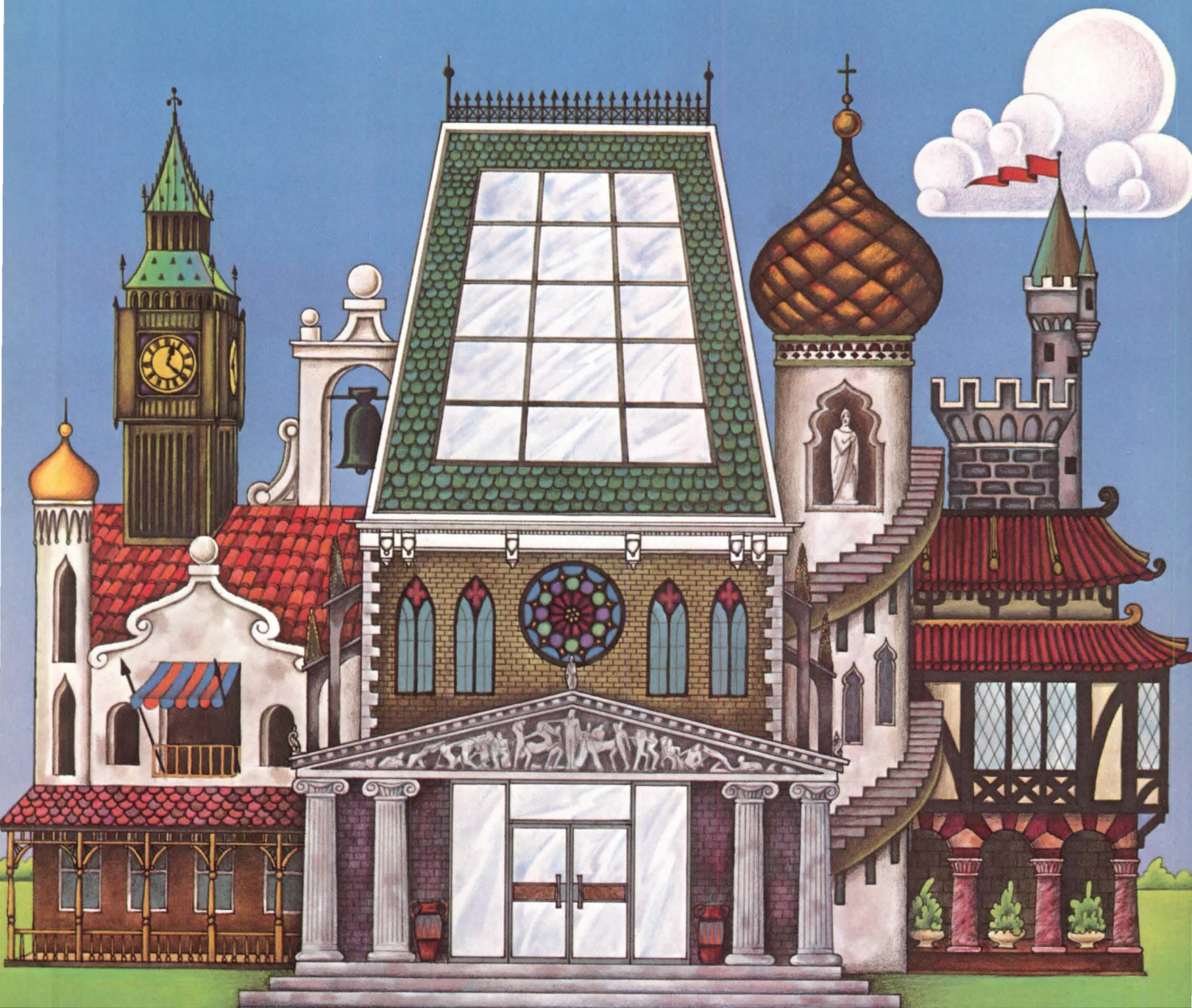


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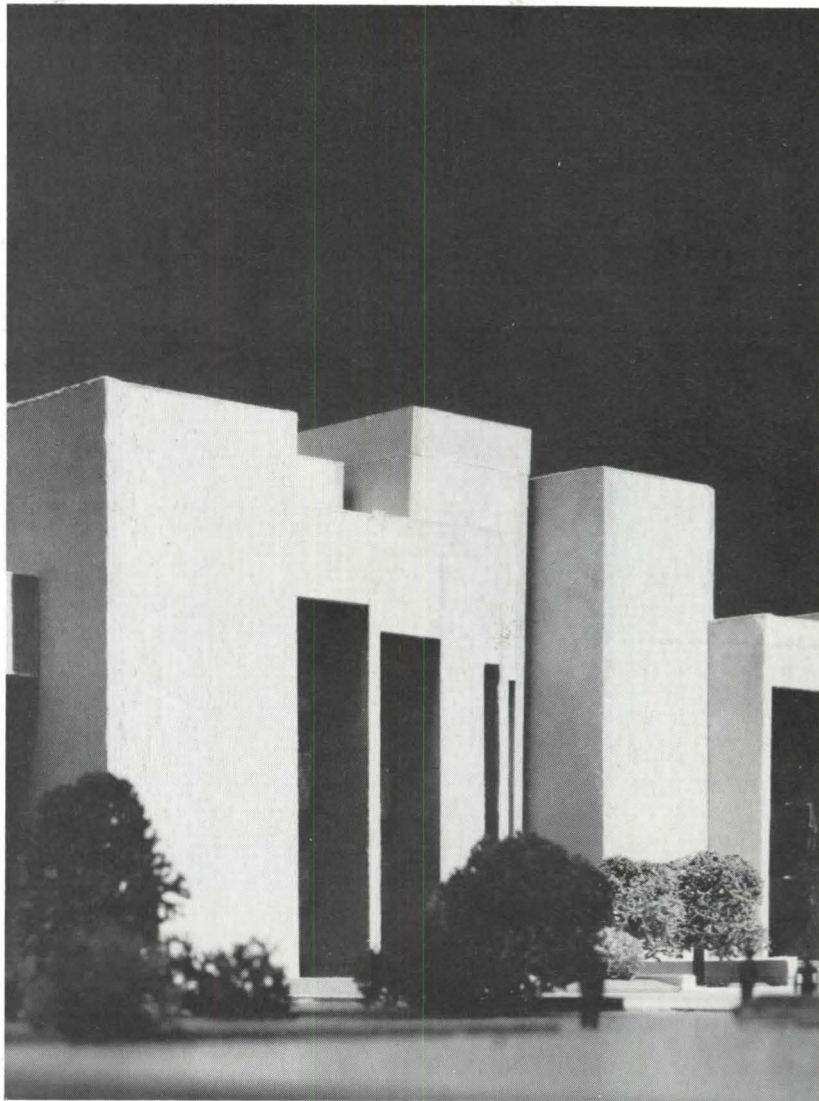
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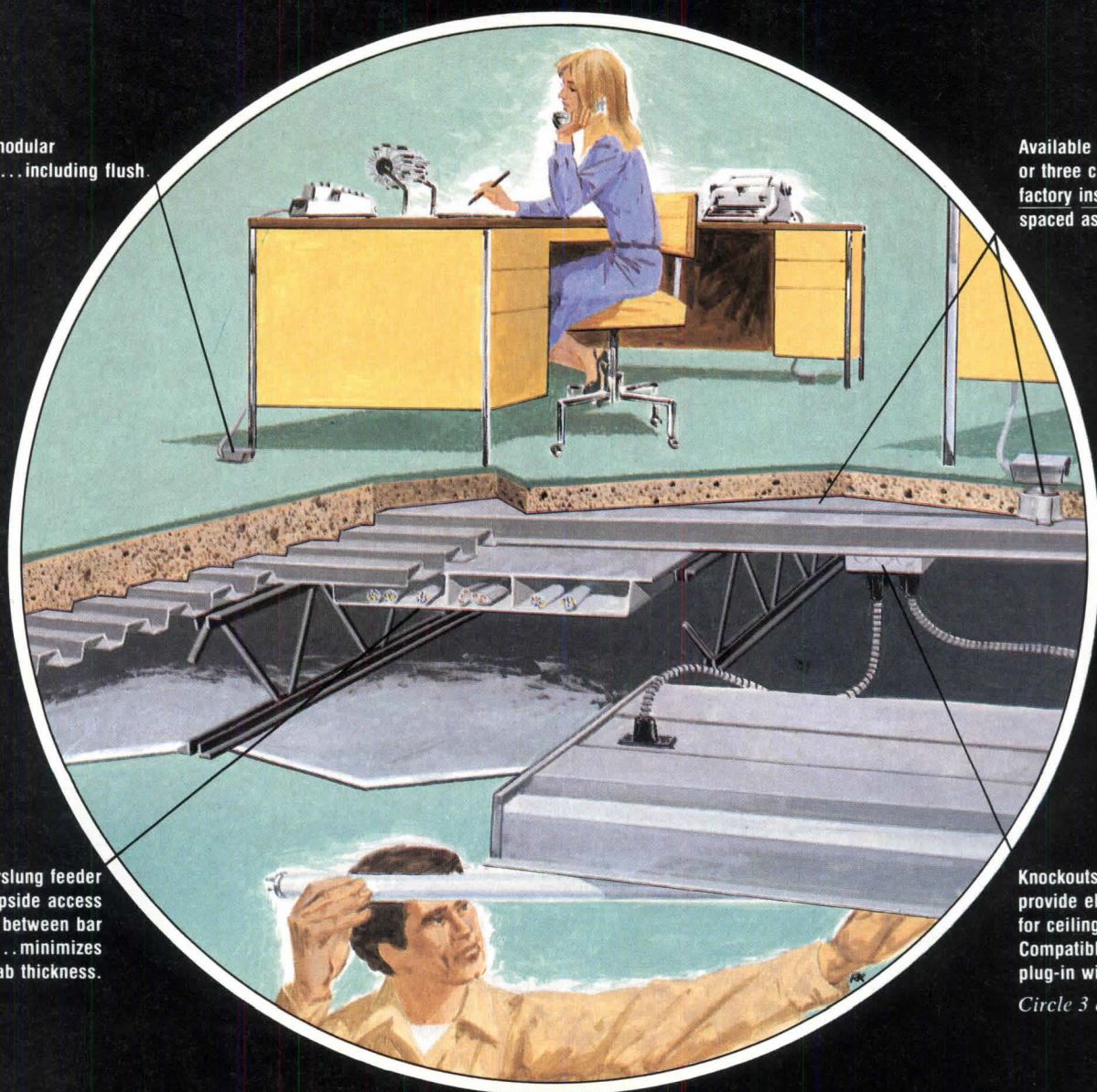
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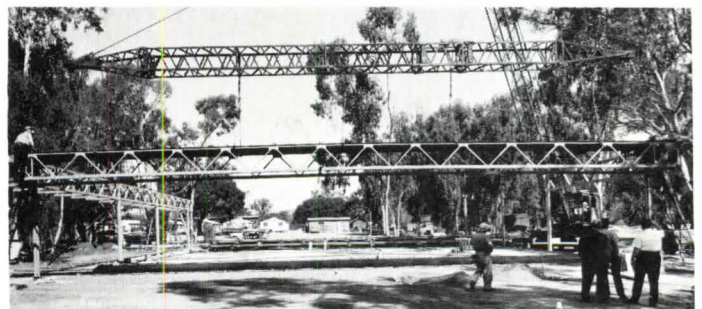
**Cover:** "Cash .40" by Richard Estes (see page 70). Private collection. Photograph by John Tennant.

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## EVENTS

**May 1-3:** Wisconsin Society of Architects annual convention, Olympia Resort, Oconomowoc, Wis.

**May 2-6:** Scandinavian Furniture Fair, Bella Center, Copenhagen, Denmark.

**May 3-4:** AIA National Design Conference, Chicago. Contact: John Gaillard, AIA Headquarters, (202) 785-7363.

**May 4-6:** Victorian Society in America annual meeting, Netherland Hilton Hotel, Cincinnati. Contact: VSA, The Athenaeum, E. Washington Square, Philadelphia, Pa. 19106.

**May 5-12:** Philadelphia Open House.

Contact: Friends of Independence National Historical Park, 313 Walnut St., Philadelphia, Pa. 19106.

**May 7-9:** Institute on Docks and Marinas, University of Wisconsin, Madison.

**May 7-10:** Design Engineering Show, McCormick Place, Chicago. Contact: Clapp & Poliak, Inc., 245 Park Ave., New York, N.Y. 10017.

**May 8-9:** Seminar on Energy Management in Buildings, Washington, D.C. (Repeat seminars: June 12-13, Los Angeles; July 17-18, Toronto; Aug. 7-8, Atlanta; Aug. 21-22, Denver; Sept. 18-19, New York City; Oct. 9-10, San Francisco.) Contact: Heidi E. Kaplan, Department 20NR, New York University, Continuing Education Programs, 360 Lexington Ave., New York, N.Y. 10017.

**May 9-11:** Conference on Structural Integrity Technology, Capital Hilton Hotel, Washington, D.C. Contact: American Society of Mechanical Engineers, 345 E. 47th St., New York, N.Y. 10017.

**May 11:** Seminar on Loss Prevention for the Design Professional, Philadelphia. Contact: Jack McKee, National Society of Professional Engineers, 2029 K St. N.W., Washington, D.C. 20006.

**May 11-13:** Historic House Association of America annual meeting, Biltmore House, Asheville, N.C. Contact: HHAA, 2340 S St. N.W., Washington, D.C.

**May 11-15:** Workshops and product exhibit on Solar Uprising '79, sponsored by the Solar Energy Industries Association, Anaheim Convention Center, Anaheim, Calif. Contact: SEIA, 1001 Connecticut Ave. N.W., Suite 800, Washington, D.C. 20036.

**May 11-29:** Architectural tour of Japan, led by Michael Franklin Ross, AIA. Contact: Lee T. Griffis, Tokaido Traveler, 10225 S.W. 130 Lane, Miami, Fla. 33176.

**May 14-15:** Conference on Electric Power Generation: New Directions, Mayflower Hotel, Washington, D.C. Contact: Energy Bureau, Inc., 101 Park Ave., New York, N.Y. 10017.

**May 14-19:** International congress on Learning from Past Experience: Housing

and Planning in the '80s, Goteborg, Sweden. Contact: North American Committee, International Federation for Housing and Planning, Suite 308, 1750 Pennsylvania Ave. N.W., Washington, D.C. 20006.

**May 17-20:** Conference on Old Buildings: Presents from the Past, Denver & Rio Grande Railroad Depot, Salt Lake City. Contact: Larry Jones, Utah State Historical Society, 307 W. Second S., Salt Lake City, Utah 84101.

**May 21-23:** Course on Computer Aided Graphics, Hartford Graduate Center, Hartford.

**May 23-25:** Workshop on Estimating Procedures for Life Cycle Costing, Cleveland. (Repeat workshops: Aug. 13-15, Monterey, Calif.; Nov. 28-30, San Antonio, Tex.) Contact: American Consulting Engineers Council, 1155 15th St. N.W., Washington, D.C. 20005.

**May 24:** Arbitration Day, New York Hilton Hotel, New York City. Contact: American Arbitration Association, 140 W. 51st St., New York, N.Y. 10020.

**May 24-25:** Seminar on Life Cycle Costing, Sheraton-O'Hare Hotel, Chicago. Contact: Association of Energy Engineers, Inc., 464 Armour Circle, N.E., Atlanta, Ga. 30324.

**May 24-25:** Passive Solar Workshop, Atlanta. (Repeat workshop: Oct. 23-24, Kansas City, Mo.) Contact: Passive Solar Associates, Box 6023, Santa Fe, N.M. 87501.

**May 28-June 1:** International symposium on Energy Conservation in the Built Environment, Copenhagen. Contact: Danish Building Research Institute, P.O. Box 119, DK-2970 Horsholm, Denmark.

**May 28-June 1:** International Solar Energy Society congress, Georgia World Congress Center, Atlanta. Contact: International Congress of ISES, Engineering Experiment Station, Georgia Institute of Technology, Atlanta, Ga. 30332.

**June 3-7:** AIA convention, Kansas City, Mo.

**June 17-22:** International Design Conference, Aspen, Colo. Contact: IDCA, P.O. Box 664, Aspen, Colo. 81611.

## LETTERS

**A Plea from a Physician:** In hospitals and in medical buildings, handrails are of special importance. Patients who are infirm, blind, on crutches or in casts do not feel secure unless they can get a firm grip on a handrail or on a banister. Imagine yourself as a 70-year-old blind woman of 100 pounds being jostled in a crowded elevator. You will be frightened unless you have a firm hold on a handrail. Hospital architects and elevator manufacturers make a grave mistake in not realizing this fact.

Children's Hospital in San Francisco has a long stairway with a banister that must be almost five inches wide and is nearly flat on top. Even I, a healthy man, cannot get a grip on this handrail to assure me of not falling should I trip. Mills Hospital in San Mateo, Calif., has a new building with new elevators and the handrails are nearly useless. The height of these railings is about five inches, the thickness about three-eighths of an inch, and it is absolutely impossible to obtain a secure grip. I realize that these elevator rails are designed principally as guard-railings to protect the elevator walls from damage by the gurneys (litters) which are wheeled in and out, but they should also serve as handrails for patients.

A proper elevator handrail should either be a rod or tube from one to one and a half inches in outside diameter or a flat rail about three-eighths of an inch thick and not more than two inches high. Banisters should permit a firm grip by a weak person with small hands.

Of course, architects are concerned with style and appearance, and they should be. But in a hospital or a medical building, function is much more important than form. During the past 15 years, I have written letters such as this one to manufacturers of elevators, and I have always received a courteous and appreciative reply, but my suggestions have not been heeded. The elevators installed in the new Mills Hospital, completed in December 1978, have the worst handrails I have ever seen.

I hope that architects will be induced to consider the needs of patients when specifying handrails in hospitals and medical buildings.

*Pendleton Tompkins, M.D.  
San Mateo, Calif.*

**Older Firms:** The Committee for the Preservation of Architectural Records is preparing for publication a directory of architectural firms founded before World War I and in practice continuously to the present day.

If any reader of this magazine should be the member of such a firm or know of the existence of firms that should be included in the directory, please let us know.

*Catha Grace Rambusch  
Committee for the Preservation of  
Architectural Records  
15 Gramercy Park, South  
New York, N.Y. 10003*

**Correction:** The holding facility for criminals mentioned in the February issue (p. 50) is the design of Wold Associates in association with Gruzen & Partners.

We welcome comments from our readers on articles published as well as on architectural topics in general.



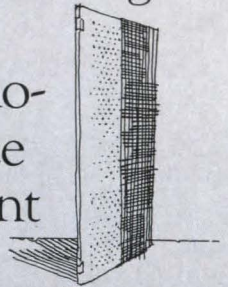
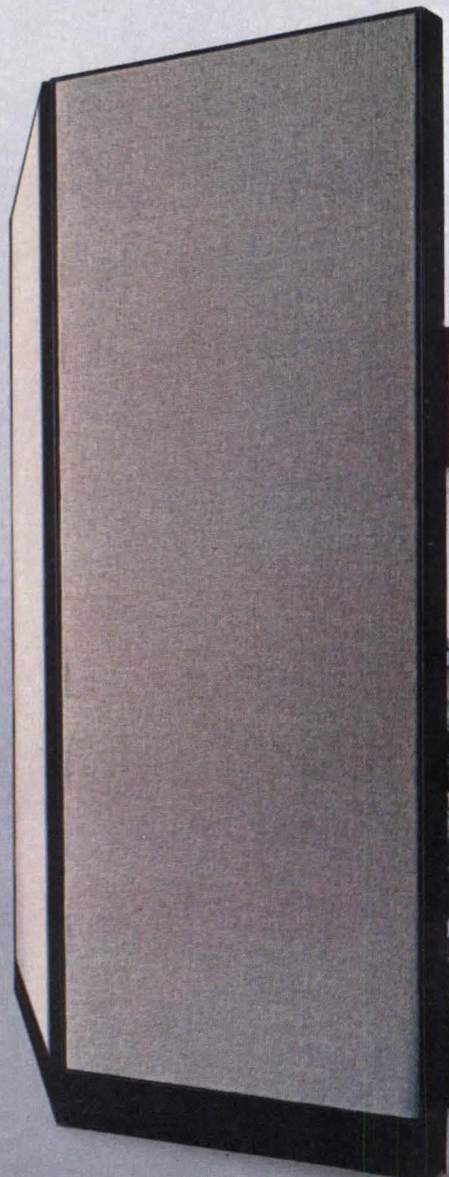
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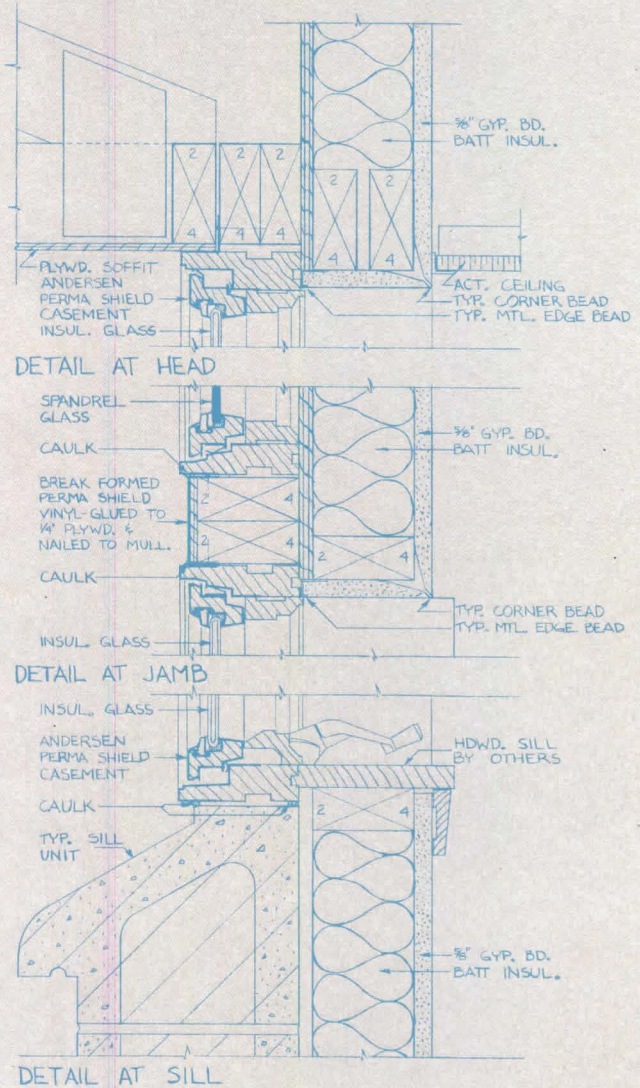
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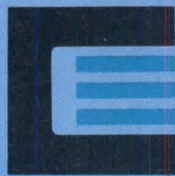
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## Government

# Dibner: An Architect on 'the Other Side of the Table'

Sixteen months ago, David R. Dibner, FAIA, went from being a private practitioner into a key role for one of the nation's largest public clients. The former principal in The Grad Partnership, Newark, became assistant commissioner for construction management at GSA, in charge of coordination of design and construction of all federal buildings under the agency's jurisdiction.

"The view is fantastic," he says of the perspective he has gained in his government post, one of the highest of any architect in federal service. In fact, he suggests that it might be a good thing for all architects to go on "the other side of the table" for a while to learn what it's like to be a client.

"So often I listen to an architect making a presentation, and I want to reach out to him and say, 'Look, friend, you're doing something wrong. You are not addressing the point. You are not looking to what the client needs, but rather to your own needs.'"

From his experience as a client, Dibner has found that many architects "do not know how to make a presentation. Some architects think, 'Well, if I spend more money on an elaborate presentation, I will get the job.' But there is no direct relation-

ship whatsoever between the spending of money on a presentation and the ability to put across a concept and to understand what the problem really is."

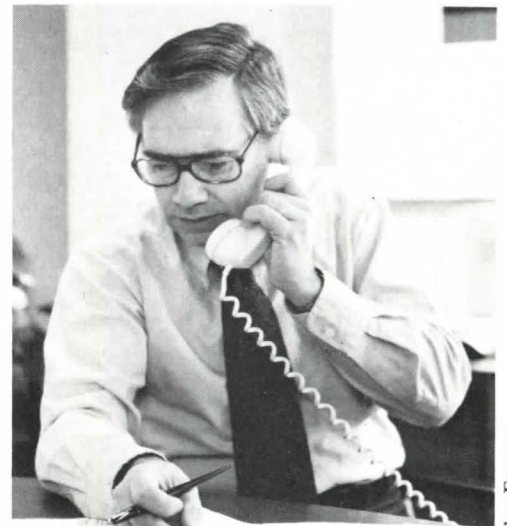
Dibner says that by the time GSA has selected a firm to be interviewed, there has already been a distillation process. "We know the firm is good, that it has background and experience. But what can the firm do for us? People who are interviewing the firm are 'nuts and boltsy' people. They are looking for certain things that are not revealed in elaborate drawings and models.

"It's the understanding of the client's problem that is the key to success in selling a project. And should I go back into private practice, I hope that I will have a better understanding of how to respond to a client's needs. Either an unhappy client or an unhappy architect can cause a project to fail," he says.

Dibner recalls an instance when about a dozen principals of a joint venture came in with an elaborate proposal. "And they talked and talked in turn until finally one of them turned to a man who had said nothing at all and introduced him as the project architect. He, the principal said, would have complete authority to control the project. However, the principals continued their egotistical talk, not letting the man get a word in. And they lost the project. If they had evidenced no faith in the man who was supposed to be the project architect, why should we? It was that simple."

Well, Dibner didn't leave a lucrative practice and take a big cut in salary just to learn to be a client, did he? Why did he come to Washington and get all involved in so much bureaucracy? He answers that for a long time he had this "feeling about the architect's role in creating a significant environment for people. Now I could extend my dreams about architecture to a much broader spectrum than can be accomplished in private practice."

He says with conviction, hitting the table for emphasis: "Imagine! Imagine having the opportunity and the challenge



Allen Freeman

of extending one's ideas over the whole country! It's like a revitalization of one's being."

When he was project architect for the Forrestal building in Washington, Dibner says, many of the architects working on federal projects at the time were "caught up in a new enthusiasm about excellence in federal architecture," resulting from the document prepared by an ad hoc committee for President Kennedy called "Guiding Principles for Federal Architecture." The spirit of the time, he says, was that the government had the *right* to excellence. "Then I watched the dilution—the diminution—of that spirit during the Johnson and Nixon years, and I wanted to do what I could to reassert the principles of excellence in federal architecture."

Dibner sees hope for the future in that President Carter wants to make a statement on the impact of the federal government on national culture. "He established some task forces to look into the various aspects of this impact—culture and employment opportunities; culture and communications; culture and design. And GSA was selected to chair the task force on culture and design, and I was chosen in GSA to chair this group of excellent peo-

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## Government

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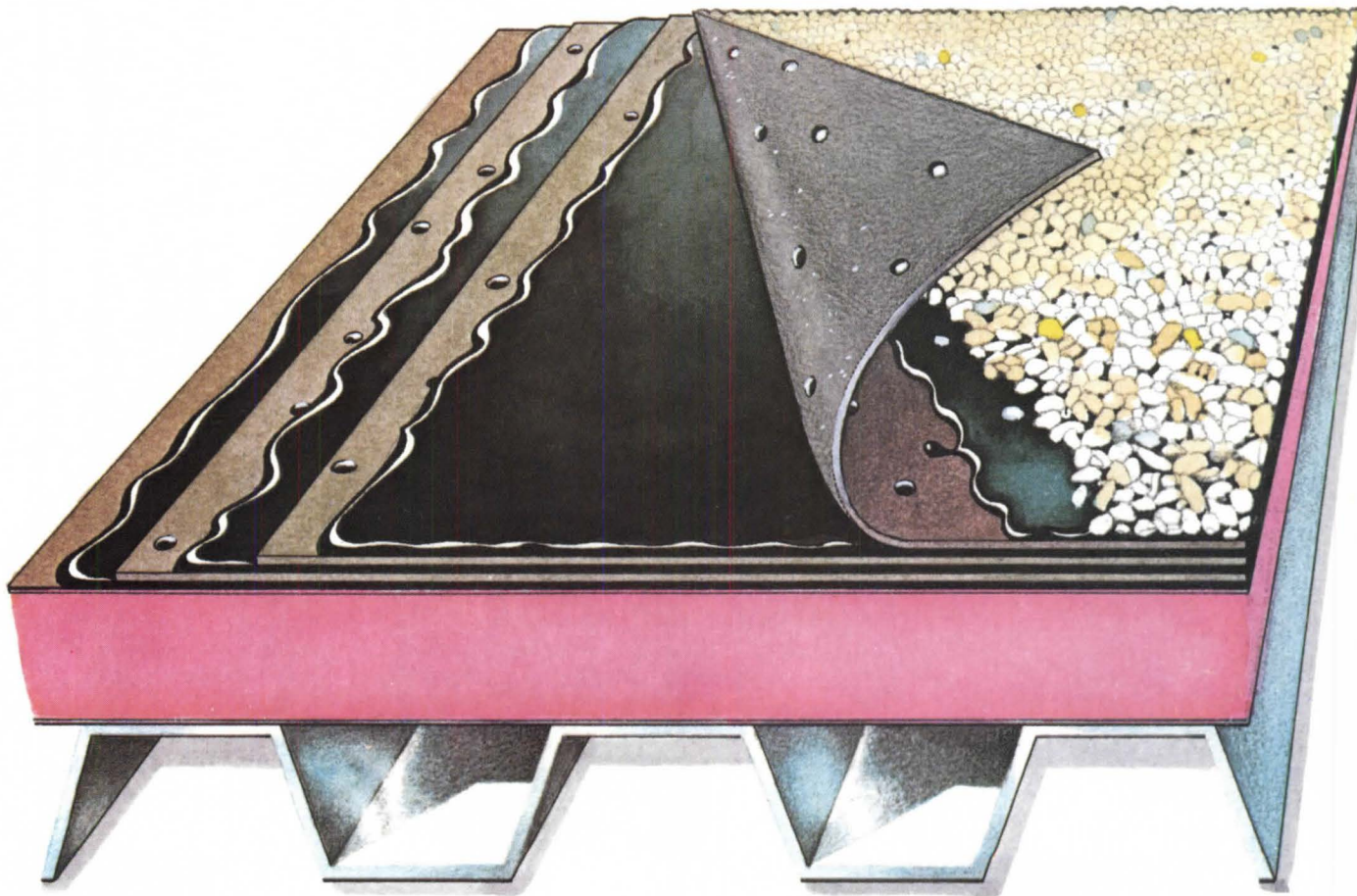
Thermax's isocyanurate foam core is reinforced with glass fibers for greater dimensional stability. It is sandwiched between two asphalt-

saturated inorganic facers which give it the additional strength necessary for good roofing application. It can be installed directly over steel decking with no other material (like perlite) between.

For architects, that means: less deadload factor, thinner nailers at roof perimeters and around roof openings, and smaller fascia design.

## **The Green Stuff: Tempchek® Roof Insulation**

Tempchek gives you the same high "R" factor as Thermax, with the same top-rated insulating efficiency per thickness. Tempchek also has the same



lightweight, easy cutting, easy handling, easy application characteristics as Thermax, and the same compatibility with hot asphalt.

Its glass-reinforced urethane core gives Tempchek excellent dimensional stability.

And Tempchek costs less installed than the greater thicknesses of conventional, lower-efficiency materials required to achieve the same insulating results. That makes Tempchek the first choice for any non-fire-rated job.

### **The Stuff With Holes In It: Celotex Vented Ply Sheet**

When laying a roof, inadequate brooming is one of the major sources of roofing problems. Sometimes even the most careful brooming can trap gases, vapor and moisture that can cause blistering later on. Celotex Vented Ply Sheet has 1/4" holes that allow gases, vapor and moisture to escape during application, so the whole brooming process

is eliminated. The holes are computer-patterned so they fall in different holes places in each successive layer of felt. The results are a roof that is easier to install because no brooming is necessary and, more importantly, a roof that is almost blister-proof.

Celotex Vented Ply Sheet further reduces installation cost by requiring only three plies instead of the conventional four. (Over insulation and non-nailable substrates, only three plies are required. And over nailable substrates, lay down three plies and a Celotex base sheet.)

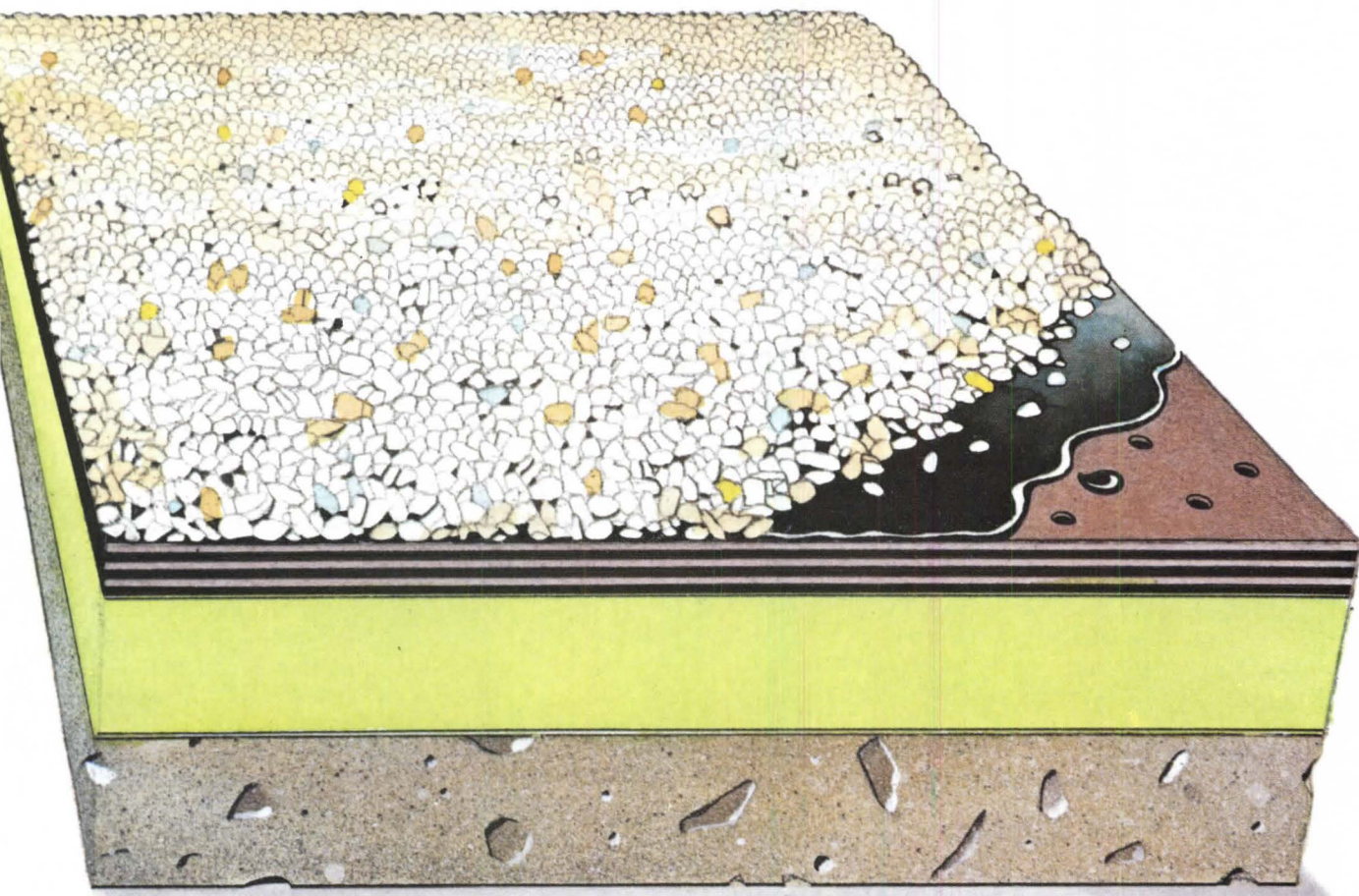
The Pink Stuff, The Green Stuff and The Stuff With Holes In It. They add up to a roof that gives you what you want: maximum insulating efficiency, minimum weight, and no problems. For complete details, contact your Celotex rep or write: John Hasselbach, The Celotex Corporation, P.O. Box 22602 Tampa, Florida 33622.

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*Circle 8 on information card*



## Government from page 11

ple from the Departments of Interior, HUD, Defense, HEW and Transportation, the Advisory Council on Historic Preservation and the National Endowment for the Arts. We have met for eight months, and we have come up with a statement on design as federal policy. We are hoping that the President will use this statement possibly as an executive order, establishing for the first time that the design process is an inherent requirement in the spending of federal funds for the betterment of the environment for people. This is remarkable, and maybe my dream will come to fruition."

All this is O.K. about dreams, but what is being done *now* about the pursuit of excellence in federal architecture? And Dibner returns to his role as client—he likes that place on the other side of the table. "Sitting now as client," he says, "one thing has become apparent, and that is that architects are going to have to pay more attention to the product they produce. As a client, I can see the reason for the rise in insurance premiums. Many architects have neglected attention to detail, and as a client that hurts. Just as in the private sector, so in the public, there is going to have to be more accountability as far as architects' actions are concerned. That's one way to excellence.

"When I was in private practice, most of the big contracts included a provision in the contract that the firm had professional liability insurance. The government contract does not make this requirement, but I can see it coming. We are going to insist on more accountability.

"If I can do anything at GSA, I hope I can make the agency a better client. A more understanding client. A more demanding client. For I am convinced that outstanding architecture results from the combination of a knowledgeable client and a responsive architect."

If the pursuit of that better environment takes both a better client and a better architect, what is GSA itself currently doing? "Many things," Dibner replies. "Many started before I came to GSA, of course, and I've tried to push these efforts. But the two things that are predominant with me are postoccupancy evaluation and predesign programming."

In the postoccupancy evaluations—of



federal buildings occupied for more than a year—questions are asked of the architect and the users by an interdisciplinary team—architects, engineers, environmental psychologists, building operators and interior designers, Dibner explains. "The questions concern goals: What were the original goals of the building to which the architect ascribed, how well did the building meet them, and were the goals valid in the first place?"

Dibner says that often it was found that nobody established any goals in the beginning to which the building was supposed to respond. "We found in one instance," he says, "that a building had only a 55 percent net to gross ratio, meaning that only 55 square feet out of a 100 square feet were usable. All that 45 percent of unusable space! Nobody could say this was good or bad because no goals had been established. But certainly in practice where in commercial buildings it is 75 to

80 percent of square feet that are usable, this is not good.

"So we have put out a directive, and from now on, all our major buildings will have a predesign programming phase to establish goals. Once the goals are established, they can be put up on a wall and during the design process, the construction process and the postoccupancy evaluation process, we will know what the goals are and we can measure against them. And then we can take the return loop and ask if the goals were satisfactory. And we will ask, should the next building have similar goals or should we make changes? This 'lessons learned' cycle is very important."

GSA is also starting a system of establishing budgets for federal buildings based on the income the structure will generate. "We are looking at buildings as a developer would," Dibner says. "In the system within which we work, every one of our

*Government continued on page 18*

## Senate Committee Shuts Down New GSA Construction in 1979

The Senate committee on environment and public works has halted for the remainder of the year construction and leasing by GSA that is not yet approved by Congress. Chairman Jennings Randolph (D-W.Va.) said that hearings will be held in order to tighten procedures for the approval of new construction and lease requests before the freeze will be lifted. Under current law, GSA may not proceed with construction or leasing projects of \$500,000 or more until both Senate and House public works committees have approved a prospectus which outlines the need for a project and its cost.

Meanwhile, GSA Administrator Jay Solomon resigned on Mar. 21. President Carter said that because of Solomon's "leadership and integrity, decades of waste and corruption at GSA are now being exposed." Navy Rear Admiral Rowland G. Freeman III, a defense procurement expert, is Carter's choice as Solomon's successor.

The freeze halted immediately about \$400 million in projects already submitted by GSA for approval as well as plans to submit for approval this year another 100 projects amounting to \$800 million. The moratorium applies to construction, major repairs, alterations, leasing and lease renewals. Waivers will be considered only for emergencies, the committee said. Such an emergency is conjectured to be the consideration of a lease renewal where the government is already an occupant of the building. In such instances, however, approval may be given for a year's lease renewal rather than the usual 10- or 20-year renewals.

Leasing is one of the committee's concerns. It takes the position that construction is less expensive than leasing in the long term. GSA contends, however, that Congress has failed to appropriate the required funds for new construction.

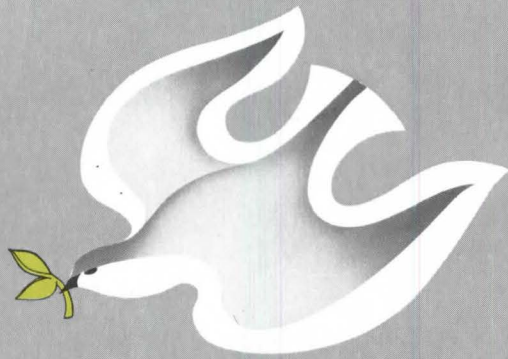
The move to impose the moratorium was made by Senator Daniel P. Moynihan (D-N.Y.), who said: "We are not happy with the pattern the federal government has been in for 15 to 20 years of leasing buildings from private owners, buildings which are built to be leased by the government. All we have is the rent stubs to show for it." He conceded that "one of the biggest arguments" for leasing "is you have no big lumps of money in the budget for construction."

Several weeks before the committee's action, David R. Dibner, FAIA, assistant commissioner for construction management at GSA, had told the *Journal* that he believed there would be a "movement to capture more federal buildings for federal government ownership. It might be through the use of recycled structures, rather than the building of monumental structures." He also said that "the amount of space needs may level off" and that GSA "would make more efficient use of the stock of buildings it has." Currently, the federal government occupies about 10,000 buildings, of which GSA owns about 2,500.

A Senate committee source related the freeze to the recent indictments of 45 persons on charges of fraud in building and office supply contracts—38 of whom have already pled guilty or have been convicted. "We've had enough," the aide said, "and we're not going to do anything until this mess is straightened out." At this writing, GSA still has the Senate committee's action under study.



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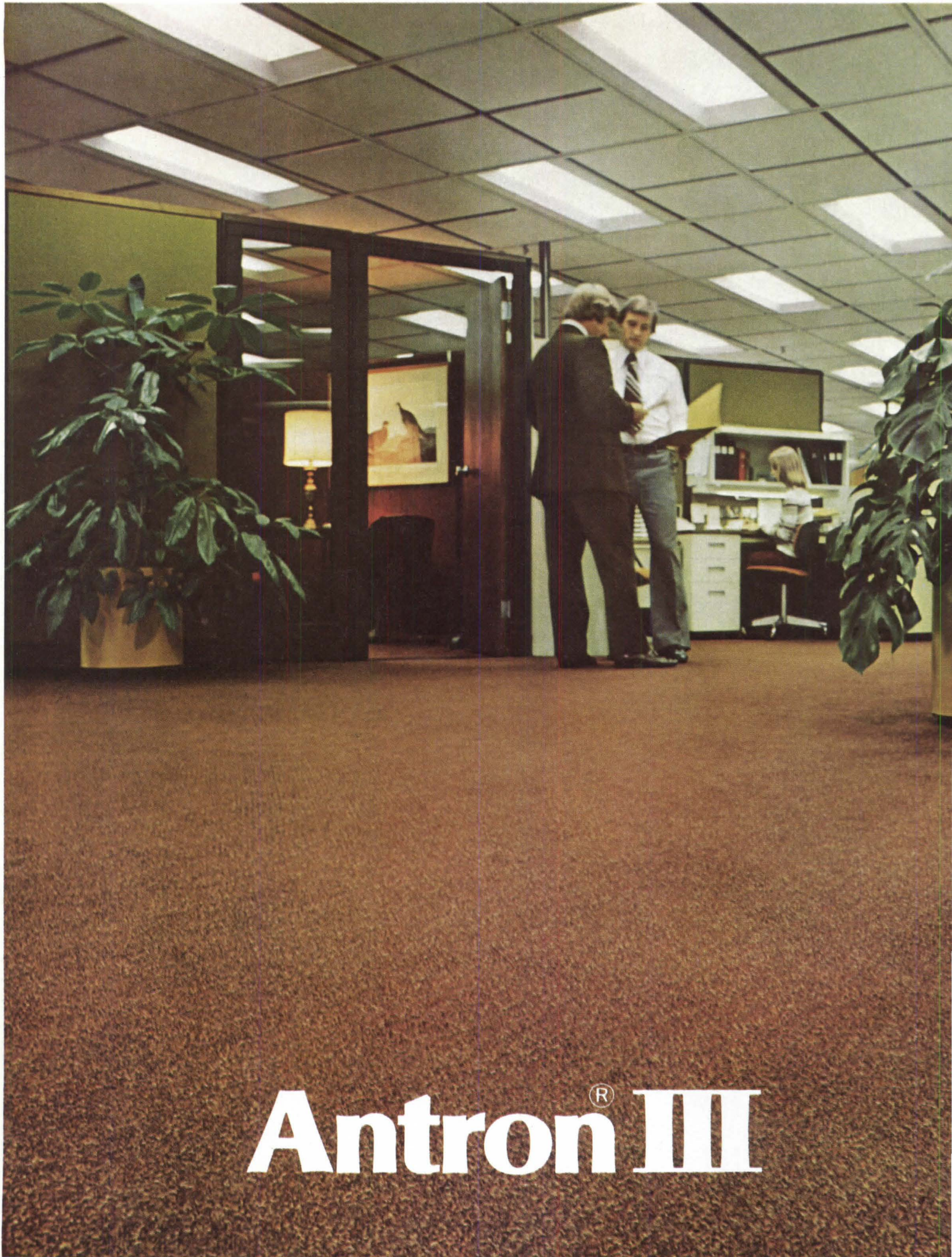
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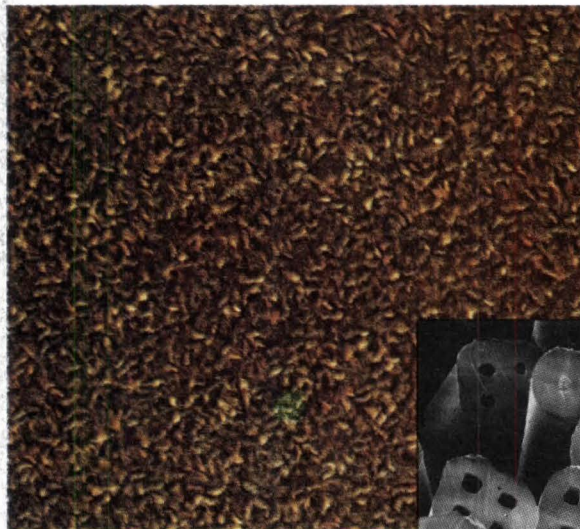
# Antron<sup>®</sup> III hollow filament nylon. The carpet fiber with lasting good looks and durable static protection. At Upjohn.

**"Antron" III hides soil.** Antron<sup>®</sup> III hollow-filament nylon is designed to mask the presence of soil. You can see the remarkable hollow-filament structure of this fiber in this 250X electron micrograph. The four microscopic voids optically scatter light to hide soil. This configuration also creates the effect of blending soil concentrations into the overall carpet look. The smooth exterior shape minimizes soil entrapment to facilitate cleaning.

**"Antron" III controls static shock.** "Antron" III nylon offers built-in protection against static shock. Its nylon sheath and core of polymeric conductive material is designed to control the generation of static electricity comfortably below the level of human sensitivity. This protection works well in all locations, including areas where relative humidity is extremely low. Extensive Du Pont tests confirm "Antron" III maintains effective static control even after 3 million traffics, repeated vacuuming and regular

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Write, Du Pont Contract Carpet Fibers, Centre Road Building, Wilmington, Delaware 19898, for a manufacturers' resource list, a commercial office building specification guide, a maintenance manual and an "Antron" III anti-static brochure.

Magnification of 250X "Antron" III nylon showing hollow filaments and round, anti-static filament.



**Antron<sup>®</sup> III**  
hollow filament nylon

The leading contract carpet fiber brand.



**Government** from page 14

tenants pays rent and that rent generates income for other federal buildings. For the first time, we are saying, 'If we were a developer and if we could get the kind of rent income appropriate for a building of a particular size, quality and location, how much could we afford to pay for the

structure's design and construction?' In effect, we are making the U.S. government a developer of buildings, and we'll live within our income. Now it's true that the government has certain extra needs such as cooperative use spaces, art in architecture, energy conservation, barrier-free architecture—all these things the govern-

ment believes, on the basis of life cycle cost, are worth spending money on

"But what we are doing is coming up with a 'design to rent' concept. We define our needs and are willing to fund them. By choosing carefully and starting with the bottom line, similar to a zero-based budget, we define a budget for the building that truly expresses our needs. This is far different from the approach of saying, 'Well, we're the federal government and we have all this money.' Every time I make a decision, I ask myself how it will affect my own taxpayer's pocketbook. However, within this process, we will still insist on quality and good design."

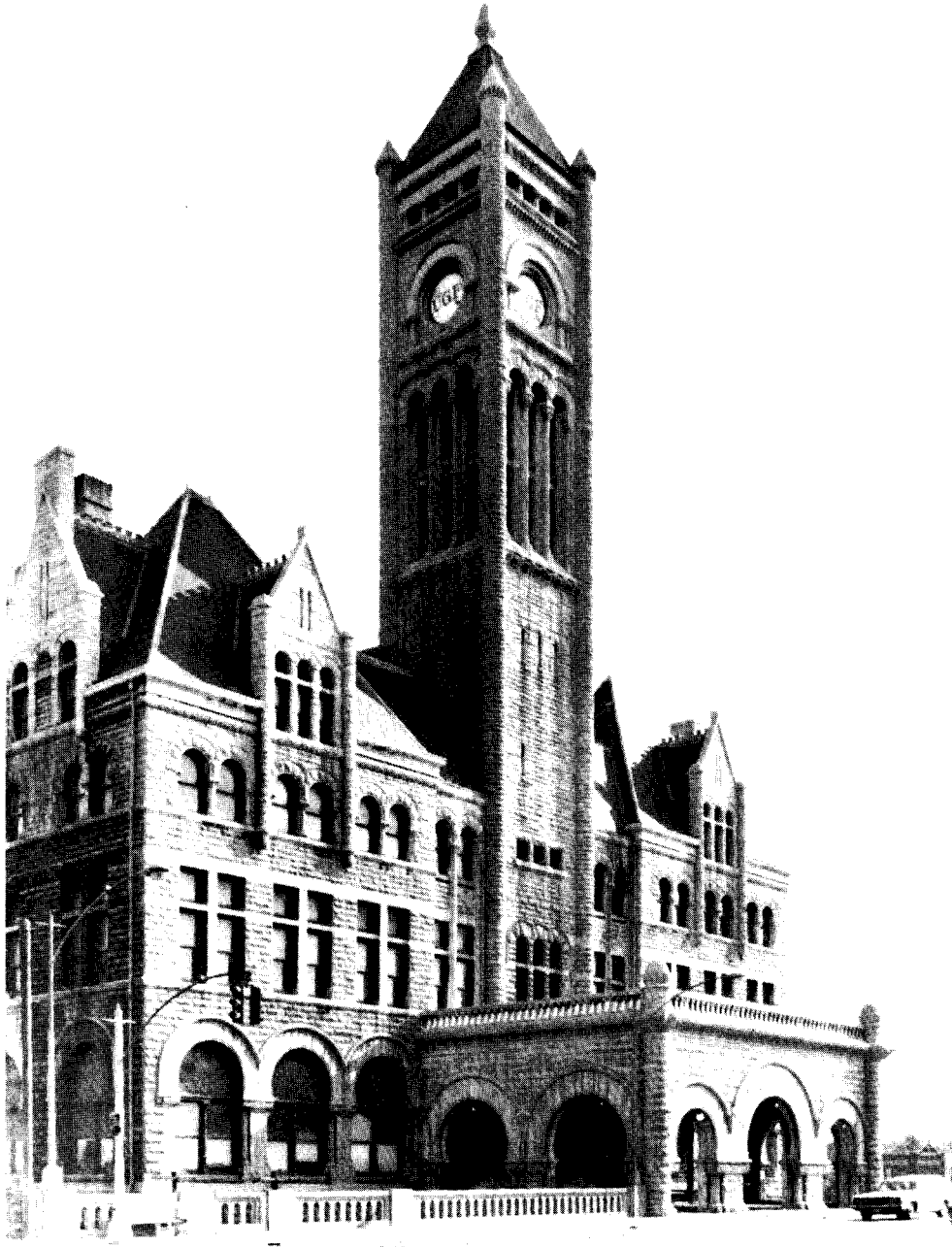
Dibner also hopes that interior planning and design will become a part of the total design and construction process, rather than being located in the space management area of GSA as it is currently. "People must understand that a building is not just exterior walls. I like the Chinese approach which sees a building not as enclosing walls, but as a space within those walls." Dibner thinks that design awards should give more consideration to the interior environment in which people live and work instead of the kind of exterior expression created.

Prior to his coming to GSA, he says, the agency had taken a number of advanced steps with regard to technology and construction methods. "GSA had been the father of the systems building technique in the U.S. Also, GSA was a leader with respect to construction management techniques. In these areas my job has been to be a synthesizer. We're now in the process of evaluating our experiences to see how they can best be applied to future work.

"As for the advancement of esthetics, there's the art in architecture program which GSA Administrator Solomon has emphasized. Federal buildings are becoming more than just places to work; they are becoming places of enjoyment. So GSA is spending money on art and on landscaping. The creation of commercial spaces within federal buildings makes them more people-oriented, and the idea of making them people-oriented is one of our major goals."

Dibner says that GSA is learning as well that old gray facades are not as ominous as they were once thought to be. "We've come to realize our heritage," he says. "We are penetrating those facades and bringing people into the buildings." The Cooperative Use Act and President Carter's urban policy, he says, caused the government to look at historic buildings as a resource, bringing life back into inner cities because so many of these landmarks are sited in the middle of cities. He mentions the restoration of old post office buildings in Washington and in St. Louis and the railroad station in Nashville, Tenn., as examples of "penetrating his-

*Government continued on page 22*



**GSA is so determined to save historic structures** that it sometimes justifies the renovation of old buildings even if there is no need for additional government office space, suggests a report by the General Accounting Office on the evaluation of GSA's response to the 1976 Public Buildings Cooperative Use Act. The act requires GSA to acquire and use space in buildings of historical, architectural or cultural significance in filling space needs for federal agencies, unless it would not be economically feasible compared with available alternatives. But in acquiring such buildings, especially old train stations, says GAO, GSA may not be giving adequate consideration to the needs for the space. GSA is now in the process of acquiring and renovating at least five stations. Only one prospectus has been sent to Congress—the proposal for the Union Station in Nashville, Tenn. (photo above), which was approved by congressional committees in mid-1978. GSA's drive was to acquire the station, rather than any consideration of the need for additional space, says GAO. If Congress "intends that the preservation of these structures should take precedence over the need for additional space, then the intent of the law should be redefined to allow GSA to acquire such buildings irrespective of a demonstrable need for the space."



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Jack Lenor Larson believes in pattern for both fashion and function. This world famous designer feels pattern can weave a magic all its own, transforming the drab into the dramatic. And he proves it, for Gulistan, with his new Cavalcade Collection, carrying the revolutionary concepts in his highly successful Systemic Collection one step further. Here, Intertwine is the coordinator, smoothly accomplishing the transition from bold, handsome "Parquer" to striking "Medallion." Maze is the third richly colored pattern and all three work off the ten stunning colors of more basic "Intertwine." A full range of coordinated solids complete the picture. The dense cut pile construction of these fabrics absorbs sound better than conventional level-loops so lush elegance can be added to any installation. Public areas, offices, corridors . . . all . . . can be treated with vitality and diversity with this new system of interior landscaping.

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ANSO-X means enduring elegance for

**Gulistan**  
by J.P. Stevens



Circle 12 on information card

## Government from page 18

toric buildings with people.”

The impact of energy conservation will continue to be tremendous, he says. “GSA has established an energy budget for buildings, just as we have a dollar budget and a time schedule. That energy budget does not restrict the architect except to say that whatever he designs has to have an energy bottom line. We give the architect great creative flexibility, while at the same time assuring that the product is energy efficient.

“We have a different energy budget for existing buildings. For example, our energy budget for new structures is 55,000 BTUs per square foot per year and for existing structures, because problems are inbuilt, it’s 75,000 BTUs. When you realize that buildings are running about 150,000 BTUs per square foot per year, you realize our stress on energy savings.” Some of the historic buildings now being recycled are an energy bonanza, he says, because of such things as massive walls and operable windows.

Another continuing trend, says Dibner, is that there will probably be more level 3 type competitions, whereby selected firms are paid to compete for a project. “We are not looking in level 3 so much for solutions of problems as we are to the creative process that a group can develop in order to solve the problems. A level 3 competition really gives you an insight into how well a joint venture can function prior to your hiring that joint venture. People who want to join together for a project don’t always understand how to work together. It’s pure human relationships, having nothing to do with technical abilities or anything like that. How well can they share responsibilities, problems?”

Dibner is asked if presentations are better in a competitive atmosphere. He answers that they are because “competitiveness really shapes things up. There’s a tendency to focus better.”

How does he view AIA’s experiment with design/build? Dibner thinks it is all to the good. “The requiring of a single point of responsibility for the delivering of a product is important to the client. He can turn to one party rather than getting into possible difficulties between architect and contractor.” GSA is now experimenting with design/build, he says, having two projects for parking garages “which are pretty standard design things. But we are asking for a package of both design and build based upon criteria that we have established in advance. Design/build is a potential for the future. It is one of the several options a client should have.”

Dibner stresses the need for increased communications between the public and private sectors in architecture. “GSA relies on the private sector. We need architects and engineers in private practice and

there should be an understanding and a communications system that works well for both. How great it would be to have feedback. I’m a sponge, trying to absorb more learning.”

Finally, Dibner makes a plea for young architects to consider government as a career. “There is paperwork. There is responsibility. There are a lot of things that go along with a bureaucracy, and the federal government is a bureaucracy. And

## Practice

# New Emphasis on Price Halted In Procurement by Government

The federal government recently published revised regulations for procurement of federally funded goods and services (professional and nonprofessional) by state and local government agencies, which included price as a factor in the selection process. But protest from architectural and engineering associations represented by COFPAES (Committee on Federal Procurement of Architectural/Engineering Services) caused the feds to change the regulations to exclude price as a factor except in the final negotiations.

The office of federal procurement policy (OFPP) proposed new regulations for state and local grantees to stimulate uniform, open competition among suppliers and professionals. “The guidelines for procurement,” said the regulations, “. . . are furnished to ensure that such materials and services are obtained efficiently and economically and in compliance with the provisions of applicable federal law.” A state or local agency must certify that it will conform to these guidelines to receive federal grants.

COFPAES—representing AIA, American Consulting Engineering Council, American Society of Civil Engineers, ARTBA Planning and Design Division and National Society of Professional Engineers—charged that the proposed regulations were “inconsistent with the federal law governing contractual relationships between construction agencies and architects and engineers,” the Brooks law. Furthermore, COFPAES representatives said that “if price were a factor, most states would have to enact new laws to be in compliance with the proposed revision of the regulations.” The revision overlooked the fact that the federal law, many state and local laws and the American Bar Association’s model procurement code require competitive selection procedures in which price is not a factor.

COPFAES proposed that OFPP adopt

the government always has to contend with turnovers in administrations, where you are always starting over at the beginning, it seems. But it is an opportunity to exercise abilities on a broader scale. Is there anything more exciting than helping create a better environment for people? And as I said in the beginning, there’s this unique challenge—this great opportunity to affect the lives of more people.”

Mary E. Osman

a separate section governing professional procurement (A/Es, but also doctors, lawyers, et al.). OFPP did not go that far, but agreed to eliminate price as a factor in the negotiated procurement process. Price is only included when a contract is being negotiated with a top ranked firm. The compromise reached is an endorsement in spirit of the Brooks approach.

The new regulations will probably receive a mixed response from the architectural profession, said Steve Biegel, AIA’s director of federal agency liaison. Many architects, said Biegel, will be happy with the regulations, but others, such as those who work for a state or local agency on a regular basis, may be disappointed that services performed are now subject to a competitive selection process.

Meanwhile, ABA’s model procurement code for state and local governments was passed by the association’s house of delegates with no debate. The code recommends that state and local governments select A/Es on the basis of demonstrated competence and qualifications, and at fair and reasonable prices (see Nov. ’78, p. 9).

The method of procurement is in accordance with the Brooks approach: A state or local selection committee for A/E services shall encourage firms to annually submit a statement of qualifications and performance. The committee will then interview no less than three firms for a specific project. The committee will choose the highest qualified firm and negotiate a contract. If negotiations fail, the committee will then interview the second most qualified firm, and so on.

The Commonwealth of Kentucky and the city of Knoxville, Tenn., have adopted the code, under ABA’s pilot program. The state legislations of Tennessee, New Mexico, Louisiana, California and Michigan are studying the code as well as the cities of Louisville, San Diego and Minneapolis. *Practice continued on page 26*





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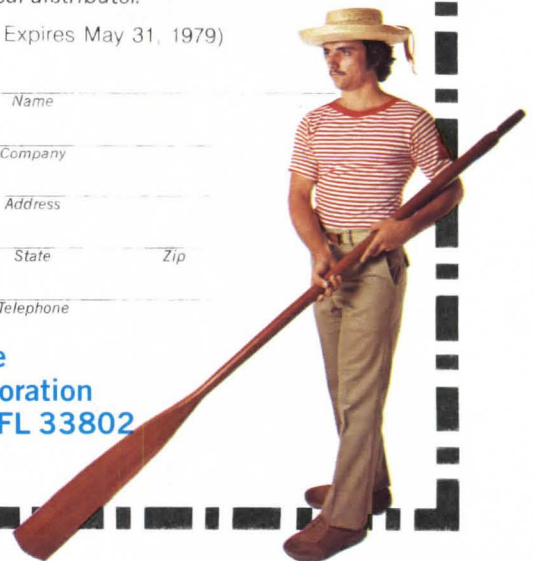
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Owens-Corning Fiberglas Furi®	✓	✓	✓		✓	✓			✓
Perlite								✓	✓
Urethane				✓	✓	✓			
Composites									
Wood Fiber								✓	

## Brown Attempts to Phase Out Examining Board in California

Currently, 30 states have passed so-called sunset legislation which would require that state licensing and regulatory boards submit a statement of purpose and performance for review in order to determine whether a particular state body should be abolished or should continue. Nearly every other state in the union has such legislation under consideration, says Elizabeth Chalmers, AIA's director of state government affairs.

California's Governor Jerry Brown would bystep sunset legislation with its requirement for public hearings. He proposed in his 1979 budget message that 15 professional licensing boards or major programs within boards be phased out, including the Board of Architectural Examiners. He also proposed that the Architectural Practice Act be repealed by Dec. 31.

According to the Brown administration, the reason for the proposal is to reduce unnecessary government regulation and the licensing of professionals and to allow more ease of entry into a profession. An overview statement by the agency for state and consumer affairs says: "The abolition of these 15 programs will eliminate unnecessary and unproductive state regulations of approximately 78,000 professionals while allowing expanded professional opportunities for thousands more. Their abolishment will not materially affect the health, safety or welfare of consumers. Annual savings to special fund accounts will be \$2.2 million."

The amount of savings to abolish the Board of Architectural Examiners would be \$415,000 annually. Local building officials would review plans before issuing a building permit, and private agencies "could assume the role of certifying qualified candidates."

Although the California Council/AIA has actively supported sunset legislation in the past, because review would give the board of examiners and CCAIA's task force an opportunity "to respond to the concerns expressed" and to strengthen and improve the practice act as well as the role of the examining board, the council has now launched "a vigorous legislative effort to not only retain but, most importantly, strengthen the role of the Board of Architectural Examiners."

Elimination of the practice act, CCAIA continues, "would in effect allow anyone to practice architecture and offer architectural services." Governor Brown, the council says, "maintains that the consumer is sophisticated enough that he would continue to use qualified architect

professionals." But CCAIA contends that there would be less consumer protection because the current law "requires that a measured level of competence be required for the design of most buildings." Further, professional liability insurance might not be available to persons who do not have proven competence.

CCAIA also contends that an additional financial burden would be placed on local governments because local building officials would have to take on additional responsibilities in such matters as the interpretation of building codes and the checking of plans "at a time when Proposition 13 cutbacks and new energy regulations have already created considerable backlogs."

The council also points to inconsistencies in the governor's proposal. "It is inconsistent to fund schools of architecture and yet develop a public policy that one could design buildings without training." Further, money would not be saved because license and examination fees offset the expense of the examining board.

"What is needed," says CCAIA, "is not abolishment of the Board of Architectural Examiners and repeal of the practice act, but legislation to strengthen enforcement powers and offer additional consumer protection, and to ensure that the design of buildings is done only by competent trained professionals."

Alan Stover, AIA, the Institute's deputy legal counsel, has pointed out some of the legal problems that would arise from the repeal of architectural registration in California. One problem involves membership in the Institute. AIA's membership, Stover says, "is made up of architects who have independently qualified

for registration under appropriate licensing laws, which currently exist in every jurisdiction." AIA is neither equipped nor prepared to qualify or certify any architect, he says. "Loss of architectural licensing in California could actually disqualify future California architects from membership in AIA, under Institute bylaws." Stover says.

An attempt by AIA to certify architects to practice would mean that the Institute and its members "would be subjected to serious antitrust liability," Stover says, because the Department of Justice and the Federal Trade Commission "are actively engaged in bringing restraint-of-trade actions against voluntary professional organizations which have undertaken to control entry into their respective professions."

Another legal problem to which Stover points involves professional liability. "Theories of professional liability depend on a standard of professional care that is determined through expert testimony by other practicing professionals," he says. "Without a standard of care, consumers would be ill-served, and the architectural community would be disrupted. "No member of the public can rely on his legal rights under the theory of professional liability if the parameters of the profession are withdrawn."

Stover says that in the absence of professional licensing, "it is doubtful if any architects other than those practicing in established firms with a prior record of experience would be able to obtain professional liability insurance, which currently relies on professional registration as one of the criteria for obtaining the insurance."

### *The Capital*

## Washington Denied Legal Right To Limit Highrises Across River

The federal government has lost a legal battle over architecture and esthetics in the nation's capital. It had sought to stop construction of highrises across the Potomac River in Virginia, buildings which the government says will be a public nuisance despoiling the Washington, D.C., skyline.

Ruling against the government, U.S. District Judge Oren R. Lewis said in his 13-page opinion, "These buildings would not detract from the average visitor's view of the memorials, monuments and parks of our nation's capital. . . . The government has failed to prove that the visual intrusion complained of is, in fact, a public nuisance."

Pierre L'Enfant envisioned Washington

as a low-profile city flanked by the gently rising hills of Rosslyn, called Arlington Ridge. Today, that ridge is broken by a dense cluster of about 30 highrises built during the last 20 years. Until the 1950s Rosslyn was an area of lumberyards, pawn shops, car lots and bars, and an embarrassment to Arlington County officials. But as the federal government and related businesses expanded, Rosslyn was transformed into a highrise office community and a property tax source for the county. With the Metro subway system connecting Rosslyn with Capitol Hill, the Pentagon and National Airport, development in Rosslyn is booming.

*The Capital continued on page 31*

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*Circle 11 on information card*

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DRINKING FOUNTAINS

### Practice from page 20

RAIA is thinking about extending the concept beyond Melbourne to all the principal cities in Australia.

For a fee of \$70 (Australian), a specially trained architect will inspect a house, using a check list covering 250 points. Included in the list are such items as roofing, guttering, windows, doors and vents. Also included are garden area features such as fencing and drainage. The architect also looks at the condition of the interior—floors, plaster work, electrical wiring, plumbing, lighting.

The client receives a written report on each of the 250 points, with estimates of the probable cost of correcting any defects. He can discuss the report with the inspecting architect before deciding whether to buy the house.

Robert Caulfield, the director of the new service, says that often a family of modest means will borrow to the hilt to buy a house, only to find that the foundations are collapsing or all the electrical wire has to be replaced. The problem is how to get expert advice before it is too late. The architects, he says, think of the service as a social challenge. "It involves them in a mundane and practical area of housing affecting a large section of the population, but an area where the profession has not been much involved in the past."

The inspection, which takes about two hours, is also available to homeowners thinking about repairs or alterations.

## Condensation Can Nullify Effect Of Insulation in Frame Buildings

Severe condensation problems could occur after the walls of old frame buildings are insulated, warns AIA's committee on historic preservation. Condensation often forms on the inside of these walls during cold weather conditions.

The main purpose in insulation—the conservation of energy—is nullified, says the committee, because condensation reduces the effectiveness of insulation. The moisture vapor also could lead to the peeling of exterior paint as the vapor tries to escape the wood siding, the committee points out. Attacking the peeling problem by the installation of nonporous materials such as vinyl or aluminum only leads to further difficulties since these materials trap moisture inside the walls, leading to structural damage of the wood framing because of dry rot.

Only a small percentage of heat loss comes from building walls, the committee says, and it recommends omitting the insulation of walls in frame buildings until the condensation problem is solved. Meanwhile, the committee suggests weatherstripping of doors, double-glazing

windows and insulating attics and areas under floors.

The committee also directs consumers to information on the insulation problem found in "Preservation Briefs, No. 3: Conserving Energy in Historic Buildings" (see Oct. '78, p. 32). The pamphlet was prepared by Baird M. Smith, AIA, and may be obtained without charge from Technical Preservation Services Division, Office of Archeology and Historic Preservation, Heritage Conservation and Recreation Service, Department of the Interior, Washington, D.C. 20240.

Another excellent source of information is the 35-page, illustrated booklet entitled "A Primer: Preservation for the Property Owner." It focuses on problems encountered in the rehabilitation of older buildings. One article is on energy conservation; another on exterior woodwork gives some tips on thwarting moisture. It is available for \$2 from the Preservation League of New York State, 13 Northern Boulevard, Albany, N.Y. 12210.

## Half of Engineers in Poll Expect Business Year on Par with 1978

The American Consulting Engineers Council has conducted a poll of consulting engineers throughout the U.S., asking them to comment on the state of the economy in 1978 as far as their businesses were concerned. Seventy-one percent responded that business had been good in the past year, while 23 percent termed it average and 6 percent thought it was poor. In 1979, business will be even better, according to 37 percent of the engineers in private practice, while 50 percent believe it will be about the same and 13 percent predict it will be worse.

Major clients of the engineers during the past year were state and local governments for 41 percent of the respondents, commercial owners for 32 percent and industrial owners for 19 percent. The engineers think that this pattern will hold in 1979.

Business was best regionally in the Southwest and Mountain states, where 80 percent and 77 percent respectively reported business to be good. For 1979, the greatest expectation for a brighter 1979 is in the Northeast, where 44 percent of the respondents are optimistic. Water and sewer projects, the engineers predict, will be the largest source of business in 1979, with energy projects rated second.

The most common problem plaguing the engineers in 1978 was "excessive governmental regulation," but they believe that inflation will be the most serious problem in 1979. In addition to excessive regulations and inflation, the engineers expect the lack of qualified personnel and inadequate fees to be other problems.

## Reconstruction Market Placed Above \$70 Billion Last Year

Reconstruction is a "vast and thirsty marketplace," says a marketing memo prepared by the Sweet's Division/McGraw-Hill Information Systems Co., distributed in a recent issue of *Topstory*. Reconstruction, no longer a "reluctant compromise" because of tight money and high new construction costs, is today's "preferred alternative for many builders and developers."

Reconstruction is not motivated by economics alone, says the memo, and new motivators are social, political, environmental and esthetic in nature. So large has become today's reconstruction market that it is estimated that it exceeded \$70 billion in 1978. Today, reconstruction includes, says the memo, the "entire raft of retrofit, recycling, renovation, remodeling, restoration, preservation, rehabilitation, conversion, redevelopment and revitalization projects."

Arguments which architects and engineers can offer the client for reconstruction are "impressive," the memo says. Reconstruction is cheaper than new construction. It costs less to renovate an old structure and the site may be too valuable to replace.

Reconstruction is also faster. Major reconstruction work can be finished in an estimated 80 to 85 percent of the time a new structure requires. Moreover, because the basic structure is already determined, design and planning phases are shorter than for a new building. "The delays caused by bureaucratic snarls in obtaining permits are fewer," the memo says.

## State Registration Laws Compiled

Registration laws for five design professionals—architects, engineers, land surveyors, landscape architects and planners—for all 50 states and U.S. territories are available for the first time in one volume. Entitled *Compendium of Registration Laws for the Design Professions*, the document was compiled under the direction of Philip A. Hutchinson and published by the National Council of Engineering Examiners in cooperation with the National Council of Architectural Registration Boards. It reproduces registration laws directly from the statutes, including amendments. It also includes a complete directory of the state and territorial registration boards for each profession.

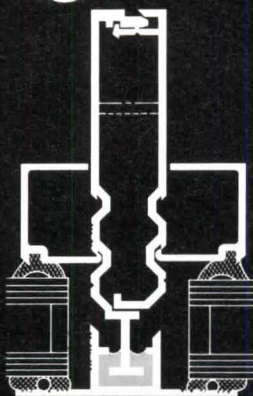
In loose-leaf format for ease in updating periodically as registration laws change, the volume may be obtained from NCEE. The price is \$90, postage prepaid. To order the publication, write NCEE, P.O. Box 5000, Seneca, S.C. 29678.

*News continued on page 32*

# Kawneer Seamless Mullion invites designers to go to great lengths.



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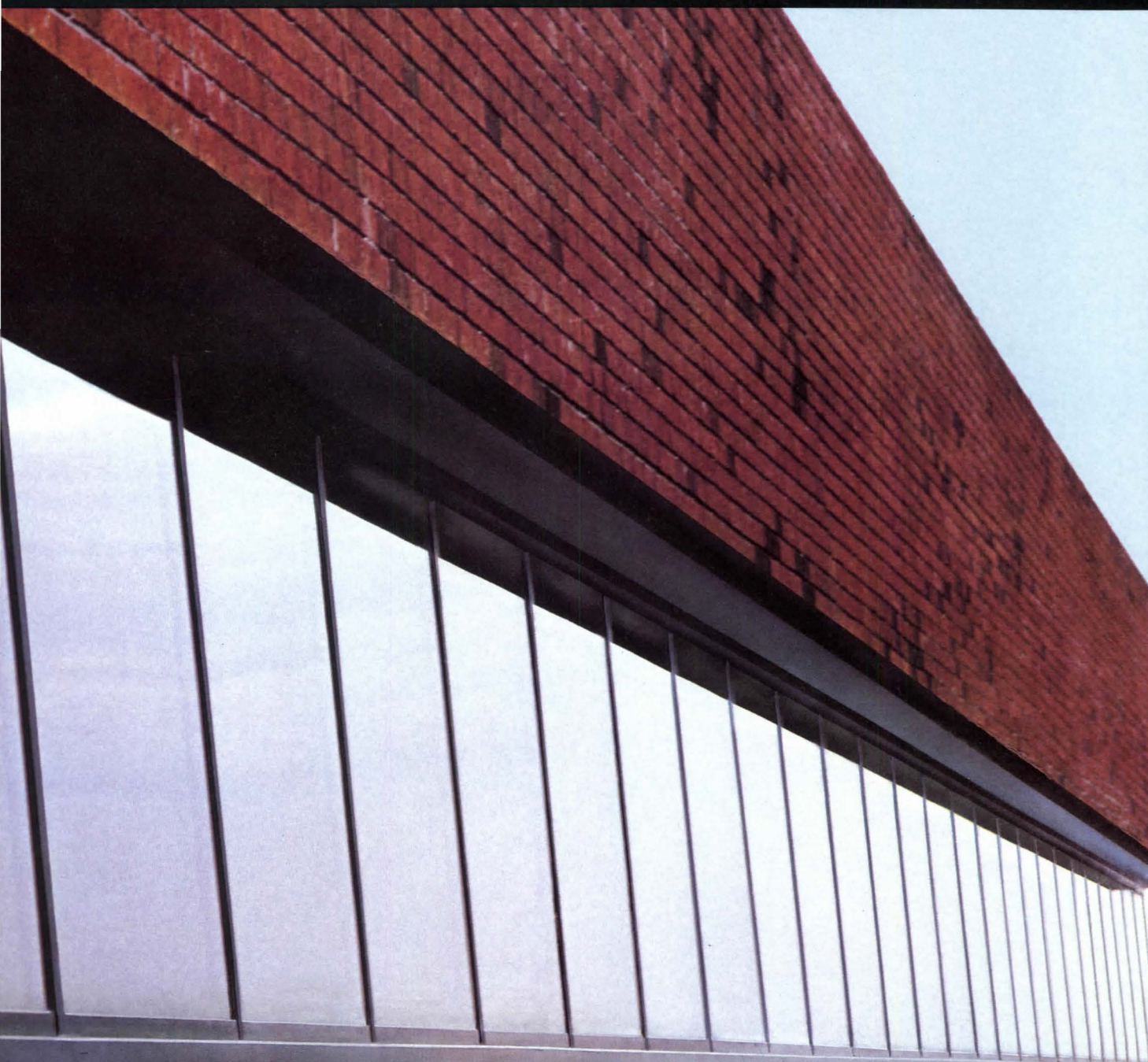
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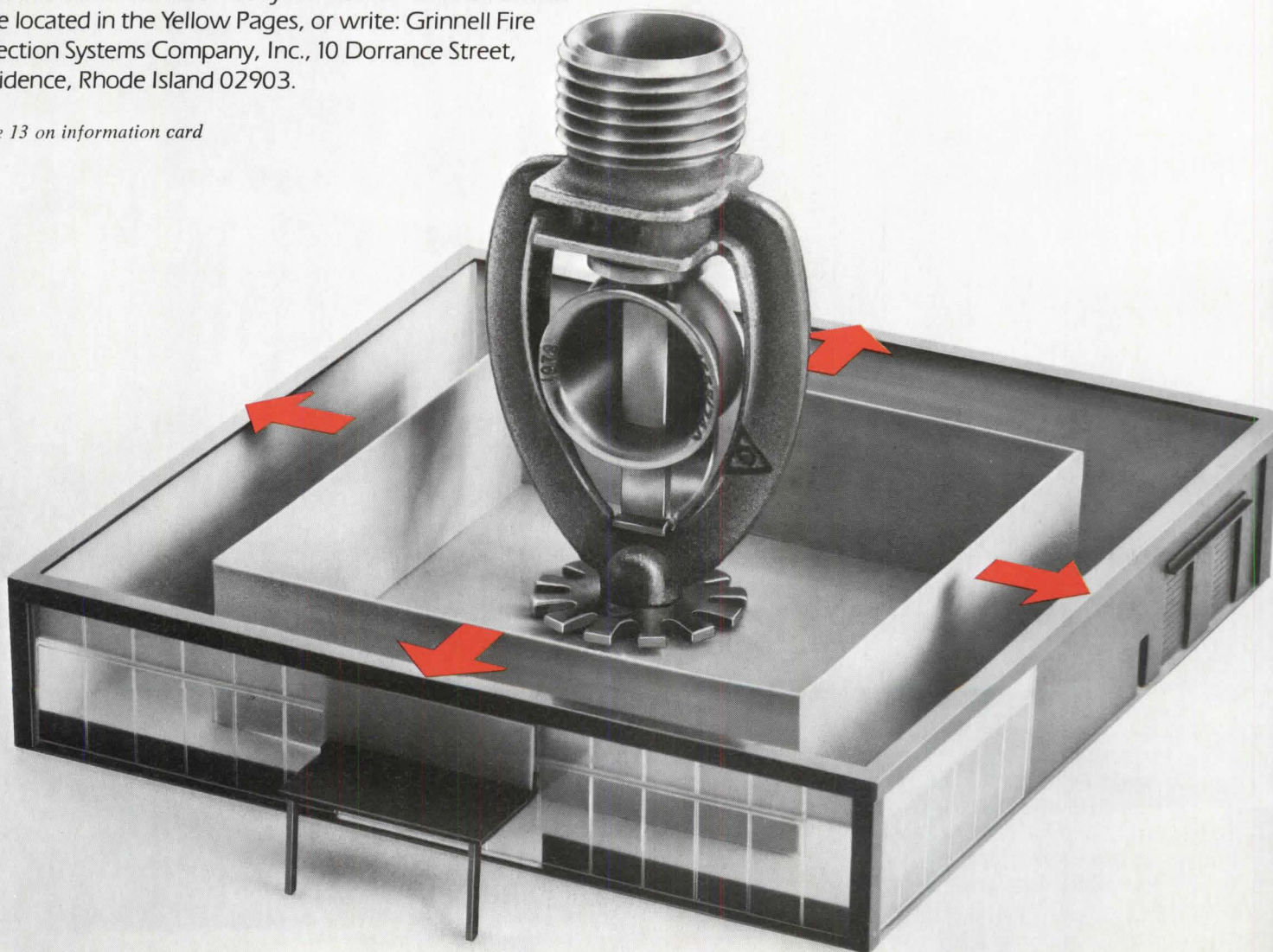
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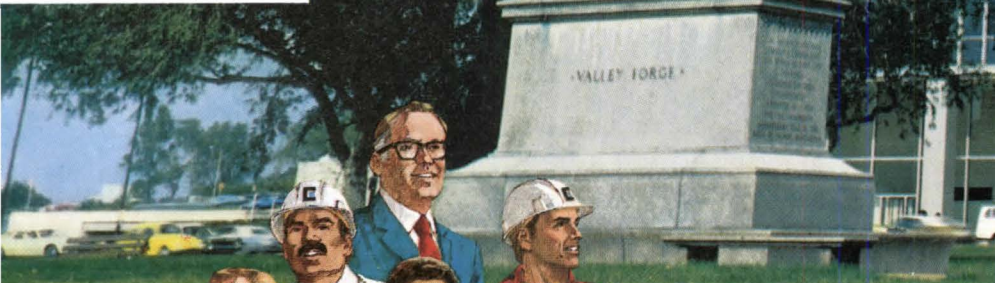
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# DOE Asked to Accept Architects As Qualified Energy Auditors

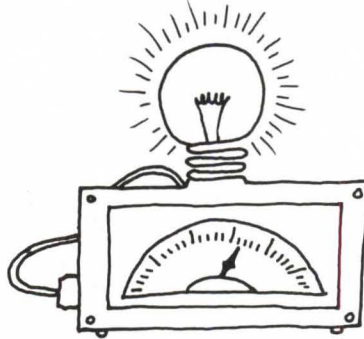
In recent testimony before the Department of Energy, AIA expressed deep concern about the language of the preliminary regulations for technical assistance audits under the National Energy Act, passed last November (see Dec. '78, p. 20).

DOE has established that the minimum requirements for technical assistance audits of schools, hospitals and public buildings be performed by professional engineers or architect/engineer teams, making no mention of architects per se as qualified auditors. Under the program, it is required that a detailed analysis be performed in order to determine the cost effective potential for energy conservation.

Huber Buehrer, AIA, who serves on AIA's energy steering committee and is chairman of the energy budget task force, testified for AIA that the wording "is wrong." It is not understood, he said, why professional engineers are singled out to design building modifications and licensed architects are not. This is contrary to the regulatory system in all 50 states. And, in accordance with the National Energy Conservation Policy Act, all the participating states have listed licensed architects as well as engineers as qualified energy auditors. "Designating a subgroup of those licensed by the states as eligible energy auditors will severely restrict the total number of those who can directly participate in the technical assistance program," he testified.

Further, Buehrer said, the exclusion of architects as acceptable prime contractors runs counter to industry practice and threatens program coverage and assistance. In the case of schools and hospitals in particular, architects have been prime contractors. Architects, he said, are trained to function as generalists in the coordination of work by specialists and in working with clients, often a committee of doctors or a school board. The denial of the architect of the opportunity to work directly with the client "will create a gap in the chain of existing industry relationships," he said. The proposed schools and hospitals regulations "would change the auditor qualifications at midstream. . . ."

Those schools and hospitals which have already moved ahead in the initiation of energy analyses with architects "will now discover that work done to date, conforming with prior ongoing government programs, does not qualify as the basis for continuing to implement an energy retrofit under this new assistance program,"



Buehrer continued. "They will have to begin anew with a new designer who is either an engineer or an A/E firm, even though their architectural consultant may have had several engineering subcontractors." DOE's regulations will cause the "bizarre situation whereby an architect can, by regulation, do the complex analysis to qualify a building modification as an energy conservation measure eligible for funding, but cannot, by regulation, qualify himself as the person to design it and supervise its installation."

Buehrer said that the ultimate test of an energy conservation measure "is not technical virtuosity or rapid payback, but how well the human needs of the building's inhabitants are met with less energy." An energy conservation program that does not take user needs into account will be prone to failure. "Within the spectrum of the building industry, architects specifically are the design professionals trained to evaluate physical environmental needs as they relate to people."

There are omissions regarding design in the regulations, Buehrer said. Between the analysis and the actual construction measures, "there is no mention as to how, when or by whom actual designs, in the form of construction documents, are to be obtained." The measures are complex and cannot be bought off the shelf, but must be carefully designed, detailed and specified for obtaining bids.

Earlier, Richard G. Stein, FAIA, had testified on the rules for energy audits. He said that AIA's concern is the workability of the program in the framework of existing building industry practices. The program to carry out the regulations "has a very short timetable and limited funds. The building industry is huge and notoriously resistant to change. A regulatory system which does not achieve some workable accommodation with existing industry configuration is prone to failure." He said that AIA questions whether the regu-

lations are acceptable to building owners and whether they can be implemented by the building industry. "This issue may be resolved," he said. "by clarification of the technical assistance regulations to provide a continuous spectrum of energy options that address all the factors involved."

Stein also questioned the value of the information and recommendations to be derived from the energy audits. Energy audits are "loosely defined," and a 20 percent reduction in energy use could be arrived at by factors totally unrelated to true energy conservation, he said.

"From showing a 20 percent reduction in energy use, the auditor need only proceed to long division for calculating an energy cost per square foot and compare this to an undefined index to show a need to save energy," Stein said. Then the owner could apply for funds to replace a furnace, say, only to discover during the technical assistance process that an entirely different set of measures is appropriate. He suggested that the 20 percent exemption provision be re-examined.

Stein also pointed out a discrepancy in the perceived purposes of energy audits and their relationship to entire conservation programs in schools and hospitals. "There is a conflict in perception as to whether these audits are to be only data gathering to assess the need for conservation in buildings or whether they are to evaluate the responses to that need." A higher level of technical services will be required for the evaluation of responses, he said. Evaluation and recommendations presented by insufficiently trained persons "could have serious drawbacks."

It is doubted, said Stein, that a "three-day, state-run course and workbook will sufficiently enable someone to evaluate many of the operation and maintenance changes, much less the potential applicability of conservation measures." Also, it is questioned whether the "allowable costs for audits should be based on square footage without regard to building type or climate." The allowable cost figures, he said, "look suspiciously similar to the resultant of dividing the appropriation by the estimated total number of buildings to be audited. That approach to distributing funds under this program, similar to a per capita formula, was specifically rejected by Congress."

And finally, Stein said that the use of a simple payback period as an economic evaluation tool rather than some other measure will severely prejudice the consideration of solar energy conservation measures. "More than any other of the numerous economic feasibility methodologies, the payback period concept diminished the value of solar applications." The use of the payback concept, he said, "seems to contradict other stated program goals in the regulations."

*Institute continued on page 41*

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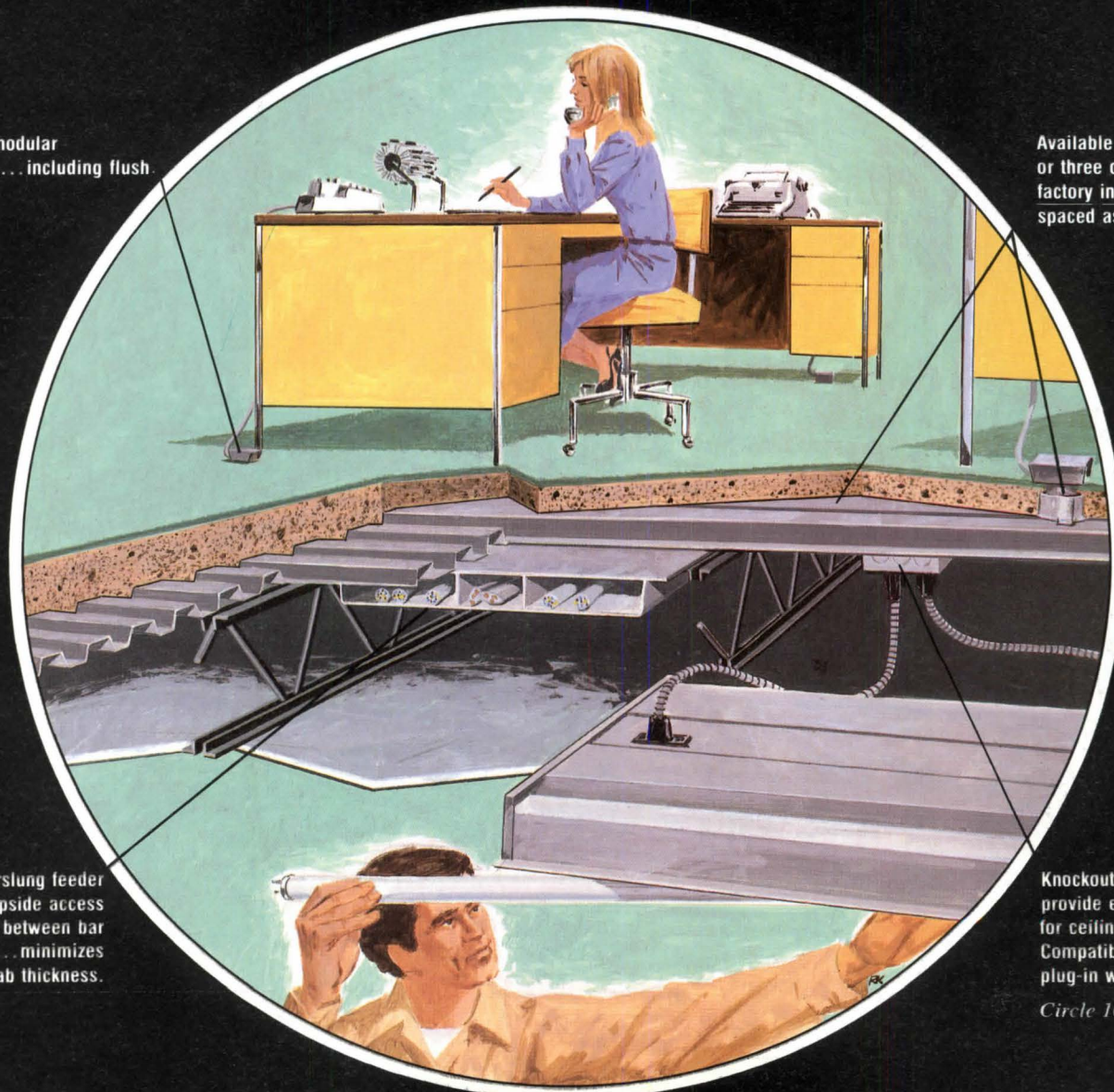
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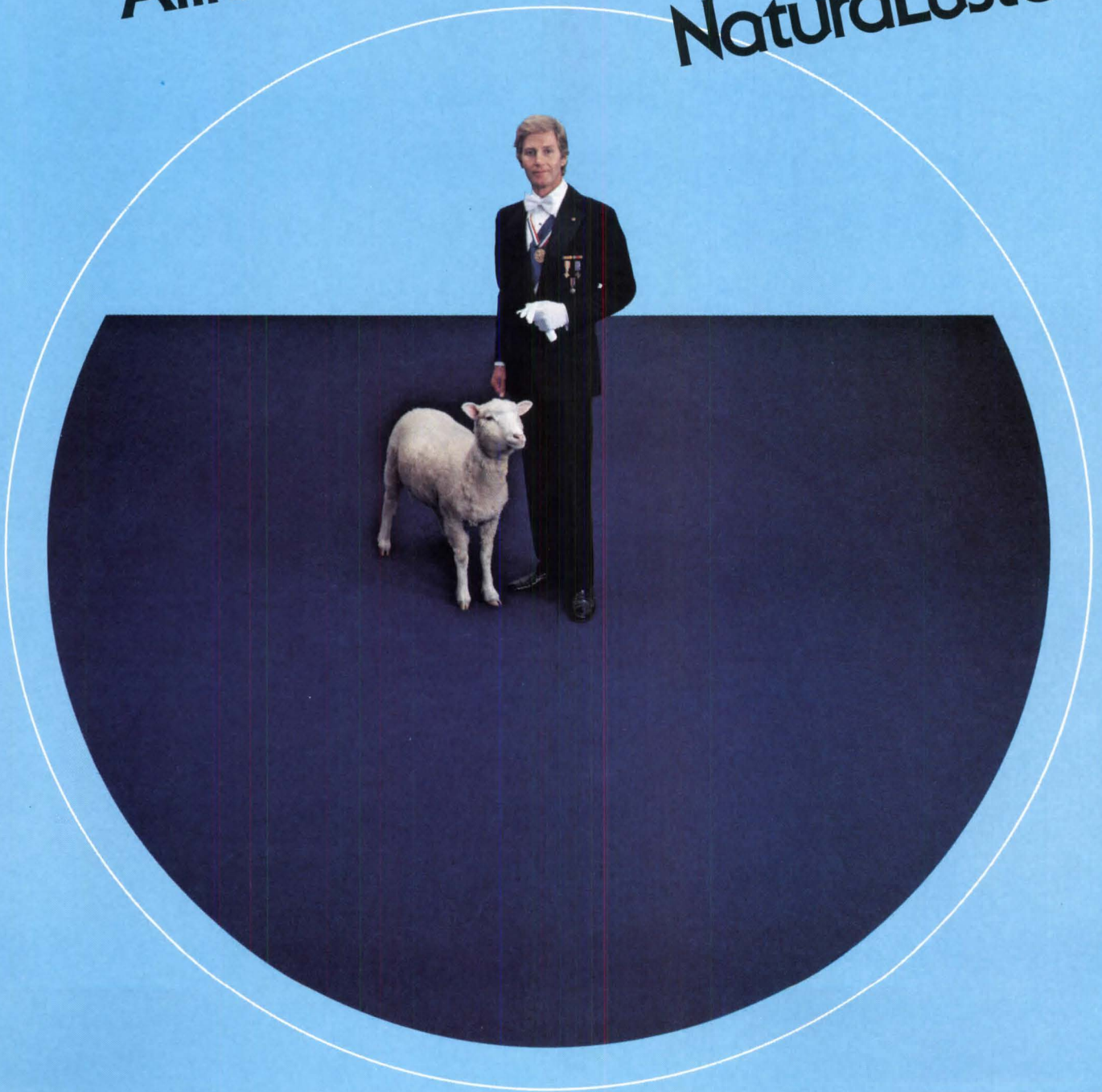


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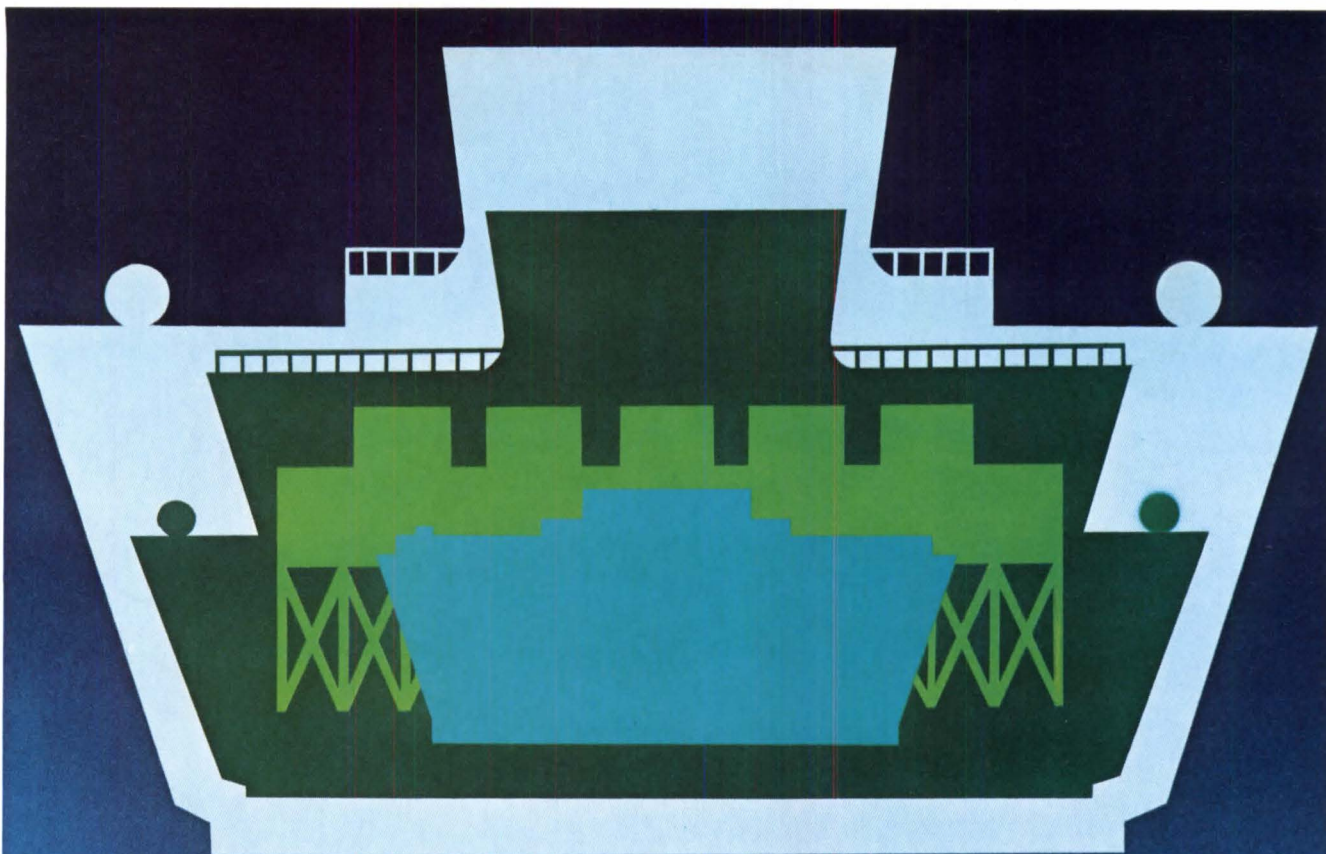
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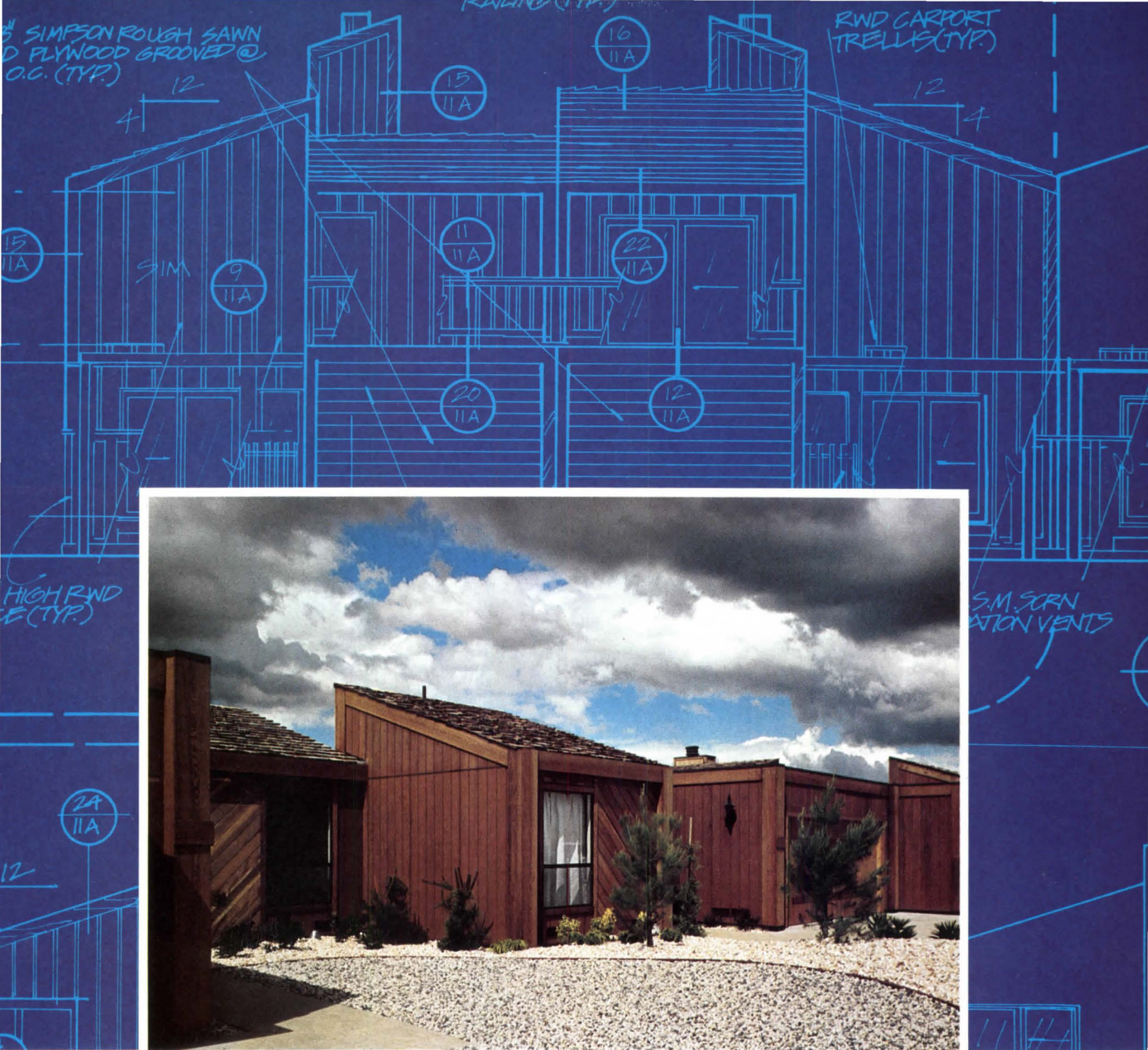
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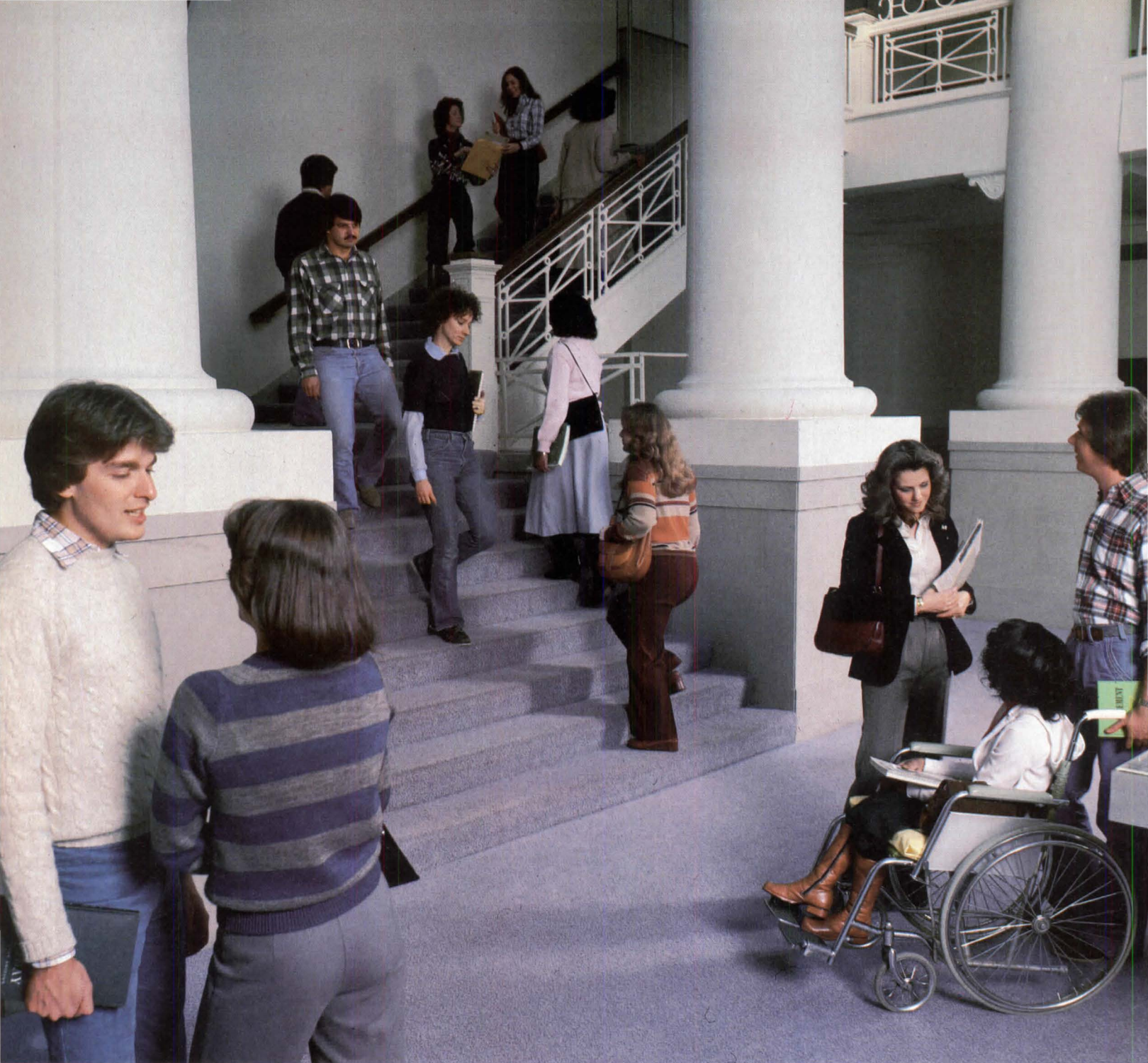
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## 1979 Medalists

### For Inspiration to Profession: Entenza, Haskell, Endowment

AIA gives medals on an annual basis to individuals or organizations who have inspired or influenced architectural practice. The 1979 winners in this category are John Entenza, Hon. AIA, Chicago; Douglas Haskell, FAIA, New York City, and the National Endowment for the Arts, Washington, D.C.

Entenza, awarded an honorary membership in AIA in 1967, also received a distinguished service citation in 1959 from the California Council/AIA and a special award in 1974. During the period when he was owner, publisher and editor of *Arts & Architecture* (the early 1940s to 1960), he brought many unknown architects with talent to the attention of the public.

In 1945, he widened his influence on architecture through the "case study house program," commissioning houses by talented architects and giving them complete freedom to experiment with form and materials. There were 23 houses built in 17 years. The program, said Esther McCoy in her book *Case Study Houses, 1945-1962*, "created both an appreciation on the part of the layman for good design and a quickened understanding of the architect for his public."

In 1960, Entenza became director of the Graham Foundation for Advanced Studies in the Fine Arts in Chicago. He changed the foundation's thrust from simply a fellowship program to a broader one in support of architecture, buttressed by exhibitions, publications, lectures and symposiums. Support was given as well to university projects which later became permanent programs, an example being the division of building research at the University of Southern California. Under Entenza's leadership, the foundation played a key role in the establishment of the Institute for Architecture and Urban Studies, New York City.

The emphasis of the foundation with Entenza at the helm, according to a foundation statement, was upon the "graduate student and the younger creative architect in attempting to aid in the formulation of ideas of potential importance not only to individuals in the profession, but also in the development of those facilities and skills necessary to find answers in terms of the expanding demands of the social environment." Entenza is now director emeritus of the foundation.

Douglas Haskell, FAIA, although never a practicing architect, has devoted his life to the cause of architecture. His "perceptive, rational and pungent criticism," as one admirer has said, has put its stamp upon architecture. During his 50 years of service to the profession, he has been managing editor of *Creative Art* magazine (1928), associate editor, contributing editor, senior editor and editor of *Architectural Record* (1929-49), architectural critic of *The Nation* (1930-46), architectural editor, editorial chairman and editor of *Architectural Forum* (1949-64) and contributing editor to the *Forum* and *Architecture Plus* until their demise.

He once described the work of an editor of an architectural magazine as having a great deal to do besides writing copy. "He gets the writing done by staff, and to tell the truth when they are a crackerjack staff such as held itself together largely at the *Forum* after the death of the great editor-publisher Howard Myers, they contribute a great many ideas and what the editor is doing is to try maintaining a line and taking responsibility—that's much like the work of a head of an architectural firm!"

The colleague and friend of such remarkable innovators as Clarence Stein, Henry Wright, Lewis Mumford and Frank Lloyd Wright, Haskell's influence has extended beyond architecture to urban planning and historic preservation. Author of a comprehensive report on Clarence Stein's role in the Kitimat new town project, Haskell was a member of a Stein commemorative committee in 1976.

He has lectured at universities throughout the U.S., has been an adjunct professor at institutions of higher learning, including Pratt Institute and Columbia University and has served on many committees established by universities. The recipient of many awards for his devotion to the profession, his national public contributions include the vice presidency of the architectural advisory committee for the Public Housing Administration, a panel member of the President's Commission on National Goals and member and report editor for President Kennedy's council on Pennsylvania Avenue, Washington, D.C.

The National Endowment for the Arts' architecture, planning and design program was organized in 1966, making its first grants the following year. Over the subsequent years, it has made almost 2,000 grants totaling more than \$21 million. The program has reached out nationwide in its efforts in conservation and research projects, design and planning studies, films and publications, exhibitions and fellowships. Its goals are "to encourage contributions to the betterment of design in America and to make our homes, places of work, cities and towns more livable."

One of the tasks of the program was a review and updating of the 1962 "Guiding Principles for Federal Architecture." The federal architecture project, headed by Lois Craig (see June '78, p. 20), has resulted in major reports and the recent book *The Federal Presence*, published by MIT Press (see Jan., p. 71).

The program was also instrumental in the passing into law the Public Buildings Cooperative Use Act of 1976. It initiated a collaborative effort with the Civil Service Commission to make the system more responsive to the government's need for talented designers. The program also, among its many other activities, maintains the architects-in-schools programs in 32 states. This project is funded through local state arts agencies.

### For the Visual Arts: Christo, Rudofsky and Siegel

No less a celebrity than Snoopy, Charlie Brown's dog in the comic strip, has recognized the artist Christo (whose unused first name is Javacheff). Last November, Snoopy commented that he remembered "when Christo hung the 'Valley Curtain' in Colorado," adding in another frame of the comic strip that he "loved the 'Running Fence' in California (photo p. 48) and the 'Wrapped Walkways' in Kansas City." Wondering what the artist would do next, Snoopy found his famed doghouse wrapped from top to bottom. Snoopy would approve the selection by AIA's jury on Institute honors of Christo as the 1979 winner of a medal for artists and craftsmen whose work is related to architecture, to be presented at the AIA convention in June.

Somewhat like the beautiful sand paintings of Indian artists, Christo's art projects often come into being, live in glory for a time and then are dismantled without any harm to the natural landscape.

Christo, a native Bulgarian, established residency in New York City in 1964. He has had one-man shows of his art in many parts of the world, including Argentina, Australia, Belgium, Denmark, England, Holland, Italy, Switzerland, West Germany and the U.S. The AIA jury said of his work that his "bold artifacts in the landscape—hangings, fencing and wrappings—are on the scale of large elements of nature and major works of man's engineering efforts. They are considered to have a special message for the architect as well."

Among his projects is "Wrapped Coast," Little Bay, Australia. The cliff-lined shore was wrapped for about a mile and a half in length. The wrapping was 85 feet high on the cliffs to the north and at sea level on the southern part of the

*The Institute continued on page 48*

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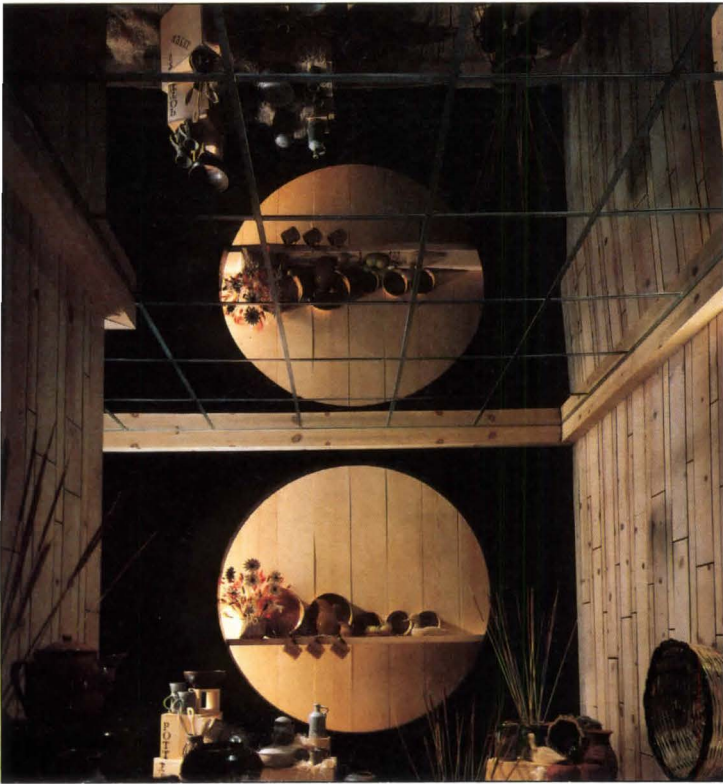
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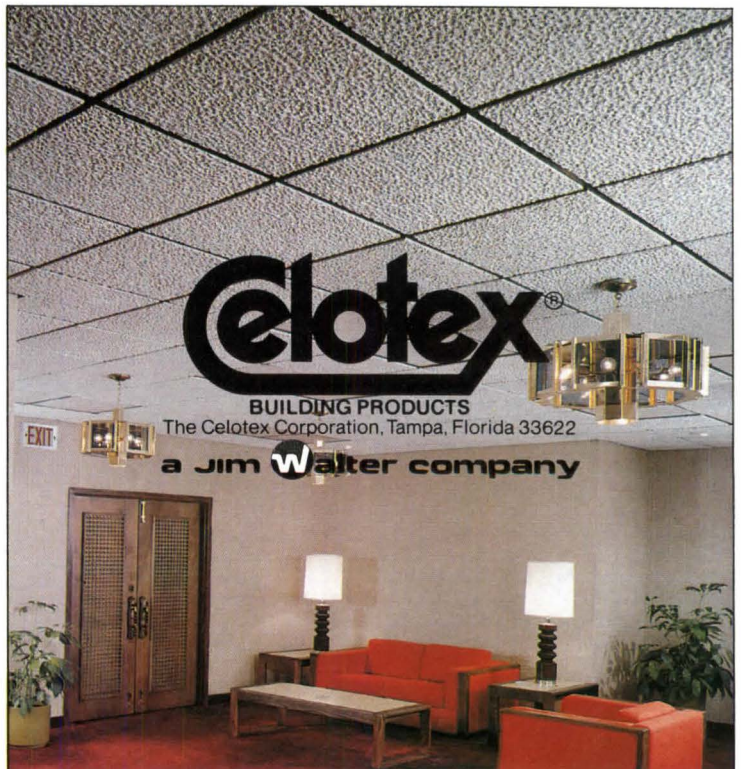
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## The Institute from page 41

beach. The wrapping was of synthetic woven fiber; it was tied to the rocks by 35 miles of polypropylene rope. The wrapping, on which many persons worked, including 15 professional mountain climbers, remained in place for 10 weeks, and then the site was restored to its original condition.

"Running Fence," admired by Snoopy, was 18 feet high and 24.5 miles long, extending east and west near a freeway north of San Francisco. The project caused 18 public hearings, three sessions with California's superior court and the preparation of a 450-page environmental impact statement. Made of 165,000 yards of heavy woven white nylon fabric, it was hung from a steel cable strung between 2,050 steel poles. Each pole was embedded three feet into the ground without use of concrete. Removed after 14 days, the art project left no visible mementos on the hills of Sonoma and Marin counties.

"Valley Curtain" in Rifle, Colo., took 28 weeks to complete. It had 20,000 square feet of orange woven nylon fabric. The curtain was suspended at a width of 1,313 feet, with its height curving from 365 feet at each end to 182 feet at center. Twenty-eight hours after the art was finished, a gale estimated to exceed 60 miles per hour forced the start of its removal from its dramatic site.

"Wrapped Walkways" in Kansas City consisted for 136,268 square feet of saffron-colored nylon cloth covering 104,836 square feet of space in a park with formal walkways and jogging paths. Among those who worked on the project were four professional seamstresses who used portable sewing machines to complete the sewing of more than 52,000 feet of seams and hems sewn beforehand in a West Virginia factory. The cloth was secured in place by 34,500 steel spikes. The project was dismantled 12 days after completion.

AIA's 1969 awards to illustrators and recorders of architectural accomplishments go to author Bernard Rudofsky and, posthumously, to photographer Arthur S. Siegel. The jury praised the former for his "special eye for the qualities of popular architecture and for the spaces within man's cities." Siegel, the jury said, did pioneering work in the documentation of architecture. His work, especially in Chicago, was praised by the jury as "outstanding."

Rudofsky, born in Austria, studied architecture and engineering in Vienna. Living and working in Brazil, he has been an intermittent resident of New York City since 1935. A winner in 1940 of the Museum of Modern Art's inter-American design competition, he has designed many exhibits for the museum, among them "Textiles USA" (1956) and "Architecture Without Architects" (1964). The recipient of Ford Foundation, Fulbright and

Guggenheim fellowships, he has taught at American and European universities.

Rudofsky's most recent book was *The Prodigious Builders*, widely acclaimed by critics (and cited by this magazine as one of the outstanding architectural books of 1977). His book *Streets for People* also drew wide praise. Among his other books are *Behind the Picture Window*, *The Kimono Mind* and *Architecture Without Architects*.

Siegel, who died in 1978 (his medal will be presented to his wife at the AIA convention), had a long career as a documentary photographer and professor of photography. A native of Detroit and educated as a sociologist, he began experimenting with documentary photography in the early '30s, pioneering in the use of 35 mm color. He worked for several government agencies, including the aerial photography division of the U.S. Air Corps. He received literally thousands of commissions for photography from *New York Times*-Wide World and such magazines as *Time*, *Life*, *Fortune* and *Sports Illustrated*.

Siegel lectured at many universities; at the time of his death, he was head of the department of photography at the Illinois Institute of Technology's institute of design.

Siegel's work is in the permanent collections of many museums of art, including the Art Institute of Chicago, the Museum of Modern Art in New York City, the Boston Museum of Fine Arts and the Pasadena (Calif.) Museum. It has been widely exhibited in this country and abroad in one-man shows, a recent exhibition (1977) at the Museum of Contemporary Art in Chicago being titled "The City and the Photographer." He edited *Chicago's Famous Buildings*, published by the University of Chicago Press.

## For Individual Projects: Peterson and Rasmussen

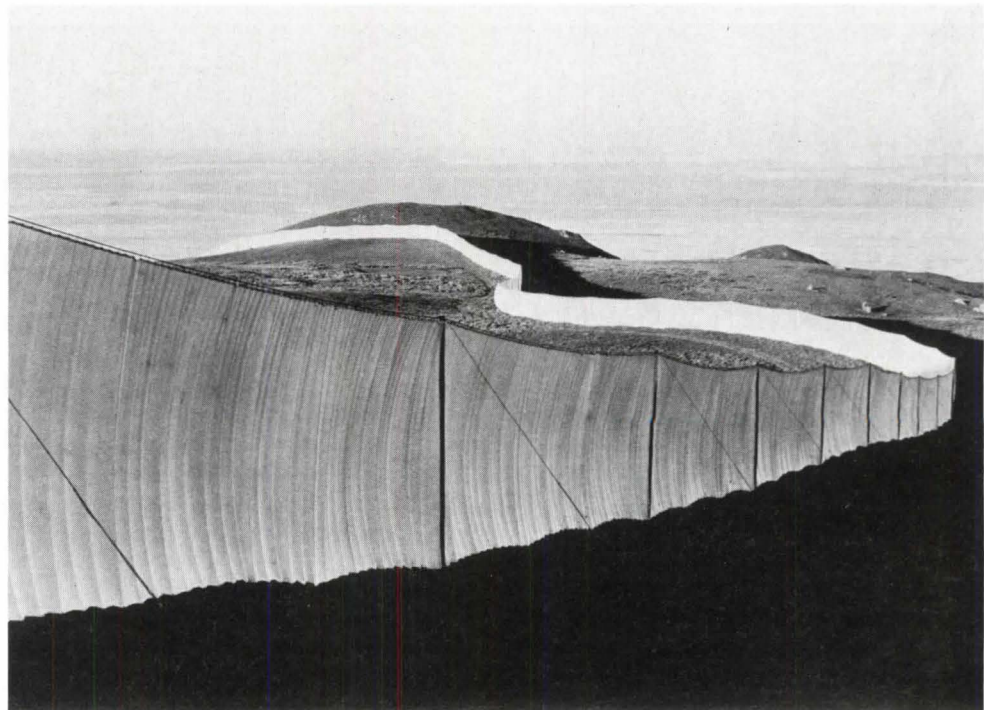
Charles E. Peterson, FAIA, of Philadelphia and Steen Eiler Rasmussen, Hon. FAIA, of Denmark have been selected by the AIA jury on Institute honors to receive 1979 medals awarded to individuals or groups responsible for a specific project related to architecture. Peterson is cited for his role in the development of the Historic American Buildings Survey (HABS), although the jury said that the "totality of his pioneering efforts to record and preserve our architectural heritage is worthy of recognition." Rasmussen's book *Experiencing Architecture* was described by the jury as a "noteworthy contribution, valuable to layman and architect," as well as to young people contemplating a career in architecture.

The concept of HABS, originated by Peterson in the days of the Depression of the '30s, is a long-range program for assembling a national archive of American architecture.

An article by Ernest Allen Connally in this magazine (May 1961) tells how Peterson, then chief of the branch of plans and designs for the Eastern division of the Interior Department's office of national parks, buildings and reservations, prepared the HABS proposal on a Sunday afternoon in November 1933. Within two weeks, it had been adopted by Harold L. Ickes, secretary of the Interior, and field work was in process before the year was out.

A "tripartite agreement" formally went into effect in July 1934. The three cooperating agencies are the National Park Service, which administers the survey and conducts the field work; AIA, which

*The Institute continued on page 120*



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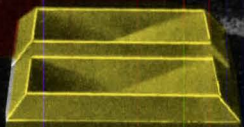
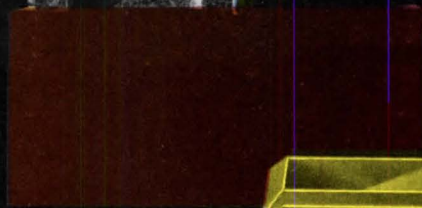
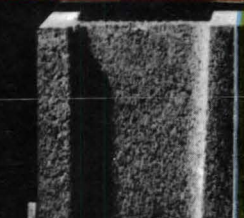
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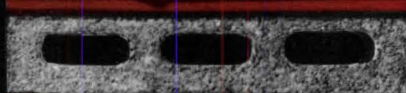
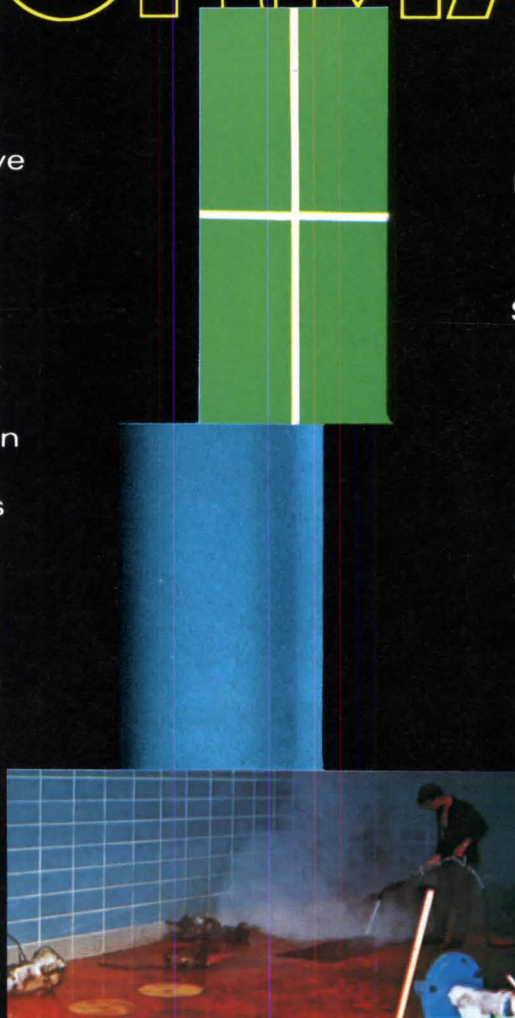
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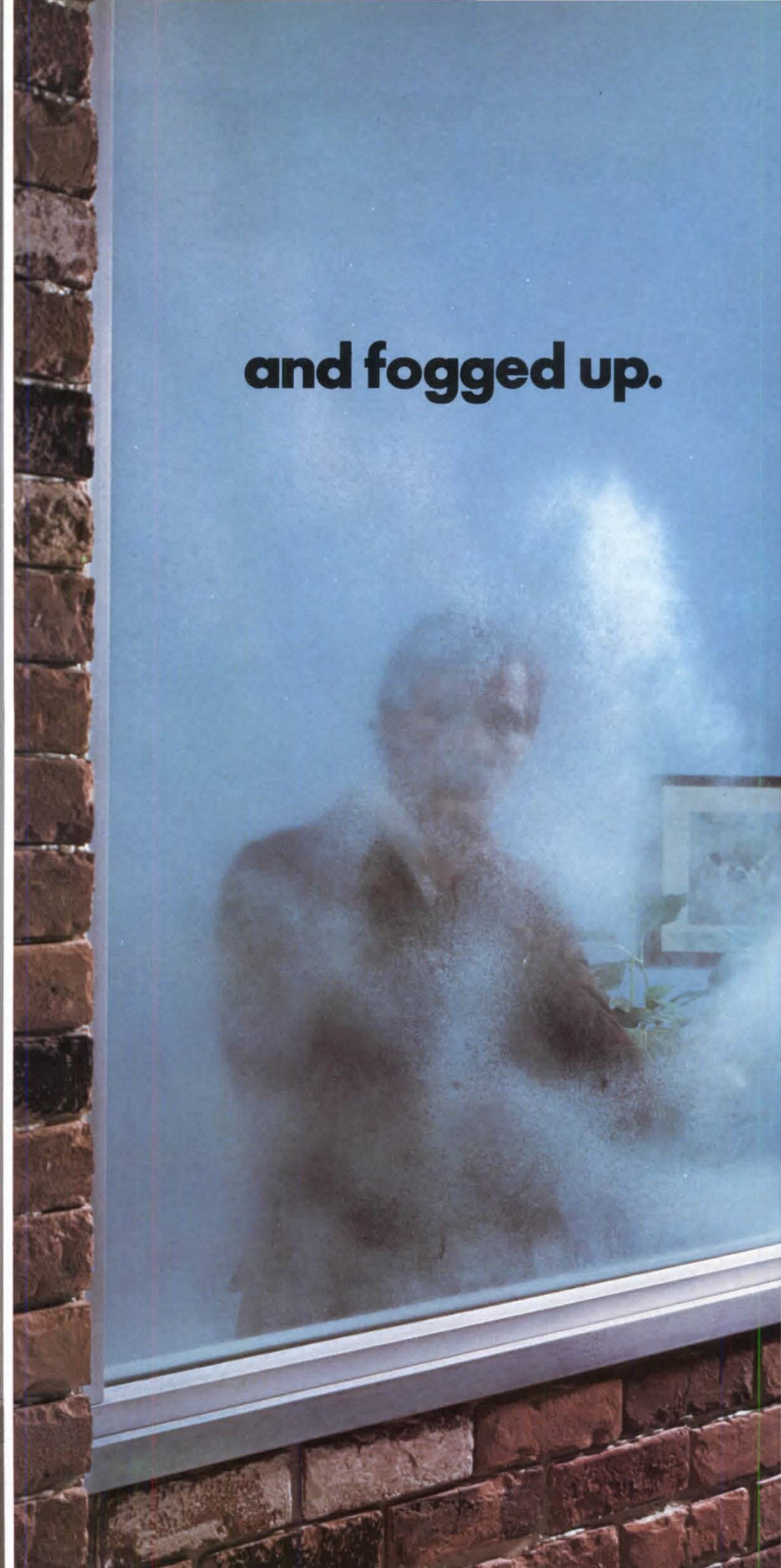
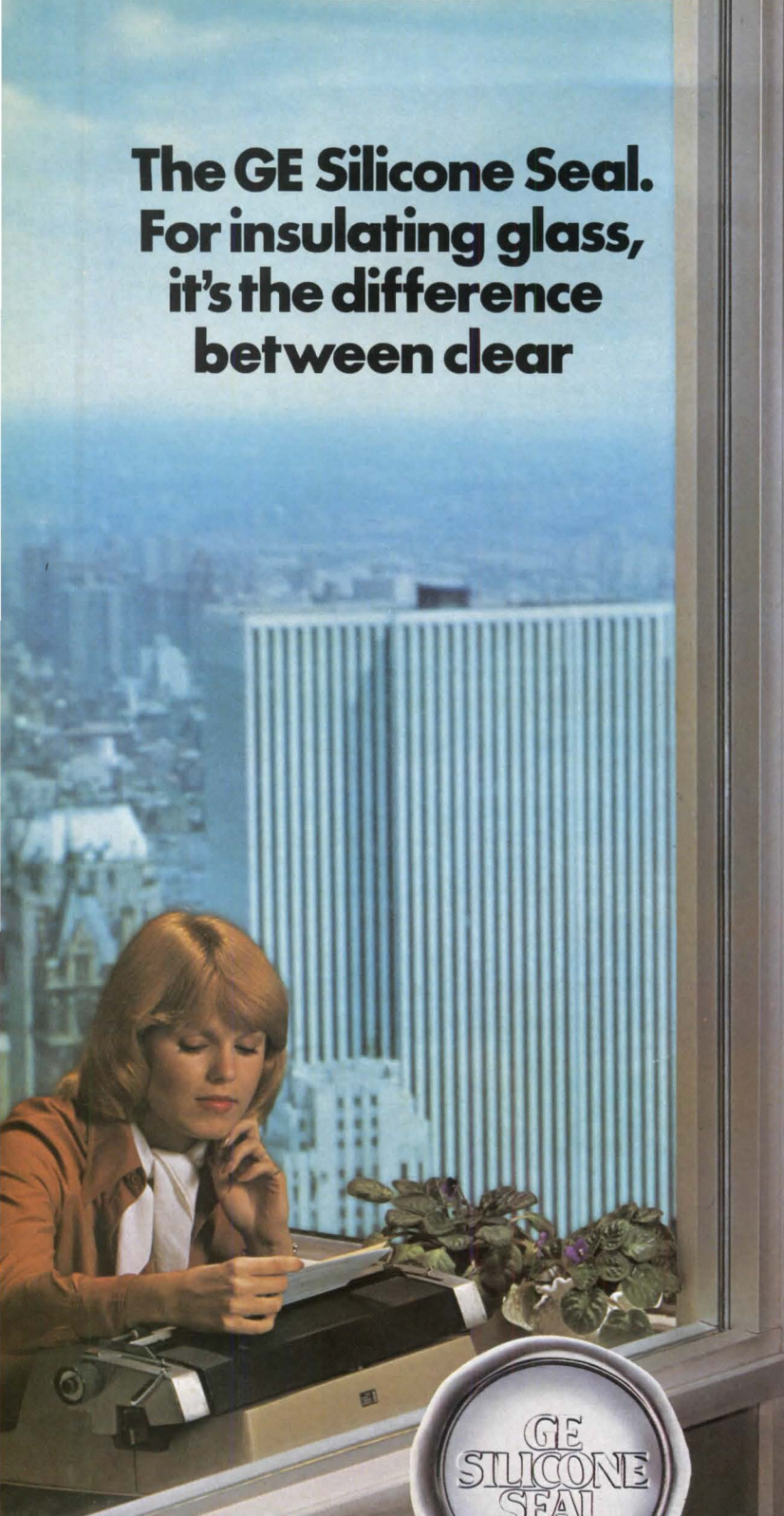


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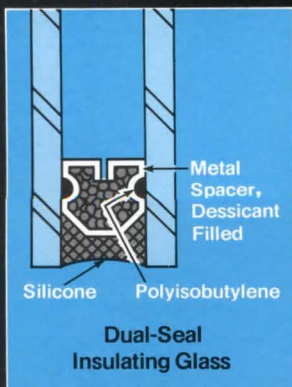
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It has also become one of the jet-age convention and meeting centers, helped by the fact that it is equally convenient to all corners of the country. In this role it is like Atlanta, and there are other resemblances as well. Both cities have unusually extensive square mileage of pleasant to plush residential areas close to their ever-higher-rising cores. And the citizens of both voice a pride and satisfaction in their cities that can approach boosterism.

Our intention in this issue is not to join the boosters, but to examine this metropolis in the middle as an urban phenomenon. There are, of course, two Kansas Cities in the metropolitan area, one in Kansas and one in Missouri, separated by two mighty rivers and a wandering, less natural boundary line (and, over time, by passion and politics). We concentrate here on Kansas City, Mo., because that is the area's dominant core (Kansas City, Kan., is a spreading, low-profile place without much of a core at all).

This is largely an outside view, although the next introductory voice, on following pages, is that of a native son. But it is emphatically not a Washington view of an interior province. The other writers and editors of the issue hail, respectively, from the Far West, South, East and Midwest, offering a cross-sectional view of this crossroads city. *D.C.*

# Where the Pioneers' Hopes Were Highest

*As it assumes metropolitan maturity, Kansas City retains its small town optimism. By Brian Miller*

Kansas City has always been Western, always a cowtown, but not so much in the Far West sense. References to Wyatt Earp and Bat Masterson and all the colorful draw-and-shoot business are rather overdone. Nor is the city, as *New Yorker* writer and Kansas City native Calvin Trillin would put it, one of your "Texas big-shot cowboy cowtowns." This is where the West begins, where unencumbered by the region's harsh realities, the hopes of embarking pioneers were highest.

Just northwest of downtown is the Great Bend in the Missouri. The river swerves to the north at this point. Broadly speaking, it was here, far in the interior, that the Westward Movement stepped off the steamboats and boarded wagons.

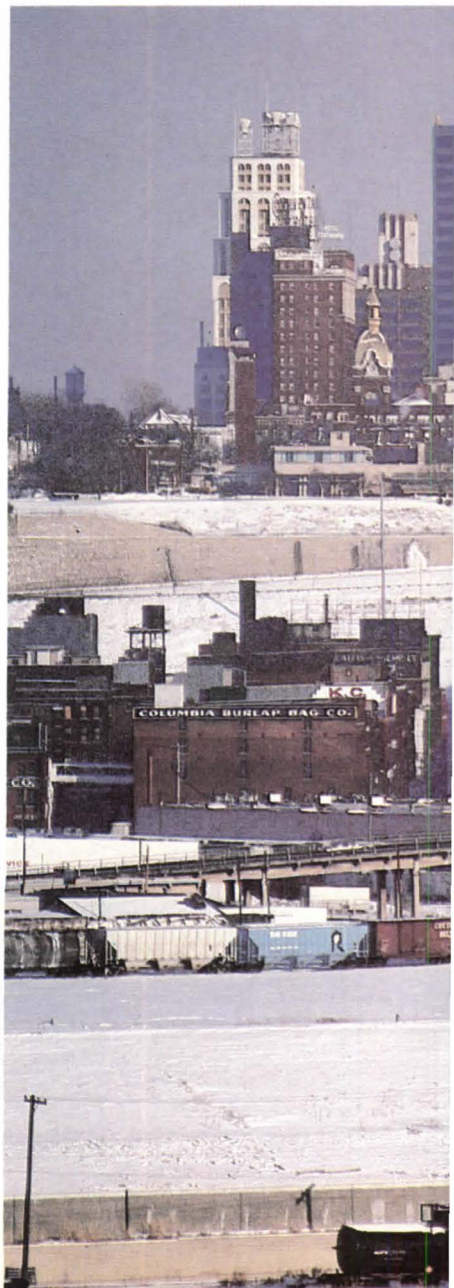
Kansas City originated in the 1840s as a river landing used by merchants and traders from Westport (now Westport Square). Building on the evidence of mounting stacks of freight on the levee and bulging warehouses and the whole commotion of steamers making port and clattering wagons and mule teams, it became a boom town. By the late 1850s it had outstripped both Westport and nearby Independence (famous later as Harry Truman's home town), as well as other rival hamlets. The lifeblood of all such towns was commerce: the trade with Santa Fe, the fur trade, supplying mountain miners and military posts and outfitting emigrants bound for Oregon, Utah and California.

But the future meant railroads, then radiating from the East. And like its competitor-towns, Kansas City pictured itself at the hub of an implausible network of tracks. Then in 1869, it secured the first bridge over the Missouri, and by 1877 handled 12 main lines. Twelve is also the number of railroads operating here today, in addition to which there are 193 common carrier truck lines, 10 barge lines and the nation's largest foreign trade zone.

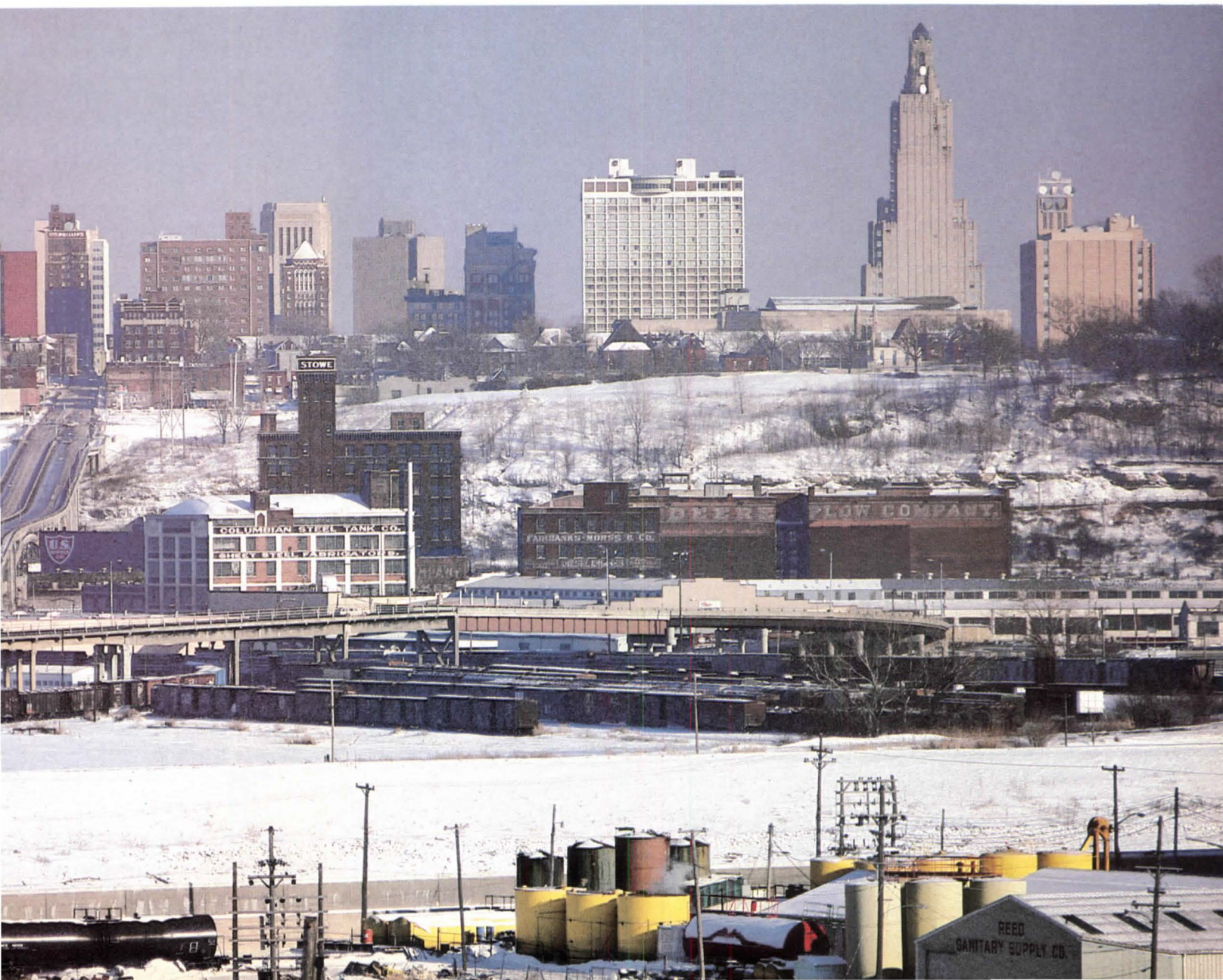
An approach to Kansas City history is to consider the role of borders. For example, there is the obvious border with Kansas, on the west. Prior to 1854, it was Indian country, a crazy quilt of reservations to which tribes from as far east as New York had been shunted. That year, however, the Kansas Territory was created, opening the area to settlement. It also brought national attention to the issue—to be decided by popular sovereignty—of whether Kansas would enter the Union as a free state or, like Missouri, as a slave state. Bloody clashes between free staters and Missouri "border ruffians," besides inhibiting trade, dramatized Kansas City's own conflict between its Southern sympathies and the need for Eastern (abolitionist) capital.

Kansas City's proximity, by rail, to both the corn belt and Western rangelands—another kind of border—stimulated its role as a livestock and packing center, beginning in the 1870s.

**Mr. Miller** is a native and resident of Kansas City and a free lance writer. His treatise on prairie architecture accompanied Patricia Duncan's photographs on these pages in July 1976.



Photographs by Patricia Duncan



## Visions of a city versus tendencies toward sprawl.

Also that decade, hard red winter wheat, the bread-making variety, was begun to be cultivated in Kansas. For years Kansas City represented the largest feeder cattle market in the world. But packing and stockyard activity here have fallen off dramatically in recent decades, mainly because of the introduction of feedlots and irrigated feedgrain production to the high plains—where the cattle are. Meanwhile, hard wheat marketing at the Kansas City Board of Trade has soared in the last seven years, reflecting a jump in world food demand.

Still another border is the line dividing the country's east and west halves. Some of Kansas City's characteristic optimism can probably be traced to the hopes of pioneers headed West. In 1900, three months before the Democratic national convention, the city's convention hall was destroyed by fire. Incredibly, the hall was rebuilt in 90 days.

But small town zeal has an underside, which is credulity. During the '20s and '30s, Kansas City was in the grip of one of the most powerful political machines in U.S. history. Boss Tom Pendergast literally ran Kansas City, and the city itself ran loose. It was a haven for gambling, prostitution and the underworld. The downtown area was quite a tenderloin, where bars, nightclubs, gambling dens, speakeasies and bawdy houses flourished. It also attracted a cluster of remarkably talented jazz musicians—among them Count Basie, Lester Young, Joe Turner and Mary Lou Williams.

Pendergast was a builder, however. During the regime a number of public works projects were undertaken—City Hall, Jackson County Court House, Municipal Police Building, Municipal Auditorium and others (the cement for some of which, it turns out, was poured by Pendergast's own Ready-Mixed Concrete Co.). Another builder of the period was J. C. Nichols (page 69), best known for the famous Country Club Plaza, that curious prototype of the shopping center.

It wasn't until Pendergast's conviction for income tax evasion in 1939 that the regime fell apart, although there were cries for reform as early as 1932. In his book, *The Year of Decision: 1846*, Bernard DeVoto observed: "A fixed part of the frontier experience was the inevitable conflict between the 'butcher-knife boys' and the elements of respectability, the pitched battle between the lawless of the frontier and the frontier as a developing social stability." In 1940, Kansas City at last went respectable. After World War II the city annexed madly, fanned out, built freeways and sapped its personality dry.

Perhaps the most interesting "border" Kansas City has straddled is that between town-status and city-status. When does a town become a city? How can you tell? The charter of 1850 reads the *Town* of Kansas, but in a second charter three years later, the name had been switched to *City* of Kansas. Why? As late as 1900, Kansas City had the distinction of being the largest city between St. Louis and San Francisco. But cities were smaller then; San Francisco was the size of present-day Wichita. Kansas City had a population of 163,000. In his 1925 novel, *An American Tragedy*—which opens in Kansas City—Theodore Dreiser wrote: "Crossing at right angles the great thoroughfare on which they [the Griffiths] walked, was a second canyon-like way, threaded by throngs and vehicles and various lines of cars which clanged their bells and made such progress as they might amid swiftly moving streams of traffic." This sounds urban enough, but then Kansas City didn't get around to acquiring an art gallery, a symphony or a university until 1933. On the other hand, whereas the population peaked in 1970 at only 507,000 (and a drop over 9.7 percent since), ghetto riots here in 1968 were just as tragic and devastating as in other cities.

In 1972, the city and the chamber of commerce launched a public relations campaign, called "Prime Time," to increase Kansas City's visibility nationally. Research had shown that the country had no impression of the city at all—which, in an age that requires everything have an "image," was intolerable. Nevertheless, civic leaders were tired of living with the city's third-rate status, perceived or not, and apparently felt that the city's \$3.2-billion construction boom entitled it to the front rank. The campaign, through local advertisements and articles in national magazines, promoted Kansas City's "livability," its clean air, friendliness, lack of congestion—things any small town can offer. At the same time the promotion attempted to convey the impression that Kansas City had glamour, sophistication, was a city "to watch," one of the "hot cities"—in effect, a great city. And while the campaign has certainly gotten its message across nationally, the most remarkable result to come out of it is how Kansas City has swallowed its own fluff. It seems almost impossible to chat with anyone here very long before "greatness" falls from his lips.

Of course, the chief motivation behind the Prime Time campaign was to attract new business, at which it has been successful. The chamber claims to have brought 53 firms here as a result of the promotion (actually 31 to within the city limits). But one wants to reply: It's about time. Businesses leaving town is a 40-year tradition here.

Where the Prime Time movers and shakers (public and pri-





*Left, the Town of Kansas, about 1850, the year it was granted a charter. Above, today's city, where the Kansas and Missouri Rivers meet. Downtown rises south of the Missouri (upper right); Crown Center is a dozen blocks south (center right).*

vate) have put their chips indicates a new definition of urban "greatness." All that is required are new sports stadia, a new convention center and sports-rock arena, an "international" airport and a few additional office towers and hotels. Mix them together and you apparently have a "world capital."

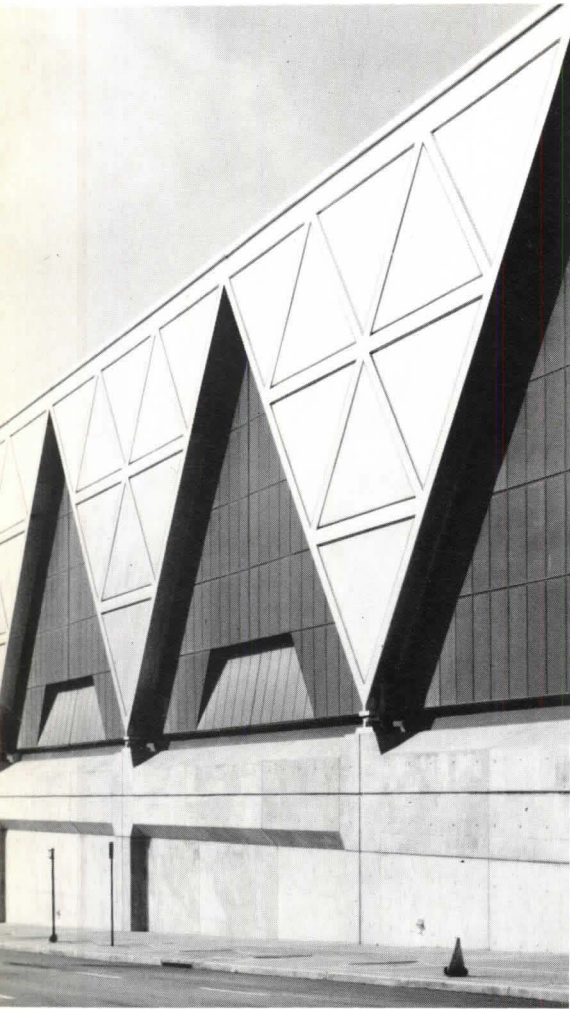
In February 1857, the brilliant editor of the *Kansas City Enterprise*, R. T. Van Horn, editorialized: "For 2,000 miles on the west, more than 2,000 south, and 800 to 1,000 north, Kansas City has an undeveloped country, filled with all the minerals of the earth, and capable of producing all the agricultural products. . . . To say that such a locality cannot become because it is not now, a great city, is to reason against all experience. The present position of London and Liverpool overthrows the idea that Kansas City cannot rival New York." Of course, this sounds like boom town talk, which it was, but the orientation of his thinking is significant. Van Horn was thinking *East*. New York, for all its squalors and mean streets, fit his image of what a city was.

Now hear a forward-thinking civic leader 119 years later, in a bicentennial essay: "America's continental boundaries are fixed, and every city facing a major body of water . . . is hemmed in on at least one side. . . . Our metropolitan area has no such limitation, and will expand for many miles in every direction. . . ."

The men who built this town, who gave it its start, dreamed of cities. The men who run it now dream of infinite sprawl.

It can hardly be doubted that Kansas City was meant to be a city. Whether it will ever look like one is a question. The city has grown into a patchwork of suburbs, new and old. Population densities have never been at all high. The latest figure of 1,452 residents per square mile (1976 census estimate) is still among the lowest of major U.S. cities.

Just about everything here—homes, churches, branch banks, 30-story City Hall itself—stands singular, set apart, abstracted by a moat of grass. "Townscape" tends to be another strained term. Kansas City seems to have been predisposed toward Radiant City notions: Even the loftiest apartment towers have lawns. Private space generally comes in lots, extends to the curb. Thus it exacts quite a toll on the success of public space. The blocks of shirtwaist houses and bungalows and cottages go on and on. It is a city of interiors. □



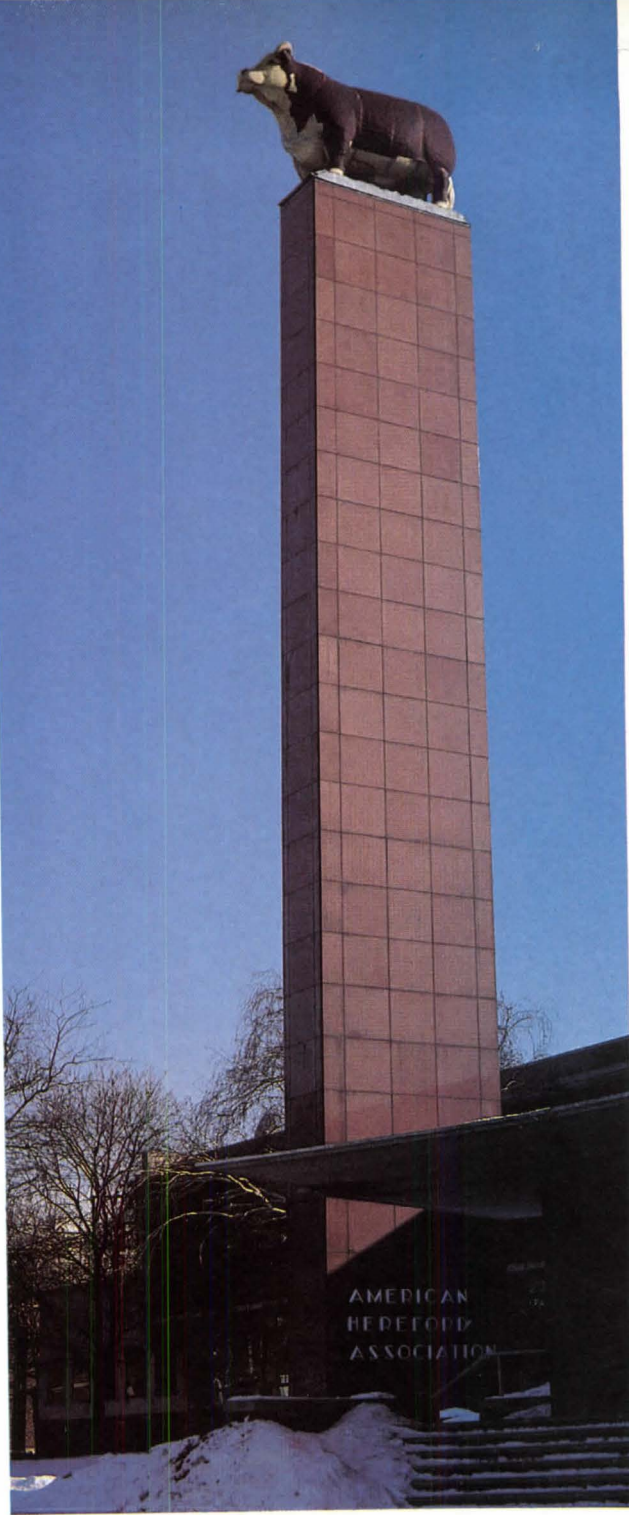
Paul S. Kivett



Recent manifestations of Kansas City's drive for big-league status: Downtown, the H. Roe Bartle Hall (above) by Horner/Blessing, C. F. Murphy Associates and Seligson Associates contains 186,000 square feet of clear-span exhibit space. The Harry S Truman Sports Complex (center) by Kivett & Myers is east of downtown at an intersection of interstates. It seats 40,000 for baseball in Royals Stadium and 78,000 in Arrowhead Stadium, where the NFL Chiefs play. The A. R. Crosby Kemper Sr. Memorial Arena by C. F. Murphy (below left) is an unexpected white porcelain-coated aluminum presence in the stockyards just west of downtown. Basketball and hockey teams share the arena with rock concerts and events of the annual American Royal Livestock Show. Kansas City International Airport (below right) by Kivett & Myers, designed to minimize the time from plane to taxi, is a 30-minute drive from downtown. An earlier civic symbol is the 5,500-pound Hereford bull which stands atop a 90-foot pylon at the American Hereford Association building in Quality Hill between downtown and the stockyards.



Paul S. Kivett



Patricia Duncan



Paul S. Kivett



# Kansas City Rediscovered Its Downtown Core

*As new efforts at revival are launched, a new rival rises across town. By Allen Freeman*



Downtown Kansas City is a collection of buildings in search of an identity—flavorful old ones and a mixed bag of new. But with intelligent design decisions in the next decade of promised growth, it could achieve a coherence now lacking when viewed from pedestrian-level proximity or from a distance as a skyline.

The tight core is lassoed by '60s freeways channeling interstate and suburban traffic around the financial, governmental and cultural center of 1.2 million people. Radiating out are highways to suburbia lined with shopping centers and office parks that have emptied downtown stores and sapped downtown office construction in the past 20 years.

Downtown interests have lagged in revival efforts, but two big projects are on the drawing boards and both are planned on a strategy of increased convention trade. The \$30 million H. Roe Bartle Convention Center, named for a corpulent, booming voiced mayor of the '50s, opened in 1977 on the southwest corner of the central business district. Plans were announced late last year for a city and privately financed package that will renovate the Deco 1934 Municipal Auditorium, complete restoration of the 1900 Folly Theatre, redesign Barney Allis Plaza (named for the former owner of the adjacent Muehlebach Hotel) and build a 611-room convention hotel—all on blocks just north and east of Bartle. The hotel is to be privately financed with the aid of a \$3 million urban development action grant from the city, which has also approved \$9.5 million for the other projects.

The second big project is to redevelop the traditional retail center just east of the convention district, centered on Macy's and Jones department stores and a half-block of once-fashionable women's shops on 11th Street, between Main and Walnut, called Petticoat Lane. The downtown retail trade "literally turned off" eight or ten years ago, says one local business leader, as suburban shopping centers encircled downtown. The middle class big ticket items—TVs, appliances, furniture—are sold mostly in the suburbs now. Downtown gears to the lunchtime trade of the 108,000 who work within the freeway loop, to the inner city dwellers (blacks, Hispanics, Italians), to some of the Kansas City, Kan., people whose downtown has withered and to out-of-towners and the convention trade. Some 800,000 conventioners are expected this year, 80 percent of whom will stay in the central business district.

The best news of recent years was Macy's commitment to downtown. Last year, the retailer bought its previously leased store and is spending an announced \$5 million on renovation at a time when it could have retreated to its suburban outlets.

A private redevelopment corporation has control of several blocks just south of the retail center and is analyzing the market for linking Macy's and Jones and perhaps another existing store with a regional center on the model of Philadelphia's Gallery. The developer would use Missouri's 353 urban redevelopment law which provides the incentives of tax abatement (100 percent for 10 years; 50 percent for 15 more on the reassessed value) and the state's power of eminent domain.

There are also plans for streetscape renovation along several blocks of 12th Street, a pet project of Bartle's successor as mayor during the '60s, attorney Ilius W. (Ike) Davis.

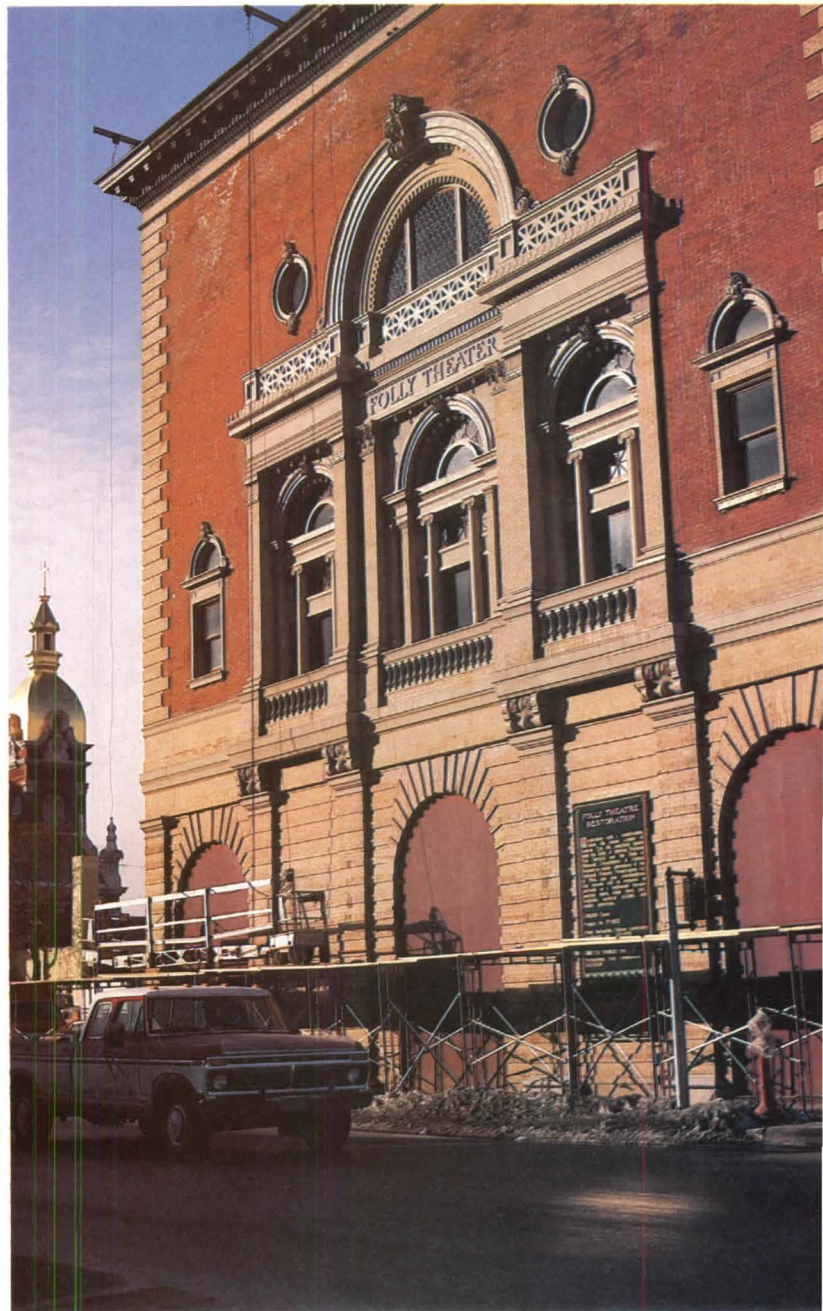
Downtown office leasing is spotty. The one and a half-year-old City Center Square by Skidmore, Owings & Merrill (Chicago), a 30-story, six-sided tower with four floors of retail and restaurant space at the base, is still only about 40 percent occupied. The three and a half-year-old Mercantile Bank tower is now 85 percent full, but it also had a slow start, so much so that the original owner couldn't meet his 14 percent mortgage obligations and had to liquidate.

But some of the oldest office structures are experiencing con-

tinued life with high occupancy rates. On two blocks of Ninth Street, between Wyandotte and Main, stand several reminders of Kansas City's real estate boom of the 1880s. Young architectural and law firms are clustering in this old financial district. The red brick, four-story Bunker Building at Biltmore Avenue has recently been restored and has a popular restaurant. The seven-story brownstone New England Building was designed by Bradlee, Winslow & Wetherell of Boston in a burley Italian Renaissance style. And McKim Mead & White's New York Life Building is distinguished by clarity of design, an elaborate marble mosaic in the lobby and a magnificently heroic tiered entrance capped by a spread-winged bronze eagle from the studio of Augustus Saint-Gaudens.

That Kansas Citians care about their good old buildings is shown by the patience and love lavished on the seedy theater across 12th Street from the convention center. The neoclassical Folly, by prolific local architect Louis Curtiss, opened at the

*The core from the west (across page) and the Folly Theatre (below).*



Patricia Duncan



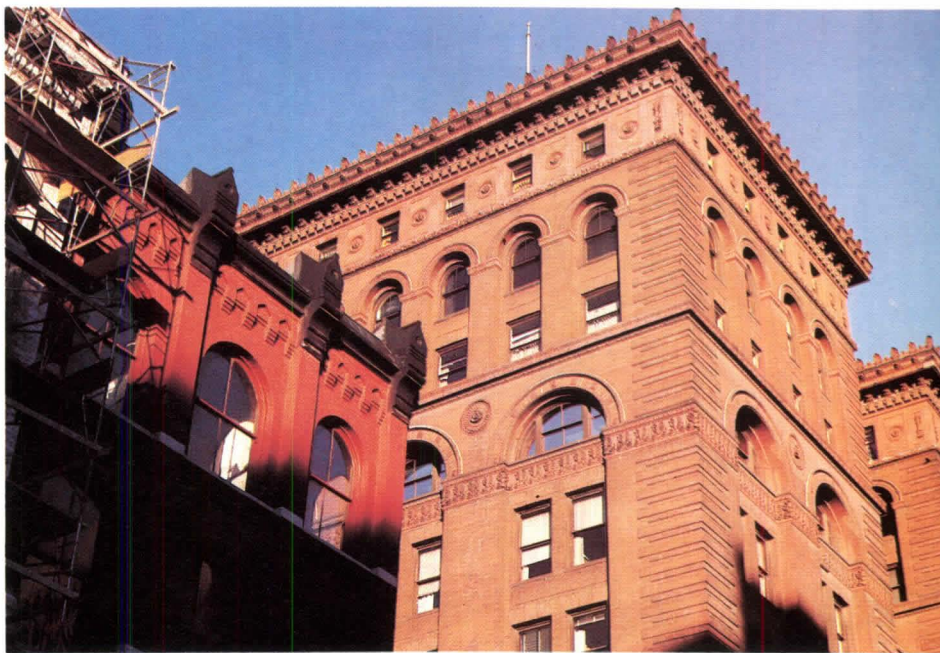
Patricia Duncan



Allen Freeman



Allen Freeman



Allen Freeman

*Petticoat Lane (left) is the heart of downtown's retail district. Above, the 1904 Gumbel Building by John W. McKecknie with elaborate cornices to set off its Chicago windows. The bright red Bunker Building (above right) is next to McKim, Mead & White's New York Life Building. River Quay (left below) is where the Town of Kansas began.*

turn of the century as the Standard. At first, Shakespeare alternated with popular musical offerings and the theater became known for its excellent acoustics and sight lines. Later, it was a stop on the Midwest vaudeville circuits. In 1941, it was renamed the Folly, and Gypsy Rose Lee, Lilli St. Cyr, Tempest Storm and Georgia Southern stripped on the stage where Al Jolson and Fanny Brice had played. By the early '70s, porno movies filled in between strip shows.

The Folly was practically worn out when it was purchased in 1974 by a nonprofit corporation, Performing Arts Foundation, with private funds, public grants and the benefits of Missouri's 353 redevelopment program. Using volunteer labor, donated materials and plans by Patty Berkebile Nelson Associates, the foundation has stripped and cleaned the exterior, demolished later additions to the structure and ripped out mechanical, electrical and plumbing systems and seats. The 1,000-seat theater stands ready for city-financed interior reconstruction and restoration, and will complement the Municipal Auditorium's 2,500-seat Music Hall and 600-seat Little Theater and also the nearby Lyric Theater.

A couple of 1900s curtain walls by Curtiss are defaced at street level by newer storefronts: the three-story Studio Building on McGee Street and the Boley Building with modified Art Nouveau ornamentation. But "modernization" on a much more massive scale was committed on the 1920s Southwestern Bell Building at 11th and Oak. Purchased by Alex Barkett, a local entrepreneur and banker, it was stripped of its sculptured stonework and painted white with electric blue striped highlights. Before this color scheme was carried out completely, Barkett changed his mind and covered the blue with gold grillwork. AT&T's relay equipment remains its crown, painted white.

Three limestone Art Deco highrises are legacies of the '30s. The 30-story Kansas City Power and Light Building by Holt, Price & Barnes steps back to a four-story finial with colored

lights behind prismatic glass inserts. City hall and the Jackson County Courthouse, which face each other across 11th Street on the east side of the core, both by Wight & Wight, are WPA-financed buildings of the Thomas J. Pendergast regime.

Until his Democratic organization collapsed in scandal in 1939, Pendergast dealt political patronage from his office in a modest two-story brick storefront at 1908 Main St. In the '30s, the top dog at city hall was City Manager Henry F. McElroy, a Pendergast man who entertained reporters by standing at his office window and pointing to the "mistakes" in the courthouse built while his rival, another Pendergast protegee named Harry S Truman, was presiding judge. McElroy resigned in 1939, was indicted on charges of embezzling water department funds and died before standing trial.

Truman fared better. When he returned to nearby Independence, Mo., after 18 years in Washington, the former President drove daily to his office in the Federal Reserve Bank at 10th and Grand. He also rented a room at the Pickwick Hotel as a reading retreat until the Truman Library in Independence was completed in 1957.

Saxophonist Charlie "Bird" Parker was another Kansas Citian. He and other great jazz musicians performed for a couple of dollars a night during the wide-open Pendergast era in red light district joints on the core's southeast periphery—places like the Novelty Club at 16th and McGee and the Reno Club at 12th and Cherry.

Farther east is an Italian working class neighborhood, Columbus Park. Across I-70 to the north, severed from the core by the freeway gulch, spread the city market and a district of century-old, riverfront brick and cast iron storefronts, again serving as warehouses or standing vacant after a brief revival as a restaurant-nightclub district called River Quay (see p. 85). Beyond, the Missouri River takes a great southern swing on its path to the Mississippi. The river city began on that bank, but there is little urban life there now. Traveling west of downtown, through Quality Hill's streets of rooming houses and bars, one arrives at the top of the bluffs. Below, the stockyards stretch toward Kansas City, Kan. Still sprawled over several hundred acres, they were the world's second largest livestock market in the 1940s. But decentralization of the industry has diminished activity there, and much of it now stands vacant.



## Between downtown and Crown Center, not much.

Ten blocks south of downtown, through an area of wholesaling and light warehousing, rises mixed-use Crown Center, the core's only close-in, concentrated rival. Locally, it is perceived as (a) the partner, generating and focusing growth while downtown revives itself, or (b) a big reason for slow growth in the core.

Crown Center's 1.26 million square feet of practically full office space compares with downtown's partially empty 7 million. Crown currently has 400,000 square feet of retail space, parking for 5,000 cars and 245 apartments/condominiums. Its second convention hotel, which will raise the total room count to about 1,500, is now being completed.

M. Robert Goodfriend, executive vice president of the influential businessmen's group called Downtown, Inc., says that "99 percent of the membership sees Crown as a Godsend to downtown. A few diehards, mostly real estate people who have lost clients from the core to out there, are sour grapes about it." There was dissension from that group last year when James McClune, president of Crown Center Redevelopment Corporation, was nominated (and won) the presidency of Downtown, Inc.

Although the downtown booster group defines its area as extending from the bluffs on the west to the government center on the east and from the River Quay south to Crown Center, Crown remains a remote entity from the core. The area between employs 18,000 and is economically strong if physically undistinguished. Exceptions to the area's mostly small wholesaling and distribution structures are the brick Italian Renaissance *Kansas City Star* Building of 1911 by Jarvis Hunt of Chicago, nephew of Richard M. Hunt, and the same architect's Beaux-Arts-classical Union Station of 1914. (The adjacent rail yards are to be developed into a mixed use complex to be called Pershing Square.) Also, Kansas City's largest architectural firm, Kivett & Myers, has renovated a seven-story bank building which the architects share with the parent engineering firm.

The city's director of development, planner Joseph Vitt, says that when firms in this in-between area were interviewed for a city economic study, more than 90 percent were pleased with the location, and many were looking for ways to expand. "They weren't all that enthusiastic about looking at the area as a link from here to there," he says. So the city is seeking improved bus service between Crown and the core and is looking at a proposal to landscape Grant Boulevard, but that's about all.

Crown Center began in January 1967 when family operated Hallmark Cards announced plans for a privately financed redevelopment complex around its office/plant. The site was 85 acres of underutilized land assembled with the aid of the 353 program. Gruen Associates had done a master plan. Edward Larrabee Barnes, FAIA, came on in 1967 as coordinating architect and master planner and stayed to design the spec office structures, which opened in 1971, and the retail structures (1973). Harry Weese & Associates designed the Crown Center Hotel (1973), and The Architects Collaborative was responsible for residential units, the first of which—a 30-story condominium tower and a seven-story rental building—opened in late 1976. Crown sold a tract north of the Barnes office buildings to Mutual Life, which built a 27-story home office and adjacent lowrise in 1977 (architects: Fujikawa-Conterato-Lohan). A 35-story Hyatt hotel is to open this year, the first Crown building by local architects, Patty Berkebile Nelson Duncan Monroe Lefebvre.

Hallmark founder Joyce C. Hall, now 87, conceived Crown

*Art Deco City Hall (left) pairs with the Jackson County Courthouse on the east side of the core. At right, Crown Center Hotel and the view of downtown. The gritty area between Hallmark Cards' huge development and downtown is mostly for wholesaling (above).*



Photographs by Patricia Duncan





M. Mihalevich

## Mixed uses, and outcomes, at Crown Center.

Center. His experience in the early '50s with planning the firm's plant led him to discussions with Walt Disney about what might be done with Hallmark's northern exposure and western flank, part of which was a billboard-covered rocky bluff called Signboard Hill. In 1959, Donald Strout, head of the Kansas City Art Institute, became design consultant, and he brought in Charles and Ray Eames, Alexander Girard, AIA, and others for consultations with Hall. Hall's ideas included things like a country inn with warm towels and good books. There was talk of human scale environments like Venice and Copenhagen. Gruen was asked to work up a master plan, independent of the client's ideas, based on economic studies, etc., that had been carried out for several years. When Gruen produced schemes for dramatic highrises, Donald Hall, son of J. C. and head of Hallmark since the mid-'60s, asked Barnes to plan something more in line with the firm's low profile in Kansas City at the time.

In effect, Barnes built a spec office skyscraper on its side and shaped it around a natural bowl on the site, which became 10 acres of terraced lawns, fountains, a plaza and ice rink. The staggered line of five interconnected, seven-story office structures is the center's best massing. The lively facade is a handsome backdrop for the plaza, on which Hallmark schedules ethnic festivals, craft fairs and the like. But aggregates in the paving and precast facades are light and the glare is "oppressive as hell" when the prairie sky opens up, as a man who works there puts it.

For the hotel, Weese went through many designs before Hall was satisfied. The site was the bluff on Signboard Hill, which

was preserved and integrated into the hotel design. An L-shaped, 15-story block of rooms stands atop the bluff; the lobby wing spreads from its foot. Guests enter a large, dim lobby, check in at a standard counter, and, on the way to the glass elevators, are led near a natural rock outcropping several stories high. Down it flows a stream into a small pool, and through it runs squared columns supporting a wing of rooms. Somehow, it looks artificial. Upstairs, the rooms are large, quietly appointed and soundproof.

The hotel anchors the retail area on the north. A 100,000-square-foot Halls department store next to the Hallmark plant anchors the south end. Hallmark expected a slow start in retailing, and indeed that part of the center is still unprofitable. An area of small selling spaces off the direct path between the anchors, called West Village and devoted to arts and crafts-oriented tenants, was redesigned for larger spaces after many of the original occupants decamped.

The residential units now in place represent 10 percent of the total 2,500 planned. TAC's unprepossessing condominium tower is to be repeated three times along the western boundary, with lowrise housing interspersed. Lower income housing is planned on the southeast end of the overall site.

Those who have moved into Crown Center's residential units are taking a first stab at an urban life style in a city of suburbs. If the core's commercial revival is successful, perhaps middle class housing will follow downtown.

One Crown Center official said, "If it was a perfect world, downtown would have bloomed on its own after World War II. And if it had, there might never have been a Crown Center." □



*Crown Center (across page, clockwise from lower left): 27-story Mutual Life; five interconnected speculative office buildings; Hallmark's offices and plant with roof parking; 30-story condominium, and the hotel. This page, the hotel (top) from the speculative office buildings; the hotel's landscaped, natural rock outcropping (left), and the retail area (above).*

Photographs by Allen Freeman

**Overleaf**, downtown with Union Station in left foreground. Photograph by Allen Freeman.







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Photographs by Ted Spiegel, Black Star

## The Residential Fabric of a 'Home-Oriented' City

*It has been shaped by a remarkable park system and an unusual builder. By Andrea O. Dean*

The buzz word in Kansas City is "livability." Of course, you expect to hear about how "livable" life is here from residents of the Mission Hills district, where homes are as expansively gracious, though less ostentatious (and less expensive) than in Beverly Hills. But you hear it too from newly arrived, upwardly mobile young couples living a stone's throw away in a modest subdivision of Cape Cod houses. In fact, recent arrivals sound even more like chamber of commerce boosters than the natives.

A young journalist, for example, born and bred in a small town in Iowa, came to Kansas City two years ago despite "having always sworn I'd never live in a big city. But Kansas City is not big enough to be nasty," he says. "There's no crime, no pollution, no teeming masses. You have a sense of neighborhood, even a small town atmosphere that you don't find in newer

cities." He lives in a small house in one of Kansas City's older neighborhoods. Another recent transplant, a vice president for sales of a large corporation, who lives in wealthy Johnson County, Kan., says, "Most people I know can't be lured away from Kansas City even by higher salaries and promotions. Housing and a good environment for raising my children are very important to me. In Chicago, I could buy a so-so house for \$100,000; here for the same money I can buy a very nice house. It's the best residential area in the U.S. Chicago and other cities I've lived in are hard and cold, with drug problems in the schools and crime on the streets. None of that here. We have enough Western influence—but not the madness of a Houston or Dallas—to give a healthy, friendly environment. We have home-oriented, old time values."

The same values that make Kansas City so appealing to many would probably make life there seem confining, perhaps downright repugnant, to those addicted to the slick sophistication, opportunities and importunities of a New York or San Francisco. But then, few of these choose to make Kansas City their home.

The sheer physical advantages of residential Kansas City, Mo., are no less a surprise to today's visitor than they were to French novelist Andre Maurois, in 1947 when he wrote: "Who in Europe, or in America for that matter, knows that Kansas City is one of the loveliest cities on earth? . . . [It is] a masterpiece of city planning. The streets follow the curves of the hills or the winding of streams. Flowering shrubs encircle the houses. The homes, themselves, designed in the best of taste, are artfully grouped in an immense park whose trees are unequalled in variety and luxuriance."

Kansas City's physical beauty rests on two foundations: its system of parks and boulevards on the one hand, and the work of residential developer Jesse Clyde Nichols on the other. Working in tandem, the two created a city with more parks and green spaces than any other in the U.S., more miles of gently winding boulevards than Paris, more fountains than Rome.

The original master plan for the city was developed in 1892, under the board of park commissioners, by George E. Kessler, a landscape architect and engineer. The idea behind Kessler's plan was to link a number of major parks with a system of boulevards, "so that people could ride from one park to another in their horse and buggy," in the words of Frank Vaydik, current director of the parks and recreation department.

Vaydik's department is a potent force in Kansas City, since it is governed by an independent board of three, who are appointed by the mayor but can be removed only by the city council. "And I can't imagine a council ever agreeing with a mayor to remove a thing," says Vaydik. The departments of public works and transportation can do nothing that affects the boulevards or parks without Vaydik's approval, and they know it will be denied. An outspoken, salty man, Vaydik has used his 15 years in office to protect and improve every inch of the city's existing parklands and boulevards, and to transform into additional open space every available piece of ground—paved or cleared—he can get his hands on.

Under Vaydik's leadership, the parks and recreation department has developed a new master plan, extending Kessler's original concept to include about 50 miles of new boulevards into areas annexed by Kansas City in the 1950s and early '60s. While most U.S. cities were being hemmed in by rings of new incorporated suburbs, Kansas City expanded to avoid "the steel chain boundaries" of St. Louis, which is "forced to look on help-

lessly while virtually all its growth and new building is taking place outside the city limits," as the *Kansas City Star* put it. The parks and recreation department also acquired close to 4,000 new acres of parkland for the city and initiated a city ordinance mandating that each new subdivision devote 9 percent of its land to park purposes. "On a per capita basis, we have one acre of parkland for every 50 people. That's excellent," beams Vaydik.

Today, his department is renovating some of the old boulevards in industrial areas, tearing out concrete, removing ugly signs, planting trees, controlling traffic and parking. "It's amazing to see business people buying what we're doing 100 percent," says Vaydik. "I think in America, we went through a period of expansion, growth, boom. We didn't always use good judgment. And I think we realize we want to get back to basics. We don't want to live in dirty, dingy, grimy areas anymore. I think we have less crime here than in New York City because we have more open space; it makes a psychological difference." He adds that Kansas City has a left-handed advantage because "we're always a little bit behind, which I used to think was awful. But it allows us to learn from the mistakes of other cities." During the hippy movement, for instance, Vaydik went to Los Angeles, Chicago and other cities which were having disturbances, "and by the time we had problems, we had learned how *not* to handle demonstrations in our parks."

Far ahead of his time was J. C. Nichols, born in 1880, founder of the residential development company that bears his name and also of the Urban Land Institute. He worked closely with Kessler, was inspired by the "City Beautiful" tradition and was a lifelong advocate of comprehensive city planning.

The J. C. Nichols Co.'s residential developments, which today cover 9,000 acres, are characterized by curving, tree-lined streets, free flowing streams, an array of housing styles and prices, parks, fountains, statues and other touches. Begun in the first decade of this century, the Nichols neighborhoods set the tone for many subsequent residential developments in Kansas City and its suburbs.

"If Nichols had had less integrity and good sense, every north-south artery of Kansas City would look like Livernois in Detroit, just neon, total commercial zoning, surrounded by Levittown." The speaker is Bill Johnson, a member of Kansas City's Prime Time, which is made up of business leaders who banded together to promote downtown development; Johnson is also public relations director for the Hallmark Co., now a competitor of J. C. Nichols in the urban development of Kansas City. "J. C. Nichols had a tremendous European sense of city life," says Johnson. "He just hated checkerboards, and put in all these twisting tree-lined streets. People say Jesse Clyde must have been drunk when he laid out those streets, all these winding places and crazy intersections. If you're unfamiliar with an area, you can't find anyone's house. If you live there, it's great."

The Nichols Co.'s current president, Miller Nichols, son of the founder, is now in his 60s, direct, tenacious, yet correct in a Midwestern upper class way. He joined the company in 1934, during the height of the Depression, "though businessmen told me, 'young Nichols, real estate is dead; it's never going to come back. You're making a great mistake going into the business.'" In the first decade of the 1900s, when his father began buying land south of the central city in Kansas, people thought he too was making a big mistake. "The feeling of the Civil War was still very strong," says Miller. "Kansas had been a free state, Missouri a slave state, but to buy land east of the central business district was prohibitively expensive. So, my father decided to buy south and southwest and change the trend of the city. And that's what he did." Nichols continues, "It took my father three years to make the first sale of a lot in the Mission Hills district where we built houses that would now cost four or five million dollars."

The expansion of the Nichols Co.'s holdings resulted in what is called the Country Club District, with its Spanish style plaza shopping center (page 70). The area is the nation's largest high



Kansas City at its most "livable": sedate Mission Hills mansions (across page) and yardwork in an affluent suburb (above).



*The Fountain of Pan (this page) is one of the Country Club Plaza's 20-odd statuaries. The Plaza as seen from Brush Creek (across page above), and one of Nichols Co.'s neighborhood shopping centers (across page below).*

## **An exotic pioneer among urban shopping centers.**

class, contiguous residential development built by a single company. Some of its neighborhoods are almost indistinguishable in quality and flavor from the posh Mission Hills area; others are within reach of middle management wage earners, though they look far more expensive. As one businessman said, "If you have a Northeast corridor mentality, you think the owners of these houses must be presidents of large corporations. They're more likely to be sales managers for medium sized companies." Prices are lower than in crowded Eastern and Western cities, though they are rising. The Country Club District extends south and west from the Country Club Plaza in Kansas City, Mo., and then crosses the state line—State Line Road—into the northeast portions of Johnson County, Kan.

Johnson County is among the nation's top 10 counties in terms of family income. It looks and feels much like the affluent, 98 percent white New York bedroom communities of Scarsdale and Great Neck and shares many of their characteristics: discussions about the latest pop psychological fad, school problems, the oldest daughter's high SAT scores, the neighbor's kids problems with dope, the ex-wife's new husband—. People choose to live

here because the living is good, their children and property are protected.

Shortly after World War II, the Nichols Co. developed more modest neighborhoods, such as Prairie Village, a stone's throw from Mission Hills, "with 100 bikes and 100 kids in every neighborhood," as one resident put it. Even in Nichols' subdivisions like Prairie Village, every house is slightly different from every other—though the basic style is Cape Cod bungalow. The Nichols Co. protected its existing neighborhoods with buffers—golf courses, city parks, colleges, school playgrounds, even attractively laid out cemeteries—and by using good planning principles in new developments. "If the post-World War II neighborhood next to Mission Hills became a slum, Mission Hills would have deteriorated," says Miller Nichols. "Unlike most developers, we never got in and out real fast. We never get out."

Each subdivision developed by Nichols has its own small shopping center, which has prevented the development of shopping strips along the boulevards. One Nichols shopping center—the Country Club Plaza—is very large and very special and has become for Kansas Citians and their guests, the town's major shopping attraction. Started in 1922, it was the "first suburban shopping center conceived around the advent of the automobile,"

in Nichols' words. "We built one building at a time; this year, we just started a new one."

Architecturally, the Plaza, as it is called locally, is a Spanish extravaganza—towers, turrets, patios, tile roofs, mosaic walls, inlaid floors. It was inspired during a trip by the senior Nichols to Spain and modeled on Seville—now Kansas City's sister city. "That was a hell of an expensive trip," says Miller Nichols. "Our company spent \$150,000 just on the main tower, and that same tower today would cost half a million. Who would be dumb enough today to build a shopping center with a half-million dollar tower? But it gives the Plaza an ambience that no one can reproduce."

The Nichols Co. continues to control the Plaza, selecting its tenants and even its interior color schemes. The place is immaculately maintained, as though tended by a crew of Prussians drilled in the virtues of neatness and order.

In fact, the company has protected all of its holdings by devices that may seem Teutonically autocratic when compared to more typically freewheeling American ways of doing things. But they work—at least in Kansas City. Long before the advent of zoning, J. C. Nichols created mandatory, automatically renewable restrictions and controls in every neighborhood it developed. They remain in force today and have been adopted, with variations, by other developers. "Our company," says Nichols, "was the instigator of private restrictions. It started out with just a bit of a page; now it's 12 pages long. The setback of a house, its design, height, size, where the fences can go, where the garage can go are all prescribed."

The Nichols Co. also created homes associations, which en-

force the covenants and which every home buyer must join, "because we wanted to protect owners against violations and the decline of their neighborhood," says Nichols. The company tied in an arrangement whereby all the homes associations would join to fight any major lawsuit threatening the validity of restrictions in any single neighborhood, with the result that no homes association has ever lost a case, according to Nichols. The homes associations too have been adopted in neighborhoods outside the Nichols districts and have spurred the creation of voluntary neighborhood organizations in older parts of the city.

"The homes associations make people quake in their boots; they're so strong," says Nancy Beverage, a lecturer in sociology and activist for neighborhood renewal in the inner city. "It's a kind of enforced participation in city government," she explains. The homes associations handle minor irritations—such as parking problems or a lone, run-down house—on the initiative of a resident's complaint. If someone is violating homes association regulations, a "courtesy letter" is sent, politely asking the owner to correct the problem. If that doesn't work, there will be a visit from a homes association board member. The final resort is to complain to the city's housing inspection department or to the police. "Normally, I don't like the sorts of things that neighborhood associations would mean to people," says Beverage, "but you have to have some leveling influence if you want to have any control. The homes associations are essential. You can tell a neighborhood that doesn't have one just by driving through it." Kansas City, it must be remembered, has its share of ordinary, checkerboard neighborhoods with undistinguished, look alike houses.

The ready acceptance by Kansas Citians of homes associations, with what Beverage calls "their abrasive qualities," is just one indication of the high value placed on house and neighborhood. As Beverage explains it, "Perhaps people do put more emphasis on their homes than in other places. You have to remember that the original settlers were people who stopped here on their way to California looking for riches. They were the ones who weren't quite silly enough to continue on, or perhaps the ones who recognized that they couldn't make it before they killed themselves. They were people who stayed without promise of excitement. It was a very difficult life; people had to be emotionally self-sufficient. Later philanthropists invested to keep Kansas City a family kind of place."

City Manager Robert Kipp adds, "I think of Kansas City as having a little bit of the old, but a lot of the optimism that you have in Southwestern cities. But with more conservatism. The feeling is that modest growth and emphasis on quality fits more with our value system than lavishness, spectacular stuff or a race to see who can outdo the other."

Similarly, Kansas City's cultural opportunities provide adequate nourishment for all but the intellectual gourmand. The Nelson Gallery, created by the founder of the *Kansas City Star*, boasts one of the finest art collections in the nation. Thomas Hart Benton lived out his long life in Kansas City, and his paintings can be found in unusual places, such as the first floor of Harzfeld's Store on Petticoat Lane downtown. There is the Kansas Art Institute, professional and amateur theater, the Kansas City Philharmonic and the Conservatory of Music, the University of Missouri, Kansas City, Rockhurst College and Penn Valley Community College.

A savvy businessman says, "Values here are pretty predictable. There's a Midwest farmbelt work ethic. Spiritually and philosophically, this town has Anglican roots. That's changing very rapidly now and fortunately it will be just a blur soon. But it did establish a certain style to the community, and I think it was a good style. The second generation of Kansas City leaders are not playboys; they work as hard as their dads did and put plenty of energy into civic work."

The result is an unusually close working relationship between the city's business and government leaders. Says Bill Johnson



Photographs by Patricia Duncan

## Problems for those outside the mainstream.

of Hallmark, "The people here who go to breakfast meetings with each other can't even vote for each other; Donald Hall (Hallmark's president) and Henry Block (H. & R. Block) live in Kansas and sit down with Bob Kipp and Mayor Wheeler and say, 'What are we going to do about this and that?' People think Don Hall is marvelous because he gives all this time to the city, but Mayor Wheeler has to be marvelous too, because by teaming up with the business leaders, he risks constituent support of labor and blue collars." Kipp agrees: "Most mayors have known that community progress depends on the economy, and the business community has not looked upon city government as a vehicle for private gain. There is a sense of corporate responsibility."

Kansas City's basic conservatism and small town atmosphere also make for problems, especially for those outside the mainstream. "I wouldn't think," says Bill Johnson, "that this is a very good town for a gay community. I'm not sure Kansas City is ready for a gay community. Obviously, we have them and they have their place, but it's not talked about; it's not gossiped about; it's not demonstrated for or against. It doesn't get in the news." And although most Kansas Citians claim that theirs is a town friendly to newcomers, some new arrivals dispute this, claiming that the natives have closed, protected groups.

Blacks comprise between 23 and 29 percent of the greater Kansas City population. There are also between 40,000 and 60,000 Italians and about 26,000 Mexican Americans. Not surprisingly, these minority groups have their problems, and they are concentrated in center city neighborhoods that began going downhill in the late 1920s and were devastated by urban renewal in the 1960s. But, even here, the norm is the unattached house, open spaces are plentiful, the architecture varied if not inspired.

Little Italy, on the far north side of Kansas City, Mo., has been shrunk physically by the intrusion of freeways. Many descendants of old Italian families have moved to other parts of the city, choosing to assimilate. But a fair proportion is moving back, suddenly more conscious of "roots." The neighborhood retains its ethnic cohesiveness; architecturally it has a European flavor. It is a place "where everybody knows everybody," in the words of an Italian shopkeeper. But, there is much defensiveness, feelings that Italians are discriminated against, "that Italian means Mafia, hoodlum," as a Little Italy resident put it.

The Mexican American community is concentrated on the west side of Kansas City, and has been gradually moving south. A number of families are first generation. They have language problems, identity problems. Crime seems to be less of a problem than alcohol, unemployment, poor housing, inferior education. And some say there is a conspiracy to keep Chicanos "in their place." Among these is black councilman Alvin Brooks, who says that the high school frequented by most Mexican Americans until about five years ago went only to 10th grade. Rather than transfer to another school and eventually graduate, most youngsters quit. Says Brooks, "I think it was a conspiracy on the part of the school district."

The problems of blacks in Kansas City are somewhat more elusive than in many cities. "We have a black problem, but nothing big, no marches, no threats," says Director of City Development Joseph Vitt. "The situation hurts blacks but helps the city," as a businessman put it. Says City Manager Kipp, "I won't say we're among the front runners when it comes to improving race relations. When my family moved here from Ohio in the late '60s, I sensed that Kansas City was behind the times in race relations. I didn't feel that the major institutions were all that active in seeking to improve the situation. That was 10 years ago. It's much better now, but its gotten better other places too." Councilman Brooks thinks that the situation for blacks has deteriorated recently.

There is in Kansas City no truly integrated neighborhood. The

city's blacks are segregated in the central and southeast parts mostly surrounding the Paseo area, which at the turn of the century was one of the city's most fashionable neighborhoods. Troost Avenue is the racial dividing line. When people say east of Troost, they mean black. But although most black neighborhoods are in decline, they still compare favorably with most East Coast inner city ghettos.

A lingering and nagging sore spot in black neighborhoods has been hostile relations between police and black residents in communities where crime is high, perpetrated by blacks against blacks, with the police taking little notice—until Nov. 30, 1977. On that day, black leaders organized a "controlled but hostile and alienated" confrontation with police, in Brooks' words. After the demonstration, the black community formed an organization whose aim was to improve community-police relations. The group created "a secret witness hotline and secret witness reward fund to pay for information leading to the arrest of criminals," says Brooks. According to him, the effort has payed off richly.

Overall the problems in the black community are similar to those in black neighborhoods across the nation. As Al Brooks says, "It's a matter of unemployment—three times higher than for whites. Always there is the concern about education, what segregation has done, what so-called integration is doing. There are housing problems; there has been and continues to be red-lining."

In an effort to halt the decay of declining neighborhoods, the city development department, under the directorship of Joe Vitt, has instituted a number of programs. The major one was the neighborhood conservation demonstration program. It was launched in 1974 and concentrated on three areas: the mostly black, so-called 49-63 area (which extends from 49th to 63rd Streets between Troost Avenue and Paseo Boulevard), the all-black Vineyard area and the all-white Coleman-Highlands and Volker area. In each neighborhood, a so-called management committee was formed, which made decisions on how available money should be spent. The committees were made up of neighborhood people plus city council members from the area. Funding came from the city and general revenue sharing monies, and was used primarily for public improvements, housing inspections and limited financial assistance for home improvements. Although the program's results are still being evaluated, reports indicate that "property values in the affected areas have gone up and it has become easier to get home improvement and mortgage loans," says Judy Hansen of the city development department.

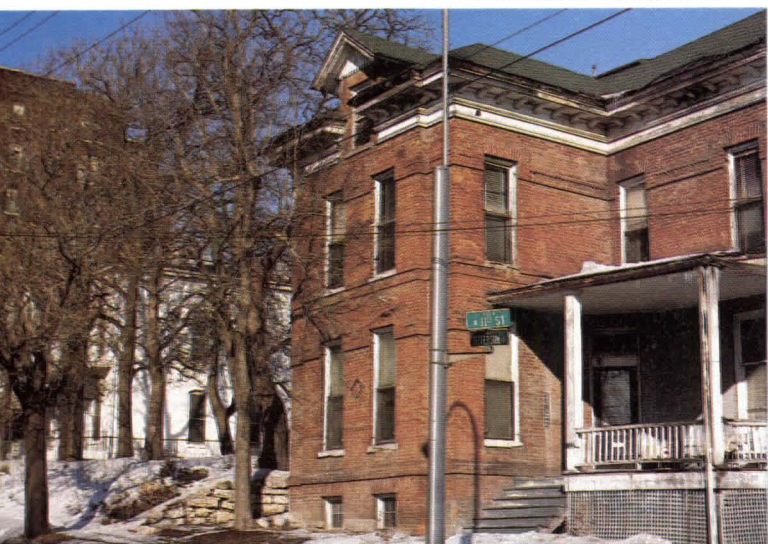
The city is also looking for ways to bring into the mainstream of its community the somewhat neglected, so-called northlands area, which reluctantly joined Kansas City, Mo., as a result of post-World War II annexations. The area extends from Kansas City north to the airport and includes Platte and Clay Counties and the city of Gladstone. Sparcely populated and separated from the rest of the city by the Missouri River, the northlands are isolated both physically and psychologically. Kansas Citians tend to view northlanders as "a different kind of animal," as Creighton Singleton, AIA, put it. The natural terrain is rougher and the majority of residents are lower middle to middle class whites with a more rural orientation than their counterparts across the river. The Kansas City council is looking for ways to upgrade the area's poor public improvements and attract private developers by, among other things, implementing its planned extension of the parks and boulevards system into the northlands.

Private renovations in the inner city have mushroomed, with young professionals, especially, remodeling old houses and bringing back to life neighborhoods that had until recently been going downhill with increasing speed. But city development's Vitt cautions, "The U.S. is a suburbanizing country, always has been." Echoing him is City Manager Kipp, who says, "Anyone who thinks there's going to be a dramatic reversal of suburbani-

*Among inner city neighborhoods are Little Italy (right); Quality Hill, which was one of the most fashionable neighborhoods at the turn of the century and began declining by the '20s (below left), and Strawberry Hill, a Polish and Croatian neighborhood in Kansas City, Kan. (below right).*



Photographs by Patricia Duncan



zation, a reflowering of every part of the city, is unrealistic.” Vitt notes that a survey made by his department in the Coleman-Highlands area showed that more people were moving from other parts of the city—upgrading—than from the suburbs. As Kipp points out, there is a school problem, with Kansas City, Mo., having 14 independent school districts and inner city schools being over 70 percent black. There are also energy constraints, according to Kipp. “Parts of the city that were built years ago have houses with little insulation; they’re roomy and difficult to heat. The fuel bills become higher than payments on the loan. On the other hand,” he says, “living in the city saves energy in the form of transportation costs. It’s a draw, probably.”

Public transportation in Kansas City leaves something to be desired, however. An excellent highway system and light traffic discourage the use of public transportation, as well as its improvement. “And for a Midwesterner, wheels are more important than anything,” says sociology lecturer Nancy Beverage. “Getting your license at 16 is a coming of age. There’s a distrust of public transportation. It’s like you have a right to cars like you do to your own name; to use public transportation is like an insult, like taking your name away. Intellectually I know we should use it, but emotionally I can’t accept it.” Telling is the fact that taxis are almost nonexistent in Kansas City.

The Hallmark Co. is counting on people’s willingness to give up their reliance on cars and make other changes in their accustomed way of living. At Crown Center, Hallmark has already opened a 135-unit condominium plus a seven-story apartment

house and has laid the foundations for two additional condominium towers. “When we opened the condominium and apartment building, attracting clients was very, very slow,” says Bill Johnson of Hallmark. “Missouri is truly the ‘show me state.’ The two buildings sat there, 10 percent full for almost a year. Now we’re experiencing a great rush. We have about 75 percent occupancy in the apartment building and more than 50 sales in the condominium.” Among other advantages of downtown living at Crown Center, he says, are convenience and safety. Johnson claims that in the first five years of Crown Center’s existence, there were only three incidents of crime, all minor.

He adds, “When you do something as big as Crown Center, it begins to fan out. There’s tremendous real estate speculation going on between Crown Center and downtown and Crown Center and the Country Club District.” Johnson believes the area will become an exciting entertainment, retail and, eventually, residential center. The city is trying to give inducements to urban developers by improving what City Development Director Vitt calls the public web—changing development codes and regulations and otherwise removing impediments to speedy construction.

Change may be relatively slow in Kansas City, says Bill Johnson, “but the very existence of condominiums and apartments in downtown where people are freed for the first time of a three-car garage, commuting, mowing lawns and cleaning cluttered garages is creating—slowly, to be sure—a life style change.” At least for some. □









Photographic Creations & Illustration

## A Central City Neighborhood Makes a Comeback

*Citizen activism brings gentrification, Kansas City-style, to the Westport area. By Nory Miller*

Westport is Kansas City's urban success story, the inner city neighborhood that made it back. Not that it was ever really a slum. At its economic worst, some mansions were converted into apartments and frame houses into cold water sleeping rooms. And not that there was anything revolutionary about the methods used or results achieved. The "revitalization" proceeded in dribs and drabs and with occasional backfires, just as it has in many of America's big cities. But Westport's comeback is a part of Kansas City traditions, such as fiscal conservatism, grassroots politics and devotion to "livability," just as Westport itself is a part of Kansas City's history. For the area that is being reclaimed—more from obscurity than dereliction—is one of the city's oldest and finest.

Today, Westport is four square miles, more than a dozen neighborhoods, 45,000 people, stately old homes and winding boulevards. It is the city's "hottest" community with real estate prices doubling and quadrupling in the past half-dozen years; a magnet for students, artists and young professionals. And it has, along with edges of poverty, the closest "nice" neighborhoods to downtown.

Westport is also where Kansas City began, only it wasn't Kansas City then, it was Westport. John Calvin McCoy, son of a Baptist missionary to the Indians who had settled here, built a general store in 1832 at what is now Westport Square to outfit settlers heading west. He was 22, had a surveying degree from Transylvania University in Kentucky and set about platting the

surrounding area into lots, calling the place West Port. That platting still holds and this part of Westport, the very center, has a grid defiantly askew from the rest of the city.

When McCoy tired of trekking 16 miles to Independence to pick up goods for his store, he found a natural levee on the Missouri River, only four miles from the store, and had the steamboat deliver there. Westport replaced Independence as head of the Santa Fe and Oregon trails and that levee, referred to as Westport Landing, eventually grew to be Kansas City. In 1857, Westport was incorporated, boasting a population of 5,000. By 1897, with the gold rush and westward movement all but over, it was annexed to its now mightier neighbor.

It was in those years, from the late '80s to the mid-'30s, that the City Beautiful movement was at its strongest in Kansas City and the Westport area once again a leader. Society folk had become impatient with the stockyards and industry and workers moving so close to their mansions on Quality Hill. Hyde Park and Roanoke (now two Westport neighborhoods) became the city's first suburbs. The early residents of Hyde Park hired landscape architect George Kessler to plan their community. That plan became the prototype for Kessler's famous park and boulevard system for the whole city some years later. Rockhill—another Westport neighborhood—was planned and developed by William Rockhill Nelson, founder of the *Kansas City Star* and one of the main protagonists of the City Beautiful movement. Homes were identical or similar within each block but each block was different from the others and the main boulevard was contoured to the natural landscape. Rockhill, now on the National Register of Historic Places, was the inspiration for the most famous of Kansas City's early planned developments, J. C. Nichols' Country Club area.

Janssen Place is also on the national register. The city's only private street, it has huge houses—some as large as 65,000 square feet—with a broad parkway down the middle and monumental pillars to mark its entrance. It was developed by railroad magnate Arthur Stilwell in 1897, and named for August Janssen, one of his Dutch backers.

Westport is riddled with the names of Kansas City leaders, some of whom made possible the institutions that make this area the richest in educational, cultural and medical facilities. The Nelson Art Gallery, among other things, considered the third most complete Oriental collection in the Western world, is built on the site of Nelson's home, Oak Hall, with money he bequeathed in 1915. It wasn't until the 1930s that anyone got around to purchasing a collection and it was J. C. Nichols who

earned the epithet "greatest chiseler in art" for his bargaining facility.

The original 75-acre campus of what is now called the University of Missouri at Kansas City was a gift of William Volker, a dealer in window shade rollers. A neighborhood is named after him as well. The Kansas City Art Institute began with the Queen Anne mansion and estate of August R. Meyer, landscaped by Kessler, whom Meyer later introduced to Nelson and hired as secretary and engineer to the park board when he was head of it.

Not all of Westport is mansions, but many houses are quite large and they come in every description—Queen Anne, Art Nouveau, Italianate, Stick Style, Mission, Georgian and what Kansas Citians call Shirtwaist, a type popular in the 1890s with a brick or stone lower story and frame or stucco above.

But by the 1960s, Westport was poor, disproportionately elderly, with—for Kansas City—a high number of renters. About a fifth of the homes needed serious maintenance, some sidewalks were broken up, curbs were eroded. The upwardly mobile pathway for Chicanos led directly to the Coleman Highlands neighborhood. The newcomers were educated and middle class, but the trend made neighbors edgy. Some blacks, not so middle class, had begun moving across Kansas City's color line, Troost Street, into South Hyde Park. Westport appreciably lost population between 1960 and 1970.

But Westport had avoided irreparable scars. There had been little housing abandonment in the area, no "inexplicable" rash of arson-set fires, no bulldozer urban renewal—either public or private. Kansas City bankers apparently have a long-standing reputation for being reluctant to lend money for redevelopment.

But in fact, it was one such scheme that set the revitalization process in motion. In 1970, Kansas City Life Insurance Co. and a consortium of other businesses announced plans for major redevelopment of six square blocks near its headquarters in the Valentine neighborhood. The plan called for one million square feet of office space, condominium towers and retail plazas. Kansas City Life said the neighborhood was blighted and requested Chapter 353 consideration.

A postman, a lawyer and others formed the Valentine Neighborhood Association. They got help from the Westport Community Council, the citizen organization for the whole area, and they got the press on their side. They proved that the houses used as examples of blight were actually owned by Kansas City Life itself, and even claimed that the company went so far as to truck trash in to dump on the lawns and driveways for photographing.



*The Shirtwaist house, left, a Kansas City specialty, masonry below the belt and stucco or wood above. Across: a bird's-eye view of the Westport area.*



### Putting together a coalition—and resources.

By the time the 353 application came up before the Kansas City planning commission in 1971, the commission, city council and anyone who would listen had been pelleted with reasons why the community wanted it denied. In addition, newly elected Mayor Charles B. Wheeler Jr., according to one report, stopped by the hearing, said I-support-the-Valentine-Association-and-neighborhood-conservation-and-by-the-way-I'm-the-new-mayor-and-I-want-a-team-I-can-work-with-and-I-want-your-resignations-on-my-desk-in-the-morning. No one ultimately resigned or was fired, but the commission did turn down the insurance company's request.

Meanwhile, Joseph Bernard Shaughnessy Jr., AIA, an architect who was impatient with architecture—he told a colleague, “architects are supposed to redesign the world but they can’t unless they’re in politics”—decided to go into politics. He ran on a platform of saving neighborhoods and was elected to the city council in 1971. He lived in Roanoke, an area of Westport that had never really deteriorated much.

The next year Shaughnessy made a speech to the Broadway Area Association, a local business organization, to the effect that business and residential groups should get together and set up a redevelopment corporation to buy, restore and sell the Kansas City Life houses, and to continue doing so on a revolving basis throughout Westport. He was greeted with a polite ho-hum but over the next year managed to convince the businessmen. In June 1973, the Broadway-Westport Community Development Corporation was founded, an amalgam of 15 residential and business organizations, spearheaded by Shaughnessy and county legislator Ron Spradley. But there wasn't any money, just a board with a lot of ideas.

The city, on the other hand, had a few ideas of its own. In a report that came out of the section 235 housing program, the recommendation was that the city should get involved in neighborhood conservation in a big way. In spring 1974, it set aside \$2.6 million in revenue sharing funds for a neighborhood conservation demonstration program. Three areas were chosen, one in Westport—involving the Coleman Highlands, Roanoke and Volker neighborhoods. Co-Ro-Vo, as it was nicknamed, received \$525,000 to be allocated by a management committee, half from the county, half from city hall. The community development corporation was hired to help with determining priorities, for \$28,000. It set about hiring a staff of three. Another \$75,000 came from the county.

But the public largesse put Shaughnessy in a conflict of inter-

est position. Shaughnessy resigned as president and asked Robert Berkebile, AIA, to take his place. Berkebile, a designer of the Kansas City Airport when he was at Kivett & Myers—had begun his own firm, PBNA, with fellow Kivett & Myers “graduates” in 1970. He had also bought a huge red Victorian setpiece in central Hyde Park. “We were so confident of the area,” he admits now, “that we kept our house in Johnson County” (Kansas, suburban haven for the city’s white middle class).

In any case, he was interested in protecting his investment, so he took on what was eventually renamed Westport Tomorrow. Under Berkebile and Mark Shapiro, the newly hired director, the organization changed more than its name. It dropped the redevelopment concept completely. “We just couldn’t do the job with four or so houses a year,” says Berkebile. Westport Tomorrow set about organizing the community into neighborhood associations and block clubs; helping with the distribution of half a million dollars for curb and sidewalk repair, tree planting, park improvements—mostly landscaping and playgrounds, and neighborhood markers. Much of this was done on a 50-50 split with property owners.

Code enforcement, the other half of neighborhood conservation, was handled from city hall. But Westport Tomorrow helped owners with appeals or financial assistance from private charities. Later, federal community development money made public loans available, but only 20 of these have been given to date in all of Kansas City. At Co-Ro-Vo, the demonstration neighborhood, inspectors found violations of one sort or another on three-quarters of the homes.

But Westport Tomorrow did more than direct public subsidies. “If there is anything we did really well,” says Shapiro, “it was promotion.” They held cocktail parties for real estate dealers and showed them a slide show of what Westport was really like—at its best. Anyone who was interested got a driving tour. “It was a slow period and they were interested in making money here,” Shapiro explains, “if we could show them there was money to be made.” Lenders were given similar treatment, as were city officials and anyone who would listen. Westport was constantly in the paper, on radio and television. In 1976, they started an annual Hyde Park festival with a homes tour and two days of entertainment. Shapiro beams: “We did a lot with mirrors.”

In fall 1974, the Community Development Act was passed and this added new money to the pool, and Westport Tomorrow was given \$24,000 to help run the programs. All told, 10 Westport neighborhoods received this attention (about 50 in Kansas City altogether). More than \$2 million was invested by the city and perhaps four times that by homeowners. But Westport Tomorrow was no longer getting a share, so it turned to more private funding. By 1976, it was up to 50 percent, and by June 1977, total.

Unfortunately, CD money was also less available for the community as well, and Westport Tomorrow has begun to look in different directions. Thus far, it had spent its time and federal monies on marginal areas—not so good, but not so bad. This had been the plan and it had been successful. But at least one area of Westport, South Hyde Park, is less than marginal. It is scarcely a slum, but in need of more than curb replacement. Westport Tomorrow and the city approached Neighborhood Housing Services, a not-for-profit organization funded by banks and savings and loan institutions, which added South Hyde Park and its neighbor to its plans. NHS provides not only technical assistance on home repair and conventional loans but below-market interest loans as well. The program has involved about \$48 million so far.

This is about to be piggyback with HUD’s new neighborhood strategy area program in which a private developer can get federal guarantees on rent subsidies for, in this case, renovation, which he can then use to negotiate a conventional loan. HUD has approved 425 units’ worth.

At the same time, Westport Tomorrow is turning its interest in other directions. A pet project of Berkebile has been to involve the group in energy conservation efforts. In the past year, it has set up a resource center at the local library and spread the word about city money available for energy retrofit in hardship cases. But the big project for which it has a small grant from the Missouri department of natural resources, and is trying to get major private backing of approximately \$100,000, is a four-year demonstration program of how to retrofit local homes for energy conservation, some kinds of passive solar design and, perhaps, solar water heating.

Last spring, both Berkebile and Shapiro resigned, though Berkebile is still on the board. They've decided to become involved in the architectural and development side of Westport and have two masterplanning projects underway.

The new president of Westport Tomorrow, Daniel Watt, a trust officer for First Union Trust Co. of Kansas City, has gotten the group involved in questions of education. At first, there were hardly any children in Westport; the population had always been elderly and the newcomers were often single or as yet childless. But the new baby boomlet is occurring there as elsewhere and attention is suddenly focusing on the schools. With nationally known metropolitan school expert Daniel Levine as consultant, the group has put together a proposal to turn the elementary schools serving most of the area into magnet schools with far more involvement of community resources and, it hopes, more middle class, nonminority students. These schools run 40 or so percent minority while the adult population of Westport runs about 18 percent. The school board has approved the program, but that means it has approved applying to the federal government for funding. Meanwhile, many of the newcomers send their children to the local private schools and the city has hired a consultant to help determine what to do with the school buildings it no longer needs.

Who are the residents of the new Westport? Shapiro and University of Kansas graduate student Frances Hevenstreit did a survey of Hyde Park and Coleman-Highlands last year, and found that half of the new homeowners were previously renters in Westport, that only 25 percent were actually moving "back to



Nory Miller

the city" as people had thought. Half of the newcomers were single, half married. They had a median income of \$15,000, a median age of 31 and a high incidence of postgraduate schooling. In general, homes were being reconverted to single-family homes and the percentage of resident owners versus absentee owners was increasing. One-third of the homes had changed hands between the end of 1975 and the end of 1977.

Westport's comeback is scarcely a story of man's bravery against untold odds. An there remain a few shortcomings, to be sure: for one, an unconflicted disinterest in the lives of the poor blacks and Mexicans to either side. But on the whole, a great Kansas City resource was saved from what would eventually have become irreparable physical decay and the idea of inner city living has gained far greater popularity than anyone there would have expected 10 years ago. And, as it has been throughout its history, Westport was the pioneer. □



Patricia Duncan

*Westport varies from mansions to more modest homes. Left: Mineral Hall, home of mining tycoon Roland E. Bruner. Above: Janssen Place, the only private street in the city and once known as Lumberman's Row for the timber barons who lived there. Across: South Hyde Park, less affluent, racially mixed, and focus of several neighborhood conservation programs.*





# Chic Center at the Spot Where Kansas City Began

*Westport Square's growing vitality is shadowed by the violent fate that befell a predecessor. N.M.*

In the heart of Westport, where settlers used to buy their wagons and ox yokes and food for the haul West, is the awninged and arcaded, skylit and exposed brick, picturesque Westport Square. During the day you can buy running outfits, handmade brooms, antique photographs of yourself (costumes and backdrops supplied) and rennetless cheese. On Friday and Saturday nights, particularly, its chic restaurants and bars draw such a crowd you can barely move along the cobblestone sidewalk.

Along with the Plaza and Crown Center, Westport Square has become one of *the* places to go in Kansas City. But it wasn't always this way nor was the climb a smooth one. A few years ago, this was a forgotten little commercial crossroads with a print store, local cleaners, couple of junk shops and such and Kelly's—supposedly Kansas City's oldest building and a watering hole for the city's movers and shakers for decades. Once upon a time, Kelly's was a trading post operated by Colonel Albert Boone, Daniel's grandson, when the overland trail was big time. But big time had moved elsewhere and the junction of Westport Road and Pennsylvania Avenue just had a few marginal shops for a marginal neighborhood.

It was a cheap place to live and a few hippie types were moving in. And a long-haired, bright-eyed man named Donald Anderson kept coming around looking in windows. Anderson had been a CPA and a stockbroker but had forgone those occupations to run a popular banjo sing-along, beer and peanuts joint called the Levee. He was poking around the area to look for a spot for another tavern when he realized he had found the raw material for another Ghirardelli Square. In 1968, he took a lease on three buildings, with option to buy, then slowly started adding more options. He and friend Robert Moore, an architect, did some preliminary planning. First, they wanted to do a shopping area like Ghirardelli with the truck docks and garbage out

back replaced with brick courtyards and cafes so the back would be worth as much as the front. Then a nearby street could be turned into a promenade and housing for singles might be built—"small but nifty and affordable." Anderson figured he might own a restaurant but his real keenness was now development.

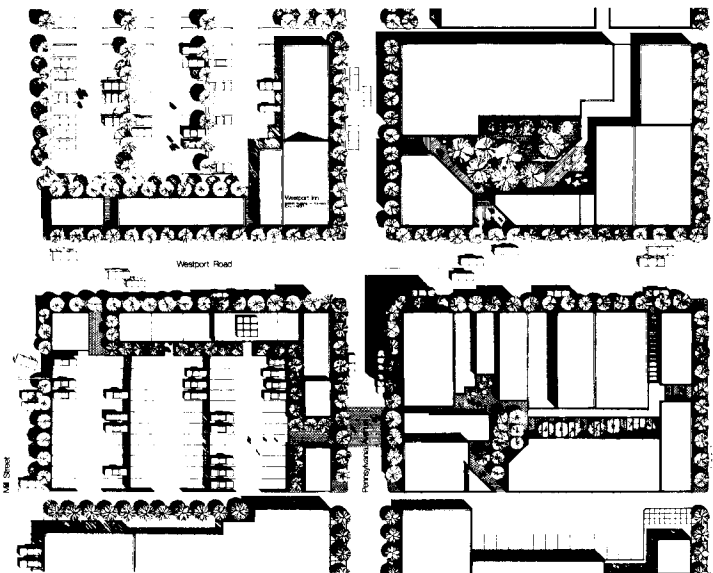
He, Moore and a lawyer, Jack Smith, formed a partnership and went looking for a backer. "We dragged the thing around like a dead cat," sighs Anderson. "The banker types couldn't get excited about this sleepy little neighborhood." Moore went off to Salt Lake City to design new towns for a company out there.

In 1972, Anderson found Phil Thompson, head of the real estate subsidiary of Business Men's Assurance Co. "Thompson was from California and he understood what we were talking about," says Anderson. "Besides, they had just gotten into real estate and thought it would be good public relations to do something right in their home town. And it was a good contrast to the other local insurance company, Kansas City Life, which had angered the community with its sweeping redevelopment proposal—the giant who had been slain by the pygmies.

"We formed a joint venture. We do the work, they put up the money," Anderson continues, "at first just for a couple of blocks of stores and a few offices." Moore was in Utah and recommended his friends Architects Co-Partnership: McCoy, Hutchinson, Stone of Kansas City who had just set up a firm of their own. A few of the shop interiors were done by other local architects but basically Westport Square is a design and planning product of Moore and Architects Co-Partnership. Most of the work was light sandblasting and the exterior amenities—brick plazas, street lights, trees. A few, namely the Prospect of Westport—Anderson's restaurant—and Dixon's Chili, are marvelous stage sets. And throughout the development are reminders of Moore's and Anderson's "buying spree" in London that netted a telephone kiosk, fabrics, stained glass, light fixtures and various antiques. The Prospect opened in 1973, the rest over the next two years.

But everything didn't go exactly as planned. It was a time of high interest rates and economic slump. People weren't opening many new stores and chains weren't rushing to expand. Westport Square didn't lease up. What space it did lease didn't go for the uses that were intended. "We wanted a shopping center where you come and get most of your needs, but that never came off," says Anderson. "For every one person who wants to open a bookstore there are 50 who want to open a bar and restaurant. We could only control the square itself, not the whole area. First thing you know there are 13 liquor licenses in the neighborhood"—a problem the square is still battling.

Anderson and Moore and Smith quit the venture. "The deal was," explains Anderson, "BMA puts in money, we do the work, and we all split the deal. When it became clear there was no deal, we got out." Essentially they were never paid for their work. Moore is now in St. Louis, trying to, among other things, save that city's fine old train station. Anderson is running the Prospect. "I planned to own it," he says, "but not to run it. I guess I could have made more money these last 10 years doing almost anything else, but I don't regret it."



*Westport Square began as not much more than a renovated half block. Its success has not only spurred its owner to acquire more properties but inspired a small host of adjacent development.*





*Westport's rather pedestrian commercial buildings have been sandblasted, tuckpointed and gussied up California-style: outside with signs and awnings (left); inside with antiques, industrial fixtures and plants (The Prospect of Westport, below). Bottom photo: Kelly's (on corner), perhaps the city's oldest building and its most notorious watering hole, still holding its untrendy own in the midst.*



BMA sold out in 1976, for 50 cents on the dollar. No housing nor promenade had ever been built. The development had never gone beyond the original couple of half blocks of stores, offices and movie house (about 60,000 square feet) and parking lots. Only 60 percent of the retail space was rented and there was a bad collection rate on those. BMA sold out to William Fowks. Fowks had been a bank auditor but restless. Ten years before, he had started buying up old houses and converting them into apartments or buying already converted houses in the Westport area. He owned 13 buildings and was looking for something bigger.

In the past two years, he has brought the occupancy rate up to 99 percent. The only space vacant is an old cattle train caboose that used to hold a jewelry shop. To this he has added a nearby building, about 13,000 square feet, which was 80 percent rented before it opened. He has increased rents by 250 percent. He has been so successful that he began selling off his houses. He attributes this success to on-the-spot management. "I'm here every day," he says. "BMA hired a real estate management firm." Would BMA have made money, though, if they'd been a little slower in selling out? "Probably," Fowks thinks, "but a resident manager is essential.

"I'm extremely optimistic. In 10 years, there will be new





Paul S. Kivett



## Problems of parking and a proliferation of bars.

housing units and condominium office space. The area is booming." Some fear that he wants to build them, and soon, and 10 or so stories high of typical developer construction. Fowks only says that it isn't time for anything yet except shepherding his assets and claims his current entrepreneurial energies are going into prawn farming in the Philippines with several other local investors.

Meanwhile, there are a few current problems that Westport Square has to face. One is parking and the other liquor. The parking problem is simple: There isn't enough. "We probably have the worst parking problem in Kansas City," says Fowks, who regards it as a city problem that the city should solve. Anderson thinks that the city should take advantage of the law which allows it to create a benefit parking district whereby the city would build the garage or pave the lot and the merchants would be assessed a *share*. He suggests that a nearby street right-

of-way should be closed and used for this purpose, at little cost to anyone. His suggestion has not, however, gathered much of a following as yet. Meanwhile, the city has hired a consultant to look at the question, keeping in mind that an ordinance passed recently allows the city to build a garage on a tax revenue basis.

It is the liquor issue, though, that has really got the community in an uproar. One of the effects of Westport Square is the impact it has had on the rest of the neighborhood. Partly, this is esthetic and considered positive. Storeowners have banded together and bought the same light fixtures, trees and awnings for their sidewalk. Westport Bank, across the street, ripped off its added marble facade to bare its original brick, then rigged up royal blue awnings to complete the picture. But the impact has also been economic. There are now about five or six times the number of businesses in the immediate area that there were before, and many more of them are restaurants and bars than anyone is quite comfortable with.

Why they're not comfortable goes back to another section of

town called River Quay, a pocket of warehouses between the river and downtown, next to the north end, Kansas City's Italian neighborhood. In the late 1960s, Marion Trozzolo, a University of Chicago business school graduate who had made some money when his plastics company was involved in Teflon, began to renovate the area. He began by putting his company in the old Board of Trade building and inviting artists and others to move into the loft spaces and fix them up, which they did. There were some restaurants and bars opening on Delaware and the whole place began to seem really urban, something a little new for Kansas City and its single family homes. But something went wrong. Trozzolo was disappointed that the city didn't seem to understand what kind of possibilities existed, that too many bars were opening, that it was turning into an entertainment district. He sold out to a New Orleans developer named Joseph Canizaro.

Canizaro had big plans. He wanted Chapter 353 for a 40-block area. He wanted to build highrise offices and apartments and began to borrow a lot of money to do it. He also raised rents. Artists began moving out. Meanwhile, more bars had moved in—at one point there were 32—and porno palaces and go-go joints. And, so everyone says, these businesses began to go into the hands of the traditional Mafia. In any case, there were four murders that were somehow connected to River Quay, the police thought, and fires, and, finally, an explosion that blew up two taverns and shattered windows for four blocks. People, not unexpectedly, stopped going down there. Today, only one restaurant, at the edge, is left and the conversions are being reconverted into warehouses.

When people talk about Westport Square liquor licenses, they always mention River Quay. Not only because both areas began to be "discovered" and developed about the same time, and not only because the people who go to Westport Square are the same people who used to go down to River Quay *before*, but probably because of some fairly vivid Kansas City memories and attitudes. On the one hand, this is still partly temperance country. Next door in Kansas, the whole state was dry until a recent law put the decision in the hands of individual counties. On the other hand, Kansas City itself was not so long ago the wide open sin city of the Pendergast machine whose gangland gambling and red light districts were famous all over the country.

In any case, many argue convincingly that if you put in more bars than the market will bear, you will begin to attract a market no one else wants. Fowks has declared that he will not allow any space under his control that is not now serving liquor to be rented to someone who will. Partially he is concerned here as well about the lagging success of his retail arm and feels that the only thing the stores need is more stores. But Fowks is also dead set against anyone outside his control getting any new liquor licenses too, and, at the time of this writing, just such a battle was going on.

William Nigro applied for a 5 percent beer license for his proposed pizza parlor across the street from Westport Square in the fall of 1977. There was currently a moratorium set by the city council against granting any more licenses to liquor by the drink establishments in Westport, for all the reasons above. He was turned down. He appealed and won. He won over all the ardent legal efforts that William Fowks and the Old Westport Improvement Association could bring to bear. He also won over the press. The *Kansas City Star* all but accused him of forging signatures on a required consent form from neighbors and using his municipal judge father to sway pertinent authorities. The fight was continuing on various procedural grounds despite the appeal's success.

Nigro accused an objecting neighbor and Fowks of going up against him because they too wanted to open pizza parlors and didn't want the competition. (In fact, since then, one of Fowks'

tenants has sold his lease to a pizza place to be exactly across the street from Nigro's parlor). He feels that this explains why he was not only fought on grounds of the liquor license but on everything else. He applied for a construction permit and was turned down because he didn't have contiguous parking. He leased noncontiguous parking, appealed and won. When he put in fence posts on this leased parking, city workers tore them out on the assumption that they were misplaced on adjacent city land. He proved that it was his land all along and put back his fence posts.

Some suggest that Kansas Citians are skittish at the mention of any Italian name, but no one has suggested that there are any connections between Nigro and any criminal interests.

The liquor control board concluded when it sanctioned the license that the community was right in trying to prevent more bars, but that the community had picked the wrong test case. "The community people are trying to kill a housefly with a howitzer," it wrote in its opinion.

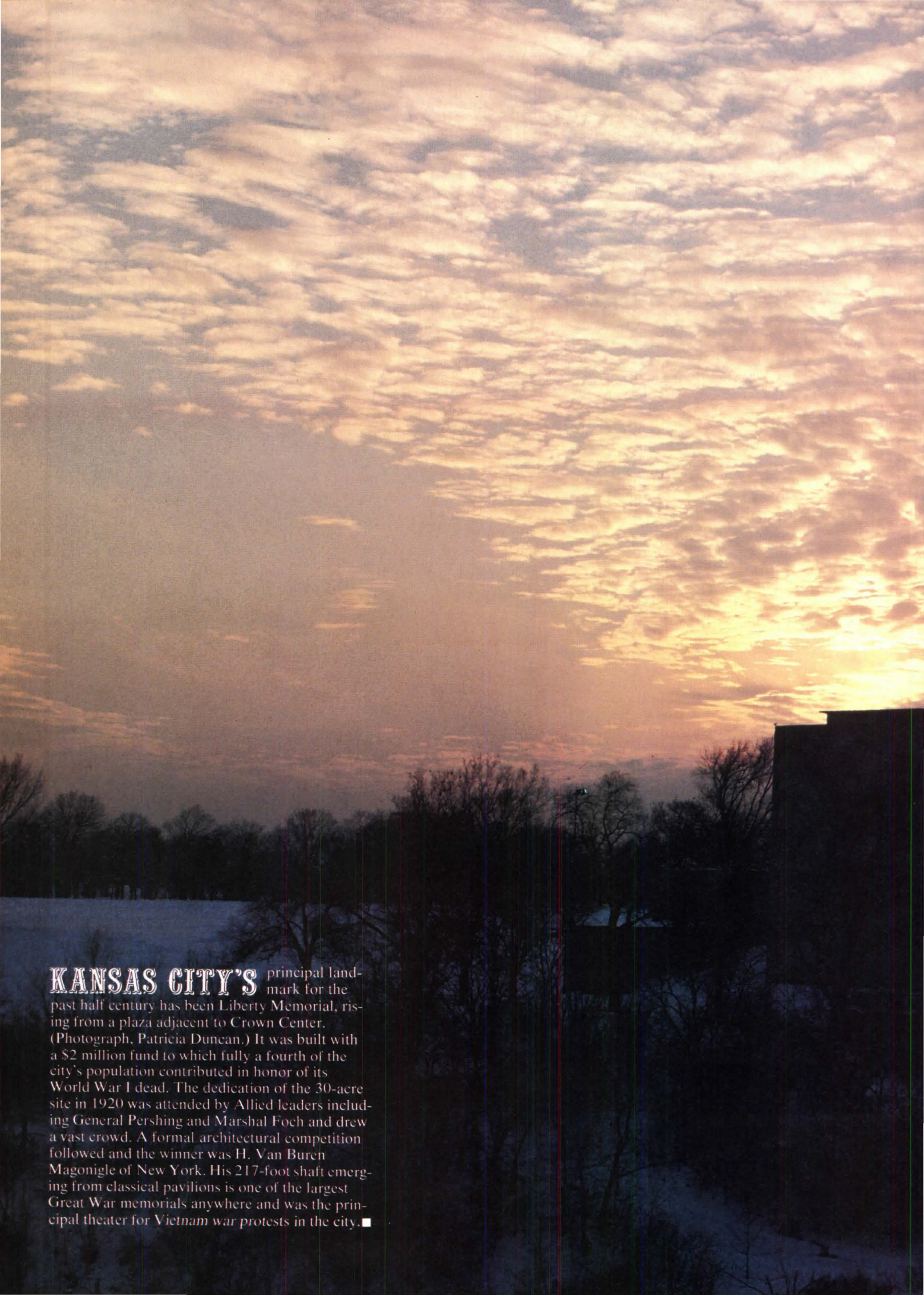
Whatever is really true, Westport Square is left in an ambiguous position. It has become highly successful ultimately and has a host of imitators in the immediate area. It has an expanding market with the revival of Westport community and it will probably manage more parking one way or another. What it can do to keep from becoming a "combat zone" is less clear. Will the market take care of it by itself? How many bars and restaurants serving liquor are too many? Do city council-legislated moratoriums work? How might the community, which is highly organized, affect the liquor control board?

Some things for sure are not like River Quay. A big chunk of the Westport Square area is under the control of one owner. And the few blocks of commercial area (unlike the three or so blocks of River Quay's nightlife) are surrounded by permanent, vocal and politically experienced homeowners. And, meanwhile, it does sort of look like a small Ghirardelli Square. □

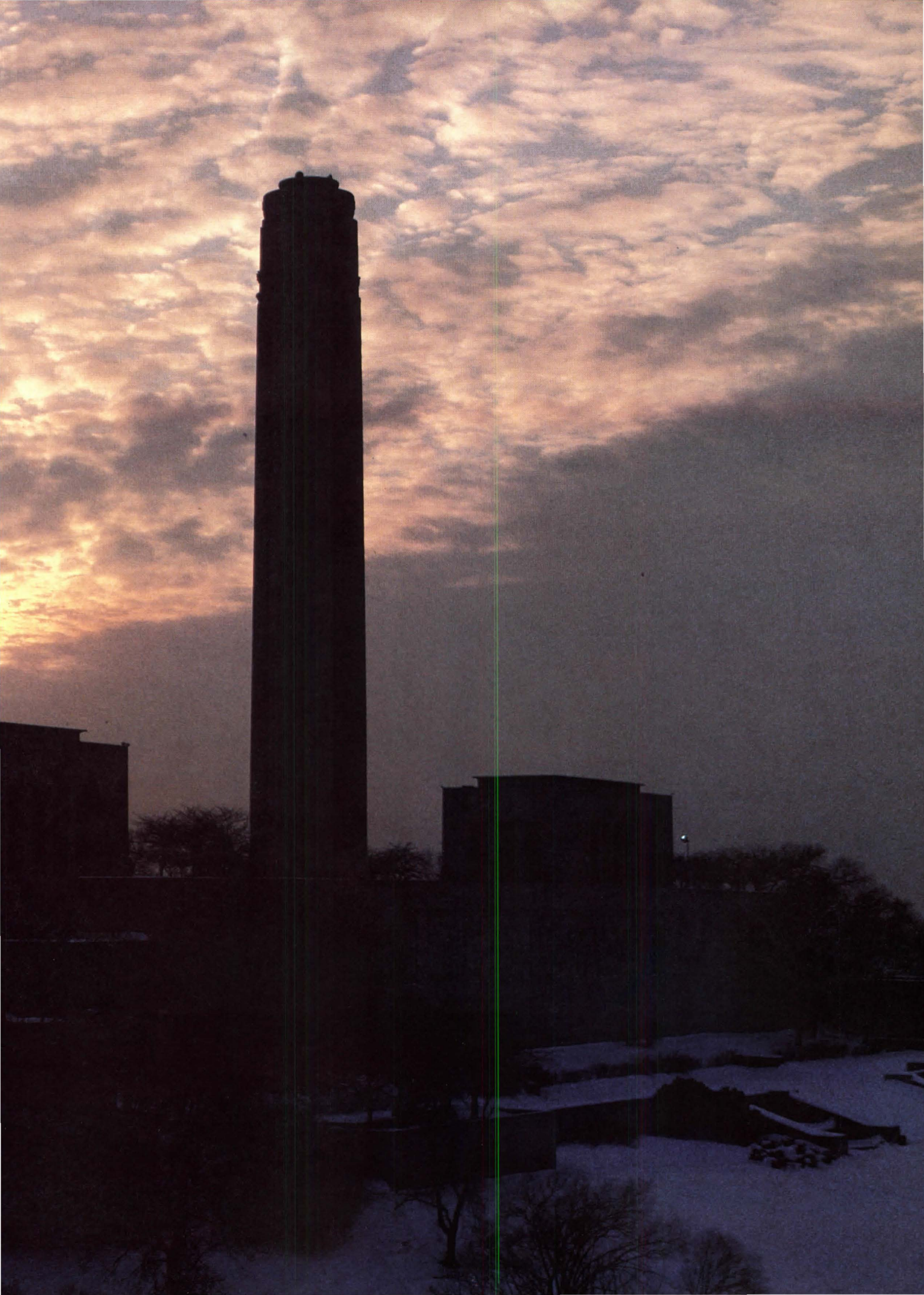
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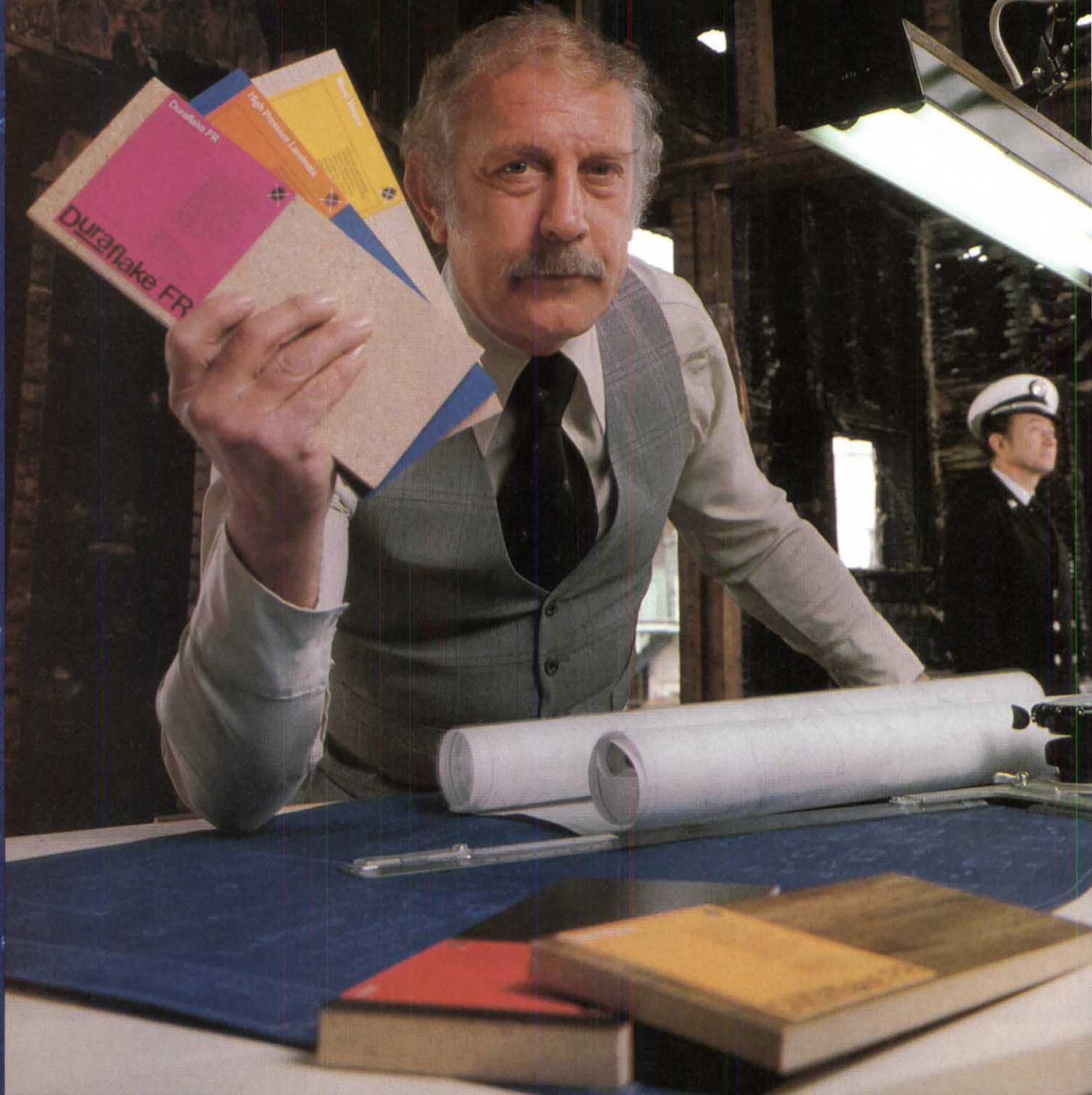
*Anderson and Moore wanted the inside frontage as profitable as the street's, so they turned scruffy space (left bottom) into a paved courtyard (left top) and added extra touches (right).*

A dramatic sunset or sunrise over a snowy landscape. The sky is filled with a dense layer of clouds, illuminated from below by the sun, creating a warm, golden glow. The sun is visible on the right side of the frame, partially obscured by the clouds. In the foreground, there is a snow-covered ground and silhouetted trees. A dark, rectangular building is visible on the right side of the frame.

**KANSAS CITY'S** principal landmark for the past half century has been Liberty Memorial, rising from a plaza adjacent to Crown Center. (Photograph, Patricia Duncan.) It was built with a \$2 million fund to which fully a fourth of the city's population contributed in honor of its World War I dead. The dedication of the 30-acre site in 1920 was attended by Allied leaders including General Pershing and Marshal Foch and drew a vast crowd. A formal architectural competition followed and the winner was H. Van Buren Magonigle of New York. His 217-foot shaft emerging from classical pavilions is one of the largest Great War memorials anywhere and was the principal theater for *Vietnam war* protests in the city. ■



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# BOOKS

## Two 'Short Courses' In Open Office Planning

**Open Office Planning: A Handbook for Interior Designers and Architects.** John Pile. New York: Whitney Library of Design. 208 pp. \$15.95 (available to AIA members from the department of publications marketing for \$14.35). **Planning the New Office.** Michael Saphier. New York: McGraw-Hill, 1978. 230 pp. \$18.50 (available from AIA for \$16.65).

Increased emphasis is being placed on efficiency, function, cost and energy conservation in the work space. Top management is showing tremendous concern for organizational fluency, corporate imagery, employee status, increased production and comfort. These two volumes offer guidance to planners and executives alike in each critical area of project development and coordination.

The office arena is a complex system. It incorporates not only furniture arrangements, but also technical system and equipment design and layout and infinite human interactions and traffic patterns. It must be responsive to change, and yet be a humane place. The authors of these books meet this challenge by designing a set of planning recipes that strive for both optimum technical solutions and a response to human needs.

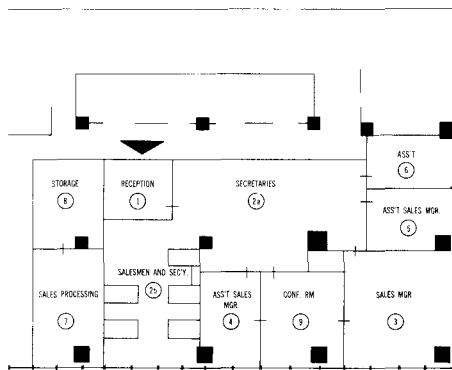
Both books function, and complement each other, as short courses on designing the office environs. *Planning the New Office* is organized into five basic building block sections that carry the reader through the steps of determining need, planning for that need, applying the plan and developing the process of implementation. Descriptions are given to guide the planner and client through the evaluations and considerations before a relocation or renovation project is tightly locked.

Displayed is a chronological methodology to schedule and control the sequence of ordered events, ranging from personnel planning, service area definition and operational changing through deciding whether to rent, build or renovate, involving oneself with the actual task of space layout and making appropriate preparation for the change. Helpful short notes conclude each section and describe the full range of consultants and specialists who may provide assistance in performing the tasks outlined to that

point. There is a followup appendix which lists sources useful in securing these experts.

*Open Office Planning* is organized to be useful as an on-the-desk, graphic, how-to book on office layout. It opens with several short chapters on definitions, history and arguments leading into the open plan, but quickly establishes itself as a newfound technical source book. The author describes the planning process as a series of decisions, evaluations and space juggling exercises based on a series of matrices, space allocation diagrams, proximity analyses, multifloor arrangements and client participations. From the

Drawing 12



base, Pile goes into the building shell and support systems, selection of equipment and furniture systems, the unique technical problems of open planning, with suggestions for modifying these difficulties, and user acceptance and continued involvement within the office space. Numerous photographs, diagrams and examples follow the text to stress and illustrate the application of principles laid out so that one can easily transfer them to a project currently on the boards.

The contribution that Pile and Saphier have made to those involved in space planning by writing and describing the office planning process is most notable, because in combination they synthesize and express many concepts and ideas that were discussed for years as secret and mystical subjects among facility and architectural planning professionals but heretofore not realized in actual thought pattern demonstration.

Saphier states that his book was written "to make management aware of its needs and . . . talents required to help meet those needs" and provide a guide to "organize that help and coordinate the knowledge it can supply." He recognizes and illustrates the tremendous value of

user involvement in the planning process. He views the project as a team effort that must seriously consider cost containment, flow and interaction patterns and future needs. He tends to get overly detailed when he describes, on several pages, items as technical in scope as the colors, weights and sizes of paper in the mailroom, or the number of times a particular secretary proofreads letters. Additionally, there is an obvious lack of graphics that occasionally leaves the reader at a loss, particularly in forming a linkage between process and application. Nevertheless, the vast bulk of material is well organized and readable. A useful action checklist in the appendix aids greatly in summarizing the material and developing a comprehensive and chronological plan for an office relocation project.

Pile is particularly timely with discussions on energy and human ergonomics. He writes, "The practice of lighting with inexpensive fixtures . . . to give a desired light level and without consideration of light quality is likely to provide poor lighting at excessive energy. . . ." Although he favors user involvement, some of the complex processes he describes are awesome. The book abounds in floor plans, illustrations and standards, and there is a useful and supplemental appendix containing suggestions for costing and equipment system selection as well as a glossary of technical terms.

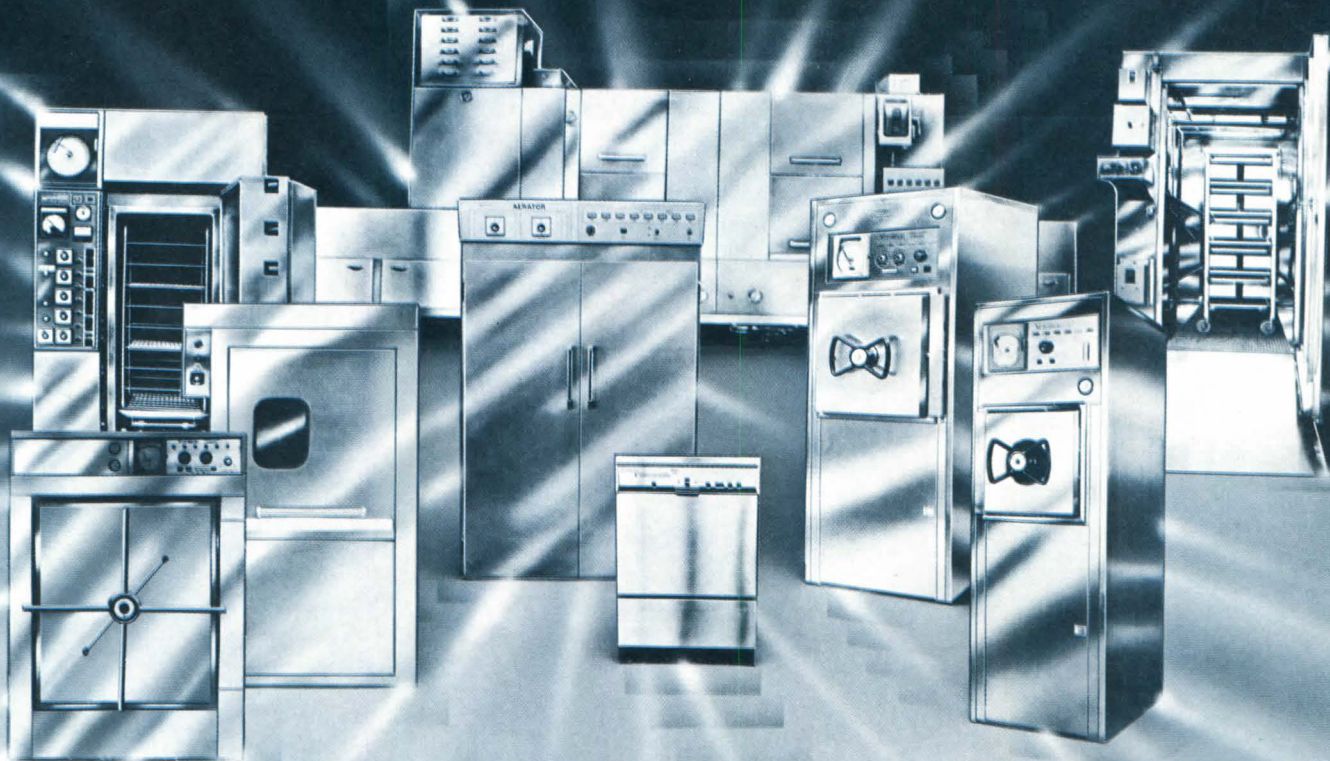
Both these books are highly significant for interior designers and architects, space planners, students involved in office planning, corporate policy makers and management level facility planners. *Leonard Alan Schwartzberg, Vice President, Resource Planning & Development, College Station, Tex.*

**The Italian Baroque Stage.** Documents by Giulio Troili, Andrea Pozzo, Ferdinando Galli-Bibiena, Baldassare Orsini; translated, with commentary, by Dunbar H. Ogden. Berkeley: University of California Press, 1978. 187 pp. \$20.

The development of a scientifically based method for depicting real space on a two-dimensional surface revolutionized painting in Renaissance Italy. Its influence on architecture, of course, was strong. By providing a sure-fire technique for getting it all down on paper, this method encouraged a bolder, more imaginative handling of volumes and voids than had been possible before. *continued on page 92*



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**Books from page 90**

Whenever the architects, for some reason or other, were prevented from translating their conceptions into actual construction or found that their flights of fancy outstripped available means, they could turn for expression to a wonderful mechanical contrivance—the newly evolved proscenium theater of illusion. The grandest landscapes or the most sumptuous interiors could be convincingly represented on a system of flat parallel planes succeeding one another on an inclined platform and ending with a backcloth which completed the perspective. The entire composition was organized around a vanishing point directly opposite the ducal box and this was certain to satisfy the patron if not the relatively less privileged members of the assemblage

placed from side to side or above or below the station point.

The baroque theater offered a fine compromise between the creation of actual environments and a simulation that could astonish and delight an audience. From the mid-1600s through the end of the 18th century, a series of detailed handbooks on how to achieve this sort of sleight of hand was issued by leading practitioners of the art.

It is these which are presented in English translation by Dunbar H. Ogden in this new and copiously illustrated volume.

Ogden, a professor of drama at the University of California, has taken the texts by Troili (1672), Pozzo (1700), Ferdinando Galli-Bibiena (1711) and Orsini (1785) and welded them, with annotations, into a comprehensive survey

of the techniques of illusionistic scenery from the fundamental one-point to the more evolved two-point perspective which made possible the ultimate baroque novelty: the setting viewed from an angle. Finally, the elder Bibiena's willingness to break the rules he himself helped establish foreshadowed the concerns of the 19th and 20th centuries and enabled designers to achieve a more viable performance environment.

Of course, we are well acquainted with the meticulous drawings of baroque stage settings by Torelli or any of the members of the Galli-Bibiena family, but how are we to visualize the effects of these designs in an actual theater with costumed human figures inhabiting a candlelit space? These handbooks provide the clues and help us to overcome the discrepancies between the rendering of an idea and the actual construction of it—a problem which, incidentally, plagues all periods of architecture, not the least our own. *Martin Bloom, AIA*

**Life Cycle Cost Analysis 2: Using It in Practice.** David S. Haviland. Washington, D.C.: American Institute of Architects, 1978. 87 pp. Available from the Institute's department of publications marketing: \$18 nonmember, \$14.40 AIA member.

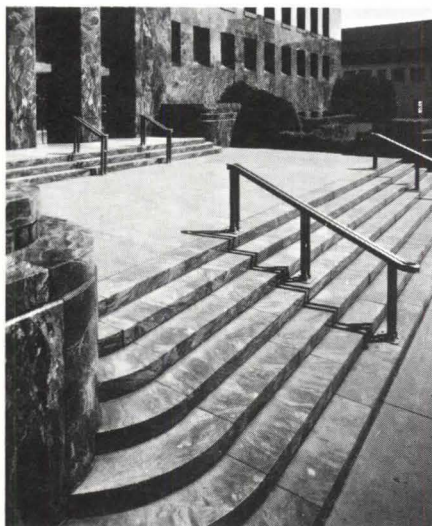
"In life cycle costing, it is all too easy for the proliferation of numbers to produce a shell game so elaborate not even the most conscientious public servant can check on it." This quote of a U.S. senator, included in AIA's earlier volume in this two part series, expresses an apprehension about the mystique of life cycle cost analysis not uncommon among architects and building owners. This second volume should not only dispel that apprehension, but should also convince many architects that life cycle cost analysis can be a valuable tool in the design decision-making process.

Haviland introduces the subject of the book by posing and answering 14 of the most commonly asked questions about life cycle cost analysis. They cover a range of topics from what costs to include in the analysis to how to deal with the uncertainty of future costs. Perhaps the most important concept for architects is the statement that "life cycle cost is a technique. As such, it is intended for use in decision making; but does not substitute for the decision-making process itself." Thus, life cycle cost analysis is seen in perspective as another tool in the architect's repertoire that can provide information useful in making with confidence some of the difficult and important decisions in the design process. It does not override the many other important design criteria, however.

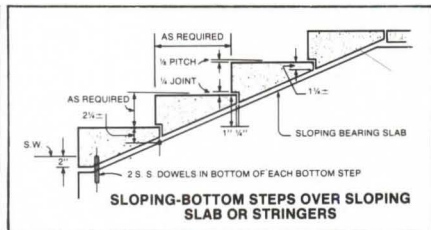
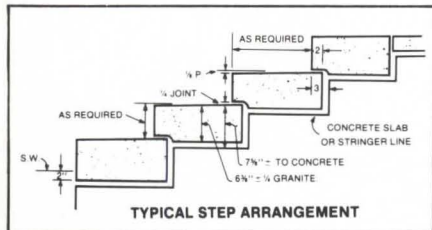
The earlier book, subtitled *A Guide* continued on page 98

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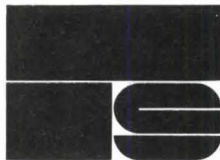


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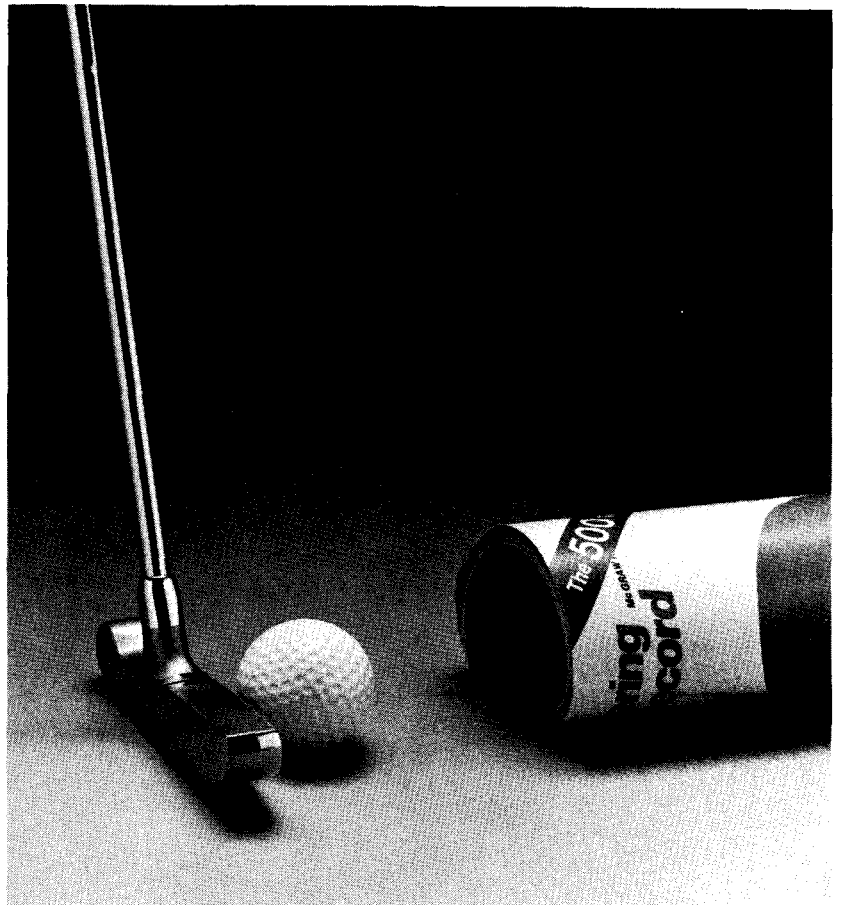
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\*Engineering News-Record, May 18, 1978

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AIA JOURNAL/MARCH 1979 93

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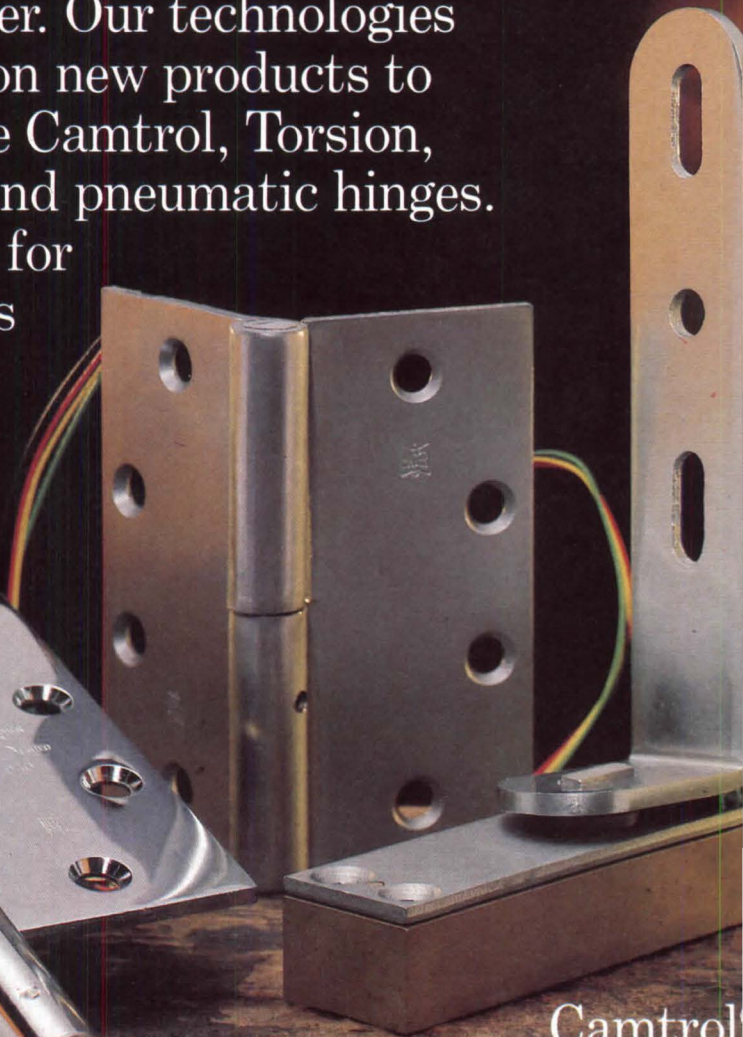
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**Books from page 92**

for *Architects*, was a primer providing an explanation of the basic concept and definition of related terms. This volume, while not precisely a user's manual, includes enough examples, both real and hypothetical, to give a very clear understanding of the type of design decisions which can benefit from life cycle cost comparisons and of the methods of analysis appropriate for different situations.

The examples, taken from actual case histories, are presented as they would occur in a typical design sequence, starting with the traditional schematic design, design development and construction documents phases which are normally the architect's responsibility. The sequence is then expanded at both ends to address predesign and postdesign issues which can benefit from life cycle cost analysis, but which are often outside the architect's sphere of influence.

Finally, Haviland constructs a series of life cycle cost applications on a single hypothetical design project to demonstrate the use of the technique in a progression of decisions from predesign through design and development.

The examples range from broad analysis of alternatives for basic building configuration which affect the owner's functional use costs (i.e., costs associated

with the owner's operational program within the building) to analysis of detailed material selection alternatives such as type and thickness of roof insulation. These examples reinforce the general guidelines given early in the book for selecting decision issues which can benefit from life cycle cost: "... decisions for which alternatives exist ... which have significant continuing cost consequences ... which involve costs ... over which you have some measure of control ... whose continuing economic consequences are predictable ... start with early project decisions."

One also finds that often it is just as useful to learn that there is no significant difference and the decision may be made with confidence entirely on the basis of noneconomic criteria, though the analysis may show that there is clearly a significant long-term economic difference between alternatives.

A volume such as this cannot present all of the nuances of each analysis or even all of the possible cost consequences that may have been considered by the analysts. Haviland has opted for clarity of concept rather than laborious thoroughness. This appears to be the correct choice to this reviewer.

The book is "directed to the architect who is interested in life cycle cost analysis,

who has developed some sense of what it is and how it works, and who is now looking for legitimate opportunities to use it in project planning and design." Though the book might have provided a stronger emphasis on sensitivity analysis, which ultimately is the aspect of life cycle cost analysis that gives credence to the result, there is little else to criticize in the way the book fulfills its intent.

Haviland's excellent technical writing style has given us a lucid, readable explanation of a vitally important design tool. The book should be a welcome addition to the architect's working library.

*James O. Jonassen, AIA*

**The Stones of Athens.** R. E. Wycherley. Princeton, N.J.: Princeton University Press, 1978. 293 pp. \$25 hardbound, \$12.50 paperbound.

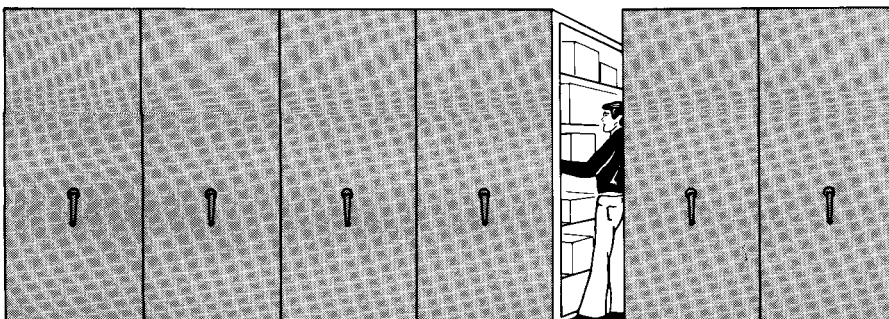
R. E. Wycherley, best known for his *How the Greeks Built Cities*, has come forth with this new work. His particular ability, as evidenced in both, is to distill and make comprehensible the weighty volumes of scholarship on classical antiquity for the general reader. This is no small matter, given the corpus of classical research and the particular subject matter—the evolution of Athens through the Periclean period. He once more demon-

*continued on page 106*

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# Eight ingenious ways to save energy, even in a bitter cold New Hampshire winter.

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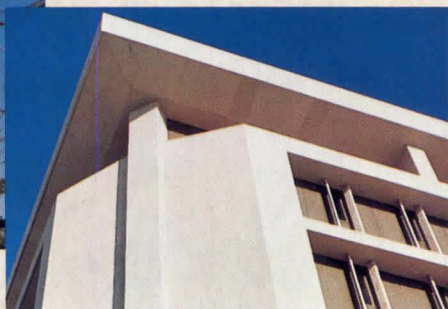
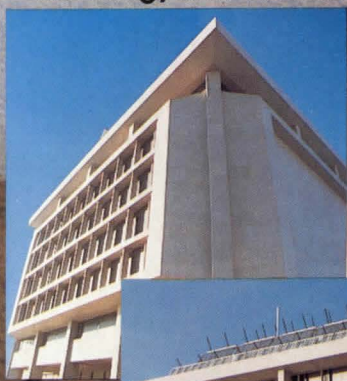
Today, in fact, the federal government is setting performance standards for energy conservation in all of its buildings. This one was specially designed as a prototype to demonstrate many energy-saving features.

To the architects, Nicholas and Andrew Isaak of Manchester, this was an unusual design challenge. The material selected was masonry.

Because masonry has the mass and density to make it more thermally efficient than other materials, it keeps heat in during winter months and heat out during summer months. According to the General Services Administration, this masonry building is estimated to save 53 percent of the energy that would be used by a conventionally constructed building of the same dimensions.

Now, read about some of the design features of this building that can save energy and money on other buildings:

1. The shape, as cubical as possible, minimizes wall area exposed to elements—unlike more traditional rectangular buildings.
  2. The massive north wall has no windows, and core elements (stairs, elevator shafts, toilets, etc.) are located adjacent to north wall. This, of course, is a masonry wall.
  3. The window area is only 12 percent of the other three walls.
  4. The mass (weight) of the masonry exterior walls (100 lbs. per sq. foot) takes maximum advantage of thermal storage. Walls are granite veneer, insulation, 12-inch concrete block.
  5. A light-colored roof serves as heat reflector.
  6. Windows are shaded by fins. Fin size varies with orientation of facade.
  7. The lighting systems are designed for minimum impact on inside heating and cooling systems.
  8. Solar collectors, which augment the heating system, have been installed on the roof.
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For copies of this book, as well as our Building Report and our Design Detail Sheets on the Ruan Center, call your U.S. Steel Construction Services Representative or write to United States Steel, P.O. Box 86 (C1124), Pittsburgh, Pa. 15230.

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*Owner:* Ruan Center Corporation,  
Des Moines, Iowa.

*Architects:* Kendall Griffith Russell  
Artiaga, Inc., Des Moines, Iowa.

*Structural Engineers:* VanderLinden  
& Associates, Des Moines, Iowa.  
Rittweger & Tokay, Inc.,  
Park Ridge, Illinois.

*General Contractors:* Neumann Brothers, Inc.,  
Des Moines, Iowa.

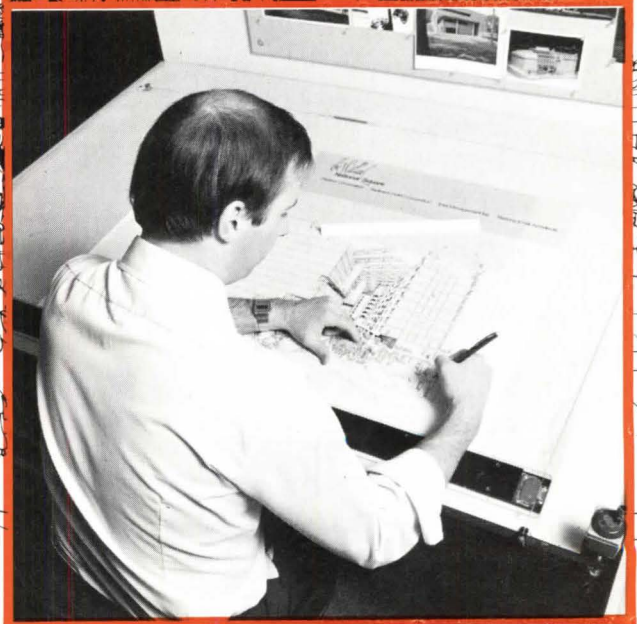
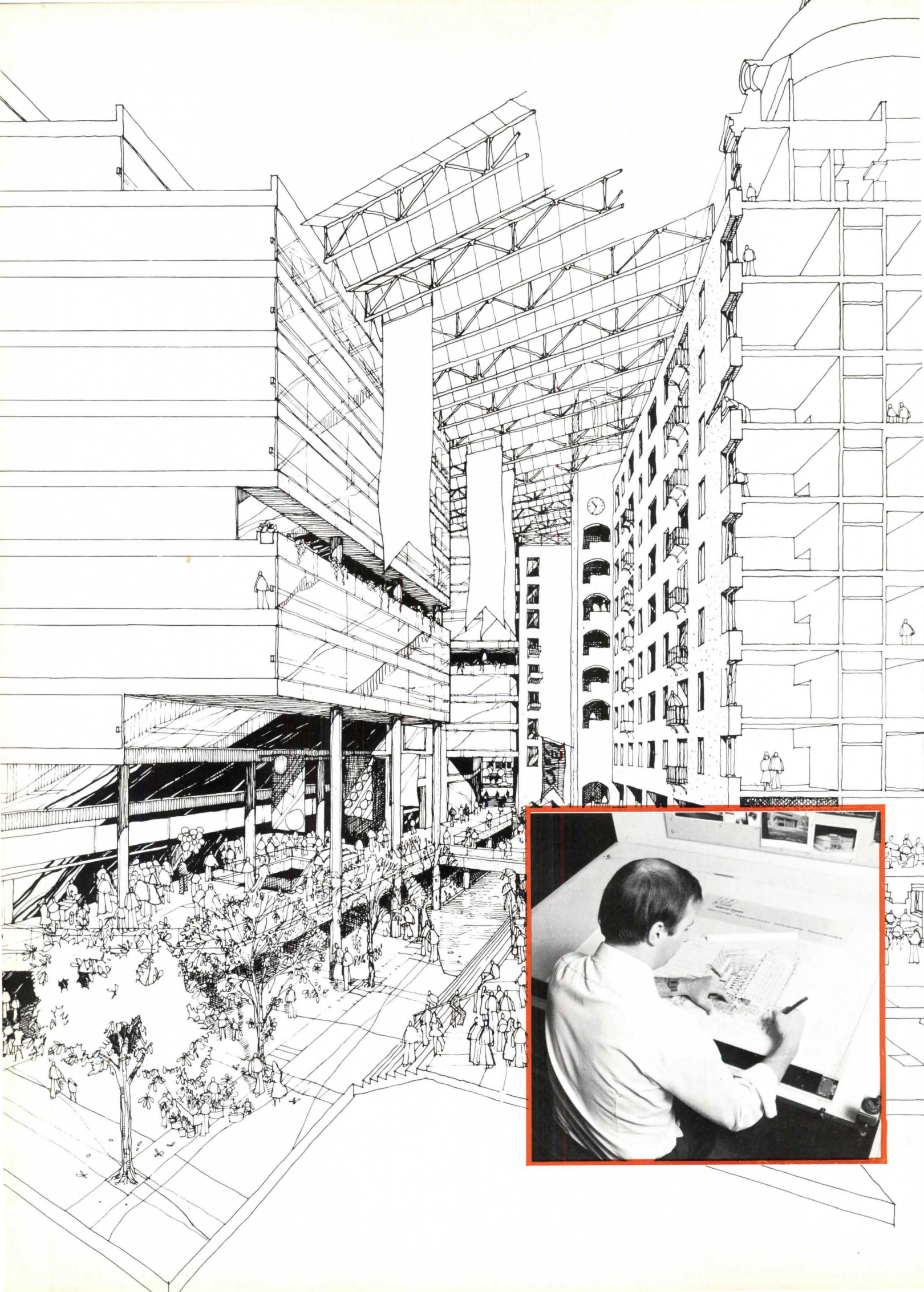
*Structural Steel Fabricator and Erector:*  
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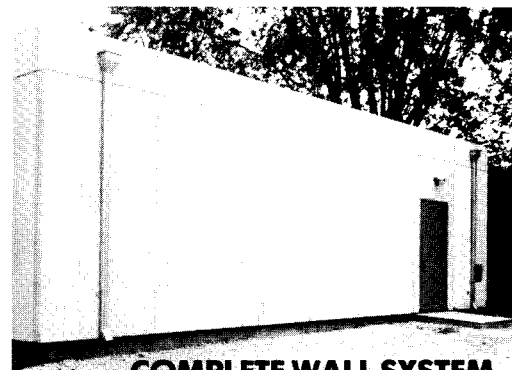
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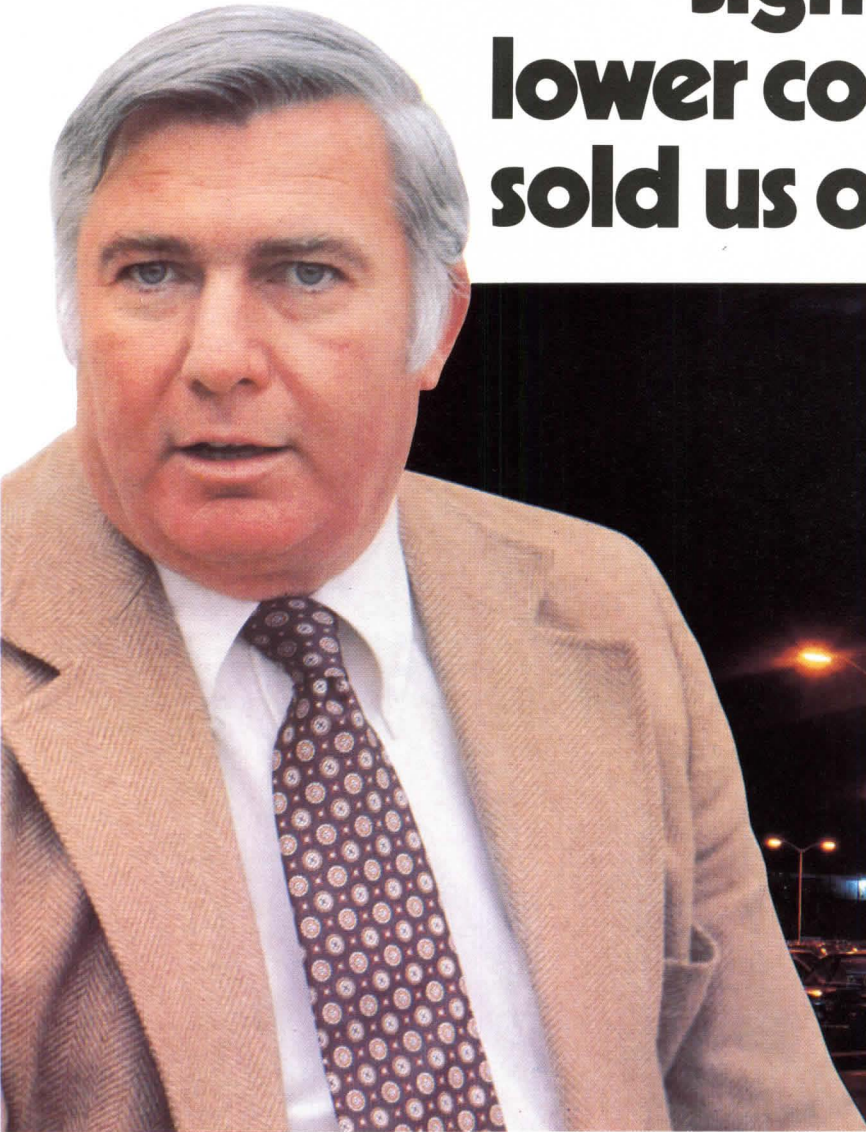
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**On Domestic Architecture.** Sebastiano Serlio. Foreword by Adolf K. Placzek; introduction by James S. Ackerman; text by Myra Nan Rosenfeld. Cambridge, Mass.: MIT Press, 1978. \$69.95. This work by Serlio, one of the most influential residential architects of the Renaissance, has been called the "world's first treatise on housing." The 16th century manuscript, published in its entirety for the first time, and reproduced beautifully, has 73 folios of elegant drawings and 64 folios of handwritten notes. Long a treasure of the Avery architectural library, Columbia University, the manuscript could not be reproduced heretofore because of high production costs. Its publication now is possible only through the subsidization of the Architectural History Foundation, New York City. It is a publishing and architectural event that Serlio's treatise on housing "from the meanest hovel to the most ornate palaces" is available to scholars. Serlio, an important figure in architectural history, was the inspiration of many of Palladio's greatest works. Above is "a small house for a king."

**Books from page 98**

strates his thorough knowledge of archeological documents and classical literature, combined with a personal familiarity with the sites, in an attempt to render an accurate portrait of "classical Athens."

While Rome may have been considered the "eternal city," our Western minds move back to Athens, and to Greece in general, as the progenitor of our institutions and cultural foundations. For a long period in Western history, the understanding of Greece's contribution was primarily through her literature. Our understanding of Greek architecture on the other hand is, relatively speaking, much more recent. Since the founding of the Greek Archaeological Society in 1837, our knowledge has systematically expanded to its present level.

Wycherley's analysis of Athens attempts to reconcile archeological evi-

dence in the light of literature. Included in his discussions are not only the well-known major parts of the city—the Agora, the Acropolis and its monuments, the theaters, the Kerameikos and the Olympieion—but also the remainder of the Athenian fabric: the walls, market, houses, streets and so forth. Beginning with either a reference from classical literature (Pausanias, Thucydides, Cicero, et al.) or an archeological fragment, Wycherley traces the development of the various elements, major and minor, through the Periclean age and later.

All too often—in the shadow of the monuments—we forget the small, the transitory, the seemingly insignificant features which comprise a total fabric. In Athens, as Wycherley brings out, the numerous cult shrines, the housing patterns and types, the market and the streets infilled the interstices of the more mem-

orable works to create a messy vitality which is typical of all great cities in their zenith. Often we tend to forget this fact as our minds focus on the great works found in Athens. As Cicero said, and appropriately quoted by Wycherley, "There is no end to it in this city—wherever we walk, we set foot upon some history." From *The Stones of Athens* we gain a clearer idea of the reality that was underfoot.

What makes this volume of interest for the general reader is Wycherley's synthesis of material from classical texts with both the processes of the Athenian institutions and knowledge gained from the stones of antiquity themselves. These passages involve both interpretative analysis and reconciliation between conflicting information. In terms of content and style, they are the most interesting and informative in the volume. More dry, and somewhat burdensome, are the passages containing laborious physical descriptions of the buildings or urban elements under discussion. For the more learned reader with a knowledge of standard architectural works such as Dinsmoor's or Lawrence's, this inclusion seems to break the thread of more important discussions. Their minor unevenness results from a dual intention of the volume: to service both the general reader and "the student who wishes to pursue particular subjects further." At times, the text seems to favor the latter at the expense of the former.

To undertake such a work as this book requires considerable knowledge and sensitivity. Wycherley aptly demonstrates both. There is no question of his expertise or the competency of the volume. What in this work might be considered as new material must, as a matter of course, be left to the hardened scholar of classical antiquity. For us, the importance lies in the clear and concise way in which is presented a portrait of the totality of the Athens that was. *William C. Miller, AIA, Associate Professor, College of Architecture and Design, Kansas State University.*

**A World with a View: An Inquiry into the Nature of Scenic Values.** Christopher Tunnard. New Haven: Yale University Press, 1978. 196 pp. \$15.

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*continued on page 110*





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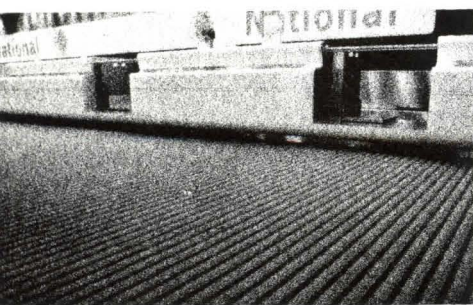
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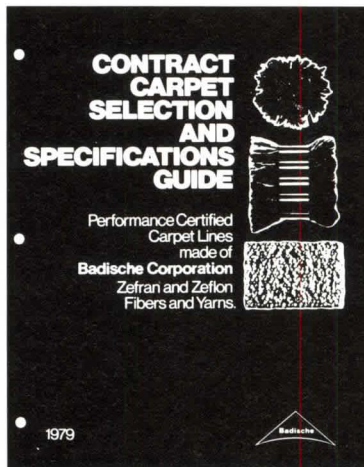


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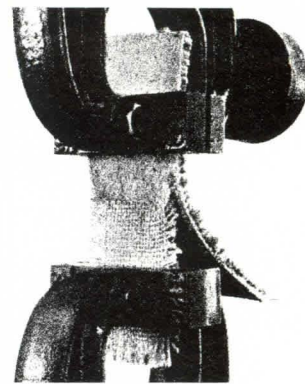
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### Books from page 106

county is now cut by congested roads that rival Los Angeles at rush hour. Physical and visual chaos abound.

Chesterfield County is not unique. Many communities experiencing or desiring rapid growth have allowed themselves to adopt a view of progress that does not accept long-range environmental esthetic goals. It is to this lack of esthetic conscience, too often found in our treatment of our environment, that Christopher Tunnard addresses himself in his most recent book, *The World with a View*.

Divided into six essays, the book investigates a myriad of divergent topics concerning environmental awareness. Pulling together, perhaps for the first time, the diverse fields of art history, literature, landscape architecture, science, planning and preservation, Tunnard strives to present an all-embracing view of the world about us. In approaching this ambitious project, the author presents studies of townscapes, scenic preservation, the garden and brief histories of the relationship between landscape and art, literature and science.

The reader is led from 17th and 18th century botanical gardens to the productive landscapes of agriculture and forestry. An entire chapter is devoted to a study of the garden with consideration afforded to the villa gardens of antiquity and the Renaissance, as well as to the landscape theories of Sir William Temple, Horace Walpole and Humphrey Repton. Also included in this chapter, though perhaps less high-art in nature, are influential writings by amateur gardeners, including such works as *Suburban Gardener* by J. C. Loudon and *Instructions in Gardening for Ladies* by Loudon's wife (no first name cited).

In the chapter on landscape and art, Tunnard surveys major Western landscape artists and their respective interpretations of the world about them. A commendable addition is the inclusion in this chapter of observations on land- and cityscapes by such varied writers as Petrarch, Wordsworth, Ruskin and James. The major portion of Tunnard's essay on townscape is devoted to correcting myths traditionally associated with cities and their growth. The effects of intrusion and demolition within the urban fabric are discussed here in contrast to examples of selected urban centers which maintain their historic character.

In all, *A World with a View* gives the reader an intense, rapid-fire history of our landscape development, with the hope that it will serve as the basis for a greater awareness and understanding of our environment.

I do not think I overstate the significance of this book by calling it a pioneer-  
*continued on page 114*

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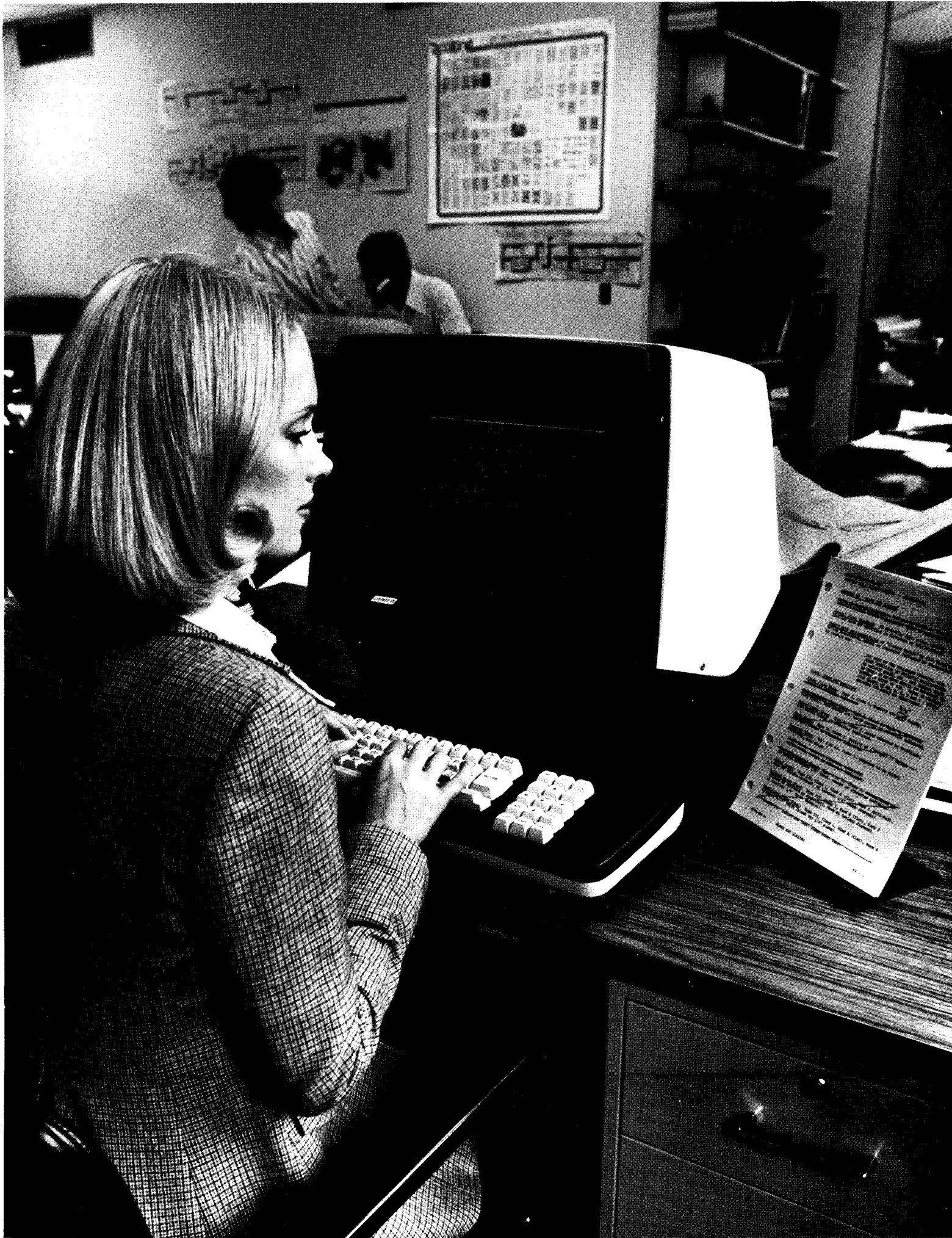
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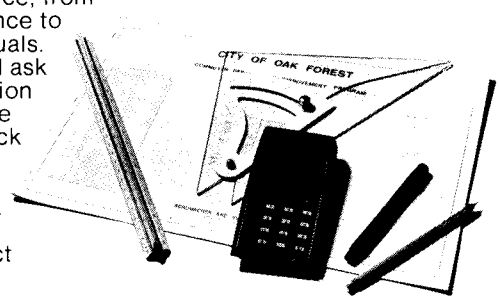
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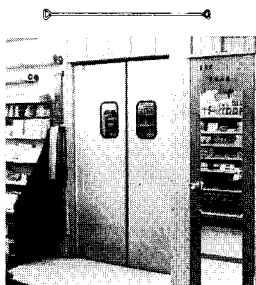
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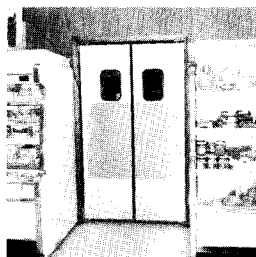
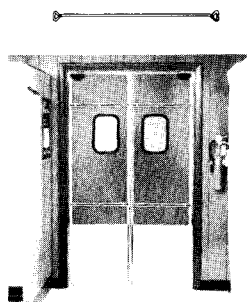
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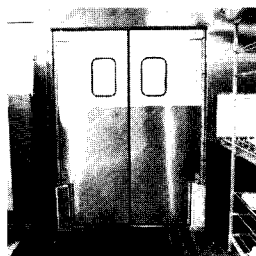
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### Books from page 110

ing effort. A problem inherent to interdisciplinary studies does arise, however. Tunnard's quick-paced survey occasionally presumes the reader's familiarity with subjects outside his discipline. How many of us are equally familiar with the history of art, landscape architecture and history of scientific (botanical) studies? An interdisciplinary study of this nature demands a slower pace and additional illustrative materials.

This minor fault aside, *A World with a View* should have wide appeal to varied groups concerned with our treatment of the environment. It will be of interest to students, historians and preservationists, and should be required reading for planners, developers and redevelopers. As Tunnard notes in his conclusion, "There is no substitution for firsthand observation—going out into the country and into the city streets to observe what is seen with one's accumulated knowledge of literature and art." Read this book before you go. *Barry N. Zarakov, Virginia Historic Landmarks Commission, Richmond*

**The Architecture of McKim, Mead and White, 1870-1920: A Building List.** Leland M. Roth. New York: Garland Publishing, Inc., 1978. 425 pp. \$48.

Of interest to scholars and historians, this book documents 876 commissions and projects of McKim, Mead & White, giving their location, date started and finished, designer, cost and present condition. The introductory essay concerns the firms and its great influence on architecture in this country.

**The Chinese Garden: History, Art & Architecture.** Maggie Keswick. Contributions and conclusion by Charles Jencks. New York: Rizzoli, 1978. 216 pp. \$35.

The untrained eye may confuse the Chinese garden with the Japanese, says the author of this exceedingly handsome book. But the Chinese garden is quite different. "Confusing and dense, dominated by huge rock piles and a great number of buildings all squeezed into innumerable, often very small spaces, for many foreigners the characteristic Chinese garden is so unlike anything else as to be incomprehensible and even, in parts, grotesque," Keswick says. But behind the forms for those who would find them lie "unending layers of meaning which become increasingly esoteric and mystical as they are explored."

This book, which claims to be the first to explore the myths and meanings of the Chinese garden since Osvald Siren's *Gardens of China*, published in 1949, covers such subjects as the origins of the gardens, architecture in gardens and rocks, water,

*continued on page 116*



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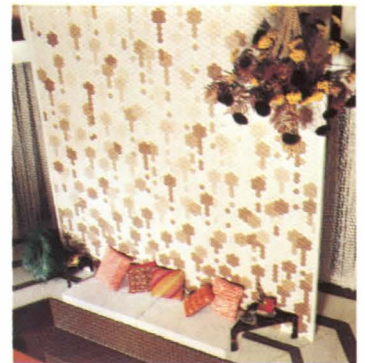
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### Books from page 114

flowers, trees and herbs. A concluding chapter on meanings of the Chinese garden is supplied by the critic Charles Jencks, who is the husband of the author.

The book is beautifully illustrated with photographs by the author, taken over many years, and with reproductions of paintings. It will provide pleasure to all who like art and architecture.

**Construction Materials: Types, Uses and Applications.** Caleb Hornbostel. New York: John Wiley & Sons, 1978. 878 pp. \$35.

Every architectural library and even the small architectural firm ought to invest \$35 in this reference volume on construction materials. It collects in a single book information that is scattered throughout technical literature. Its author is no neophyte, having authored *Materials and Methods for Contemporary Construction* (1974) and *Materials for Architecture* (1961), as well as other books and articles.

The book is certainly not for bedtime reading. It's too thick and heavy, in the first place, but primarily it is for reference, not straight-through reading. Its place is on the desk of the design professional.

Hornbostel says his basic purpose "is to give a comprehensive overview of construction materials in general and not to provide a complete treatise on any specific construction material." Arranged alphabetically by construction material, from abrasives to zirconium, and including as well nails, paint, water, etc., the book provides the user with such information as physical and chemical properties, types and uses, history and manufacture, application, conditions favorable and unfavorable to use. Throughout the book, there are diagrams, charts and tables to further aid the reader, as well as reference to standards, codes, specifications and other requirements. And fortunately, there is a detailed index—a necessity for such a reference work.

**Preparing Design Office Brochures: A Handbook.** David Travers. Santa Monica, Calif.: Management Books, 1978. 125 pp. \$9.95.

This excellent manual for the owner/manager of a design firm—not the graphic designer—is a guide to the production of effective brochures. Travers, former editor and publisher of *Arts & Architecture* magazine and now a management consultant to design professionals, maintains that an office brochure is a design problem as surely as a building is and that the brochure should demonstrate to the client that the firm knows what it's talking about when it comes to design.

Also, a brochure costs a lot of money (he comments that a "first-rate" graphic designer will charge up to \$400 a page).

Any firm owner would think twice before spending such money on a piece of equipment, yet many brochures are "so haphazardly done that they are patently improvisations produced without a clear understanding of the problems they are supposed to solve, the need they are supposed to fill." Like a poorly designed building, a poorly designed brochure reveals the design professional's "uncertainties." Travers' book is aimed at removing those uncertainties about brochures.

Using brochures of many U.S. design firms, as examples, Travers discusses the function of a brochure, what to include and its design and production. This is not to make the reader an expert in graphic design, but to give a firm's decision makers "sufficient knowledge" of the planning and production process so they can "effectively and intelligently" guide the work of the graphic designer.

The book is published by Management Books, a division of Arts & Architecture Press, 1119 Colorado Ave., Santa Monica, Calif. 90401.

**The Architecture of Self-Help Communities: The First International Competition for the Urban Environment of Developing Countries.** Michael Y. Seelig. New York: McGraw-Hill, 1978. 205 pp. \$25.

In late 1973, the staff of *Architectural Record* conceived the idea of an international design competition for the urban environment of developing countries. One major problem was identified: squatter settlements that now make up nearly half of the third world cities' population. Sponsored by the International Architectural Foundation, Inc., a nonprofit corporation established in 1974, the competition designated the design of a self-help community in the heart of Manila, the Philippines.

Of the 476 entries from architects in 52 countries, this book includes 33 projects. Details, with jury comments, are given of the submissions that won first prize (Ian Athfield of New Zealand), second prize, third prize and honorable mentions. The other projects Seelig has elected to include have been selected to illustrate innovative ideas. There are more than 200 photographs and drawings to complement the text.

The designs could be adapted for congested urban areas throughout the world. And to further this end, the International Architectural Foundation has distributed 2,000 free copies of the book to third world countries.

Seelig, partner in the consulting firm of Gutheim/Seelig/Erickson and associate professor of planning at the University of British Columbia, was in charge of conducting the competition, managed by his firm for the foundation. □

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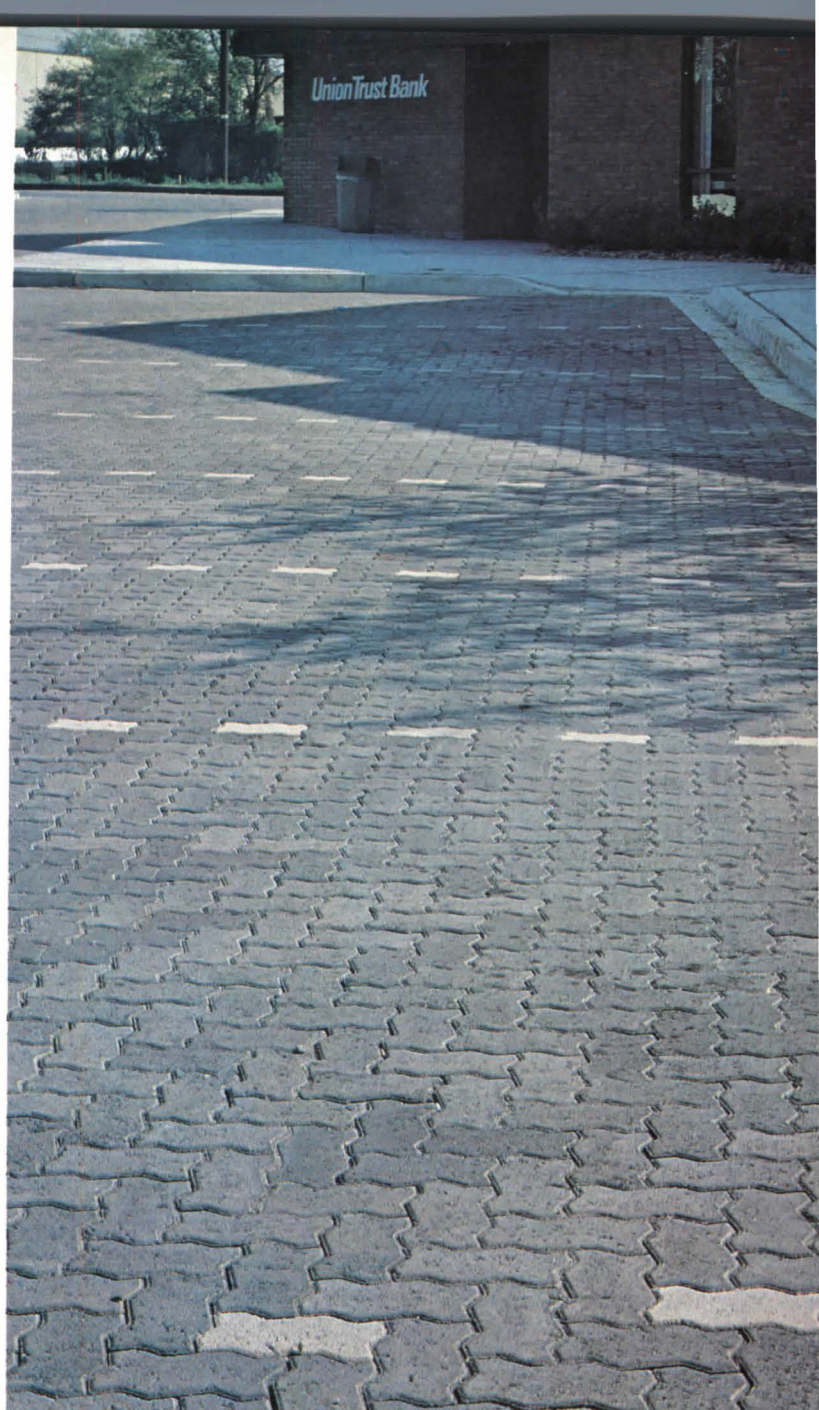
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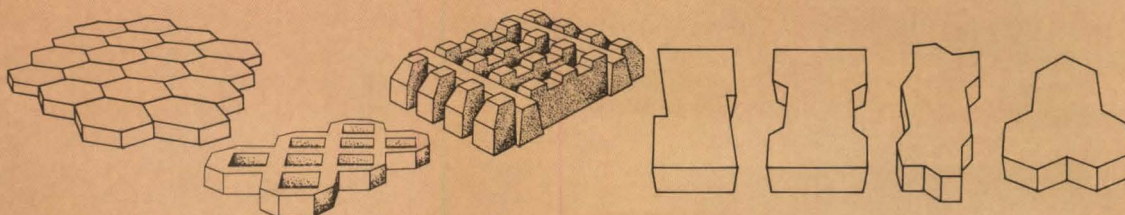
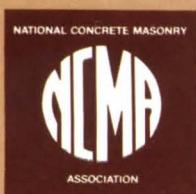


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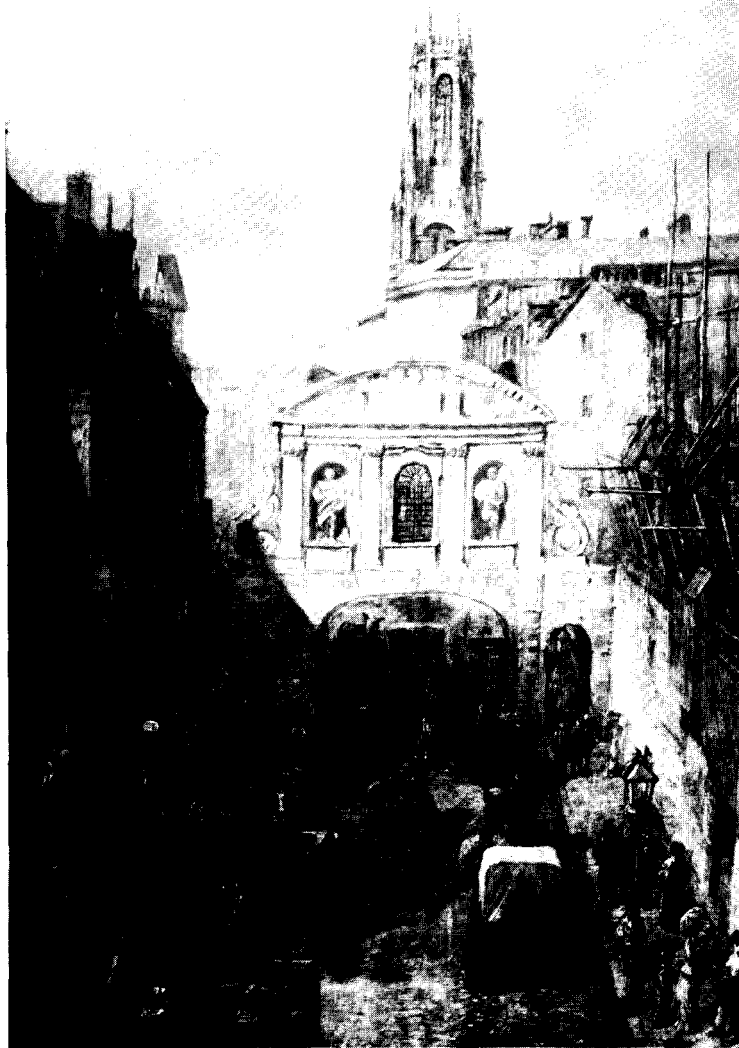
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## Returning the Historic Entry to London Towne

*Christopher Wren's Temple Bar arch sits 'like a waif' in a remote estate. By Mary E. Osman*

Television watchers in the U.S. have seen the colorful ceremonies when Queen Elizabeth II has asked permission to enter the city of London at its traditional entrance from the west where the royal city of Westminster ends and "legal London" begins. The sovereign receives the keys to the city, which are then returned by the queen to the lord mayor—a "right" which has been carefully preserved through the centuries by the lord mayor and the city corporation. The ritual has come to symbolize the rights of the common man under the common law handed down since the Magna Carta, the revered charter of English political and civil liberties granted by King John at Runnymede on June 15, 1215. This place of entrance to the city has been where the city corporation and the lord mayor have paid homage to the sovereign and the sovereign, in turn, has recognized the freedom of the people.

As long ago as the 13th century, a barrier marked the boundary of London and Westminster to keep undesirables out of the city and to protect tradesmen. The area came to be called "Bar of the Temple," later contracted to Temple Bar. Now marked by an obelisk, the site once was adorned by a gateway arch designed by Sir Christopher Wren. The arch now sits "like a waif" 15 miles

away, says Tyndale Daniell, a barrister and administrator of the Temple Bar Trust. This fund has been set up to move and restore Temple Bar in the churchyard of St. Paul's Cathedral—Wren's masterpiece. In the early days, however, simple posts and chains marked the barrier, the city fathers having determined that they had no responsibility for what happened west of the barrier.

A few of the events that have taken place at Temple Bar illustrate its place in British history. Edward, the Black Prince, rode through on a black pony in April 1357, triumphantly leading the conquered King John of France, who rode on a white horse. During the Peasant's Revolt of 1381, when Temple Bar was pillaged, Richard II went through the entrance to encounter Wat Tyler, leader of the peasants. Daniell says that "among those passing through Temple Bar about April 1385 were the pilgrims who joined with Geoffrey Chaucer at the Tabard Inn and set off together for Canterbury."

In 1502, the funeral cortege of Elizabeth of York, queen of Henry VII, stopped at Temple Bar on its way from the Tower of London to Westminster Abbey. Court officials, forbidden to go east of the barrier, waited beyond until the city officials gave the body of the queen over to them. Anne Boleyn, second queen of Henry VIII, is said to have gone through Temple Bar on the way to her coronation. The citizens cheered her and drank wine which flowed from conduits.

In 1533, the city corporation built a sturdier structure, and a wooden house for guards was provided. It was here that those who wanted to enter the city had to have their credentials examined. Queen Elizabeth I, in 1588, stopped at Temple Bar on her way to old St. Paul's Cathedral nearby to give thanks for the defeat of the Spanish Armada. It is believed that for the first time the lord mayor presented the sword and keys of the city to a sovereign. The sword and keys were ceremoniously returned. Her successor, King James I, made his way into the city through Temple Bar, "ambling under a canopy headed by eight gentlemen of the Privy Council," says a historian.

The Great Fire of 1666 did great damage to London. Temple Bar was gutted and St. Paul's was badly damaged. Sir Christopher Wren was made surveyor general of the royal works by Charles II and was given the responsibility of drawing up a new plan for London, widening the medieval streets and designing a new gateway to the city. Even before the fire, the narrow, winding streets and the gateway had been inadequate for the growing traffic of goods and people.

It was no easy task to design a gateway at an area which had come to symbolize English law and freedom and to have witnessed so much "pomp and circumstance." Formally opened in 1672, having been two years in building, Wren's Temple Bar has a large central arch, through which heavy carriages could pass, and two flanking smaller arches for pedestrians (see photo above of an 1860 painting by E. Turck). Above the central arch is a superstructure with Corinthian pilasters, and on either side are niches that contain statues by John Bushnell of Charles I and II and of James I and Elizabeth I (some historians attribute the last named effigy to Anne of Denmark, James' queen). Tyndale Daniell describes Wren's design as "English Renaissance. It is simple and perfect."

Wren "combined in the finished work all that could be expected to fit in with monarchical whim and forensic taste," says a biography of Wren published in 1923 as a bicentenary memorial volume to the architect under the auspices of the Royal Institute of British Architects. Wren "could no more escape the tone and fashion of his day than the Papists could be weaned from ideas of a restoration of an ancient faith. . . . Wren caught the prevailing opinion associated with the picturesque, and pleased both citizens and courtiers, so, whatever may be urged against this structure, it certainly has the merit of character."

What may seem a revolting custom to us developed within a few years after the arch was completed. Heads of the executed were placed on spikes over the entrance. John Evelyn wrote in



1696: "The quarters of Sir William Perkins and Sir John Friend, lately executed on the plot, were set up at Temple Bar, a Dismal Sight which many pitied." Temple Bar also became the site for pilloryings. One engraving (above) shows that it was here that Daniel Defoe, author of *Robinson Crusoe* (1719) and *Moll Flanders* (1721), journalist and secret agent, was fined, imprisoned and pilloried for his treatise, *Shortest Way with Dissenters* (1702).

There enshrined in history stood Wren's gateway near his masterpiece, the reconstructed St. Paul's Cathedral. Both were a part of the fabric of London. In 1878, however, when the building of the Royal Courts of Justice necessitated the further widening of streets, the gateway arch was removed to its present site 15 miles away in Theobalds Park. It was saved by Sir Henry Bruce Hedworth Meux, a wealthy brewer, who moved the gateway at his own expense to his home at Cheshunt. Some years ago, the Meux mansion was converted to institutional use, and Wren's design has been neglected and vandalized (photo at right).

Barrister Daniell has described the plight of Wren's design: "Sad it is that this historic gate through whose portals have passed the crowned heads of state and their families, the great citizens of the commonwealth, and which has shared with the people of England the joys and sorrows, ceremonies, pomp and pageantry, and which stood for 200 years as the symbol of the independence of the city of London, now stands roofless and derelict, yet ever proud, behind an enclosing fence of concrete, beer bottles and barbed wire."

The present owners, trustees of the Meux estate, have offered the monument to the city of London, and many ideas and plans to retrieve and restore it have been advanced. British architects have made drawings of the gateway shown against the north elevation of the northwest tower of St. Paul's, forming an appropriate arch adjacent to the cathedral. This plan has received



widespread approval, and in 1976, a trust was formed to save the monument and restore it at St. Paul's.

Americans have joined the British in an effort to restore this monument which is important not only because it is the design of one of England's greatest architects, but also because it is a "symbol of freedom under the common law." The American Foundation for Temple Bar, chaired by Charles A. Bane, a Chicago lawyer, has been formed. American architects and others are asked to join American lawyers in helping provide a new life for Wren's gateway. And when Temple Bar is finally rededicated at its new site near St. Paul's, architects are invited to participate in the ceremonies. On that occasion, Daniell asks, "Where will the distinguished disciples of Wren's profession be?" and answers: "In the front row, ladies and gentlemen, please."

Inquiries may be directed to Charles A. Bane, Chairman, American Foundation for Temple Bar, Suite 4200, One First National Plaza, Chicago, Ill. 60670. □

## The Institute from page 48

provides advice in the selection of structures, and the Library of Congress, which receives the records and arranges for their availability to the public.

Horace Marden Albright, former director of the park service, has called Peterson "one of the great architectural historians of our time." He said Peterson was a "tower of strength" to him when he directed the park service. The Department of the Interior gave Peterson its distinguished service award in 1961.

Peterson has worked on many projects for the Society of Architectural Historians, having been its president and also editing for many years "American Notes" in SAH's *Journal*. A recent accomplishment was his editorship of the book *Building Early America*, published on the occasion of the 250th birthday of the Carpenter's Company of the City & County of Philadelphia. A review of the book in the *British Journal of the Royal Society of Arts* said that it was a pleasure to read, "not only because of the literary ability and exceptional knowledge of the authors, but because the marshalling powers, the masterly overall editorial skill, of Mr. Peterson have given coherence to a great theme."

A charter member of the National Trust for Historic Preservation, Peterson received in 1965 its most outstanding honor, the Louise du Pont Crowninshield award of "superior achievement" in historic preservation.

Steen Eiler Rasmussen, Danish architect and town planner, holds honorary fellowships not only in AIA, but also in the Royal Institute of British Architects and the Bavarian Academy of Fine Arts. His book, *Experiencing Architecture*, one of the first 100 books published by MIT Press, has been through 15 editions since its publication in 1959. Architectural professors have praised it as a teaching tool, saying that the book is particularly effective in the manner in which it discusses the way people react to open space, and a critic has said that its language "is so lucid and clear that every layman and beginner will be able to understand and to enjoy it. At the same time, the expert, practicing architect and esthetician alike, will appreciate the precise formulations. . . ."

Rasmussen, who has been a visiting professor at the Massachusetts Institute of Technology, Yale University, University of Pennsylvania, the Royal College of Art in London and the University of California at Berkeley, has written other books, including *London*, *The Unique City*, *Towns and Buildings* and works on architecture and city planning in Danish, German and Swedish. He says that his aim "in all modesty" is to try to explain the "instrument the architect plays on, to show what a great range it has. . . ."

## For Integration of Disciplines: Commoner, Bedford-Stuyvesant

AIA's jury on Institute honors has selected Professor Barry Commoner, Washington University, St. Louis, and the Bedford-Stuyvesant Restoration Corporation in Brooklyn, N.Y., to receive medals awarded annually to individuals or groups responsible for specific accomplishments demonstrating the integration of several disciplines related to architecture.

Barry Commoner, since 1965 director of the center for the biology of natural systems, and since 1976 professor of environmental science at Washington University, is well known to many Americans, a cover of *Time* magazine having been devoted to him in 1970. The magazine called him the "uncommon spokesman for the common man," commending him for the manner in which he presents scientific issues directly to the public to encourage people to take an active part in shaping social policies.



Norman McGrath

Called the "Paul Revere of ecology" by a pollution expert, Commoner has given the public his views in testimony before Congress on long-reaching legislation and in many articles and books. It was *The Poverty of Power* (1976) which established him as what one critic has called a "unique" scientist who is able "with hip rhetoric and moral fervor . . . to tread the narrow path between the Establishment and the counterculture in this country. . . ." In this book, large sections of which were published in *The New Yorker* magazine, Commoner places our profligate waste of energy in a larger societal context.

Energy expert Richard S. Stein, FAIA, has said that he has no doubt that the "broad point of view of Barry Commoner was central to the early involvement of AIA" in matters of energy and environmental concerns. "His basic philosophical concern for the unity of the ecosystem, for the interconnection of all events that affect the environment and for the impact of modern technology at an unprecedented scale have given us important insights."

Commoner started speaking out eloquently on the consequences of radioactive fallout in the mid-'50s. He was a member of the Committee for Nuclear Information, and, according to *Time*, it was a victory for him and the committee that the 1963 nuclear test-ban treaty was signed.

The jury on Institute honors said that Commoner, "departing from a scientific base in cellular biology, has made the entire biosphere his and our concern." His books and articles and lectures "have marked him as a most articulate spokesman for the concerns of ecology and the conservation of our natural resources."

The jury said that the Bedford-Stuyvesant Restoration Corporation "has successfully mobilized the resources of politics, finance and community pressure to stabilize the neighborhoods and improve their physical environment."

The corporation evolved from a visit by the late Senator Robert F. Kennedy to the area in 1964. The community was suffering from rapid economic and physical decline. With support from Senator Jacob Javits and Mayor John Lindsay, Kennedy launched a plan that would aid the area's 400,000 residents—80 percent black, with most of the remainder Puerto Rican.

Two complementary organizations were formed—the Bedford-Stuyvesant Restoration Corporation, representing the residents, and the Development and Services Corporation made up of leading financial and corporate institutions. At the end of 1973, the development corporation was absorbed by the Bedford-Stuyvesant Restoration Corporation. About \$50 million in federal funds and \$15 million in funds from private sources have been invested in the area.

Using the assets—housing stock consisting primarily of row houses on wide streets that were 22 percent owner-occupied—the corporation moved to bring to the area the things that were lacking, such as shopping facilities and employment opportunities. The most visible of the efforts are the construction and rehabilitation projects, although problems of health, education and social welfare have also been addressed.

Among the construction projects is the "Superblock," by I.M. Pei & Partners and landscape architect M. Paul Freidberg & Associates, and the shopping center, *Restoration Plaza* (photo above), by Arthur Cotton Moore Associates. Other key projects have been carried out by local black firms. An old milk-bottling plant was converted into corporate headquarters by Fisher/Jackson Associates and a 267-unit new housing development was designed by architect Harry Simons. Some rehabilitation projects and most of the liaison for the corporation has been

*The Institute continued on page 122*



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**The Institute** from page 120 accomplished by in-house architect David Danois.

As Michael Harrington commented in *New York* magazine, the way in which a declining area has been turned around—done with modest means and in the face of almost overwhelming social problems—the Bedford-Stuyvesant Restoration Corporation is an example for troubled urban areas everywhere. “It means that the prime domestic tragedy of recent years—the deterioration of the great cities—is not inevitable.” This “rare urban success story” was told by Fred Powledge in the pages of this magazine in May 1976.

## Honorary Memberships in AIA Will Go to 12 at Convention

Twelve persons have been selected for honorary membership in AIA. The honor is given those “who have rendered distinguished service to the architectural profession or allied arts and sciences.”

The following will be inducted into honorary membership at AIA’s convention in Kansas City, Mo., June 3-7:

- William W. Chase, chief of the Department of Health, Education and Welfare’s office of education school construction branch, who is cited by the jury on honorary membership as being “a foremost authority in educational facility planning.” His willingness to participate in and provide advice and direction to AIA’s committee on architecture for education “has been extremely noteworthy.”
- William S. Fort, retired Oregon Court of Appeals judge, who served as cochairman (along with Walter H. Sobel, FAIA, of Chicago) of an American Bar Association/AIA task force which led to the publication of the book *The American Courthouse: 1973. Planning and Design for the Judicial Process*. Before the publication of this book, Judge Fort was involved in the planning and design of his own courtroom, a “courtroom in the round” concept that has become commonplace today.
- Ruth Fuller, executive director of the Houston Chapter/AIA, who during her 13 years with the chapter has introduced many modern professional resources. She is credited with increasing the chapter’s membership from 400 in 1962 to more than 1,000 today. Also, she is coordinator of Houston’s annual architectural festival, recognized by AIA “as one of the nation’s best programs to promote public awareness of architecture.”
- Donald J. Hall, president of Hallmark Cards Inc., Kansas City, Mo., the developer of the 85-acre Crown Center complex. He was praised by the jury for the transformation of a blighted area into a “model of urban vitality and design excellence.”

- Rear Admiral Donald G. Iselin, commander of the naval facilities engineering command (NAVFAC) and chief of the Navy’s civil engineers, who was instrumental in promoting the AIA/NAVFAC design awards program, as well as the Navy’s intern-architect development program.

- Gerre Jones, former executive director of the Kansas City Chapter/AIA, who was instrumental in forming AIA’s component executive organization and its marketing workshops. Currently, he operates his own marketing/public relations firm, Gerre Jones Associates, Inc., in Washington, D.C.

- Aaron Levine of Honolulu, who was cited by the jury for “devoting the past 30 years of his professional life to stimulating greater citizen participation in the public and private planning and design process.” The landscape architect and city planner since 1962 has headed the Oahu Development Conference, a nonprofit public interest group concerned with the long-range planning of Hawaii’s major urban island.

- Maureen Marx, director of AIA’s membership procedures for 15 years and also responsible for the Institute’s fellowships and judicial procedures. She was commended by the jury for her “intelligence and sense of propriety far beyond that which is ordinarily called for or expected in Institute work.”

- Ian L. McHarg, Philadelphia landscape architect, planner, educator, author and lecturer, whose book *Design with Nature* has drawn public attention to the design arts. “His demonstrated attitudes and accomplishments are parallel with and supportive of the highest ideals of the profession of architecture,” the jury said.

- David S. Miller, a professional consultant of Shaker Heights, Ohio, first vice chairman and currently chairman of the board of the National Institute of Building Sciences. “His career achievements represent a total dedication to understanding the needs of the architectural practitioner, to developing a philosophy of quality procedures for better communication between producers and architects and to promoting the symbiotic relationship between them,” the jury said. He has served as president of the Producers’ Council, on its board of directors and as chairman of many committees.

- Janet W. Solinger, director of the Smithsonian Institution’s resident associate program. Through courses, lectures and field trips offered by the Smithsonian associates, she “has provided a major forum for interaction between the country’s leading architects, their colleagues and the general public,” the jury said.

- John Yeon, an Oregon landscape architect, designer and preservationist, who gained prominence in 1937 with his design of the Watzek house in Portland, included

in the Museum of Modern Art’s exhibition, “Built in U.S.A.” The self-taught architect was among the first to design houses with a modular systems approach. He calls himself a “cottage industry,” insisting when possible in being not only the architectural designer, but landscape architect, interior designer, sometimes furniture designer and often craftsman. In 1977, the Portland Chapter/AIA sponsored an exhibition of his work and gave him an award for meritorious service. In recent years, he has turned his attention to the design and installation of art galleries.

## Directors Named at Institute in Education, Government Affairs

Two new program directors have been appointed in AIA’s department of education and professional development. And the Institute has added the new position of director of policy research and development, government affairs department.

John B. Kelso, AIA, director of continuing education, was president of his own firm for seven years in Hollywood, Fla., prior to moving to Boone, N.C., where he maintained a studio practice while completing the requirements for a master of architecture/urban design degree at Virginia Polytechnic Institute and State University. He also holds a bachelor of architecture degree and a master of arts in higher education and administration.

Alan R. Sandler, director of environmental education, worked for nine years in education of the built environment, principally in Tampa and Tallahassee, Fla. More recently, he served as a manpower planning and management specialist for Florida’s office of manpower planning. For six years, he was a member of the advisory board of Philadelphia’s Group for Environmental Education. He holds an associate degree in architecture from Temple University and a bachelor of design degree in architecture from the University of Florida.

Michael Blevins, director of policy research and development, has been assistant director of legislative affairs for the National Society of Professional Engineers for the past year and a half. A graduate of Ohio State in journalism, he worked with *U.S. News & World Report* for four years as chief of news research, covering Capitol Hill and national politics.

As directed by AIA’s board of directors, Thomas Bennett, assistant secretary, has succeeded Maurice Payne, AIA, in assuming staff responsibilities for international relations activities, including liaison with international and foreign architectural associations, foreign inquiries, staff support for the international relations

*The Institute continued on page 126*



Architect: Burman, Bouchard

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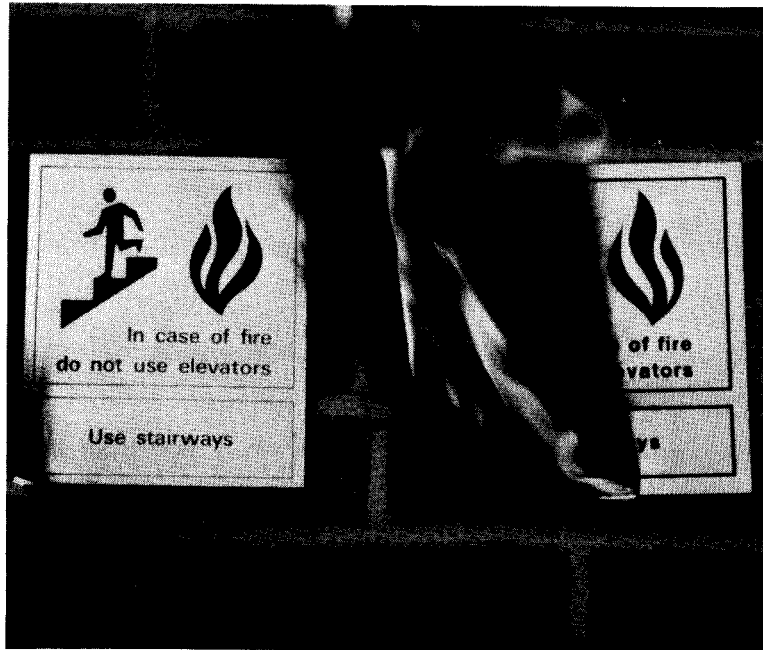
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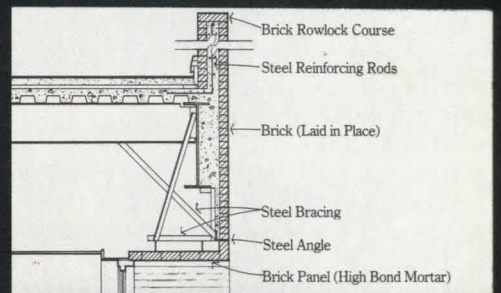
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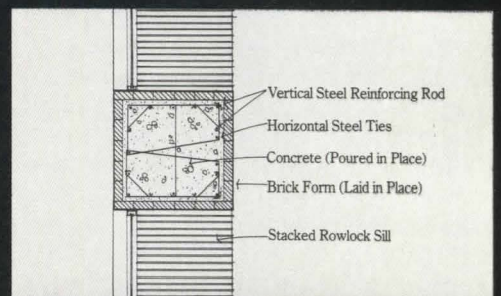
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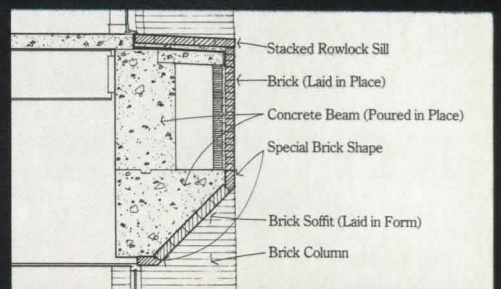
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**The Institute** from page 122 committee and the honorary fellowship program.

Robert Allan Class, AIA, director of practice programs, has assumed responsibilities for international practice activities, succeeding the federal agency liaison staff. His new duties include staff support for the newly formed international practice commission and programs and inquiries relating to architects who practice in foreign countries.

## News/Energy

### Illinois Is Trying Wind Power For Several Public Buildings

Wind generators to supply electrical power will be installed at two public facilities in Springfield, Ill., in a study of wind as an alternate energy source, according to Donald S. Glickman, executive director of the state's capital development board.

The 20 kilowatt generators at the Effingham elementary/junior high school and at the Swine Pavilion at the Illinois State Fairgrounds are expected to cost about \$50,000 each, with a payback period of 10 years. The average life expectancy of the generators is between 20 and 25 years.

It is anticipated that the generator at the Swine Pavilion will produce more than enough electricity for the building's operation, while the generator at the school will serve as a supplemental source.

Over the next 14 months, CDB expects to install six additional wind generators in Illinois. It is also involved in an \$800,000 solar heating system currently being installed at St. Charles high school and a \$1.2 million solar heating and cooling system being designed for the Agriculture Building at the fairgrounds in Springfield. This system, one of the largest in the Midwest, is being partially funded by a grant of \$600,000 from the Department of Energy.

### Energy Planning Book Issued

This month, AIA will publish a book entitled *Energy Planning for Buildings*. Its authors are two architects and an engineer—Michael M. Sizemore, AIA; Henry Ogden Clark, AIA, and William Ostrander. The book gives the reader information on how to evaluate the energy performance of a building, including solar assisted alternatives, and how to make the best use of energy-conscious improvements. Directed to the practitioner, the book is replete with information.

The book is available from: AIA publications marketing at Institute headquarters. The price for members is \$40 and \$44 for others.

### Passive Solar Home Designers Receive \$1.4 Million from HUD

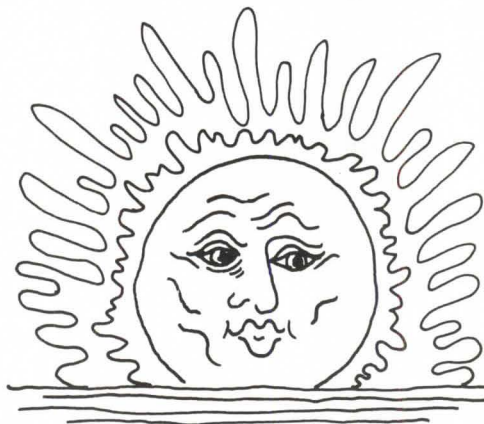
HUD last month granted 242 awards totaling nearly \$1.4 million for the design and construction of homes using passive solar systems for heating.

Awards of \$5,000 each were made for 145 designs of new homes, with awards of \$2,000 each for 17 designs for adding passive solar systems to existing homes.

Another 80 awards were made to builders for the construction of one or more new homes that will be put on the open market for sale. The builders received \$7,000 for the first model constructed from the winning design and another \$2,000 each for up to four models built at the same time from the same design.

The awards program, according to HUD, is "intended to identify and publicize effective home use of solar energy and to provide new ideas to America's builders and homeowners on how best to use the sun's energy to help meet home energy needs."

The National Solar Heating and Cool-



ing Information Center, P.O. Box 1607, Rockville, Md. 20850, will supply to inquirers a publication that lists the winning designs and indicates the best points of the various passive design approaches. Copyright protection for the design elements has been waived. HUD says that "many of the passive solar features of the award-winning designs can be used in any home design to reduce the need for conventional or active solar energy."

### A Guide to Life Cycle Costing

In an effort to develop a uniform and consistent life cycle costing approach, the National Bureau of Standards has issued a report entitled "Life-Cycle Costing: A Guide for Selecting Energy Conservation Projects for Public Buildings." The step-by-step guide explains how to evaluate and rank the cost effectiveness of alternative energy conservation retrofit projects in existing buildings and how to select the most cost effective design for new structures.

The life cycle cost analysis technique

offers an evaluation of the net effect over time of the reduction of fuel costs by buying, installing, maintaining, operating, repairing and replacing energy conservation features. There are computational aids such as worksheets and charts, as well as a computer program, for deriving the cost effective measures.

The report, written under the leadership of Rosalie T. Ruegg of NBS' center for building technology, is available for \$2.75 from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. Order by stock number SN-003-003-01980-1.

### Price Distorting Factors Seen In Energy Conservation Standards

The reason for the development of a national energy conservation standard "is to encourage practices in the design of new buildings which are optimum for the nation," says a recent National Bureau of Standards' report, "The Effect of 'Resource Impact Factors' on Energy Conservation Standards for Buildings." But there are "price-distorting factors" in the energy resources markets and the actual costs for various energy types are not likely to "reflect the true social values of these resources." What may be "optimum" for the nation may not be so for the individual consumer.

In the development of optimum energy conservation standards, social values are represented by application of a system of indexes called "resource impact factors" (RIFs) to the actual cost of energy. The technical report, sponsored by the Department of Energy, gives a method for taking into account the RIFs that are important in the use of energy but are not included in the straight market price. Among these nonmarket considerations are the environmental effects of energy production and consumption, the existence of price controls and monopoly power.

The author of the report, Stephen F. Weber of NBS's center for building technology's applied economics program, provides guidelines for the formulation of RIF values. The effects of using RIFs are assessed in the comparison of two theoretical energy conservation standards for buildings. One standard uses the unadjusted prices paid for energy while the other uses energy prices weighted with RIF values.

Weber finds that the standard that uses RIF values is more likely to save energy. With a range of low and high RIF values, the RIF-adjusted standard would be 18 to 41 percent lower. Also, RIFs increase the economic efficiency of the resulting standard.

Weber suggests that the RIF concept needs further refinement before it can be

*Energy continued on page 129*

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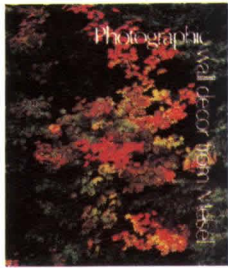
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**Energy from page 126**

specified in the development of energy conservation standards. He says, however, that the concept "holds potential for realistically reflecting social values in energy prices. Their use in the development of energy conservation standards for buildings appears likely to save energy and to be more economically efficient for the nation as a whole."

The report is available from the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402. Its price is \$2.30.

**BRIEFS**

**Art is profitable**, according to a study by the New Orleans Museum of Art of the economic impact of the exhibition "Treasures of Tutankhamen." The show was visited by 870,595 people—more than two-thirds from out of town; it "pumped a minimum of \$69.4 million" into the local economy, generating more than \$4 million in local and state taxes. The food and lodging industries harvested \$21.7 million and \$19.2 million respectively. Ground transportation figures read "as if one million persons had taken taxi rides at an average fare of \$3.40."

**"By Design"** is a report on the first decade of progress by the architecture, planning and design program of the National Endowment for the Arts. The 260-page report describes more than 1,200 grants. It may be purchased from the U.S. Government Printing Office, Washington, D.C. 20402 for \$4.25 The stock no. is 036-000-00035-0.

**The American Planning Association** will come into being in July. APA is the result of the consolidation of the American Institute of Planners and the American Society of Planning Officials. The newly formed organization of about 19,000 members will be headquartered in Washington, D.C.

**More than 350 drawings by Archimedes Russell**, one of the most prolific architects in central New York state at the turn of the century, have been donated to Syracuse University. The gift is from the architectural firm of King & King, successor to Russell & King, established in 1868. At the time of Russell's death in 1915 at the age of 75, he was credited with having designed more buildings in Syracuse than any other architect.

**The National Institute of Building Sciences** through its consultative council has begun a membership drive to bring in a broad spectrum of individuals and organizations. There are three membership categories: organizational members, indi-

vidual participating members and subscribing members. James R. Dowling, director of codes and standards at AIA, serves on the consultative council's national executive committee. Institute members who serve on the NIBS board are Jasper S. Hawkins, FAIA, Los Angeles; Rudard A. Jones, AIA, Champaign, Ill., and Herbert H. Swinburne, FAIA, Philadelphia.

**Artists to create art for transit stations** are wanted by the Massachusetts Bay Transportation Authority. Visual artists in all media recognized in their fields are asked to submit a résumé and supporting materials. For information, contact: Jennifer Dowley, Arts on the Line, Cambridge Art Council, City Hall Annex, 57 Inman St., Cambridge, Mass. 02139.

**Paul R. Neel, AIA**, of San Luis Obispo, Calif., has been honored as a "distinguished alumnus" of California Polytechnic State University.

**Earth Shelters, Inc.**, has prepared a 15-page bibliography on underground and earth-sheltered structures. For a copy, send a check for \$3, made payable to Earth Shelters, Inc., to P.O. Box 52, Omaha, Neb. 68101.

**Nathaniel A. Owings, FAIA**, has been appointed by President Carter to the board of directors of the Pennsylvania Avenue Development Corporation. Owings, who has been designated as vice chairman of the corporation, has been *Briefs continued on page 132*

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**Briefs from page 129**

involved in the planning of the avenue in Washington, D.C., since 1962 when President John F. Kennedy appointed him chairman of his advisory council on the avenue. Owings has served on PADC's board since its establishment in 1973.

**Purnima Gupta, an AIA associate member,** and her husband Ajaya K. Gupta have been honored as the "outstanding new citizens of 1977-78" by the citizenship council of metropolitan Chicago. They were two of 14 new citizens to be so honored among the 12,000 people who became citizens in the Chicago area during 1977-78. It was the first time that a wife and husband were so honored.

**Marriott Corporation's** international headquarters building in Bethesda, Md., has been selected by the Iron Workers Employers Association to receive its 1978 award for "building of excellence." It is the design of Mills & Petticord/HOK of Washington, D.C.

**The National Architectural Accrediting Board** has elected as its president William L. Porter, AIA, dean of the school of architecture and planning, Massachusetts Institute of Technology. NAAB's president elect is Donald P. Schlegel, AIA, who is on the faculty of the University of

New Mexico's school of architecture and planning.

**The National Institute of Architectural Education** has awarded its 1978 Hiron prize to S. Fiske Crowell Jr. of Boston. The award of \$1,750 was given to Crowell as top winner in a competition for the design of a highway facility for the automobile traveler.

**Arson** caused \$1.2 billion in losses in 1977, according to the National Fire Protection Association. Studies also reveal that incidents of arson have increased 1,300 percent since 1950, making incendiaryism the fastest growing and most destructive crime in the U.S. today.

**William Morgan, FAIA,** of Jacksonville, Fla., has been awarded a midcareer fellowship by the National Endowment for the Arts.

**Henry L. Kamphoefner, FAIA,** who received in 1978 the joint award given by AIA and the Association of Collegiate Schools of Architecture for "lasting achievement in architectural education," has received the North Carolina award in the fine arts for his "outstanding contributions as an architect and as founding dean of the school of design at North Carolina State University."

**Charles B. Zucker,** who holds a master's degree in architecture from Princeton University and was an editor/writer on the AIA Research Corporation's project entitled "Community Energy Design for Community Participation," has been named assistant director of architecture, planning and design programs of the National Endowment for the Arts.

**"An Introduction to DOE"** is the title of a recent publication of the Department of Energy. It will assist professionals interested in contracting with DOE in facility design and/or construction. A copy may be obtained by writing: Distribution Section, DOE, 1200 Pennsylvania Ave. N.W., Room B-447, Washington, D.C. 20461.

**Robert M. Brandon, AIA,** visiting critic in architecture at Harvard University's graduate school of design and a member of the architectural faculty at the University of Illinois, has been awarded a \$10,000 Graham Foundation grant to assist in his research on a study of the roles various people played in Le Corbusier's atelier and the effect of his thinking on their later work.

**A visit to a self-supporting space colony** in worlds beyond the earth is the subject of a new show at the National Air and *continued on page 138*

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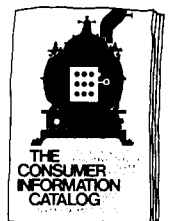
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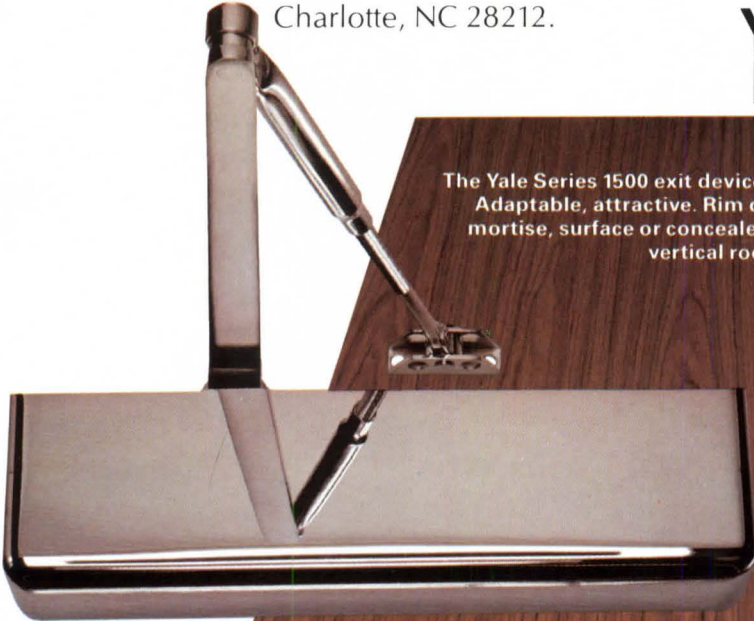
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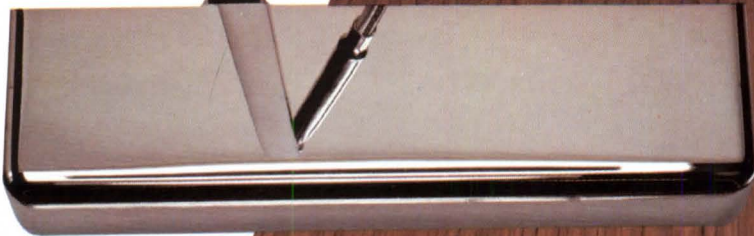
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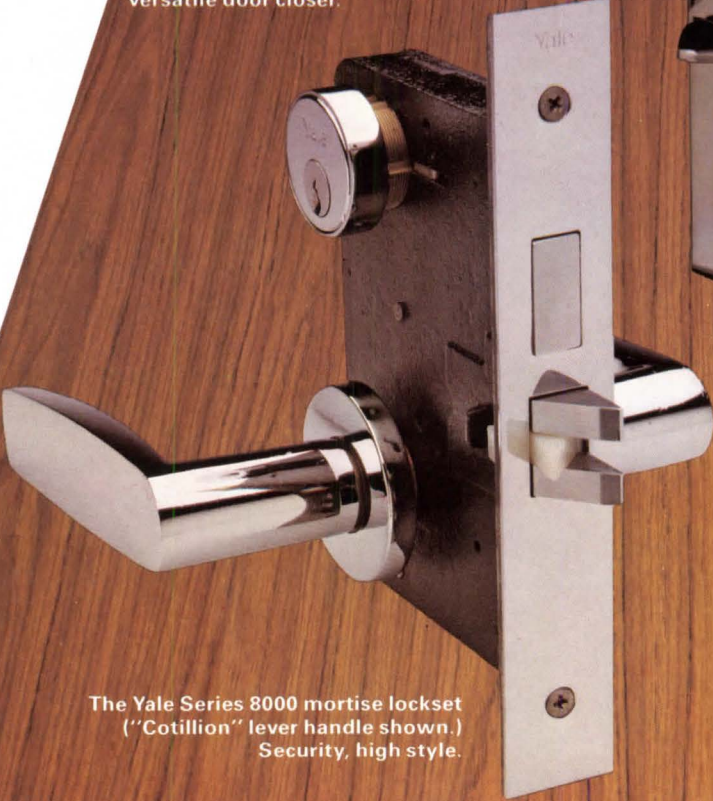
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**Briefs from page 132**

Space Museum in Washington, D.C. The half-hour space voyage makes excursions to the moon, Mars and Jupiter. Its title is "Worlds of Tomorrow."

**Everard M. Upjohn**, the great-grandson of Richard Upjohn, AIA's first president, died in November at the age of 74. He was professor emeritus of art history at Columbia University, and the author of *Richard Upjohn, Architect and Churchman*. He was a resident of Hightstown, N.J.

**Bill Lacy, FAIA**, president of the American Academy in Rome, has been elected to the board of directors of the International Design Conference, Aspen, Colo.

**David S. Cordish** is the first appointed director of HUD's urban development action grant program. He comes to HUD from Baltimore, where he was a partner in the law firm of Cordish & Cordish.

**Japan and the U.S.** have initiated an exchange program whose mission is cultural and its "ambassadors" artists. Five Americans will go to Japan for six to nine months' work and five Japanese will come here. Among the first ambassadors selected by the U.S. is architect Peyton Hall of Richmond, Va.

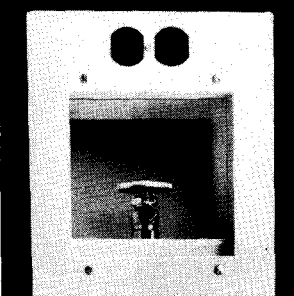
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**Alfred Busselle, AIA:** President of the New Jersey Society of Architects/AIA in 1970 and the Institute's New Jersey preservation coordinator, Mr. Busselle held the position of state architect in New Jersey from 1955 to 1965. During this period, he had responsibilities ranging from architect selection through construction procedures for millions of dollars of state facilities construction. Mr. Busselle, who died at the age of 73 on Jan. 22, was a partner in the Princeton, N.J., firm of architects, engineers and planners UNIPLAN from 1968 to the time of his death. From 1965 to 1968, he was a partner in the Princeton firm of Diehl, Miller, Busselle.

Long active in historic preservation, he served on AIA's committee on historic preservation from 1969 to 1971 and on the historic resources committee from 1973 to 1979. He also was a member of the architects in government committee (1964-68) and the continuing education committee (1972-73). He was at one time director of the League of New Jersey historical societies and a member of the New Jersey commission on review of historic sites and was instrumental in the protection of important sites by registration with the state and with the National Register of Historic Places. Notable were his efforts to complete registration of Mercer County, N.J., sites. □

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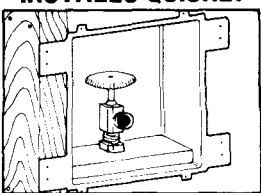


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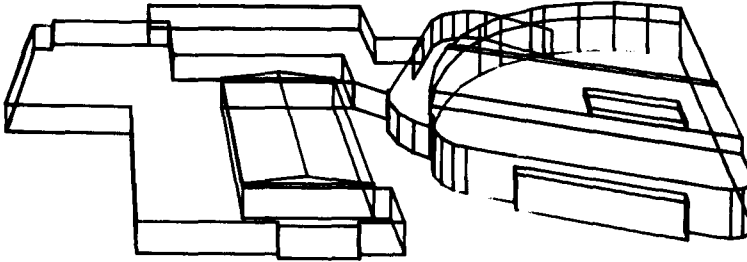
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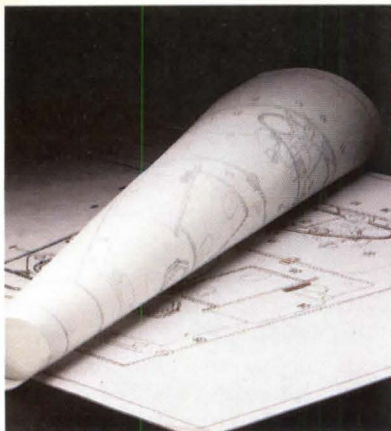
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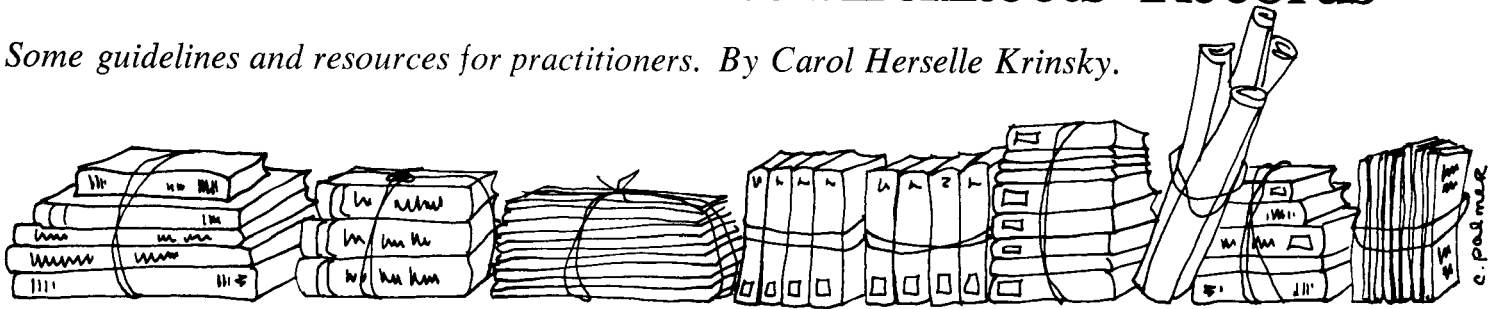
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# The Movement to Preserve Architects' Records

*Some guidelines and resources for practitioners. By Carol Herselle Krinsky.*



Architects throw them out. Other architects want them. The federal government throws them out. Scholars want them. Businesses throw them out. Economists want them. "Them" means architectural records—a big problem for which some solutions are now being prepared. Architects and historians, designers and librarians, preservationists and archivists have recently begun to coordinate efforts to preserve significant American architectural records.

Architects are prominent in these efforts because they know better than anyone how much time and money have to be spent in making new plans when remodeling a building if original plans do not exist. Many architects have tragicomic tales to tell of unexpected air shafts, hunts for structural elements and, occasionally, collapsed walls. Architects and designers who convert factories to housing or who restore anything from the local mansion to the Chrysler Building need to know about original materials, specifications, colors and mechanical provisions. Historians, sociologists, museum curators and city planners need some of these records and they want to know about decision making in architecture, the intentions of the clients and architects, cost factors and land values, among other things.

Many records of great significance and value have disappeared. When a Rockefeller Center storeroom was cleared out for rental to a new tenant, all the early plans and drawings for the project were thrown away. The papers of Raymond Hood, the center's best known architect, became waterlogged in a flood in the waterfront house in which his widow had been keeping them. The papers of Frederick Ackerman, long prominent in the field of low-cost housing, planning and related fields, were discarded because no one knew where to send them for preservation. The records of the entire Reading Railroad system (1833-1976), including surveys, drawings of their buildings and plans for all the station houses, were taken to the dump. The contents of the office of the firm of Carrère & Hastings were thrown out.

Of course, some of the destruction is understandable. A modest architect will throw away old materials, never believing that he has earned a place in the history of his town or region. Another architect may simply run out of costly storage space and consign older records to the rubbish carter. An architect who is about to retire has so much on his mind that he may be unable to take the time to review his records and save those which are significant. An architect with an active practice may find his older records in considerable disarray, owing to matters more pressing than proper filing. The sheer volume of material appears overwhelming to the architect and to some institutions that might be eager to take a limited number of records.

Nevertheless, the architect needn't just shrug and reach for the nearest wastebasket. When he retires or closes his office or warehouse, he can do some sensible and fairly simple things:

1. He can select up to five of his projects for preservation. Why five? Because that number is probably big enough to let him select work of his youth and of his maturity, work of different types, work showing primarily esthetic or practical skill, his most representative achievements—or whatever he chooses that will show his work best. The number five is also small enough to make it possible for a library or other repository to find storage space. Institutions normally cannot accept large amounts of material, owing to lack of storage space, personnel and service facilities. But many will take five projects, which might occupy about 10 file drawers and two flat drawers—according to estimates by AIA members Alexander Cochran, Hyman Myers and Henry Jonas Magaziner.

2. For each project, the architect should locate the following materials, because each of them is of interest to a different group of researchers: proposals, preliminary and accepted; development sketches; contracts; specifications; correspondence; all contract drawings; final shop drawings; progress photographs; construction project management or other schedules; permits and variances; cost accounting records, preferably including names and salaries of those who worked on the project, and certificates of payment; photographs of the model (the model itself is normally too fragile for storage or display elsewhere).

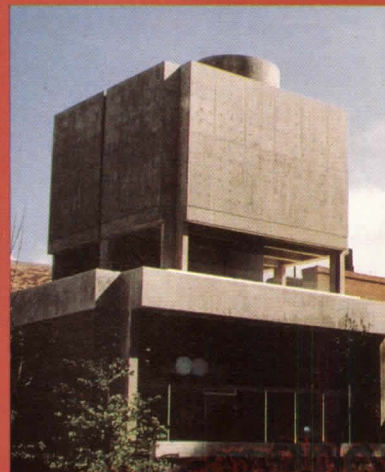
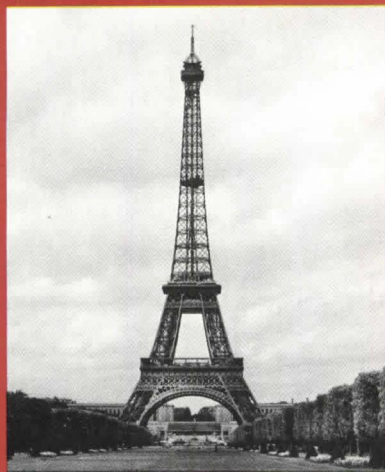
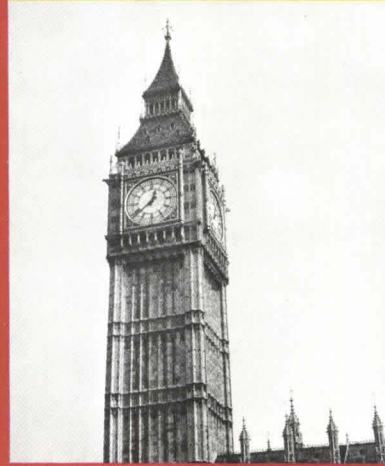
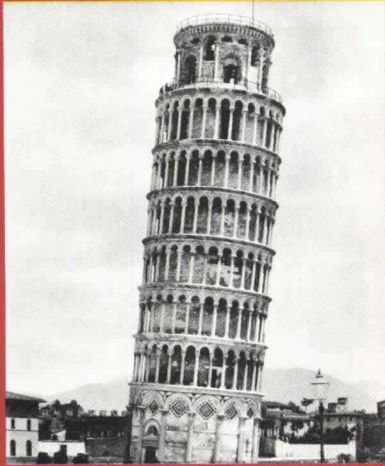
3. So that his entire career is presented, the architect should gather the following additional information about himself and his firm: a list of present and former partners, since the firm's foundation, and as many names as possible of employees; brochures of the firm's work; biographies or autobiographies; standard government 255 forms; a photograph of each of his projects; a covering letter saying why the projects chosen were selected and which would have been included if more space were available.

4. The architect can then offer his donation as a compact, presorted, manageable package to any of the following: a local (city, county or state) historical society; a local archive; the major local public library; nearby colleges or universities; nearby art museums; a local landmarks society or preservation action group. If no local institution can accept the material, the architect can offer it to all similar institutions in the town of his birth, or to his school of architecture, undergraduate college, fraternal society, etc. If none of these can take the material, the architect can contact the Committee for the Preservation of Architectural Records, an organization described later in this article. Or the architect might choose to send back to some of his clients or the heirs such material as correspondence, presentation drawings, contracts and photographs. These materials have visual and

*continued on page 142*

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**Dr. Krinsky**, president of the Committee for the Preservation of Architectural Records, is a professor of fine arts at New York University and the author of *Rockefeller Center* (see Feb., p. 63).

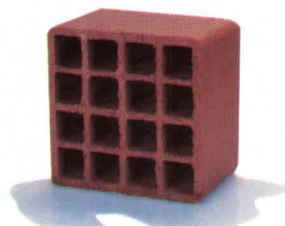


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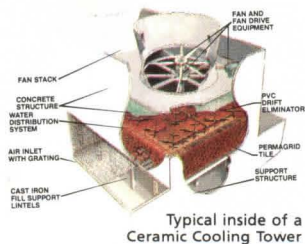
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**Krinsky from page 140**

historic appeal to most laymen. This is especially true today when individuals and even corporations are looking for their "roots."

5. The architect should send a letter, or even a postcard, to the Committee for the Preservation of Architectural Records, and to the Prints and Photographs Division of the Library of Congress, Washington, D.C. 20540 (202-426-6399), stating that materials about the firm and the five selected projects have been deposited at whatever institution takes them. This will ensure that people from around the nation can find this material and use such data as are not covered by legal restrictions.

6. The architect who wants to discuss his choices with someone outside the profession—and this is usually a good idea—can contact a local architectural historian. Chapters of the Society of Architectural Historians exist all over the country. A letter to the society's offices at 1700 Walnut Street, Philadelphia, Pa. 19103 will quickly yield the name of a qualified person nearby or the name of the nearest chapter president. The historian may even be able to arrange to have his university department or library accept the records, thus saving the architect the effort of locating a home for his materials.

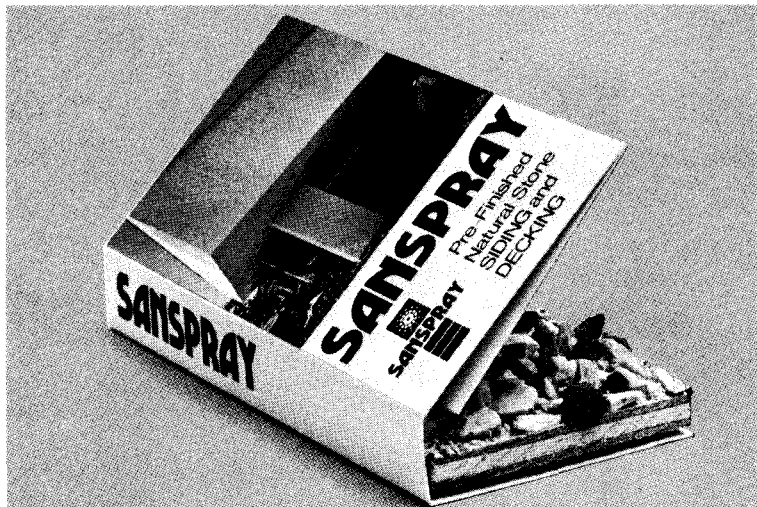
A considerable amount of help for donors, record-keepers and hunters is being provided by hundreds of people around the country who are affiliated with the Committee for the Preservation of Architectural Records, 15 Gramercy Park South, New York, N.Y. 10003 (212-533-0711). This is a group of professionals in many fields—architects, archivists, preservationists, historians, librarians, museum curators—established during the winter of 1973-74. The committee's purposes include: "to serve as a national clearinghouse of information, encouraging the preservation of records of architecture and the building arts; to

locate, record and index the contents of collections of such records, including both written and graphic material; to work toward the formation of a nationwide information center and a uniform system of recording these records; to encourage the preservation of records threatened with loss or destruction; to start a national catalog or index of American architectural records, and to welcome additions to this growing file." The Architectural League of New York gave the new committee desk space at the league office and a start-up grant. It received subsequent grants from the New York State Council on the Arts and the National Endowment for the Humanities. Executive Director Catha Grace Rambusch and her associates have been working closely with AIA, with record-holding repositories around the country and with government agencies such as the Smithsonian Institution, National Archives, Library of Congress, Historic American Buildings Survey, state archivists' offices and local landmarks preservation commissions.

Architects and others in search of architectural records may contact Mrs. Rambusch's office. If a search of her files is fruitless, she refers callers to sources of information in their own states or to such sources as the Archives of American Art, the Library of Congress, the Burnham Library and a wide range of other places in every state. She is also likely to know which scholars are working on the type of material being sought. She knows about appraisers of architectural records and about specialists in paper conservation.

The original committee has stimulated creation of similar committees in other states to list the holdings of local repositories and to assist local architects and scholars.

Even the work of this growing movement is not going to prevent all destruction. But everyone agrees that saving something is better than saving nothing. □

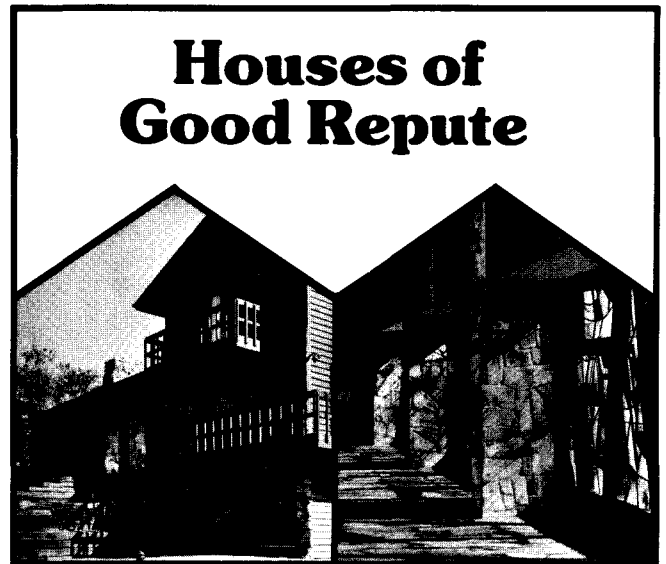


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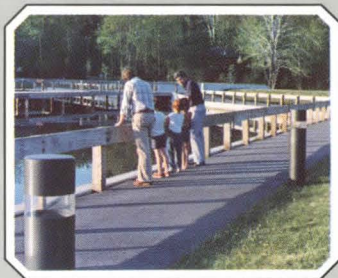
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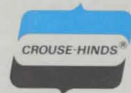
# The basic forms of light.

## Crouse-Hinds Bollards.

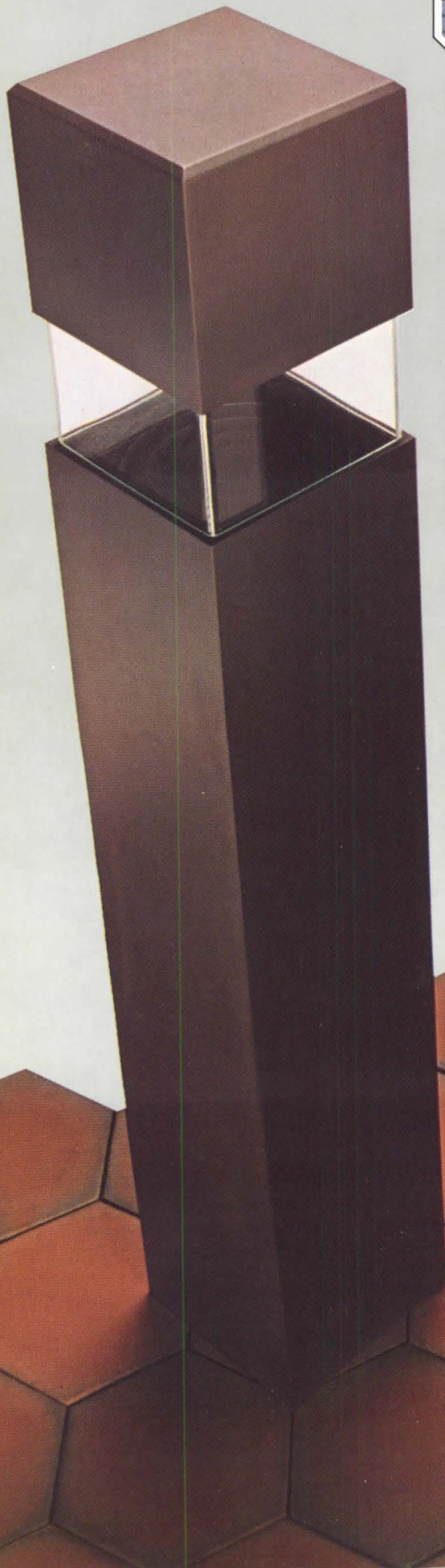
Rugged, strong, and comfortable to view. Superbly constructed with seamless extruded aluminum housings. No exposed set-screws, fasteners, or other hardware to clutter the design. Simple. Clean. Vandal resistant. Basic.



Crouse-Hinds Company  
Lighting Products Division  
Syracuse, New York 13221.



**CROUSE-HINDS**



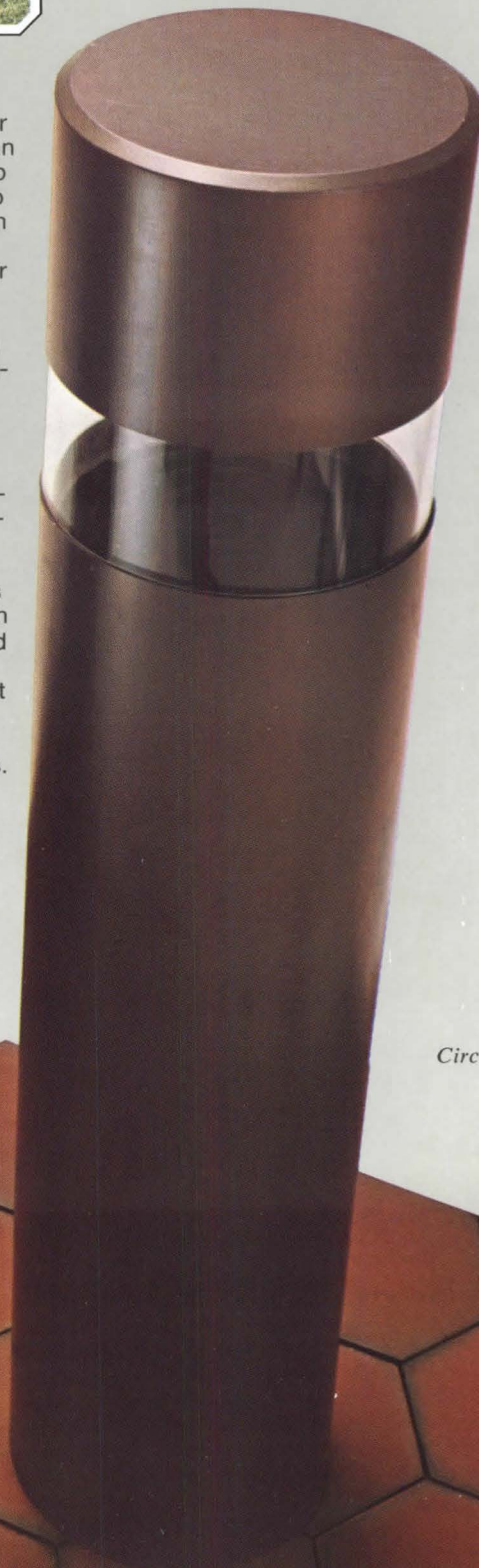
Bollards and people go together. Crouse-Hinds Bollards are designed for people. Beveled tops mean no sharp edges. The lamp is below the lens to keep the temperature down on the top housing. This makes our Bollards cooler to the touch.

And our unique "see-through" look is easy on the eye. The impact-resistant acrylic lens is an integral element of the housing. There are no reflectors, refractors, or other optical devices visible in the lens area. Polycarbonate lenses also available.

Crouse-Hinds Bollards are designed for use with 70 and 100 watt HPS and 100 watt mercury lamps to accent or set off almost any pedestrian area.

Bollards. A good example of basic shapes.

When you think of "basic forms of light," think of Crouse-Hinds. Write for our literature.



Circle 83 on information card



Presence. Cramer's 9000 seating is the definition of presence... taste in form. Warm. Luxurious. Clean. A statement of quality design.

The 9000 series—deeply comfortable; tubular chrome in mirror or subtle brushed; arms of polished oak or rich walnut; side chairs with an infallible memory return. And a new Gyron sled base for an interesting option.

9000 is a complete line with innumerable variations.

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