding director of th department of architecture and design, and donor.

Software Mapping System. Geographic computer information systems, designed and implemented at Ha vard University's graduate school of design, provide mapping, analysis, and storage capabilities of spatial data for architects, urban planners, landscape architects, and market researchers. The five programs are distributed by Synerco Technology, Sugarland, Tex.

CREDITS

Taft Residence, Cincinnati, Ohio (page 166). *Architect: Gwathmey Siegel & As sociates, New York City.* Owner: Mr. & Mrs. Lloyd Taft. Structural engineer: G ger Berger Associations, P.C. Mechanical and electrical engineer: Thomas A. Polise, C.E. General contractor: Don Curless Inc. Ceiling surfacing system: U.S. Gypsum. Doors: Arcadia-Northrop Architectural Systems. Exterior paving North American Stone. Handrails: Gen eral, Davis & Siehl. Exterior lighting: Spero. Interior lighting: Gotham Lightin Waterproofing and sealants: Trocal-Dynamit Nobel. Spiral stair: Duvinage. Interior wall surfacing: U.S. Gypsum. Skylights: Wasco. Door closers: Rixson Firemark. Hinges: Stanley. Locksets: Sargent. Exterior stain: Samuel Cabot. Interior stain: Pratt & Lambert. Plumbing fittings and showerheads: Speakma Tubs and lavatories: American Standar Washroom and bathroom accessories: Charles Parker.

Vietnam Veterans Memorial, Washingto D.C. (page 166). *Designer: Maya Ying L Architect: Cooper-Lecky Partnership, Washington, D.C.* Owner: Vietnam Vet ans Memorial Fund. Structural enginee James Madison Cutts. Civil engineer: Be nard F. Locraft. Lighting consultant: Claude R. Engle. Landscape architect: Arnold Associates and EDAW, Inc. Ge eral Contractor: Gilbane Building Co.

Fragrant Hill Hotel, Beijing, China (pag 166). *Architect: I.M. Pei & Partners, Ne York City.* Owner: Municipal Governme of Beijing, China. Interior designer: Da Keller & Associates. Designer: John M ford. Structural engineer: Beijing Desig College. Mechanical and electrical eng neer: J. Roger Preston & Partners. Lan scape architect: Beijing Garden Depar ment. General contractor: Number Six

continued on page 3

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Credits *from page 380*

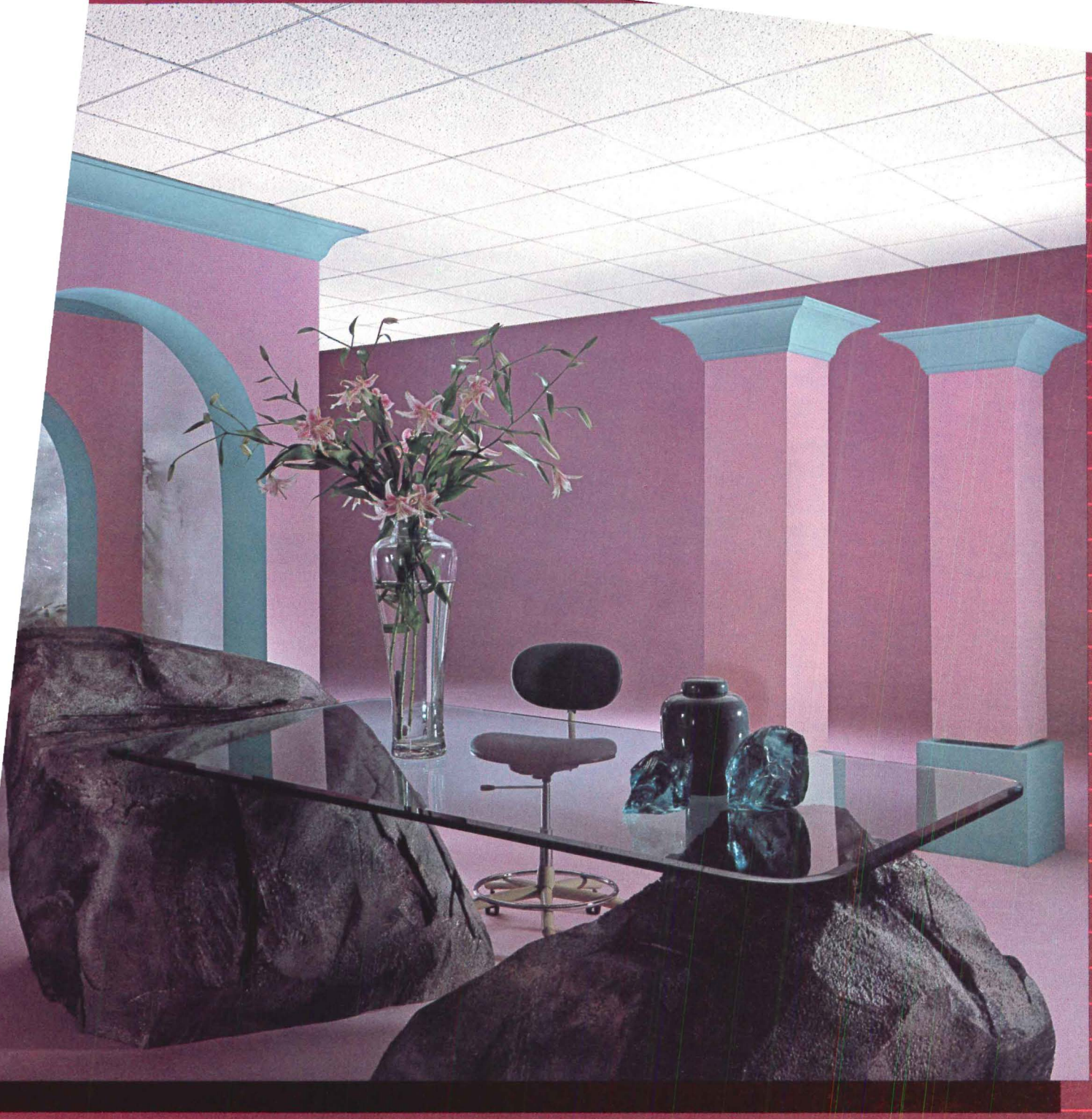
Construction Co. Ceiling surfacing system: Matsushita Elec. Works Ltd. Doors: Crane Fullview, Chiaphua Comalco Ltd. Elevators: Schindler, Shanghai Elevation. Environmental control systems: Thompson Cochran. Floor surfacing: Beijing Carpet Factory. Computer room: Polytek Engineering Co. Ltd. Public address: Matsushita. Security/fire detection: Matsushita. Signage: Beijing Signage Factory. Windows: Chiaphua Comalco Ltd. Skylights: Supersky. Flush valves: Kohler. Plumbing fittings and showerheads: Kohler. Saunas and baths: Putalo Sauna. Sprinklers: Gem Sprinkler. Toilet stalls: Sanymetal. Tubs and lavatories: Kohler. Washroom and bathroom accessories: Bobrick. Water closets: Kohler. Special equipment: Matsushita. Communication/intercom: Shanghai Tel Co. Hinges: Goal Co. Ltd. Exterior lighting: Beijing Lighting Factory, National. Interior lighting: National.

Shelly Ridge Girl Scout Center, Miquon, Pa. (page 168). *Architect: Bohlin Powell Larkin Cywinski, Wilkes-Barre, Pa.* Principals-in-charge: Peter Q. Bohlin, FAIA, Richard E. Powell, AIA. Project architect: Frank Grauman, AIA. Project team: Robert Lewis, Margaret Bakker, James Bell, James Devers, John Coleman. Owner: Girl Scouts of Greater Philadelphia. Structural engineer: Utility Engineers. Solar consultant: Burt Hill Kosar Rittelmann, Associates. Stained glass artist: Gary Smith. Tile artists: Liz Leitner and Nancy Durant. General contractor: Don Erb, Builder. Environmental control systems: Vermont Castings, Chromalux, Singer. Interior floors: Kentile. Handrails: Boston Design Corp. Interior lighting: Elliptipar. Roofing: Carlisle Rubber, Owens Corning Fiberglas. Flush valves: Sloan. Toilet stalls: Sanymetal. Tubs and lavatories: American Standard. Washroom and bathroom accessories: Bobrick. Water closets: American Standard. Water fountains: Western Drinking Fountain. Communication and intercom: AT&T. Stairs and treads: Boston Design Corp. Interior wall surfacing: Cushwa. Skylights: Kalwall Corporation, William Parry. Door closers: Reading Door Closer. Hinges: Stanley. Locksets: Schlage. Panic exit: Von Duprin. Interior paint: M.A. Bruder.

St. Matthew's Church, Pacific Palisades, Calif. (page 178). *Architect: Moore Ruble Yudell, Santa Monica, Calif.* Owner: Parish of St. Matthew. Structural engineer: Kurily & Szymanski. Mechanical engineer: Sullivan & Associates. Electrical engineer: Amelect Inc. Landscape architect: Campbell & Campbell. General contractor: Meskell & Sons. Environmental control systems: Hastings, Carrier. Interior floors: CMPR-American Inc. Exterior paving: Davis Colors. Exterior lighting: Ron Rezek Lighting, Prescolite Bieber Lighting. Interior lighting: Ron Rezek Lighting, Bieber Lighting, Hala. Waterproofing and sealants: Ro-Tile. Flu valves: Chicago. Plumbing fittings and showerheads: Chicago. Toilet stalls: Gl bal. Lavatories: American Standard. Was room and bathroom accessories: Bobric Water closets: American Standard. Wat fountains: Haws. Public seating and bleachers: The Marshall Co. Signage: Ga axy by Levolor. Exterior wall surfacing: La Habre. Skylights: Lane Aire. Door closers: Norton. Hinges: Hager Hinge. Locksets: Schlage. Panic exit: Von Dupri Paint and stain: Pratt & Lambert, Fulle Paint.

333 Wacker Drive, Chicago. (page 186) *Associated Architects: Kohn Pedersen Fox, New York City, and Perkins & Wil Chicago.* Developer: Urban Investmen and Development Co. Structural enginee Gillum-Colaco. Mechanical and electr cal engineer: Environmental Systems Design. General contractor: Inland Co struction. Ceiling surfacing system: Sho gun. Entrance door: Crane. Elevators: Otis. Interior floors: Metropolitan, Ter razzo. Exterior lighting: Lightolier. Roo ing: Carlisle. Toilet stalls: Global, Stee

continued on page 3



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Circle 126 on information card

Credits *from page 382*
Products. Security/fire detection: Grinnell. Exterior wall surfacing: Milwaukee Marble Co. Interior wall surfacing: Cold Spring Granite. Skylights: Cupples Products, Ford "Sunglas." Locksets: Russwin.

Carver-Hawkeye Sports Arena, Iowa City, Iowa (page 194). *Architect: CRS/Caudill Rowlett Scott, Houston. Associate Architect: The Durrant Group, Dubuque, Iowa.* Owner: University of Iowa. Structural engineer: Geiger Berger Associates, P.C. Mechanical and electrical engineer and landscape architect: CRS/Caudill Rowlett Scott. General contractor: CRS Constructors Managers. Exterior wall surfacing: Pittsburgh-Corning, Consolidated Aluminum. Windows: Kawneer. Skylights: Boehme, Bird Air Structure. Entrance doors: Kawneer. Interior doors: Weyerhauser, Curries. Overhead doors: Crawford. Interior floors: American Olean. Ceiling surfacing system: U.S. Gypsum, Armstrong, Owens-Corning Fiberglas. Roofing: Sarnafil. Waterproofing and sealants: Carlisle, Tremco, Pecora. Insulation: Dow Styrofoam, GAF. Roof and deck drainage: Wade Division. Stationary partitions: U.S. Gypsum. Movable partitions: Emco. Paint and stain: Glidden. Hardware and hinges: Stanley. Locksets: Sargent. Door closers: LCN Closer. Panic exit: Von Duprin. Fire equipment: JL Industries. Lockers: Lyon Metal Products. Public seating: Irwin Seating, Universal Bleacher. Elevators: Schumacher. Lavatories: Kohler. Water closets: Kohler. Saunas: Tylo. Plumbing fittings and showerheads: Bradley. Flush valves: Sloan. Toilet stalls: Global Steel. Washroom and bathroom accessories: Accessory Spec. Water fountains: Elkay. Sprinklers: Continental Fire. Heating system: Trane, Semco. Air conditioning system: Trane.

Gordon Wu Hall, Princeton University, Princeton, N.J. (page 200). *Architect: Venturi, Rauch & Scott Brown, Philadelphia.* Owner: Trustees of Princeton University. Structural Engineer: Keast & Hood. Mechanical and electrical engineer: Vinokur Place Engineering Service Inc. Landscape architect: George Patton. Interior consultant: Dian Boone. Lighting consultant: Lighting Design Collaborative. General contractor: Scozzari Construction. Ceiling surfacing system: McHugh. Doors: Bailey Millwork. Elevator: Otis Elevator. Environmental control systems: Honeywell. Interior floors: Aries Tile. Exterior paving: Ottey and Hoopes. Handrails: R. K. Metals. Interior lighting: Wm. Eppling. Waterproofing and sealants: National Roofing. Sprinklers: Mid-State Sprinkler. Kitchen: Gill Co. Security/fire detection: Honeywell. Exterior wall surfacing: Nolfi Masonry. Interior wall surfacing: McHugh, Bailey Millwork. Windows: Rure Assoc. Door hardware: Best Co. Interior paint & stain: Durham Co.

Weekend House, Southwest Michigan. (page 204). *Architect: Tigerman Fugma McCurry, Chicago.* Owners and principa architects: Margaret McCurry and Stanley Tigerman. Structural engineer: Rab Beebe Associates. Landscape architects Margaret McCurry and Stanley Tigerma General contractor: Brychta's Wood She Partitions. U.S. Gypsum. Exterior paint and stain: Olympic, Martin Senour. Inte rior paint and stain: Martin Senour. Hinges: Stanley. Locksets: Dexter. Kitch en: Whirlpool, GE. Laundry: White-Westinghouse. Fireplace: Majestic. Stair and treads: Mill Made. Exterior lighting Koch & Lowy. Tubs and lavatories: Amer can Standard. Water closets: American Standard. Plumbing fittings and shower-heads: Chicago Faucet. Other plumbing American Standard. Heating system: Berko. Environmental control systems: Hurricane. Carpets and rugs: China Seas Lamps and portable lighting: Luxo. Tables: Triconfort. Seating: Rich Brycht Chairs: Sylva Hefler.

Credits continued on page 38

Credits *from page 384*

North Shore Congregation Israel Addition, Glencoe, Ill. (page 208). *Architect: Hammond Beeby and Babka, Chicago.* Owner: North Shore Congregation Israel. Structural engineer: Cohen-Barreto-Marchertas, Inc. Mechanical engineer: H.S. Nachman & Associates, Inc. General contractor: Gerhardt F. Meyne Co. Ceiling surfacing system: U.S. Gypsum. Doors: Eggers, Allied Fire Equipment. Environmental control systems: Trane. Lighting: Visa. Waterproofing and sealants: Tremco. Flush Valves: Sloan. Plumbing fittings and shower heads: Kohler. Toilet stalls: Accurate. Tubs and lavatories: Kohler. Washroom and bathroom accessories: Kohler. Water closets: Kohler. Communication and intercom: Ancha Electronics. Public address: Ancha Electronics. Security/fire detection: Simplex, Armored Security. Exterior wall surfacing: Acme Brick. Interior wall surfacing: U.S. Gypsum. Windows: Altman Modern Woodwork. Door closers: Rixson-Firemark. Hinges: McKinney. Locksets: Schlage. Panic exit: Von Duprin. Moving stairway: Cheney. Paint and stain: Pratt & Lambert.

Gainesway Farm, Lexington, Ky. (page 212). *Architect: Theodore M. Ceraldi, Architect, Nyack, N.Y.* Owner: John Gaines. Structural engineer for lunging ring: Boswell Engineering. Mechanical and electrical engineer: G.C. Per Arch. Design. Landscape architect: A.E. Bye. General contractor for barns: C.E. Pennington Co. General Contractor for lunging ring: The Wagner Co. Cabinets: Louisville Lumber & Millwork. Foundation: Wings Co. Frame: Koppers. Walls: C.E. Pennington. Floors: Old Hickory Brick. Roof: Lehman-Mead. Clay roof tile: Ludowici-Celadon. Wall surfacing: C.E. Pennington. Skylights: Wasco Products. Doors: Louisville Millwork, P.A. Fiebiger. Exterior paving: Franklyn Brick. Roofing: Koppers. Insulation: General Electric. Exterior lighting: Prescolite, Interior lighting: Guardian, Emerson Electric: Kiddie & Co.

R.J. Reynolds Tobacco Co., Winston-Salem, N.C. (page 216). *Architect: Croxton Collaborative, New York City, and Hammill-Walter Associated Architects, Winston-Salem.* Owner: R.J. Reynolds Tobacco Co. Structural engineer: Sutton-Kennerly & Associates. Mechanical and electrical engineer: McMichale & McCracken Inc. General contractor: Fowler-Jones Construction. Glass: PPG. Lighting: Bergen Art Metal Works, Edison Price. Handrails: Bergen Art Metal Works. Tubs and lavatories: American Standard. Toilet stalls: Sanymetal Products. Water closets: American Standard. Communications and intercom: Electro Controls, Arrow Hart, AT&T. Door closers: Rixson.

continued on page 388

Credits *from page 387*
Locksets: Sargent. Interior paint: Benjamin Moore. Stationary partitions: U.S. Gypsum. Kitchen: Sub Zero, Thermador. Laundry: White-Westinghouse. Security/fire detection: D.F. Electronics.

High Museum of Art, Atlanta. (page 222). *Architect: Richard Meier & Partners, New York City.* Owners: Atlanta Arts Alliance Inc. Structural engineer: Severud-Perrone-Szegezdy-Strum. Mechanical and electrical engineer: John L. Altieri, P.E. Landscape architect: Office of P. DeBellis. General contractor: Beers Construction Co. Ceiling surfacing system: U.S. Gypsum. Doors: Habersham Metal Products. Elevators: Dover. Cabs: Haverstein & Burmeister. Environmental control systems: Johnson Controls. Floor surfacing: Stratton Industries. Interior floors: Southeastern Flooring, North Carolina Granite. Exterior paving: Williams Tile & Terrazzo. Foundation: Southern GF, Beers Construction Co. Handrails: Standard Iron and Wire Works. Exterior lighting: Street Lighting. Interior lighting: Edison Price. Roofing: Dow Chemical USA, Dynamit Nobel of America. Waterproofing and sealants: Dow Corning. Flush valves: Sloan. Plumbing fittings: Speakman. Sprinklers: Georgia Sprinkler. Toilet stalls: Global Steel Products. Lavatories: Kohler. Washroom and bathroom accessories: Bobrick. Water closets: Kohler. Water fountains: Halsey-Taylor. Exhibition vitrines: Rathe Productions. Auditorium seating: Stratton, Beers Construction. Security/fire detection: Honeywell. Signage: Apco Graphics. Stairs and treads: Standard Iron and Wire Works. Exterior wall surfacing: John S. Frey Porcelain, North Carolina Granite. Interior wall surfacing: U.S. Gypsum. Windows: Amarlite Anaconda, Hordis Brothers. Skylights: Supersky Products. Hardware: Sargent. Door closers: Norton. Hinges: Stanley. Locksets: Sargent. Panic exit: Sargent. Interior Paint: PPG Industries, Martin Senour. Stationary partitions: U.S. Gypsum.

Pittsburgh Plate Glass headquarters building, Pittsburgh. (page 242). *Architect: John Burgee Architects with Philip Johnson, New York City.* Steel: U.S. Steel. Glass and paint: PPG. Aluminum mullions: Howmet. Electric decking: H. H. Robertson. Granite wall surfacing: Mt. Airy. Granite floor surfacing: Cold Spring, North Carolina Granite, National Granite, Savema, Italian. Revolving doors: PPG Herculite, Crane Revolving.

United Nations Plaza Hotel, New York City (page 252). *Architect: Kevin Roche John Dinkeloo & Associates, Hamden, Conn.* Ceiling surfacing system: U.S. Gypsum. Entrance doors: Crane. Interior doors: Fire Door Corporation. Elevators: Westinghouse. Environmental control systems: Johnson Controls, Thomas S. Brown. Floor surfacing: Edward Fields, Certified Tile & Marble Pennwood. Interior floors: GAF. Exterior paving: Certified Tile & Marble. Handrails: Zephyr Metal Craft, Midhattan Woodworking. Computer room: Tate. Kitchen: Dwyer. Laundry: Milnor. Security/fire detection: AFA Protection, RCA. Signage: County Neon, Walter Sign Co. Exterior wall surfacing: Certified Tile & Marble. Interior wall surfacing: Windfield Noblis, Jack Lenor Larsen, Certified Tile & Marble. Windows: Crescent. Skylights: Sentinel. Door closers: Sargent, Norton, LCN.

San Juan Capistrano Regional Library, San Juan Capistrano, Calif. (page 258). *Architect: Michael Graves, FAIA. Princeton, N.J.* Job captain: Nicholas Gonser. Project manager: David Teeters and Gavin Hogben. Client: City of San Juan Capistrano. Frame: Trus-Joist. Interior wall surfacing: Domtar Gypsum America. Windows: Kingsley Glass. Entrance doors Morgan. Interior floors: Pacific Carpet Suppliers, American Olean, UpCo, Hyrda

continued on page 39

edits *from page 388*
nt Div. Roofing: Domtar Gypsum
nerica, Owens Corning. Waterproofing
d sealants: Mameco International,
mco. Insulation: Owens Corning. Roof
d deck drainage: Smith Manufacturing.
tionary partitions: United Construction
pply, Domtar Gypsum America. Exte-
r paint and stain: Pratt & Lambert.
erior paint and stain: Weldwood. Lock-
s: McKinney. Door closers: DBW. Panic
t: TSM, Checkmate, Detex, Builders
ass Work. Kitchen: Whirlpool, Waste
ng, Rheem. Lockers: Republic Steel.
ctric distribution: Appleton Supply Co.
umbing and sanitary: American Stan-
rd. Toilet stalls: Flush-Metal Partition
rp. Heating system: Trane. Aircondi-
ning system: Industrial Acoustics Co.
rfect Air Control. Environmental con-
l systems: Metalaire, Johns Manville.
rpets and rugs: Pacific Carpet Suppliers.
binets: Worden. Seating: Norden.

rtland Museum of Art, Portland, Maine
ge 268). *Architect: I.M. Pei & Partners, w York City.* Ceiling surfacing system:
old Bond. Entrance doors: Ellison. Inte-
r doors: Garrity. Elevators: General
evator, Pine State. Environmental con-
l systems: Johnson Control. Interior
ors: Stansted Canadian, Mountain
mber. Handrails: Pond Cove. Door
sers: Reading Door Closers. Hinges:
anley. Locksets: Schlage. Panic exit:
n Duprim. Electric strike: Eastern
curity Adams Date. Lighting: Lightolier,
lison Price. Paint and stain: Seagrane,
att & Lambert. Partitions: Gold Bond.
ush valves: Sloan. Plumbing fittings:
hler. Sprinklers: Eastern Fire Proof.
vatories: Kohler, Bobrick. Water
sets: Kohler. Water fountains: Haws.
aterproofing and sealants: American
drotech. Communication and intercom:
onticello. Kitchen: General Electric.
ckers: Republic. Public address: Monti-
llo. Public seating: Hussey Seating.
ardware: Seeco Supply, P.E. Guerin.
oor closers: LCN. Hinges: Hager. Lock-
ts: Schlage, P.E. Guerin. Lighting:
ghtolier. Paint and stain: Sherwin-
illiams, Ben Strauss. Stationary parti-
ns: Sal-Vio Construction, Cord Con-
cting. Movable partitions: Cord Con-
cting. Plumbing: Wachtel Dukauer &
in. Flush valves: Sloan. Plumbing fit-
gs and shower heads: Speakman.
rinklers: S&S Automatic Sprinkler. Toi-
stalls: Flush Metal. Lavatories: Kohler.
ashroom and bathroom accessories:
cessory Specialities. Water closets:
hler. Water fountains: Filtrine. Roof-
g: A. Munder & Sons, N.Y. Roofing.
aterproofing and sealant: N.Y. Roofing.
indow washing equipment: Verta Cor-
ration, Mannesmann Corporation.
curity/detection fire: Eastern Security.
gnage: Letterama. Stairs and treads:
andstead. Wall surfacing: Pratt & Lam-
bert. Windows: Portland Glass, Kawneer. Skylights: Wasco.

Kagan-Rudy Chapel, Houston (page 284). *Architect: Clovis Heimsath Associates, Fayetteville, Tex.* Design team: Clovis Heimsath, AIA; Maryann Heimsath; and Scott Boydstun. Ceiling system: Lone Star. Interior floors: International Ceramics. Exterior paving: Lone Star, IAC. Handrails: Offenhauser. Roofing: Seline Sheet Metal Works. Sealants: Seline Sheet Metal Works. Public address: Davis Freeman. Bleachers: Fretz Construction, Lone Star. Signage: Southern Monument. Precast columns: Pyramid Stone, Davis-Freeman Co. Stairs and treads: Lone Star. Wall surfacing: Lone Star. Windows: Fayetteville Workshop.

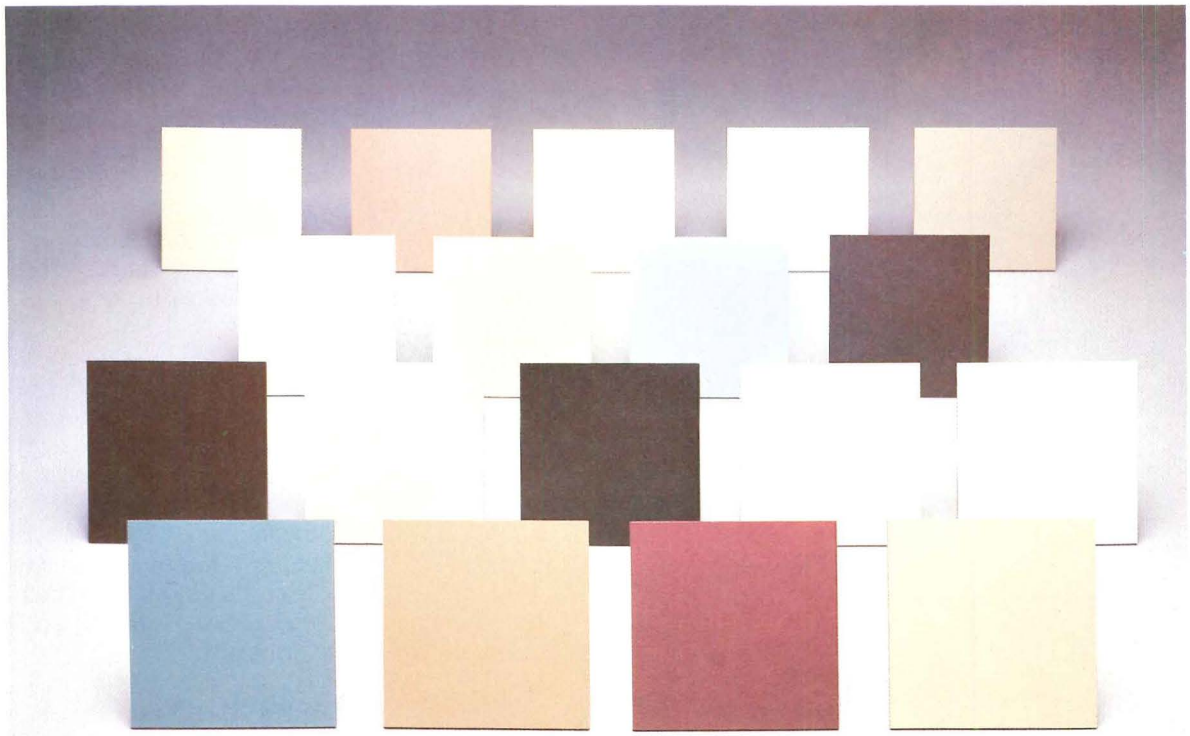
The Robert L. and Sarah Murphy House, Eagle River, Wis. (page 288). *Architect: Murphy/Jahn, Chicago.* Principal architect: Helmut Jahn, AIA. Project architect: Daniel Dolan. General contractor: Fred Wiedenbauer. Ceiling surfacing system: Kwatersky Brothers. Doors: Rezo. Environmental control systems: Vulcan. Interior floors: Natural Oak Floor. Exterior paving: Simpson. Foundation: Portland Cement. Handrails: Kwatresky, Weyerhauser. Exterior lighting: Lightolier. Interior lighting: General Electric, Koch & Lowy. Exterior paint and stain: Sherwin Williams. Interior paint and stain: PPG, Pittsburgh Paints. Stationary partition: USG. Movable partition: Rezo. Flush valves: Kohler. Plumbing fittings and

continued on page 392

Credits *from page 391*
showerheads: Kroin. Tubs and lavatories: Fiat. Washroom and bathroom accessories: Kroin: Water closets: Kohler. Kitchen: Kroin. Laundry: GE. Stairs and treads: Kwatersky. Exterior wall surfacing: Weyerhauser. Interior wall surfacing: U.S. Gypsum, Weyerhauser. Windows: Weathershield. Skylights: PPG.

House, Hogeye, Ark. (page 294). *Architect: Fay Jones & Associates Architects, Fayetteville, Ark.* Ceiling surfacing system: U.S. Gypsum. Entrance doors: Howmet #22. Environmental control systems: Jotul. Hinges: Stanley. Locksets: Weiser. Interior lighting: Prescolite, Lightolier. Paint and stain: Olympic, Benjamin Moore. Plumbing fittings and showerheads: Kohler. Tubs and lavatories: Kohler. Water closets: Kohler. Kitchen: Sears. Interior wall surfacing: U.S. Gypsum.

East Hampton Residence, Long Island, N.Y. (page 302). *Architect: Gwathmey Siegel & Associates, New York City.* Associate in charge: Bruce D. Nagel. Project team: Daniel Rowen (designer), Paul Aferiat, John Meder, Thomas Phifer, David Steinman. Structure engineer: Geiger Berger Associates. Mechanical engineer: Flack & Kurtz Consulting Engineers. Landscape architect: Daniel D. Stewart. Lighting designer: CHA Designs, Inc. Contractor: Caramagna & Murphy, Inc. Cabinet maker: Bachmann & Dunn. Landscape contractor: Lewis & Valentine Landscaping Corporation. Greenhouse windows: Alumiline Corporation. Metal doors: Hope's Windows. Exterior paving: Vermont Structural Slate. Recessed light fixtures: Edison Price. Track lights: LSI. Plumbing fixtures: American Standard, Speakman. Glass block: Pittsburgh Corning. Ceramic tile: American Olean. Slate tile floorings: American Olean. Quarry tile: Vanderlaan Tile. Television earth station system: Satfinder Systems. Stereo: Thalia Hi-Fi Audio. Remote dimming lighting: Prescolite Lite Controls. Telephone system: Executone.
Hinges: Hager, Soss, Rixon. Locksets: Sargent, Schlage. Panic exit: Sargent. Door controls: Redstone, Checkmate, Reese, Ives. Exterior lighting: Moray, Linear. Interior lighting: National, C.J. Lighting, Omega, Lightolier. Paint and stain: Standard Drywall Products, Sherwin Williams. Partitions: U.S. Gypsum, Ajax Block Corporation, Hauserman. Flush valves: Delaney. Plumbing fitting and shower heads: Moen, Eljer. Sprinklers: Reliable. Toilet stalls: Global. Tub and lavatories: Eljer. Washrooms and bathroom accessories: ASI. Water closet: Eljer. Roofing: Dow Chemical. Waterproofing and sealants: GE. Special equipment: Matot, Lamson. Communication and intercom: AFA. □



1

Products

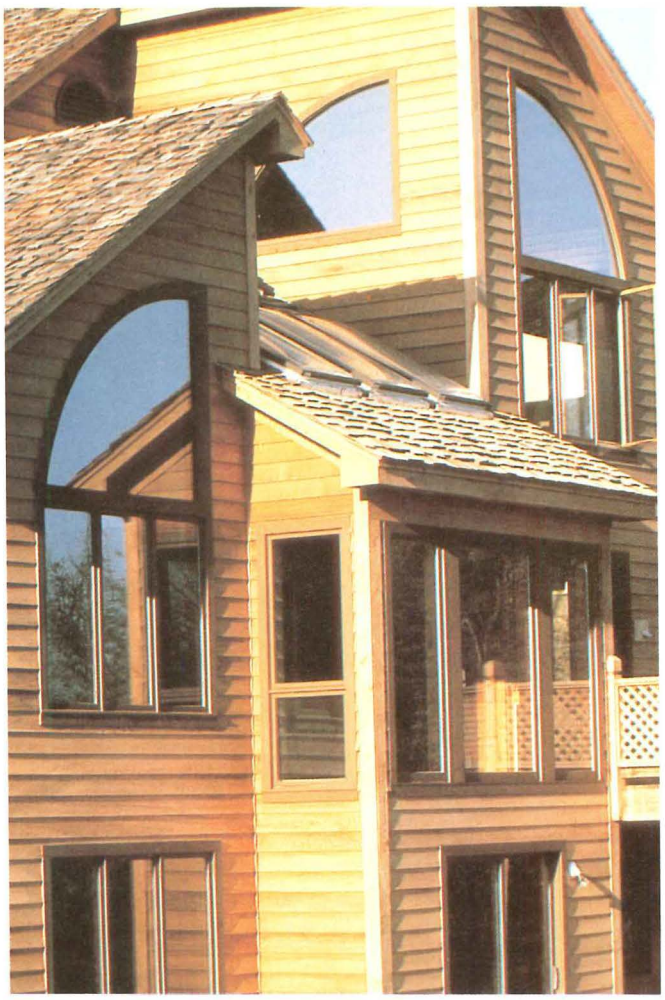
A selection of notable offerings and applications. By Lynn Nesmith

Formica Corporation has added 18 solid colors (1) to the color grid collection of high gloss laminates designed for vertical and light-duty horizontal surfaces in residential and commercial installations. (Circle 201 on information card.)

New Morning arch-top custom shaped windows (2) have a square-framed, insulated plywood box built directly around the curved jamb, aluminum clad exterior, and a curved drip cap piece. Units have varied glazing with hard or soft wooden interior trim. (Circle 202.)

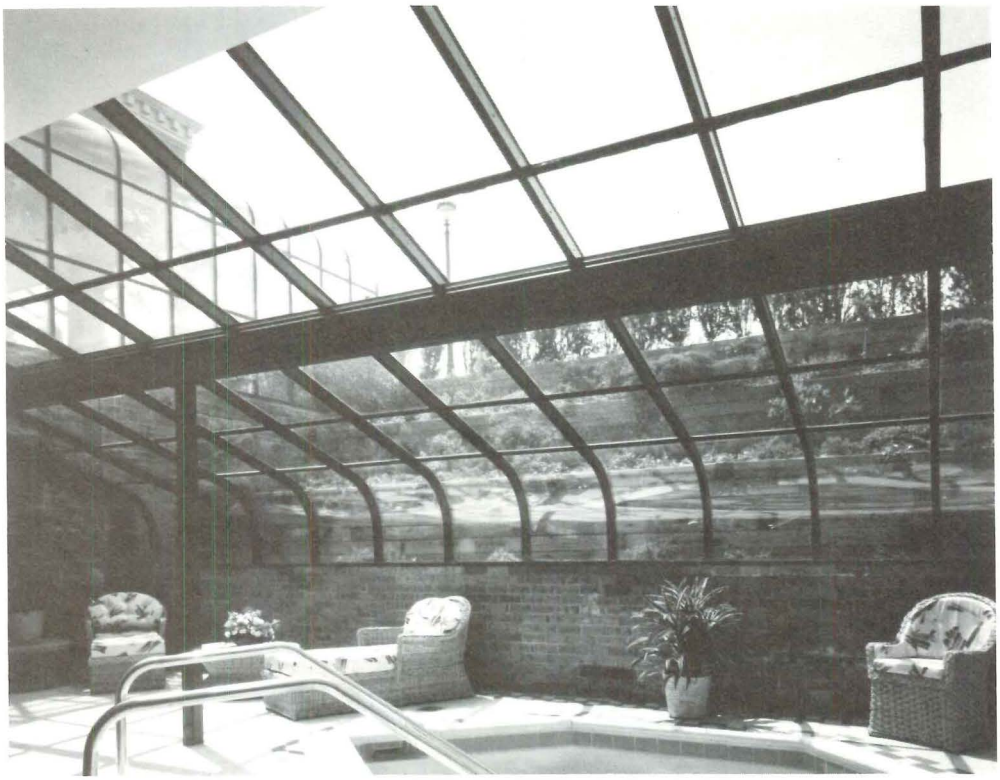
Watercolors' Colore baked-enamel fittings for kitchens and bathrooms are individually cast and assembled from solid brass in navy blue (3), red, yellow, white, dark brown, beige, and black. All faucets fit standard plumbing. (Circle 203.)

Products continued on page 406



2

3



Solar Greenhouse.
Insulated, fabricated greenhouses (above) are of tempered curved glass with laminated safety glass overhead. Standard and custom sizes are available for residential, commercial, or industrial applications. (Sun System, Commack, N.Y. Circle 197 on information card.)

Roofing System.
Roto-Lok standing seam roof system automatically seals the lap by rotating the metal panel into position. Panels measuring 24 inches in width have a lap hinging system designed to lock the panels together to eliminate on-site crimping and seaming operations. (The Binkley Co., St. Louis. Circle 221 on information card.)

Flooring.
Lightly marbleized 12-inch-square tiles are made of linoleum calendered onto a polyglas backing. Available in 10 colors, Linoflex is designed for high traffic areas, including department stores, schools, and hospitals. (Forbo North America, Lancaster, Pa. Circle 222 on information card.)

Reflective Glass.
Low-E glass for Marvin terrace doors and casement windows has a thin metallic coating applied directly onto the glass and sealed within the dead space of the insulating unit. It is designed to reflect heat back into the interior of the building but allow light to pass through. (Marvin Windows, Minneapolis. Circle 223 on information card.)

Acoustical Ceiling Panels.
Monoline Tonico panels measuring two feet square have painted beveled edges for removal and reinsertion into standard grid systems. Available in factory-applied white acrylic coating with fissured or nondirectional patterns, panels meet sound absorption and flame resistant standards. (Gold Bond Building Products, Charlotte, N.C. Circle 220 on information card.)

Structural Glass System.
Glaswal vertical, low-rise glass wall system requires no special structural steel members or suspension from above for installation. Tempered glass is used for mullions and walls to withstand stress. Various shapes and slopes can be used, in addition to a number of entrance configurations, in clear, bronze, or gray tinted glass. (W & W Glass Products, Spring Valley, N.Y. Circle 224 on information card.)

Roofing System.
The M.A.R.S. Design NP is a single-ply membrane installed over base plate anchors attached directly to the roof's surface. Black cover caps are screwed onto white threaded retainer clips to tighten the system into place without special equipment. Fasteners are available for steel, concrete, and wood decks in retrofit and new construction. (Carlisle Syntec System, Carlisle, Pa. Circle 228 on information card.)

Architectural Detailing.
Williamsburg collection of chair rails, ceiling medallions, mantels, and cornice moldings are molded directly from impressions of historical works. Components are single molded of lightweight, fire-retardant Endure-All material. (Focal Point, Inc. Atlanta. Circle 226 on information card.)

Ceiling System.
Slim Trac linear ceiling system has integrated track lighting. Eighteen fixture styles with multiple lamp options are available. The track is designed to be recessed into the space between the U-system linear aluminum panels. Ceiling panels are offered in nine finishes. (Levolor Lorentzen, Lyndhurst, N.J. Circle 237 on information card.)

Print Filing System.
The Clamp drawing and print filing system uses bolt tensioning with self-lubricating nylon bracket clips and side mounted knobs for access while inserting or removing prints. It is available in four standard sizes with a rolling floor stand or a stationary accessory wall rack. (Ulrich Planfiling Equipment Corporation, Lakewood, N.J. Circle 233 on information card.)

Leaded Glass Entry Doors.
Hand-assembled, leaded glass panels in a variety of designs (prismlike beveled glass, geometric shapes of water glass, dew drop texture, and glue-chip glass) are designed for installation in Maywood's Four Seasons patio entry doors and stationary Match-mates. The panels can also be used in custom designs. (Maywood, Inc. Amarillo, Tex. Circle 232 on information card.)

Ceiling and Wall System.
Profilewood A-Plank solid wood, tongue and groove paneling is pressure treated with a fire retardant and kiln-dried before it is milled. The bottom of the panel grooves are nailed or stapled to furring strips and installed with galvanized clips. (Ostermann & Scheiwe, Spanaway, Wash. Circle 227 on information card.)

Cedar Shingles.
Fancy Cuts shingles are made of vertical grain, knot-free, Western red cedar heartwood. Shingles can be attached with galvanized nails to a solid wood surface or furring strips or glued with panel adhesive to any dry solid wall. Fancy Cut patterns are available in eight-foot panels or custom order. (Shakertown Corporation Winlock, Wash. Circle 240 on information card.)

Tile Flooring.
Vinyl floor tiles measuring 16 inches square may be installed over most subfloors, including double wood floors, underlayment grade plywood, concrete, and existing resilient floor coverings. Veining pattern designed to look like marble extends throughout the 1/8-inch thickness. The series is available in granite gray, nutmeg beige, and java brown for residential and commercial interior installations. (Tarkett, Inc., Parsippany, N.J. Circle 230 on information card.)

Products continued on page 40

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Southern Bell Building; Plantation, FL
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Circle 149 on information card

Customized Photographs.
The LIFE Gallery of Photography offers color and black and white prints from 8x10 to 40x60 inches for residential and commercial installations. The images include landscapes, sports, people, architecture, and nature and have been selected from 12 million pictures taken for *LIFE* magazine since 1936. J.R. Eyerman's "3-D Movie Viewers, 1952" (right) is one of the selections. (LIFE Gallery of Photographs, New York City. Circle 238 on information card.)

Exterior Lighting.
Hadco architectural lighting fixtures are constructed of corrosion resistant aluminum with stainless steel fasteners and a clear polycarbonate one-piece molded lens. Units have removable ballast compartments and slide-up roof assembly. (Craftlite, Inc. Littlestown, Pa. Circle 205 on information card.)

Computer Support Furniture.
Open office computer support and storage components have desktop and baseline communications distribution, rounded laminated forward edges, and flat backs and sides. Work surfaces are available in oak, walnut, putty, and gray high-pressure laminate finishes with straight or corner configurations and adjustable keyboard platforms. A computer turntable with a

steel ball bearing carousel provides 355-degree rotation for shared terminals. Vertical storage components are 16 inches deep. (Panel Concepts, Inc. Santa Ana, Calif. Circle 206 on information card.)

Modular Displays.
Quik Stix portable display system is made of fabric-covered, modular panels that attach without screws, clips, or frames for table top, floor standing, and three-dimensional displays. Graphics, lightweight products, and shelves can be attached to the panels. Five standard colors and cus tom colors are available. (Ohio Displays Inc. Cleveland. Circle 207 on information card.)

Louvered Doors.
Bi-fold mirror doors for residential closets have ponderosa pine frames and cen ter bracing. Doors are available in six size (Mims & Thomas Manufacturers, Rock Mount, Va. Circle 212 on information card.)

Drafting Software System.
Draft-Aide microcomputer-aided draftir and design software system provides mai frame drafting and design capabilities fc smaller personal computers. Functions include automatic dimensioning, layerin grouping and regrouping, and lettering. The program file can contain 500 active symbols. (United Networking Systems, Inc., Houston. Circle 217 on informatio card.)

Sprinkler System.
Phantom concealed sprinkler system ha cover plates in chrome, copper, brass, black, and white. The cover plate is released and sprinkler activated if temper tures reach a predetermined level. (Star Sprinkler Corporation, Milwaukee. Circ 215 on information card.)

Products continued on page 4

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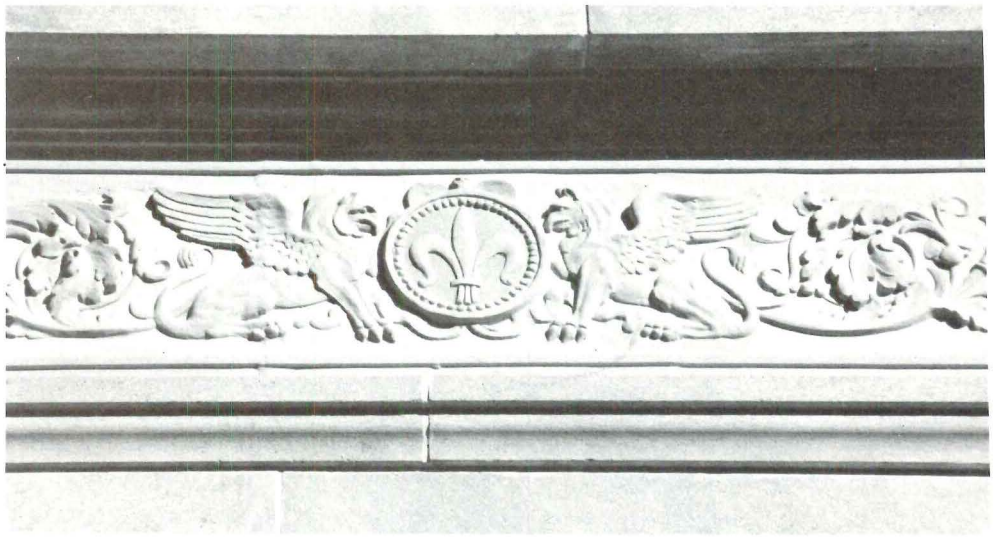

Modeling Stone.
Man-made, moldable sculpture medium (above), designed for field or studio restoration of brick, stone, and terra cotta ornamentation and sculpture, has a variable consistency from claylike to a paste and remains workable for two to four hours after mixing. It is naturally white but accepts a number of permanent pigments, from soft to bright colors. Sand, crushed marble ceramic grog, and stones may be added to obtain a stonelike texture. (Design-Cast Corporation, Princeton, N.J. Circle 226 on information card.)

Window System.
Amelco windows, designed to reduce energy costs in commercial and institutional installations, have dual glazing, true thermal breaks, and horizontally pivoting vents. (E. G. Smith Construction Products, Pittsburgh. Circle 236 on information card.)

Ceiling Panels.
Softscape molded ceiling panels have a preformed shell made of both high and low density glass fibers in sizes ranging from two to five feet square. The high density edge provides rigidity, and the foil backing reduces air passage. The thick low density core increases acoustical performance. Panels are available with bold or flush reveal edges in eight standard fabrics or custom designed materials. (Capaul, Plainfield, Ill. Circle 239 on information card.)

Electrical Lock System.
Security system for commercial high-rise buildings has a remote-controlled, electric release strike plate combined with a modular mechanical lock. The lockcase's upper and lower latch provide separate functions to operate the system with an electric strike. The strike plate and lock are constructured of Swedish steel in several finishes. (ASSA, Inc., Cleveland. Circle 227 on information card.)

Access Flooring.
Galvanized steel access floor panels with a laminated top and bottom and a one-inch-thick high density composite core require stringers only on floors raised more than 18 inches or structures with low resistance grounding. High pressure plastic laminate surfaces are available in several colors, in addition to 24-inch carpet panel squares. (C-TEC, Inc., Grand Rapids, Mich. Circle 235 on information card.)

Products continued on page 413

mputerized Thermostat.
xstat programmable computer thermo- controls residential and light com- rcial cooling, heating, and heat pumps, luding two-speed central aircondition- and two-speed heat pump systems. ne and room temperature appear on uid crystal digital display at four sec- d intervals, and two lights indicate at pump status. A keyboard lockout ture prevents unauthorized tampering h programs. (Lennox Industries, llas. Circle 225 on information card.)

iling System.
ghtweight, wood grille ceiling system ows the integration of lighting, air dis- bution, and sprinklers without interrupt- the design pattern. Acoustical ceilings, ailable in a number of woods and fin- es, meet Class I fire rating. (Forms + rfaces, Santa Barbara, Calif. Circle 234 information card.)

djustable Mounting Shelves.
odular 6000 high-impact plastic mount- shelves, available in a number of stan- rd colors, are adaptable to most mod- r wall panel systems. A self-locking acket, inserted into the panel slot with nolded end cap, supports the shelf. its can also be mounted directly to per- nent walls. (Smokador, Roselle, N.J. Cir- 231 on information card.)

ll Panels.
ghtweight, rigid wall panels measuring 8 feet are designed for bearing and nbearing walls, partitions, ceilings, ors, and doors. Panels have a com- ssed corrugated core and finished inte- r and exterior surfaces. (Polytex of eden, Jönköping, Sweden. Circle 211 information card.)

lustrial Floodlights.
edator heavy-duty floodlights are de- ned to provide a broad horizontal and row vertical beam with minimum glare. e unit is constructed of a cast alumi- m housing with a stainless steel mount- yoke. The fixtures can be attached ectly to walls or columns, or rotated) degrees for bottom, back, and top unting. (Manville, Denver. Circle 209 information card.)

azed Masonry Blocks.
ectra-Glaze preface concrete masonry ts for interior and exterior applications available with glazed finishes in stan- d and custom colors. (Burns & Rus- Co., Baltimore. Circle 213 on infor- tion card.)

ulating Sheathing.
ermasheath insulation board is con- ucted of rigid polyisocyanurate foam e completely wrapping and perma- ntly bonded to skins of aluminum foil for exterior sheathing in typical 2x4 wood frame construction with brick veneer, wood, aluminum, or vinyl siding. It can also be used as cavity wall insulation in masonry construction or applied directly under gypsum board in walls and ceilings. Standard sizes are 4x8 and 4x9 feet. (RMAX, Inc. Dallas. Circle 214 on information card.)

Foundation Drainage Material.
Enkadrain subsurface drainage matting is constructed of two layers of polyester nonwoven filter fabric bonded to a nylon, three-dimensional matting. It is designed to relieve hydrostatic pressure in retaining walls, roof gardens, underground structures, and planters. (American Enka Co., Enka, N.C. Circle 218 on information card.)

Fire Resistant Glass.
Contraflam fire protection glass is constructed of two ¼-inch-thick tempered panes with an insulating cavity filled with a transparent absorbing gel. When exposed to fire, the panes shatter and the gel crystalizes to form an opaque heat shield. It has a 60 minute UL fire rating. (EuroGlass Corporation, White Plains, N.Y. Circle 219 on information card.)

Access Flooring.
Aluminum pedestal support flooring, designed for use in computer rooms, has a nut collar locking system designed to prevent slipping caused by vibrations or rotation of free-standing pedestals. Understructures can be adjusted or cut to compensate for inconsistencies in floor heights. (Access Flooring Supplies, Nutley, N.J. Circle 199 on information card.)

Commercial Carpet.
Four-ply yarn carpeting for commercial installations are available in 41 colors and companion stripes and patterns. (Hercules Inc. Norcross, Ga. Circle 198 on information card.)

Solar Window System.
Sunwall insulating windows have two glass fiber reinforced polymer sheets permanently bonded to a supporting aluminum grid core. Available in widths of four and five feet for wall, clerestory, or skylight installations, panels have three solar transmission options. (Kalwall Corporation, Manchester, N.H. Circle 196 on information card.)

Tambour Ceiling.
Mosiac DecorCeiling panels, available in wood veneers, brushed brass, and mirrored aluminum and copper, fit standard metal suspended ceiling grids. Panels measure two-feet-square and have three-inch spacing with 30 degree grooves. (Winona Industries, Winona, Minn. Circle 195 on information card.) □

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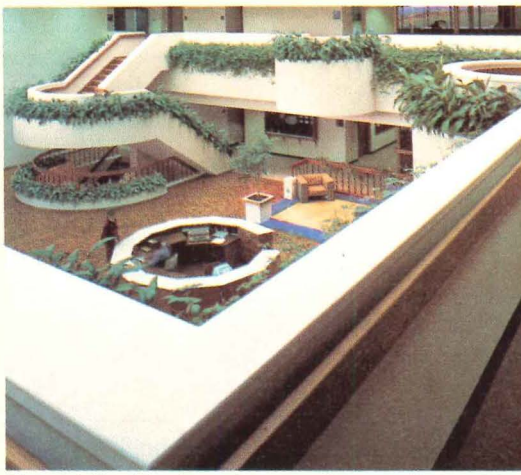

Fireman's Fund Employers Insurance Company, De Pere, WI, shows how CORIAN custom-fits a wide variety of creative designs. Champ Parish Raasch & Associates, architects.

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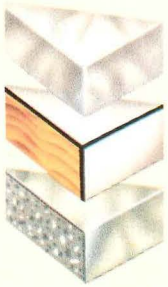

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CORIAN solidity and impermeable seams allow for maximum hygiene at Guy's Dental School, London. Derrick Graham, architect.

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Résumés des Articles Principaux

Les Prix d'Honneur.
Page 166: Ces trois grands prix 1984 ont deja été mentionnés dans ce magazine. La Taft House de Cincinnati, dans l'Ohio, dessinée par Gwathmey Siegel est une réalisation au charme évident. Le Fragrant Hill Hotel de I.M. Pei & Partners pres de Beijing, en Chine, est dans la tradition du plus grand raffinement de l'art chinois et offre un modèle à toutes les nations soucieuses de préserver la passé", ont dit les jurés de cette année. Et le mémorial des vétérans du Vietnam de Maya Ying Lin sur le "National Mall" de Washington D.C. se révèle "lourd de sens" "dans un style presque magique" avec quelques traits sculptés dans la terre et des inscriptions à même le granit.

Le Centre de Scoutisme.
Page 168: Déssiné par Bohlin Powell Larken Cywinski, ce chapelet de bâtiments près de Philadelphie allie l'éfficacité au caractère d'accueil et d'intégration. Les bâtiments sont réalisés de manière à faire face à l'espace ouvert de ce site boisé. De simples ouvertures, des couleurs naturelles et des toitures à pignon sont là utilisées.

L'Eglise Paroissiale de St. Matthew.
Page 178: Cette église à Pacific Pallisades en Californie, qui remplace la précédente ravagée par le feu, est l'oeuvre de Moore Ruble Yudell de Los Angeles. L'enterprise a travaillé avec la congrégation lors d'une fructueuse scéance de déssin commune qui à conduit à l'ordonnance intérieure semi-éliptique de l'église. La forme de celle-ci et ses toitures ondulées rappellent les collines environnantes.

333 Wacker Drive, Chicago.
Page 186: Déssiné par Kohn Pedersen Fox en collaboration avec Perkins et Will l'immeuble est enchassé dans un terrain triangulaire sur la partie nord ouest de la ville dominant la rivière de Chicago. La façade vitrée au reflet vert suit doucement la courbe de la rive, alors que trois murs rectalignes dominent la ville. Les fondations sont faites de marbre vert, de bandes de granit gris et de colonnes de marbre.

Le Stade de Carver-Hawkeye.
Page 194: Situé dans le cadre de l'université de Iowa, cet espace sportif dessiné par Caudill Rowlett Scott de Houston, est l'alliance de l'aspect creatif, de l'utilisation de la technologie à l'échelle humaine et de connotations subtiles quant aux traditions campagnardes de la région. Le complexe comprend, 15,200 places assises et 5,574.18 mètres^2 pour l'aile administrative, tout cela sous un toit de 12,200 mètres^2.

Le Hall Wu.
Page 200: Le centre de rencontre et de colation à Princeton University, dessiné par Venturi Rauch et Scott Brown, fournit un point clé sur le campus de Butler College et rassemble un certain nombre de bâtiments adjacents. 11 emprunte quelques allusions au siècle élisabethain avec des matériaux adaptés et un certain symbolisme ésotérique. Les perspectives et l'organisation de certains espaces en souffrent.

La Maison de Tigerman/McCurry.
Page 204: Déssinée par Stanley Tigerman et Margaret McCurry et située dans une ville du Sud-Ouest du Michigan la maison est en forme de "A" triangulaire habillée de métal ondulé en biais et d'un porche discret. Cette forme est l'évocation symbolique d'une grange avec son silo à grain. L'interieur se compose principalement d'un salon/salle à manger "a tout vivre".

L'Annexe de Beeby.
Page 208: Située aux environs de Chicago, l'annexe dessinée par Hammond Beeby et Babka se composant d'un petit sanctuaire et d'un hall de rencontre a été réalisé pour compléter sans plagier les bâtiments d'origine. L'effet de continuité est obtenue par l'utilisation des mêmes matériaux à la même échelle, toutefois la forme de l'annexe est plus authentique sur le terrain, empruntant à l'histoire architecturale judaïque.

La Ferme de Gainsway.
Page 212: Le client, un èleveur de chevaux pur sang de Lexington dans le Kentucky, internationalement connu, désirait un environnement le plus sûr possible pour pouvoir dresser ces bêtes de valeur. L'architecte, Theodore Ceraldi, originaire de Nyack dans l'état de New York, dessina huit écuries et une arène de dressage à la longe, puis restaura une large grange pour l'accueil d'étalons supplémentaires et comme hangar de dressage. Le résultat, un ensemble harmonieux de bâtiments élégamment répartis, confère un style nouveau en matière de création de haras.

La Restauration Art Déco.
Page 216: Construits en 1929 et dessinés par Shreve et Lamb de New York, les quartiers généraux de la compagnie de tabac R. J. Reynolds à Winston Salem en Caroline du nord ont de tout temps été considérés comme un exemple du style Art Déco. Récemment, Crocton Collaborative et Hammill Walter, architects associés, en ont entrepris la rénovation, prenant soin de restaurer au mieux les détails "Déco" en y ajoutant de nouveaux espaces publics s'intégrant au style.

Le High Musee d'Art.
Page 222: Situé a Atlanta, ce musée, réalisé par Richard Meier, crée un contexte où la lumière et l'espace sont le jeu de la lente avancée du visiteur qui les fait se mouvoir. L'approche du bâtiment en est soigneusement orchestrée sa blancheur fait claquer les couleurs de l'environnement et son atrium empli de lumière en est le point de mire.

Art et Architecture.
Page 230: Le rapport entre les arts visuel et l'architecture, est approfondi par la recherche de 16 artistes américains: Romare Bearden, Gene Davis, Sam Gillian Jr., Patrick Ireland, Alex Katz, Richard Lippold, David Lund, Loren Madsen, Ed McGowin, Joseph Picillo, Peter Plagens Charles Ross, et Georges Ségal.

Les Flèches De Pittsburgh.
Page 242: L'ensemble des quartiers généraux de la compagnie Pittsburgh Plate Glass à Pittsburgh en Pennsylvanie, ont été savamment dessinés comme pour une cité médiévale miniature par Johnson/Burgee Architects. La tour des bureaux en est la cathédrale et les bâtiments les plus bas encadrent la place de la cité. Les immeubles éffilés sont explicitemen gothiques en contraste avec des surfaces vitreés "utilisées comme de la pierre de taille" selon les mots propres à Philip Johnson.

Le Plaza Tower des Nations Unies.
Page 252: Situé à New York, le plan de construction de Kevin Roche pour la réalisation jumelle de son Plaza Hôtel de Nations Unies datant de 1976, est une adroite association de deux formes géométriques simples, donnant un résultat élégant et artistique, chacune des tours mettant l'autre en valeur. Haute de 44 étages, la tour a des bureaux dans ses plus bas étages, 115 appartements en location et cinq suites. Les intérieurs pour l espaces publiques sont recouverts de miroirs, vitres et chromes.

La Biblioteque de San Juan Capistrano.
Page 258: Déssiné par Michael Graves, cette bibliothèque est tranquille et intim avec un traffic urbain faible. Elle est centrée vers l'intérieur et relève de l'inspiration picturale et spatiale du passé pour créer un environnement prédisposa à la lecture. La lumière extérieure et interieure de la bibliothèque s'inspire de la tradition architecturale de la Méditerranée.

Le Musée d'Art de Portland.
Page 268: Dessiné par Henry N. Cobb, ce nouveau musée de Portland dans le Maine, est en fait une annexe cinq fois plus grande que la construction initiale

suites des résumés page 4

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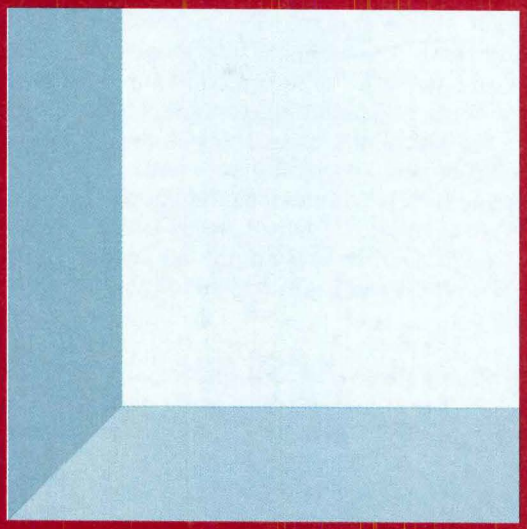

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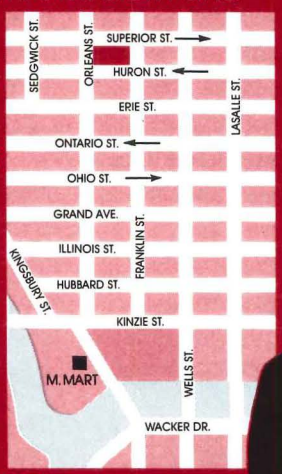

Frumkin & Struve Gallery, is an easy walk from the Mart in Chicago's Creative Community, River North.

The exhibition will remain open throughout Neocon, from 10:00 to 5:30 daily.

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Début des résumés en page 416

En tant qu'architecture abstraite avec de riches configurations spatiales et comme lieu d'exposition artistique, le musée represente une réussite, mais en tant qu'élément dans l'environnement urbain, il apparaît comme défaillant.

Le Centre de Communications.
Page 276: Situé à Minneapolis, ce bâtiment est la combinaison d'influences architecturales empruntées à l'art Maya, Egyptien, à la renaissance florentine et à l'école d' architecture Prairie avec un dessin d' urbanisme sensible rappelant toutes les variantes de l'espace urbain auquel il s'adresse. Dessiné par Hardy Holzman Pfeiffer Associates, le bâtiment se distingue également par ses matériaux nobles et sa composition soignée.

La Chapell de Kagen-Rudy.
Page 284: Située dans Houston, ce pavillon funéraire simple et digne, déssiné par Clovis Heimsath Associates, utilise les allusions au passé pour créer un contexte aux services religieux d'une congregation juive. Ce bâtiment embrasse le sol, répondant ainsi à l'horizon plat du site, alors que le verre teinté, les médaillons de bronze, l'étoile de David, et les châpiteaux de la colonne et du dôme du pavillon se réfèrent aux traditions de la religion juive.

La Maison de Robert L. Murphy.
Page 288: L'exterieur se compose de pièces de bois poli de 2,790 mètres² jointes sur la base de 10x10 sur chaque côté. Ce procédé est répété à l'interieur avec du chêne appliqué sur des mûrs blancs. Ces parties de la maison dessinées par Helmut Jahn, comprennent ; le pont d'accès, la maison elle-même, la cage d'escalier centrale à l'intérieur, et la tour de garde conduisant au lac et à un quai.

La Maison d'Arkansas.
Page 294: Dessinée par l'architecte E. Fay Jones originaire de l'Arkansas pour un journaliste à la retraite, cette demeure de 213.68 mètres² s'intègre bien à son environnement vallonné. Érigée sur une base de pierres naturelles, elle se compose d'une charpente de cèdre et d'un grand toit à pignon. Pratique, d'un style rappelant la grange campagnarde, son espace intèrieur est ouvert.

La Maison DeMenil.
Page 302: Cette maison de 1,022 mètres² à East Hampton, dans l'état de New York, a été conçue par l'architecte New Yorkais Charles Gwathmey. Elle se distingue par sa dimension confortable, sa composition égale, ses espaces étendus, l'utilisation du bois, de la couleur, des matières, et le jeu d'espaces tantôt ouverts ou fermés, tout en rappelant un environnement de structures plus anciennes.

Resúmenes de Artículos Principales

Galardones de Honor.
Página 166: Estas tres obras ganadoras del galardón de honor de 1984 aparecieron anteriormente en la revista. La casa de Taft en Cincinnati, Ohio, por Gwathmey Siegel es un diseño complejo con atractivo directo. El Hotel Fragrant Hill de I. M. Pei & Partners, cerca de Beijing, China, sigue "la mejor tradición del arte chino" y ofrece un modelo "para todos los países que tratan de conservar su legado", declararon los jueces este año. Y el Monumento a los Veteranos del Vietnam por Maya Ying Lin en el Paseo Nacional de Washington, D.C., transmite un "enorme significado" en una "forma casi mágica" con unos cuantos trazos esculturales en tierra y granito inscrito.

Centro de las muchachas exploradoras.
Página 168: Esta colección de edificios cerca de Filadelfia, diseñados por Bohlin Powell Larken Cywinski, combina la eficiencia en el uso de la energía con un carácter invitador y acogedor. Los edificios están dispuestos de forma que se concentren en un espacio abierto en este emplazamiento cubierto de árboles. Se utilizan fenestración simple, colores naturales y tejados a dos aguas apoyadas en muros piñones.

Iglesia Parroquial de St. Matthew.
Página 178: Esta iglesia en Pacific Pallisades, Calif., que sustituye a otra destruida por el fuego, fue diseñada por Moore Ruble Yudell de Los Angeles. La empresa trabajó con la congregación en una sesión de sieño participativa fructífera para lograr la organización interior semielíptica. La forma de la iglesia y sus tejados ondulantes rememoran las colinas.

333 Wacker Drive, Chicago.
Página 186: El edificio, diseñado por Kohn Pedersen Fox en asociación con Perkins & Will, yace en una parcela triangular al borde noroccidental de la ciudad con vistas al río Chicago. La fachada de vidrio verde reflectivo traza una curva suave en el lado del río pero hacia la ciudad hay tres paredes rectilíneas. La base está construida de mármol verde y zunchos de granito gris y columnas de mármol.

Zona de deporte de Carver-Hawkeye.
Página 194: Esta instalación deportiva, ubicada en la Universidad de Iowa y diseñada por Caudill Rowlett Scott de Houston, combina un diseño creativo del emplazamiento, un uso humanizante de la tecnología y alusiones sutiles a las tradiciones agrícolas de la región. El complejo contiene 15,200 asientos y un ala administrativa de 60,000 pies cuadrados, todo ello cubierto por un techo de tres acres y media.

Wu Hall.
Página 200: Este centro social y refectori en la Universidad de Princeton, diseñad por Venturi, Rauch y Scott Brown, proporciona un punto central en el recinto universitario del Butler College y se com bina con cierto número de edificios adicionales. Utiliza alusiones históricas isabelinas, materiales contexuales y sim bolismo algo esotérico. Sufren las vistas y la organización de algunos de los espacios.

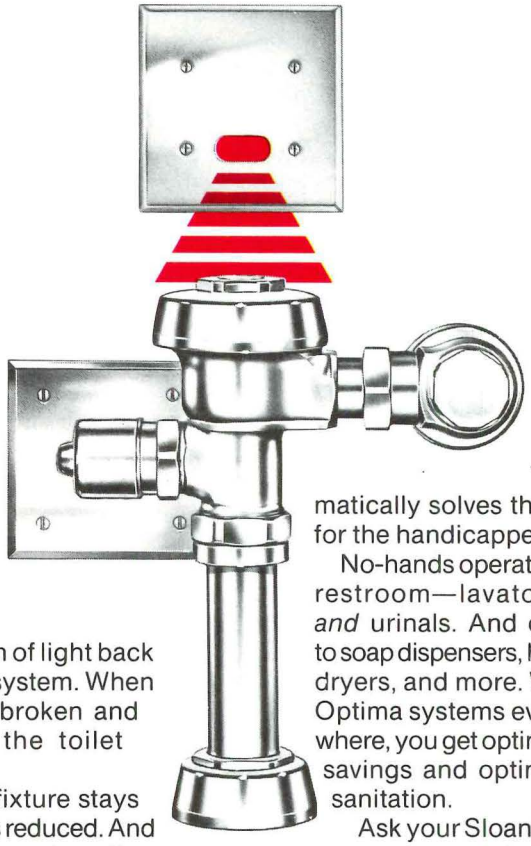
Casa de Tigerman/McCurry.
Página 204: Esta casa, diseñada por Sta ley Tigerman y Margaret McCurry—y emplazada en una ciudad del suroeste d Michigan—tiene un armazón en A rectangular con lados de metal acanalado un porche encubierto. Simbólicamente su forma evoca la imagen de una caballeriza y su granero. Su interior gira en torno a la sala de estar/refectorio de do pisos.

Adición de Beeby.
Página 208: La adición, ubicada en un suburbio de Chicago y diseñada por Har mond, Beeby & Babka y consistente en un pequeño santuario y sala social, fue diseñada como complemento y no com mímica de los edificios originales. Se log continuidad mediante el uso de escala materiales análogos, pero la forma de l adición es de naturaleza más historicist utilizando elementos de la historia arq tectónica judaica.

Granja de Gainsway.
Página 212: El cliente, dedicado a la cr de caballos de pura raza de fama intern cional en Lexington, Ky., deseaba el am biente más seguro posible para la procreación de estos valiosos animales. El arquitecto, Theodore Ceraldi de Nyac N.Y., diseñó ocho caballerizas y un edi ficio circular de acometida y renovó u extensa caballeriza para alojar semental adicionales y como galpón de cría. El resultado, un conjunto armonioso de e ficios elegantemente detallados, estable una nueva norma para la cría caballar.

Restauración de arte decorativo.
Página 216: La sede de R.J. Reynolds bacco Co. en Winston-Salem, Carolina Norte, construida en 1929 y diseñada Shreve & Lamb de Nueva York, ha sid considerada desde hace tiempo como edificio representativo del estilo de ar decorativo. Recientemente, Crocton laborative and Hammill Walter, Assoc ated Architects, emprendió la renovac del edificio, restaurando gran parte de los detalles decorativos originales y añadiendo nuevos espacios públicos a t con el estilo. *sigue en página*

Sloan presents the no-hands toilet.



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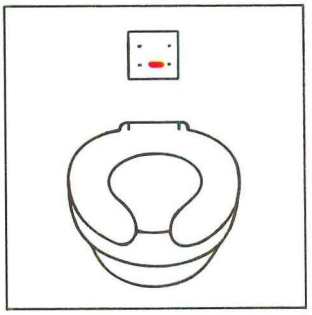

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Resúmenes de página 418

High Museum de Arte.
Página 222: Este museo, situado en Atlanta, obra de Richard Meier, crea un marco para la danza lenta y procesional a través de la luz y el espacio realizada por el visitante. El acceso al edificio está cuidadosamente diseñado, su blancura refleja los colores de los alrededores y su atrio lleno de luz es el punto culminante.

Arte y arquitectura.
Página 230: Dieciséis artistas estadounidenses exploran las conexiones entre las artes visuales y la arquitectura: Romare Bearden, Gene Davis, Sam Gilliam Jr., Patrick Ireland, Alex Katz, Richard Lippold, David Lund, Loren Madsen, Ed McGowin, Joseph Piccillo, Peter Plagens, Charles Ross y George Segal.

Chapiteles de Pittsburgh.
Página 242: El complejo de la sede de Pittsburgh Plate Glass Co., en Pittsburgh, Pa., fue diseñado conscientemente como una ciudad medieval en miniatura por Johnson/Burgee Architects. La torre de oficians es su catedral y edificios más bajos rodean la "plaza municipal". Los edificios con chapiteles son explícitamente de derivación gótica, con vidrio reflexivo, según palabras de Philip Johnson, "utilizado como piedra".

Torre de la Plaza de las Naciones Unidas.
Página 252: Ubicado en la Ciudad de Nueva York, el diseño de Kevin Roche de un edificio hermano de su Hotel Plaza de la ONU de 1976 es una combinación hábil de dos figuras geométricas simples, que resultan en una obra de arte elegante, en la que cada torre realza a la otra. Con 44 pisos de altura, la torre tiene oficinas en sus pisos inferiores, 115 apartamentos de alquiler y cinco suites. Los interiores de los espacios públicos están pulimentados, glaseados y cromados.

Biblioteca de San Juan Capistrano.
Página 258: Esta biblioteca, diseñada por Michael Graves, es tranquila e íntima con una organización urbana de pequeña escala. Es introvertida y utiliza elementos de las imágenes y sensibilidades espaciales del pasado para crear un marco conducente a la lectura. El exterior de la biblioteca y su luz interior provienen de una tradición arquitectónica mediterránea.

Museo de Arte de Portland.
Página 268: Este nuevo museo en Portland, Maine, diseñado por Henry N. Cobb, es en realidad una adición cinco veces más grande que la instalación más antigua. Como arquitectura en abstracto con ricas configuraciones espaciales y como vitrina de arte, el museo es un éxito, pero como elemento en el contexto urbano deja algo que desear.

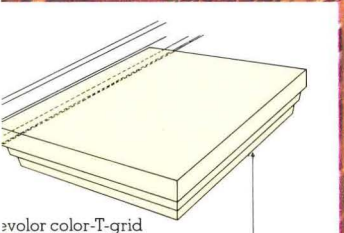
Centro de Comunicaciones de Televisión
Página 276: Este edificio, situado en Minneapolis, combina referencias a la arquitectura maya, egipcia, florentina del renacimiento y de la escuela Prairie, con un diseño urbano sensitivo y aborda los distintos espacios urbanos que encara. El edificio, diseñado por Hardy Holzman Pfeiffer Associates, también se distingue por sus ricos materiales y sus cuidadosos detalles.

Capilla de Kagan-Rudy.
Página 284: Este pabellón funeral simple y reverente ubicado en Houston, diseñado por Clovis Heimsath Associates, utiliza alusiones historicistas para crear un marco para los servicios de una congregación judía. El edificio está pegado al suelo, respondiendo a la horizontalidad del emplazamiento, mientras que las vidrieras polícromas, los medallones de bronce, Estrella de David y los capiteles de las columnas del pabellón y la cúpula aluden a las tradiciones de la fe judía.

Casa de Robert L. Murphy.
Página 288: El exterior está compuesto por miembros de madera laminada de tres pies cuadrados unidos en un patrón de 10x10 en cada fachada. Este patrón se lleva adentro con madera de roble en paredes blancas. Las "piezas" de la casa diseñadas por Helmut Jahn, incluyen el puente de entrado, la propia casa, la escalera central interior, la torre de escalera que conduce al lago y un muelle embarcadero.

Casa de Arkansas.
Página 294: Esta casa de 2,300 pies cuadrados, diseñada por el arquitecto de Arkansas E. Fay Jones para un periodista jubilado, se integra bien con su emplazamiento en la ladera de una colina. Empezada sobre una base de piedra ordinaria está compuesta por un armazón de cedro y un tejado a dos aguas apoyadas en muros piñones. Su interior, eficiente en el consumo de energía y similar a un granero, está abierto y lleno de luz.

Casa de DeMenil.
Página 302: Esta casa de 11,000 pies cuadrados en East Hampton, N.Y., fue diseñada por el arquitecto neoyorquino Charles Gwathmey. Se distingue por su escala cómoda, su composición sosegada, sus espacios escalonados, el uso de madera, color y texturas y la combinación de los espacios cerrados y abiertos, en tanto se hacen referencias a estructuras circundantes más antiguas. □



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