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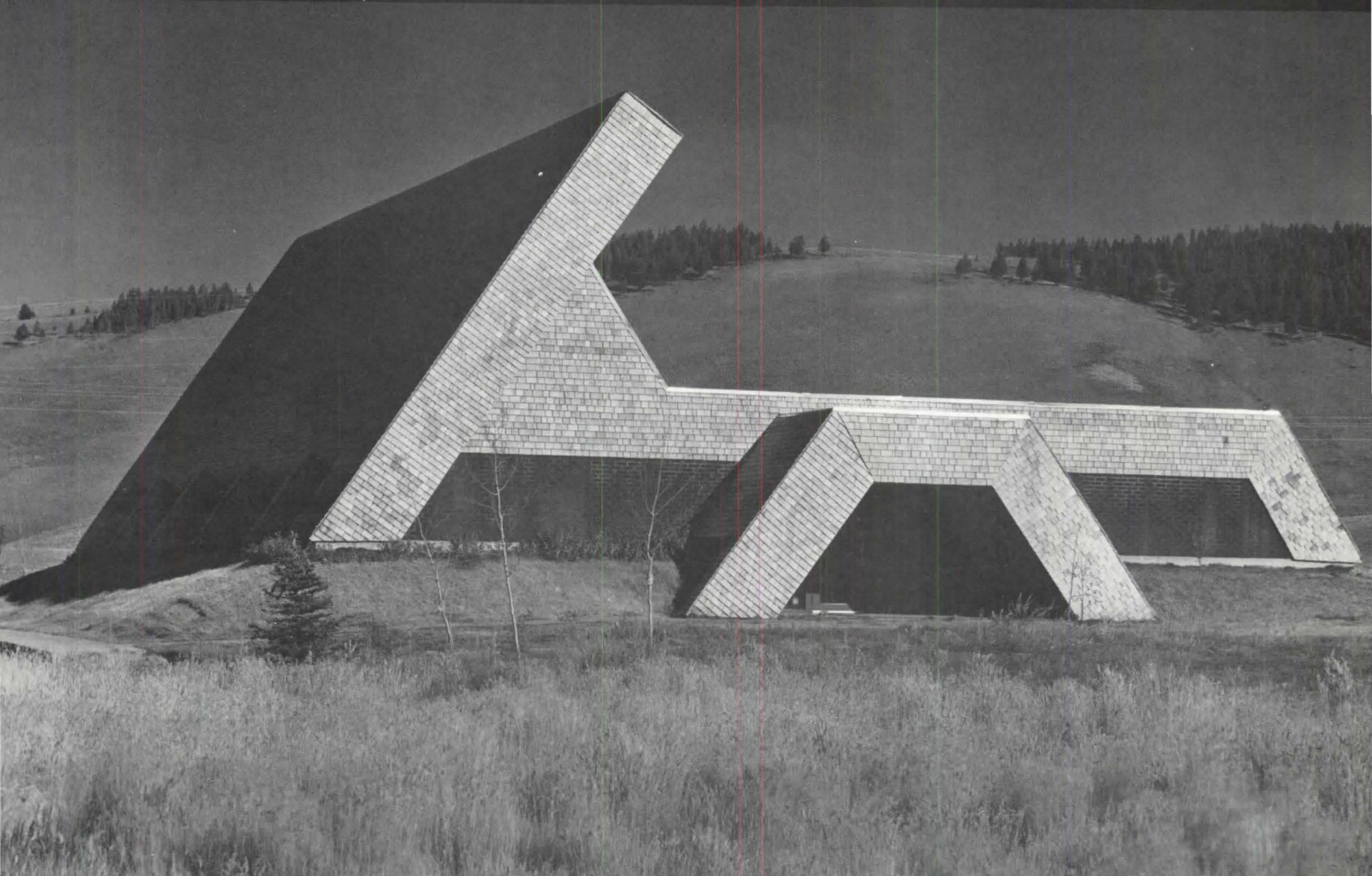
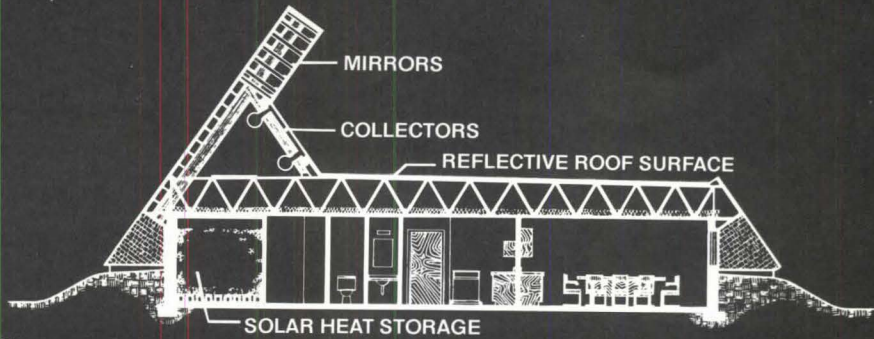
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Cover: Photograph by Balthazar Korab of John Johansen's Mummers Theater, Oklahoma City (see page 40).

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EVENTS

Aug. 28-29: AIA Energy in Design: Techniques Workshop, Chicago. (Repeat workshops Sept. 10-11, Arlington, Tex., and Romulus, Mich.; Sept. 11-12, Colorado Springs; Sept. 18-19, Peoria, Ill., and Phoenix; Sept. 22-23, Houston; Sept. 24-25, Topeka, Kan.; Sept. 25-26, Ocean City, Md., and Argonne, Ill.; Oct. 2-3, Buffalo, Chicago and Columbus, Ohio; Oct. 8-9, Albuquerque, N.M.; Oct. 9-10, Atlanta and Memphis; Oct. 14-15, Kalamazoo, Mich.; Oct. 23-24, Spokane, Wash., and Providence, R.I.) Contact: Brenda Henderson at Institute headquarters.

Sept. 8-9: Builders and Remodelers '81 conference on passive solar construction, Marriott Hotel, Portland, Ore. Contact: Builders and Remodelers '81, P.O. Box 40024, Portland, Ore. 97240.

Sept. 8-12: Sixth National Passive Solar Conference, Portland, Ore. Contact: Western SUN, 715 Southwest Morrison, Suite 800, Portland, Ore. 97205.

Sept. 9-12: Annual Conference of the Interior Landscape Division of the Associated Landscape Contractors of America, Hyatt Regency, Atlanta. Contact: ALCA, 1750 Old Meadow Road, McLean, Va. 22102.

Sept. 9-13: National Association of Women in Construction annual convention, Honolulu, Hawaii. Contact: Betty Kornegay, Executive Director, P.O. Box 181068, Fort Worth, Tex. 76118.

Sept. 10-11: AIA Energy in Design: Process Workshop, Albuquerque, N.M. (Repeat workshops, Oct. 2-3, Chicago; Oct. 14-15, Kalamazoo, Mich.; Oct. 16-17, Peoria, Ill.; Oct. 23-24, Phoenix; Oct. 29-30, Wichita, Kan.) Contact: Brenda Henderson at Institute headquarters.

Sept. 10-11: Seminar on the Effective Use of Building Insulation, University of Wisconsin, Madison.

Sept. 12-16: Annual Convention of the American Home Lighting Institute, Franklin Plaza Hotel, Philadelphia.

Sept. 14-15: Seminar on Computers and Building Design, University of Wisconsin-Madison.

Sept. 14-16: Second International Conference on the Durability of Building Materials and Components, National Bureau of Standards, Gaithersburg, Md. Contact: Barbara Horner, B348, Building 226, Center for Building Technology, National Bureau of Standards, Washington, D.C. 20234.

Sept. 15: Preview of International Solar Tours, Grand Rapids, Mich. Contact: Linda Bouwkamp, Energy Programs, Jordan College, 360 W. Pine St., Cedar Springs, Mich. 49319.

Sept. 15: Entries deadline for the American Wood Council's nonresidential na-

tional design awards program, North Central and Eastern Regions. Contact: American Wood Council, Suite 500, 1619 Massachusetts Ave. N.W., Washington, D.C. 20036.

Sept. 16: Four month course on Classical Architecture: The Drafting of the Order and Classical Ornament, National Academy School of Fine Arts, New York City. (Repeat course in Philadelphia, Temple University.) Contact: Henry Hope Reed, Classical America, 227 E. 50th St., New York, N.Y. 10022.

Sept. 16-18: Society for Marketing Professional Services national convention, Royal York Hotel, Toronto, Ontario, Canada. Contact: Jeanne Murphy, SMPS Executive Director, 1437 Powhatan St., Alexandria, Va. 22314.

Sept. 17-18: Workshops on the Correct Application of Articles of the 1981 National Electrical Code, Sheraton Tara Hotel, Framingham, Mass. (Repeat workshops on Sept. 28-29, East Hartford, Conn.) Contact: National Fire Protection Association, Batterymarch Park, Quincy, Mass. 23369.

Sept. 17-18: Passive Solar Workshop, Santa Fe, N.M. Contact: Passive Solar Associates, P.O. Box 6023, Santa Fe, N.M. 87501.

Sept. 17-19: Solar Quest: Exploration of Energy Options, Holiday Inn Metro Airport, Detroit, Mich. Contact: Linda Bouwkamp, Energy Programs, Jordan College, 360 W. Pine St., Cedar Springs, Mich. 49319.

Sept. 17-Nov. 1: Art of the Olmsted Landscape Exhibition, The Metropolitan Museum of Art, New York City.

Sept. 19-21: Teilhard and Metamorphosis: A Centennial Conference Celebration Festival, Arcosanti, Arizona. Contact: Arcosanti Events, Costanti Foundation, 6433 Doubletree Road, Scottsdale, Ariz. 85253.

Sept. 21-22: Seminar on Construction Claims and Disputes for Owners, Developers, Architects and Engineers, Keybridge Marriott Hotel, Washington, D.C. Contact: Ellen Conway, Conference & Exposition Management Co., Inc., P.O. Box 844, Greenwich, Conn. 06830.

Sept. 21-22: First Annual Zoning Institute, Sheraton Centre Hotel, New York City, Contact: John Waxman, American Planning Association, 1313 E. 60th St., Chicago, Ill. 60637.

Sept. 22-24: Conference on Design and Performance of Light Frame Structures: Wall and Floor Systems, Plaza Cosmopolitan Hotel, Denver. Contact: Connie Walling, Forest Products Research Society, 2801 Marshall Court, Madison, Wis. 53705.

Sept. 24-25: Institute on Designing Architectural Interiors to Support Task Performance, University of Wisconsin-Madison.

Sept. 25-26: Course on Advance Solar Energy for Homeowners, Jordan College. Contact: Linda Bouwkamp, 360 W. Pine St., Cedar Springs, Mich. 49319.

LETTERS

Faneuil Hall Marketplace: While I compose many letters to the editor, I actually send few. Robert Campbell's evaluation of Faneuil Hall Marketplace (June, p. 24) is, I think, as wrong as wrong can be. Wrong about the place, wrong about its effect on cities, wrong about the seriousness of the criticism the place has and will receive.

The progenitor of this marketplace is not urbane at all—it's the suburban shopping center. Quincy Market is a shopping mall transplanted to an urban setting. It has the same basic ingredients: simple-minded layout, "wide aisles," except for the gauntlet of the central building. You don't get lost there, a highly controlled environment—in this case romantic/nostalgic, and it is almost entirely surrounded by parking. As a merchandising idea it may or may not be an American first. An urbane idea it is not.

If Quincy Market is "where it's at," then the rest of Boston suffers. Bob Campbell's "quick fix" has become a development recipe. I can imagine these municipalities popping up all over—a *chain* of boutiques for the left-handed, or for pig-fanciers.

I think developers spend more time in Quincy Market than any architects. Boston has far better examples of present-day urbanity. One of the best is Newbury Street with stores, galleries, schools, offices, residences, cafes. *It* doesn't look like it was designed by the National Park Service. It is also extensible and borrowable because it is the city fabric. Quincy Market is not. It is a limited, closed, mercantile notion that, by the tremendous press it has gotten, has diverted attention and money away from ideas of city life that are more complex, more open to diversity. Bob Campbell's quick fix is more like anesthesia.

I think Bob Campbell, through his writing, has done a lot to turn the public on to architecture. My concern is that there be some architecture fitting for an aware public.

John L. Wilson
Boston

Corrections: In the April issue, a news article (p. 84) failed to credit the firm of George E. Patton, Inc., as architect with Venturi & Rauch (now Venturi, Rauch & Scott Brown) for Western Plaza.

Arthur Rosenblatt of the Metropolitan Museum of Art is a member of AIA, but not a fellow, as he was identified in the May issue (p. 31).

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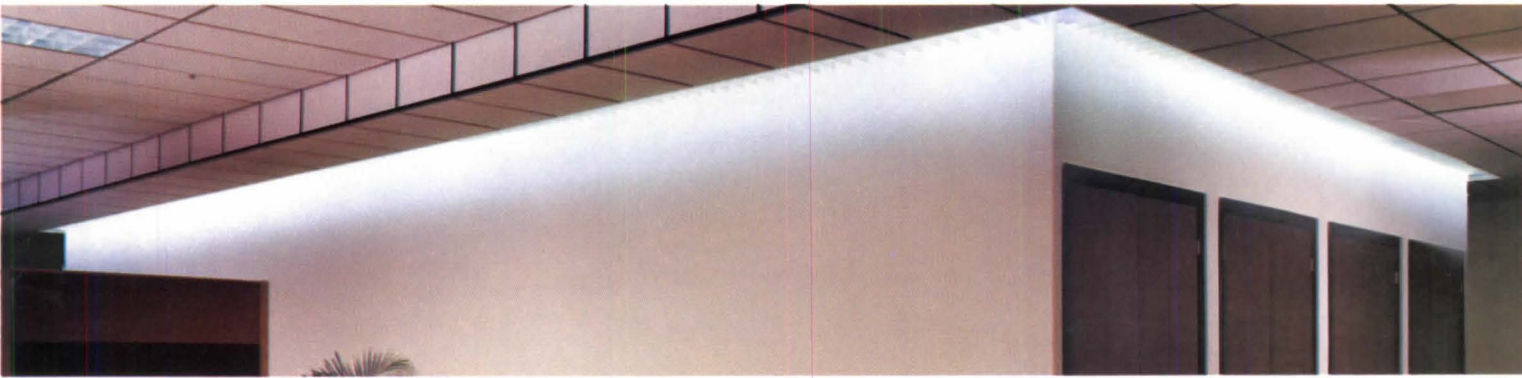
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Marcel Lajos Breuer as He Is Remembered

Marcel Lajos Breuer, FAIA, born in Pecs, Hungary, in 1902, died in his New York City apartment July 1 after a long illness. Breuer's accomplishments in both architecture and architectural education are too familiar to need repetition here. We present instead some brief impressions of the man and his work by a few of the many architects who were his students, his employees, his colleagues, or simply his friends and admirers.

Harry Seidler, Hon. FAIA:

The one overwhelming recollection about Lajko is the warmth and lack of pretension he exuded. One had a feeling of well-being, of comfort, with him—just as one had in his houses.

To us students at Harvard in the '40s he was the tastemaker, with his visual understatements that were at once lyrically romantic but also disarmingly simple solutions to planning and building.

But the world takes a long time to distinguish between genius and shallow visual thrills. Just as it took half a century for his furniture to be universally rediscovered, so it may take as long again for the inherent genius in his architecture to be fully understood and rediscovered.

John Johansen, FAIA:

I remember Breuer as one of the greatest teachers I've ever had, but due to my friendship with him I came to learn even more from him out of school in later

years. He was a great one for encouraging us as former students through all our careers.

Harvard is often accused of giving us a style, but that's entirely false. We all came out doing our own thing with a strong basis from which to operate. Breuer and Gropius didn't teach a style, but how to find our own way. I think of Gropius as the Apollonian figure at Harvard, and of Breuer as the Bacchanalian one; Breuer was the one to revel with, the one to have a drink with. He was a wonderful man and very human.

Ulrich Franzen, FAIA:

Among all the Bauhaus teachers at Harvard, Breuer was the artist.

Peter Blake, AIA:

What made Breuer a rather special modern architect was that he had not only intelligence but also passion, not only cool logic but also a great deal of wit. You never felt about his buildings or his furniture that these were the product of some cold, impersonal intelligence at work; you felt that they were the work of a very warm and sometimes irrational artist. He liked to say that there was a certain ingredient in his work—"that 1 percent that is art." Well, I think Breuer was that 1 percent.

Edward L. Barnes, FAIA, on accepting for Breuer the recent AIA/ACSA award for excellence in architectural education:

I will never forget my first meeting with Marcel Breuer in his Cambridge apartment. It is hard to realize today what a shock it was in 1939 to see snow white walls and soft indirect light instead of the usual cream walls, blond furniture and lamp shades so prevalent in *moderne* apartments. And floating in this white light were the most wonderful disparate objects and materials—Japanese matting, shining chrome combined with cane, a tartan throw, hard black and white photographs, somewhere a mirror and a candle behind a half transparent screen, somewhere a blue wall. It was like a Klee painting—clear, separate objects floating in space. What intuition! What sophistication! What simplicity!



And Breuer himself, then a cavalier young man in his 30s, was so charming. In his manner was the same combination of simplicity and sophistication. I will never, never forget that meeting, for it was at that moment that I knew I wanted to be an architect.

Soon after, at Harvard architectural school, I had Breuer as my teacher. Without taking anything away from Gropius as a great catalyst and educator, I want to report here that it was to Breuer that we students looked for inspiration. Of course, it has to be said that in 1939 Breuer still had considerable trouble with the English language, still retreated to German, French or even Hungarian, and still thought in meters instead of feet and inches. But he came across. He never indulged in architectural polemics or pompous philosophy. He gave us practical criticism: how to build, how to plan, how materials behave, how to make connections. He liked ingenuity, was never doctrinaire, never imposed his will. I remember so well his favorite phrase, "Why not to do it?" Indeed, Marcel Breuer's methods and words were the exact opposite of the kind of turgid opacity we find today in much architectural criticism. He was at once, as I said, sophisticated and very simple.

Perhaps in this man there is a lesson

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for architectural critics and educators. The lesson is "Never underestimate the communicative power of the artist—the artist who says things with form and light that cannot be conveyed in words." For in those days Breuer was producing the most personal, poetic designs in furniture, houses and even larger building types. And it was his incredible freshness and originality that deeply moved his students and made him such a great teacher. All of us who were lucky enough to study or work with him have never lost touch with his influence.

Philip Johnson, FAIA:

Lajko Breuer was not only the best teacher I ever had in the whole of my architectural apprenticeship, but was an encouraging leader in the early days of my uncertainties. His sympathies were always ready to be tapped; the welcome mat was always out at his home. In spite of the divergencies of our design practices, my respect for him has never wavered.

Barbara Neski, AIA, and Julian Neski, FAIA:

Working in Lajko's office was a wonderful and enriching experience for us. He was a marvelous teacher, a most creative man and a dear friend. We shall miss him very much.

Josep Lluís Sert, FAIA:

I first met Lajko Breuer in the early '30s in a CIAM conference. He was well-known and liked by all the members of that group, not only for his talent (he had already produced some of his best designs), but we all also enjoyed his sense of humor, his vitality—all in him was *joie de vivre*. His attitude toward life influ-

enced his whole work, which was full of inventiveness carried to all details. His youthfulness was contagious.

We met again in Paris, Barcelona, London and at several CIAM gatherings. I shared his interest in good painting and sculpture, which he enjoyed as much as he did good architecture. In Cambridge we met again, spending weekends with him and Connie in Lincoln in 1939. In the Graduate School of Design at Harvard, students found in him both a remarkable teacher and a close friend. His influence is still very much alive today and will outlive these times of experiments and hesitations.

Richard Meier, FAIA:

One of the things that is clear in most of Marcel Breuer's work is that the building is intended to constitute its own limit. This limit is the enclosure, which is an expression of a solid surface possessing an unmistakable character of finishing and treatment, tried out many times before. The furthest ramifications of refined craftsmanship display quality as an end in itself. The incredible quality of the finishes, the dogma, the spirit, the display of fine craftsmanship with a clear stylistic and productive backing based upon a pattern of industrialization are moving testimony to the work of craftsmen and to the industrial process that characterized Breuer's work throughout his career.

His architecture was personal. His contribution to the art of architecture developed from a sort of private language and a private pleasure, in which his concerns with a better functionalism find their expression in thoughtful spatial organizations coherently uniting furnishings, mechanisms and materials in a virtuoso performance.

Carl Koch, FAIA:

Lajko recognized the discipline and sparseness of the Bauhaus but warmed it with an unusual creativity particularly his own. His version of the International Style did more to humanize it than anyone.

Hugh Stubbins, FAIA:

Lajko was a natural as a designer. We were on the Harvard faculty in the late '40s and taught together as a team. The buildings and forms he created were fresh, strong and clear. I was privileged to know and learn from one of the most creative architects of our time.

Paul Rudolph, FAIA:

America was most fortunate to have Marcel Breuer come to its shores. His teaching at Harvard (a counterpoint to the other faculty members) and early work stimulated his students in lasting ways. His human and professional qualities were so integrated that he became an example without equal.

Arthur Rosenblatt, AIA:

Breuer was the first and only living architect to be honored by the Metropoli-

tan Museum—in a retrospective of his work, in 1973. The extraordinary talent of this seminal figure was shown in this exhibition, which included buildings, furniture, graphics and textiles. My own life has been affected not only by the fact that I was the curator of the exhibition, but also by the personal contact and the joy of friendship with Breuer that I experienced.

Herbert Beckhard, FAIA:

I remember vividly that first day in Breuer's office in September 1951. It was a thrill to be in the spartan studio, and I wasn't sure that it wasn't all a dream. I was quietly working on the design of a small house (the entire office workload at that time) from a sketch that Breuer had made for me. He came to me after a few days and, in a nonpatronizing manner, asked me what I thought about several aspects of the design. My reaction was, "What does it matter what I think! Do I have the right to venture an opinion?" Breuer did bring me around to the point of answering, and so it was for 27 years with such matters, although Breuer kept a firm hand on final decisions.

Breuer worked very hard at architecture and channeled immense effort into the work, his energies undiluted by extraneous matters such as socializing for business' sake. He was the consummate architect, very well versed in structure and the technology of building. Matters concerning structure, mechanical systems, landscape and, of course, furnishings were never merely delegated to consultants. The economics and function of the building were always at the forefront of our discussions. Breuer was very proud of our record with construction budgets and stressed that to potential clients.

Not that Breuer's main efforts were on prosaic levels. There was always great aspiration to achieve the highest levels in form and space. His feeling for materials was extraordinary. His work's transition from the austere plain white surfaces of the Bauhaus to the natural wood and fieldstone of America was remarkable; the result was an architecture that was very American, not unlike the songs of Kurt Weill, who made a similar transition from the music of Berlin to the pure "Americana" of "September Song."

Breuer was not given to self-promotion. He spent his weekends and evenings quietly, much of the time involved with his work. He was most at ease in chinos and a checkered lumber shirt, reading, cooking or telling stories and jokes, all of which he was adept. But his apparently simple exterior was extremely misleading. He was a complicated and highly intellectual individual, very resourceful and very talented and, most of all, a very great architect.

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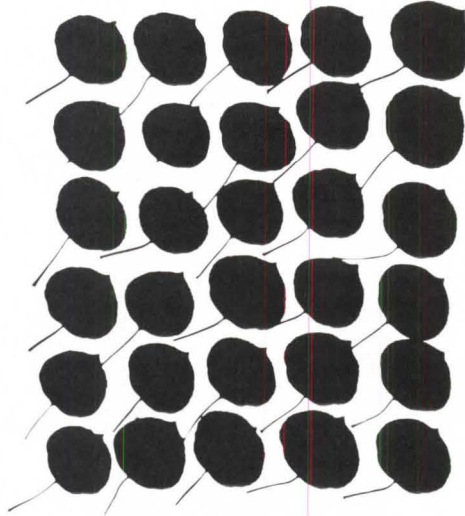
Italian 'Withdrawal Symptoms' Analyzed at Aspen Conference

In introducing "The Italian Idea," the subject of this year's International Design Conference in Aspen (June 13-19), chairman Bill N. Lacy, FAIA, said, "The excitement of experiencing Italian design is akin to watching fireworks. You are certain, when the first fuse is lit, that you will witness something exuberant, dramatic, unexpected, creative and colorful." But what remains after the sparklers' last spurt? Ideas, that in Lacy's words "fit the contemporary mood precisely yet project a singular Italian character." As auto designer Giorgetto Giugiaro put it, "In a country with limited resources, ideas are our exports."

To an audience of American designers, many of these ideas are clearly unsettling, especially since they are being imported and widely consumed in the U.S. The contradictions in Italian life are complex and, to many, baffling. Politics and design are carried on as an endless and endlessly wordy discussion of abstract principles and positions "with obstinate distaste for everything practical, realistic, even when the economy is in a shambles," as the keynote speaker, writer Alberto Arbasino, put it. In Italy, unlike the U.S., design is viewed as a political act and is often accompanied by heated and convoluted debates that mystify those schooled in Anglo-Saxon pragmatism.

On the one hand, as Arbasino said, is the intellectual mired in ideological debate, which is "always abstract. He spends his time composing sonnets and treatises in the innermost room of his apartment, plugging his ears not to hear the massacres in the streets below, writing about differences of nuance, disregarding man and society when they don't conform to his approved formulae." At the same time, of course, there is that very down-to-earth vitalism that once transformed Dante's Florence into a battlefield and is now turning Milan into a city of looting, plots, insurrections, arrests, flights abroad and other fantastic occurrences. These are fueled not by ideology but feuds over turf and power. Remember Machiavelli's *The Prince*? The history of Italy, as Arbasino put it, has been a series of cycles of "collective illusion followed on each occasion by disillusion and collapse."

Still and all, there was at this conference a pervasive sense of vitality and optimism about Italian design, except in



A design of aspen leaves by Ivan Chermayeff for The Aspen Papers.

one field: architecture. And, in fact, architecture received relatively poor billing, below automobile design, industrial design, fashion design and film making. Film maker Bernardo Bertolucci was on stage for a public interview, decked out in cowboy boots and hat, chewing gum, bent over in his seat loose as linguini, explaining with Marlon Brandoesque gestures how he learned his English (and clearly more) from that actor. Giorgetto Giugiaro was in Aspen to talk about his car designs for Maserati, Ferrari, Volkswagen, Fiat and others; his newest creations were scattered about the lawn outside the lecture tent. Mario Bellini was also there with hundreds of slides of his industrial designs for Olivetti, as were Ottavio and Rosita Missoni from the world of fashion.

Architecture was less glamorously represented, in part to compensate for the fact that architecture dominated last year's conference. Piero Sartogo was at Aspen, as were Vico Magistretti and Gaetano Pesce, but the two main discussions on architecture were dominated by non-Italians.

Emilio Ambasz of New York City, curator of the 1972 Museum of Modern Arts exhibit, "Italy, the New Domestic Landscape," offered his evaluation of the state of the art. "Italy was the microcosm of some of the advances and problems of design in the late '60s and early '70s," he began. Italian designers lost interest in social problems at the same time that their connection with the building industry weakened and they began perceiving a

crisis in the modern movement. All this created an identity crisis among designers, according to Ambasz. The result was their isolation from real world problems and escape into increasingly rarified reaches. "Italy has now taken refuge," he said, "in an open window boudoir and there she lies daydreaming and fantasizing." Concern has shifted from design of the object to the design of details and smaller and smaller scale objects. "The tremendous amount of inventiveness of Italian designers is now concentrated," said Ambasz, "on surface and detail."

The vehicles for what he characterized as escapist, illusionistic and theatrical tendencies of Italian architects are the magazines, of which there are over 20, each slicker and more sophisticated than the next. These have, in effect, become clients for designers who create objects, stage sets really, solely as props for publication. The magazines also embody the doctrinal split among Italian designers. In the minority are a few like *Casabella*, which continue in the tradition of the modern movement to search for the rational, moral, orderly, coherent; they believe in progress. The majority and trendiest, like *Moda* and the new *Domus*, pursue the incoherent, amoral, expressionistic, fragmentary, mannered and metaphorical. One reason for the flurry of literary activity is that work is scarce and architects many, so writing, drawing and designing stage sets for magazines provides some form of design-related occupation for the unemployed, or such is the Ambasz thesis.

His overall thinking, which is widely accepted, was challenged by Moshe Safdie and Jane Thompson at an architecture panel where they posed a flurry of loosely related questions to Gaetano Pesce and Piero Sartogo. More questions were raised than answered about Italian architecture at Aspen.

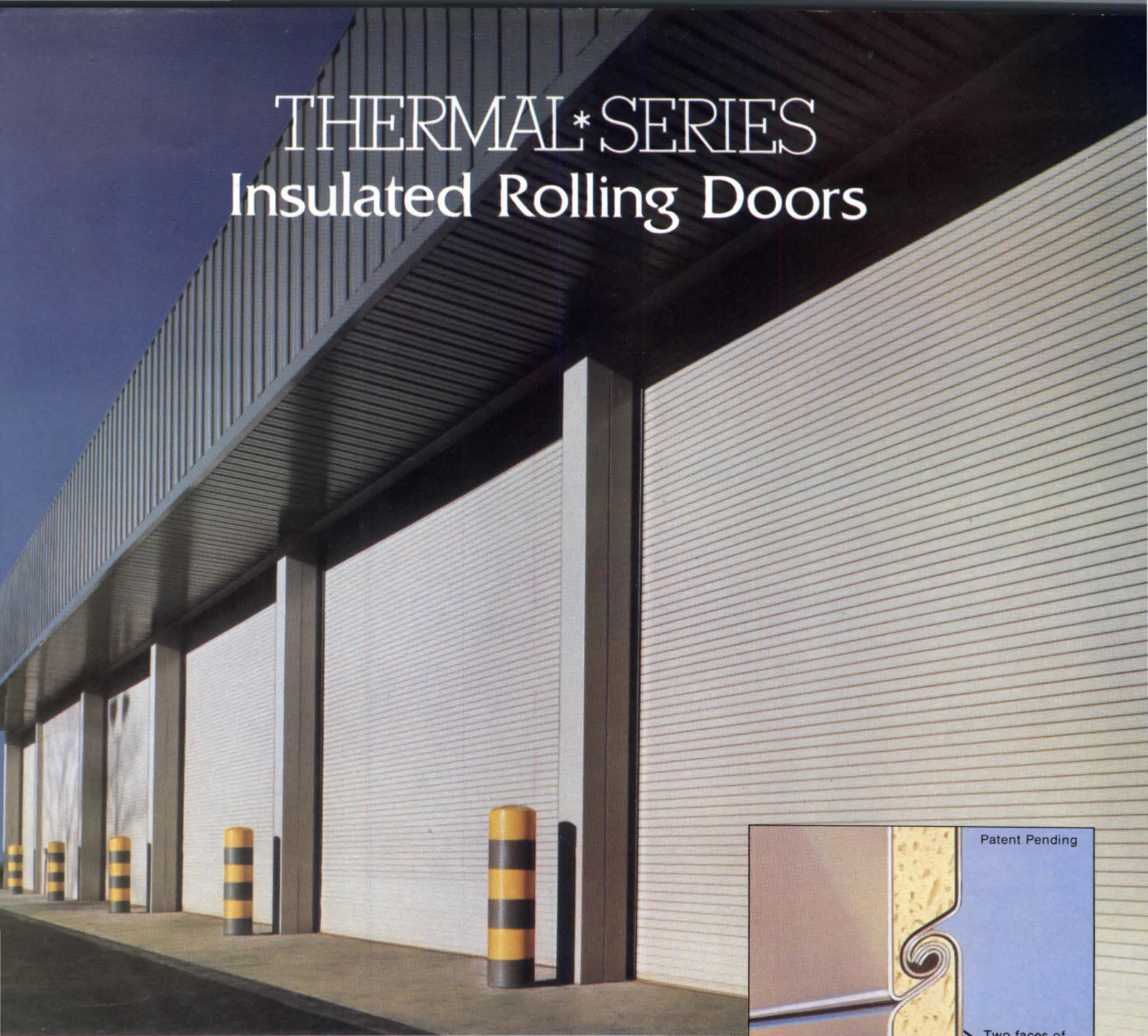
"We have been fed an alibi" ever since the MOMA exhibit, began Safdie. "What we were told then and since is that things are really tough in Italy, that the bureaucracy and the economy and the government and the developers are impossible and the general disorder is such that an architect can't build. So, in a sense of frustration many Italian architects have retreated. But is the Italian bureaucracy, or the economy or the developers really so much worse than elsewhere?" He thought not and asked "why, then, the retreat?"

And why the departure, he continued, from the urban tradition in Italian architecture. Housing projects on the outskirts of Milan and Rome, for example, are built as isolated objects and the areas between them treated as mere negative space.

Safdie's final question, a comment

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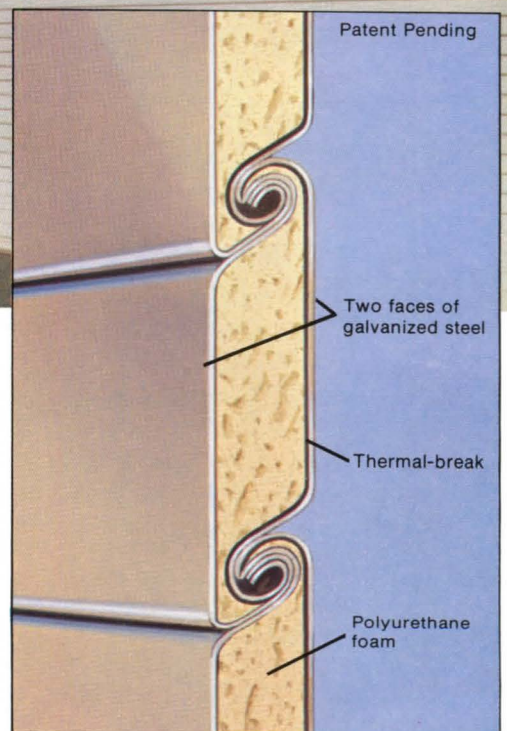
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really, was the most disturbing of all. He began it by reading from the Italian futurist manifesto of 1909: "We want to glorify war, the world's only hygiene, militarism, patriotism, destructive acts of anarchists, beautiful ideas that kill and scorn of women." As he pointed out, this document preceded fascism in Italy by more than a decade.

"One can't help but speculate, then," he said, "whether fascism in architecture, the architecture of power, of autocracy preceded the regime of fascism, merged naturally with it, or was imposed by the regime. These questions are relevant today because we see some of the same trends in Italian architecture.

"It seems to me," he said, "that there have been two omnipresent forces in Italian architecture for several centuries. On the one side is the humanistic, indigenous, responsible, populist tradition of building. On the other seems to be the formalistic tradition rooted in power—whichever power seems to be relevant at the moment." He sees these opposing tendencies embodied today in the work and thought of Giancarlo de Carlo, on the one hand, Aldo Rossi, on the other, and it worries him that his students at Harvard are fascinated only by Rossi.

Jane Thompson, very much in tune with Safdie, asked, "Do you, as Italian

architects, feel a lack of loyalty to society as it exists? Is there a widespread withdrawal into irony and fantasy and cynicism as an alternative to social involvement? Is it because the architecting of needed buildings is such a long and hard process and not very gratifying to the artistic ego?"

Reflecting on her visit to last fall's Venice Biennale, she lamented, "Nowhere did I see any reference to a human problem, a social need or even a human body. Is there perhaps a confusion between the reality of architecture as we see it and the self-indulgence of the pure artist as you see it? Will you attack your past with the same negative instincts that fired the futurists? Or can you assure us that you are just going through another brief cycle after which people will again return to the center of your awareness?"

Gaetano Pesce gave the honest answer to this barrage of questions: "I have no answer," which he followed with a very Italian statement: "I like confusion." His own architectural projects—almost all unbuilt—can, in fact, be categorized as "pure art" and he spoke of architecture as an original act not to be confused with the act of building. "Frank Lloyd Wright," he said, "was an architect only three times in his life; in three moments he had a very new ideology and then only repeated himself." In the past, he continued, Italian

architects believed in coherence, but "today we know that reality is so contradictory and complex that we need a new principle—perhaps it is incoherence, heterogeneity."

The two Americans returned to the questions of social responsibility. As Safdie said, "Gaetano talks about the need to be free from dogma, but does that also mean being free from responsibility?" Nor was he particularly keen on Pesce's distinction between architecture and building. "This division seems not to have existed in the greatest moments of Italian design," noted Safdie.

On a positive note, Piero Sartogo asserted that Italy is heading toward a realization of Marshall McLuhan's concept of the global village. "Venice and Pioggia are a mile apart," he said. "People there speak different languages. In Italy, the landscape and people change every mile and this is what makes the country so vital and complex. If we go to the small scale it means democratic participation and not just demagoguery."

The last words were Gaetano Pesce's: "We continue to discuss and argue about architecture in Italy. Why? Because we are frustrated. There is no truly important architect in the second part of the 20th century. There has been a loss of energy."

Andrea O. Dean

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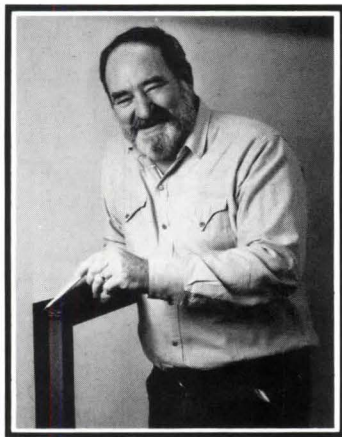
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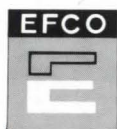
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Government

Future of Barriers Guidelines And Compliance Board Doubtful

The Architectural and Transportation Barriers Compliance Board, which in January adopted "minimum guidelines" for accessibility standards for federal buildings, appears close to rescinding all or part of these guidelines.

At a recent meeting, 12 of the 22 board members voted to let the public comment on whether or not the guidelines should be rescinded. The board will meet on Sept. 22 for its final vote.

Representatives of the handicapped on the board charge that this action was basically one of bureaucrats "marching" to the orders given by the Reagan Administration. Administration spokesmen demur; however, 11 of the 12 voting to withdraw all or part of the rules were the board's representatives from federal agencies. Only one of the 11 public members joined them.

The representatives of the federal agencies say they oppose the standards because compliance would be very costly. For example, Roger Craig, the postal service representative who introduced the motion to rescind the rule, says that it would cost the service \$60 million to \$70 million annually to make its 33,000 buildings comply.

The Reagan Administration, which has voiced its opposition through Vice President Bush's regulatory review task force, says that the regulation would cost taxpayers \$800 million and that the board's business is a classic example of unnecessary government and unnecessary regulation. GSA, the administration says, can coordinate federal actions required by the Architectural Barriers Act of 1968.

The future of the board itself is in question since the Administration has proposed that the entire \$2.4 million the board was to receive next fiscal year be cut from the budget. If approved by Congress the board could be out of business by Sept. 30. It would then take an act of Congress to rescind the accessibility guidelines, if they had not already been withdrawn.

The compliance board was established in 1968 as an independent agency to ensure compliance with accessibility standards. Amendments made in 1978 to the Rehabilitation Act of 1973 called for the board to "establish minimum guidelines and requirements for architectural specifications to be used in federally funded buildings and facilities nationally." In effect, these minimum guidelines would be-

come the federal accessibility standards.

The guidelines apply to new construction, additions, alterations and leases. They provide requirements for parking, entrance doors, washrooms, elevators, tactile warnings for blind persons, telephones and telecommunication devices for deaf people and assembly areas, etc.

Adoption of the board's guidelines in January brought criticism from AIA, the National Center for a Barrier-Free Environment, the National Easter Seal Society and the American National Standards Institute, among others (see Mar., p. 104). AIA and the National Center for a Barrier-Free Environment questioned the relationship of these guidelines to the American National Standards Institute's standard A117.1 ("Specifications for Making Buildings and Facilities Accessible to and Usable by the Physically Handicapped").

Standard A117.1 was first approved by ANSI in 1960. In 1980 a revised version was approved after a \$500,000, five-year research effort sponsored by HUD and involving 53 public and private organizations concerned with accessibility. A major objective of revising the standard was to provide uniform regulations for public agencies. The 1961 version of the ANSI standard has been adopted by almost every state. Many states are revising the accessibility standards to include the changes found in the '80 version.

The guidelines adopted by the board borrow heavily from the ANSI standard, yet are different in terms of technical requirements, format and scope. And, say critics of the government board standard, this will cause further fragmentation and confusion and defeat efforts to bring uniformity to barrier-free design standards.

Reagan's Energy Plan Stresses Production, Free-Market Forces

The Reagan Administration's national energy plan, as recently announced by the Department of Energy, focuses on increasing energy production and conservation through the market rather than government action. According to the plan, the federal government's role would basically consist of funding high-risk research and development and increasing the use of federal lands for energy exploration and production.

The "reformulated" energy policies are

part of the President's program for "economic recovery," which revolves around reductions in federal spending and taxes and regulatory relief. As regulations diminish (such as the decontrol of petroleum products), the private sector will begin dictating the nation's energy path, says the new energy plan. Exploration for and development of new energy as well as conservation will increase, according to the plan. Federal spending, says the Administration, "should be considered only in those promising areas of energy production and use where the private sector is unlikely to invest.

"With the free-market philosophy of this Administration," says the new energy plan, "the American people themselves will actually conduct a continuous national plebiscite in the marketplace to express their individual and collective evaluation of possible courses of action."

The new plan discusses, sometimes specifically, sometimes generally, what the Administration proposes for each type of energy source.

On renewable sources (which DOE defines as solar, wind, ocean systems, biomass and urban waste) the plan calls them "suited to any specific regional markets where they make economic sense." It is anticipated that direct federal spending for the renewables will drop by \$2.2 billion by 1986, yet "the use of renewables should continue a healthy growth as the rising cost of conventional fuels and the new tax incentives stimulate demand," says the DOE report.

For the other energy sources, the plan calls for the following:

- Oil: Decontrol of petroleum products will bring more exploration and production investments.
- Coal: The Administration intends to reform federal regulations on coal demand, to revise leasing policies and to create an economic environment that enables the private sector to develop coal's potential.
- Nuclear power: The Administration is "committed to reversing past federal government excesses and to providing a more favorable climate for efficient energy production, thus allowing nuclear power to compete fairly in the marketplace with other potential sources of energy supply." The Administration proposes study on the proper disposal of highly radioactive or very long-lived wastes and the development of breeder technology.
- Synthetic fuels: Responsibility for commercializing the synfuels technologies will shift to the private sector, with potential support from the synthetic fuels corporation. DOE will continue to support and fund long-term high-risk research and development projects.
- Natural gas: Various options are being studied.

On conservation, the Administration says, "Wise and efficient use of energy resources in this country is a key element of our national response to the world energy situation." The Administration maintains that individuals, businesses and other institutions are undertaking "serious efforts to use energy more efficiently," being motivated by rising energy prices. And, the Administration says, Americans will be more likely to make greater financial investments toward conservation as the economy improves under Reagan's economic recovery program. The energy plan calls for the elimination of all unnecessary spending for conservation; "support will be withdrawn from technology programs where sufficient market incentives exist."

Regarding federal regulations, the task force on regulatory relief has identified 150 regulations pertaining to energy and has recommended that about half of these be rescinded or modified. Among them are several environmental regulations scheduled for review in the 97th Congress—the Clean Air Act, the Water Pollution Control Act, leasing policies for the outer continental shelf, effluent specifications during the production of synthetic fuels and terms of radioactive waste disposal.

In dealing with these environmental regulations, the Administration says it will aim for a "reasonable balance between energy values and environmental values. . . . In addressing each one the Administration will try to use free-market principles to assess public attitudes whenever possible; but the success of such a policy will depend on broad citizen understanding that some tradeoffs are inevitable."

One of the biggest changes in the energy field proposed by the Administration is placing greater emphasis on leasing federal lands for energy exploration. "Efforts to step up domestic energy production are too important to the nation to be frustrated by inadequate access to the mineral wealth of our own land," says the Administration.

The Administration estimates that the federal government controls up to 60 percent of all U.S. energy resources on the 763 million acres of public land and the outer continental shelf. The lands contain an estimated 85 percent of the nation's oil, 40 percent of our natural gas, 40 percent of the uranium, 35 percent of the coal and 50 percent of the geothermal resources.

In this area, the Reagan Administration is "reformulating federal leasing policies to guarantee that these energy resources on federal lands can be explored and produced at a pace consistent with our national energy needs, legitimate social and environmental concerns and the public interest."

'Enterprise Zone' Tax Incentives Proposed for Urban Development

Legislation that would encourage development in decaying urban areas by creating enterprise zones has been introduced in both the House and Senate. Essentially, tax incentives would be offered to entice businesses—especially small business—into these areas.

Sponsored by Representatives Jack F. Kemp (R.-N.Y.) and Robert Garcia (D.-N.Y.) and Senators Rudy Boschwitz (R.-Minn.) and John H. Chafee (R.-R.I.), the identical bills would eliminate the capital gains tax on investment within a specific urban zone and exclude half of all income earned by zone enterprises from taxation.

The program would work as follows: Local governments would apply for enterprise zone designation if an area had high unemployment, a large number of poverty-stricken residents, a population decline, chronic abandonment of buildings or a substantial amount of tax delinquency. From these applications the Secretary of HUD, in consultation with the Treasury and Commerce secretaries, would designate 10 to 25 enterprise zones each year through 1984. These areas would be considered zones through the year 2001 unless revoked by the HUD secretary. Each local government would be required to agree in writing to reduce burdens on employers and employees through property tax cuts, streamlining local regulations, and to receive a commitment from the private companies to hire and train area residents. Additional tax credits would be available for firms with employees eligible for funds under the Comprehensive Employment Training Act.

The bills, which are revised versions of the ones introduced in the 96th Congress and the only urban initiatives so far in the 97th Congress, are meant to supplement existing federal urban programs, such as community development block grants, Economic Development Administration projects and urban development action grants.

However, unlike the existing federal programs that give money to spur development, the enterprise zone system seeks to attract business through tax breaks. And, too, the enterprise zones would focus on small business development, in contrast to past programs that emphasized attracting major industry into the inner cities.

Research conducted in the last two years, in fact, has concluded that small businesses are the best hope for refurbishing older, inner cities and that traditional direct grant programs do not work

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well for small businesses. A 1979 study by the Joint Economic Committee concluded that "there is evidence that smaller firms generally provide the greatest number of all new jobs and expanded operations," and it also found "quality of life factors," such as crime, adequacy of public facilities, city schools and cultural attractions, played an important role.

The concept of the enterprise zone has been widely supported. Vernon E. Jordan Jr., president of the National Urban League, called it a "welcome addition" to the existing urban aid programs. Other support has come from the National League of Cities, the U.S. Conference of Mayors, the National Association of Counties, the U.S. Chamber of Commerce, the National Small Business Association, the NAACP and the Sabre Foundation, a privately funded public policy research group, among others.

Yet, others express doubts. Representatives of the AFL-CIO have said that the proposal "is based exclusively on the simplistic but false notion that local economic problems will disappear if government would spend less, tax less and protect less." Some local officials worry that an enterprise zone in one part of the city would lure businesses away from existing, prosperous areas. And there are questions about how much an enterprise zone would cost.

While the enterprise zone idea was endorsed by President Reagan during his campaign and the two bills have received support from the Administration, it is unclear if the bills will pass the 97th Congress.

Marschall Resigns from GSA

Albert R. "Mike" Marschall has resigned from the post of commissioner of GSA's public buildings service. Marschall, who has been head of PBS for two years, left because he was disappointed that there is no major building program planned for GSA, according to a GSA spokesman.

General Services Administrator Gerald Carmen praised Marschall for contributing "enormously to the improvement of the operation of PBS and the morale of its employees." Marschall was unavailable for comment. PBS deputy commissioner John F. Galuardi will serve as acting commissioner until a replacement is named.

Marschall, a retired rear admiral, was vice president of the George Hyman Construction Co. of Bethesda, Md., before joining GSA. During his Navy career, he was chief of civil engineers and commander of the U.S. Naval Facilities Engineering Command. He was appointed head of PBS in 1979 at the time of the appointment of Administrator Rowland Godfrey Freeman III.

The Institute

Building Industry Said Unable To Shoulder Energy Research

R. Randall Vosbeck, FAIA, representing AIA and the Passive Solar Industries Council, called for the federal government to direct energy conservation funds to information dissemination on energy use in buildings and to research projects for improving energy efficiency in buildings that "have the potential to help industry solve its short and midterm problems."

Speaking at an Environmental Protection Agency public hearing on energy conservation, Vosbeck said that the building industry is too fragmented to pick up the information dissemination and building research previously undertaken by the federal government, programs designated for cuts by the budget-conscious Administration and Congress. And, said Vosbeck, "we question the wisdom of allocating the remaining federal research funds to high-risk projects—especially when so many short term projects need just a small amount of additional assistance."

Vosbeck examined the "recent direction of the federal energy conservation efforts," which, he said, are guided by two principals. The first is that higher energy prices will speed up conservation efforts and the second is that the private sector will be able to pick up activities that were previously carried out by the federal government. Information dissemination and building research are two areas that are "beginning to feel the real impact of these new federal directions," Vosbeck said.

Higher energy prices have indeed increased the energy efficiency of our buildings, said Vosbeck, pointing to a perceptible increase in the number of clients who are concerned about energy operating costs and are demanding energy-efficient buildings. However, he stressed, the demand has been increased not only by higher prices, but also by better and more widely available information, information that is a direct result of the federal energy conservation programs. And, said Vosbeck, "this information flow has sped up innovation in the building industry: design manuals, seminars and computer programs provide tangible designs for designers willing to try new solutions."

While industry may be able to pick up some portion of the information dissemination, it will not take over all of it, Vosbeck maintained. For example, "we cannot reduce large scale computer programs, such as DOE II and BLAST, into

simulation programs for hand held calculators. And we are not sure the computer industry will provide it for us. . . . We also find ourselves wondering where information will come from in the future."

As for research, Vosbeck maintained that the building design industry, which is made up of small firms, will not be able to pick up the integrated research on a national scale that has characterized much of the federal buildings' research. "A design firm cannot go to product and component manufacturers and ask them to find solutions to our material and systems problems," Vosbeck said. "The building industry cannot underwrite national programs to solve existing problems. As an industry, we cannot instrument and monitor the performance of a nationwide sample of occupied buildings. We will not be able to advance the fledgling cost of estimating the energy performance of various design options."

Vosbeck also pointed to the need for research to help designers understand how to effectively retrofit existing buildings, both residential and commercial.

Some Legal Cautions Offered To Users of AIA Documents

The latest federal bankruptcy law voids termination-of-contract provisions in AIA Document A201, "General Conditions of the Contract for Construction," according to the Institute's legal counsel. And, on another matter, counsel advises that certain builder's risk insurance policies are in conflict with provisions of a number of AIA documents.

Concerning bankruptcy, subparagraph 14.2.1 of A201 states: "If the contractor is adjudged bankrupt or if he/she makes general assignment for the benefit of his/her creditors, or if a receiver is appointed on account of insolvency, the owner, on certification of the architects of sufficient cause, may terminate the employment of the contractor and take over the site and finish the work."

The most recent federal bankruptcy law made such termination provisions null under most conditions. A trustee-in-bankruptcy may proceed under the new law to continue performance of the construction contract after giving the owner adequate assurance of its ability to cure

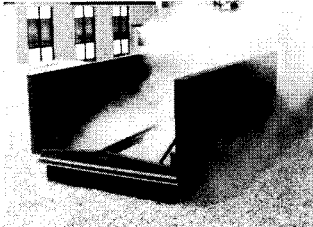
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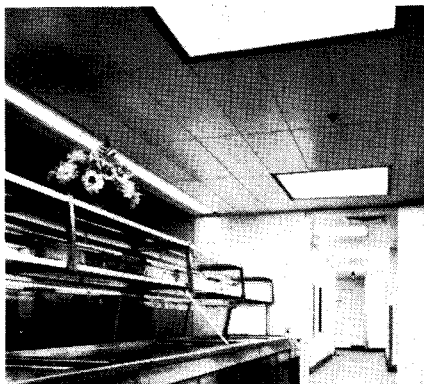
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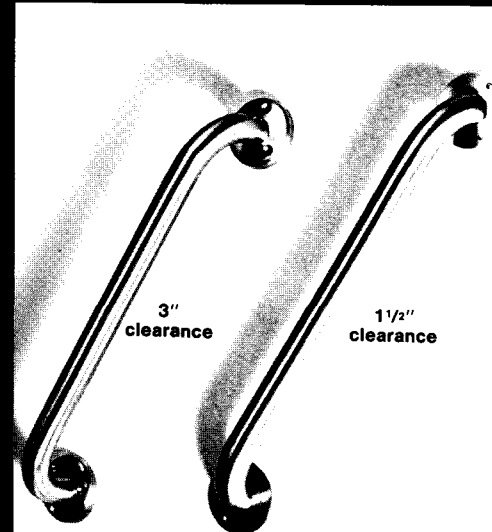
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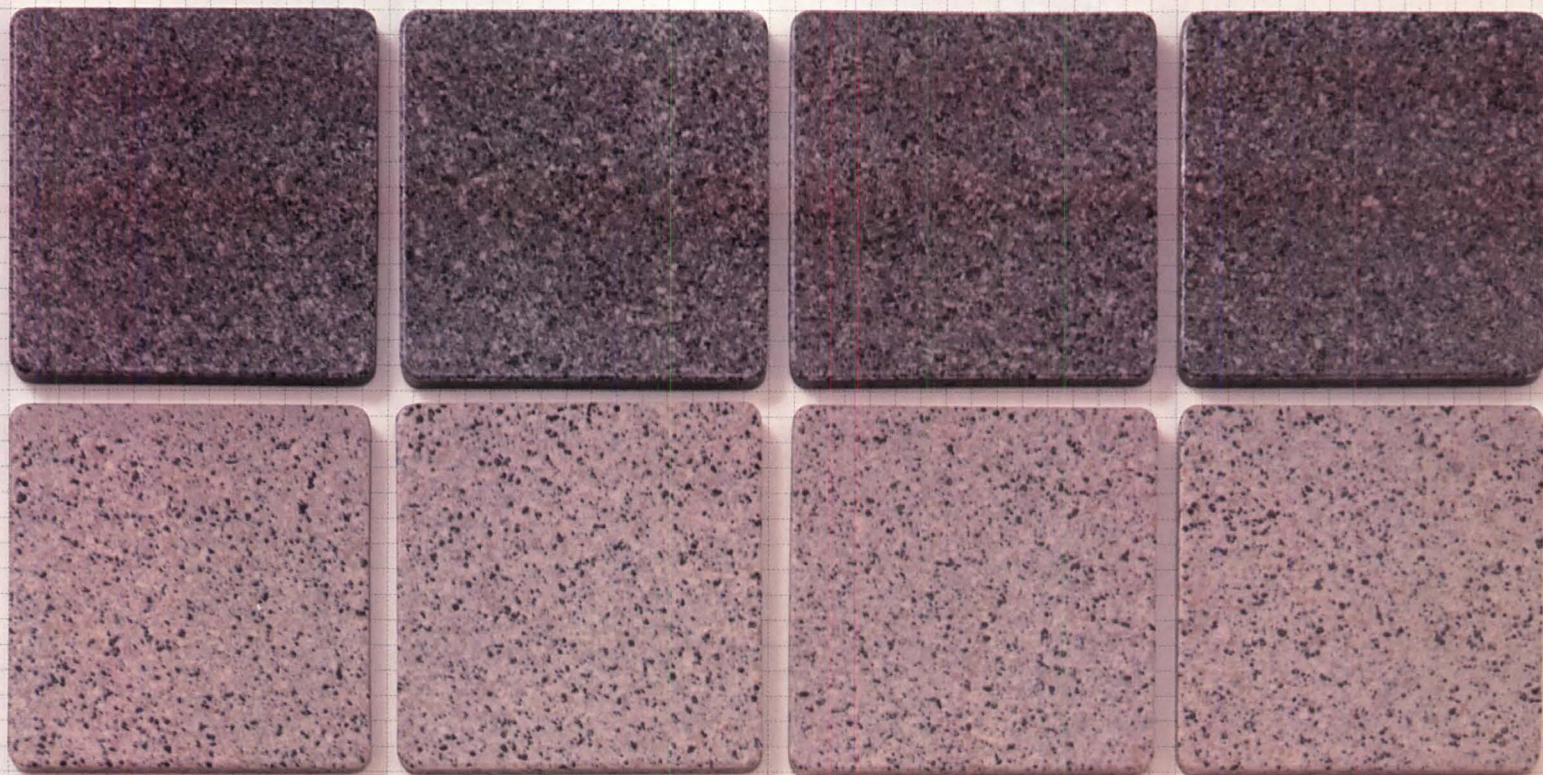
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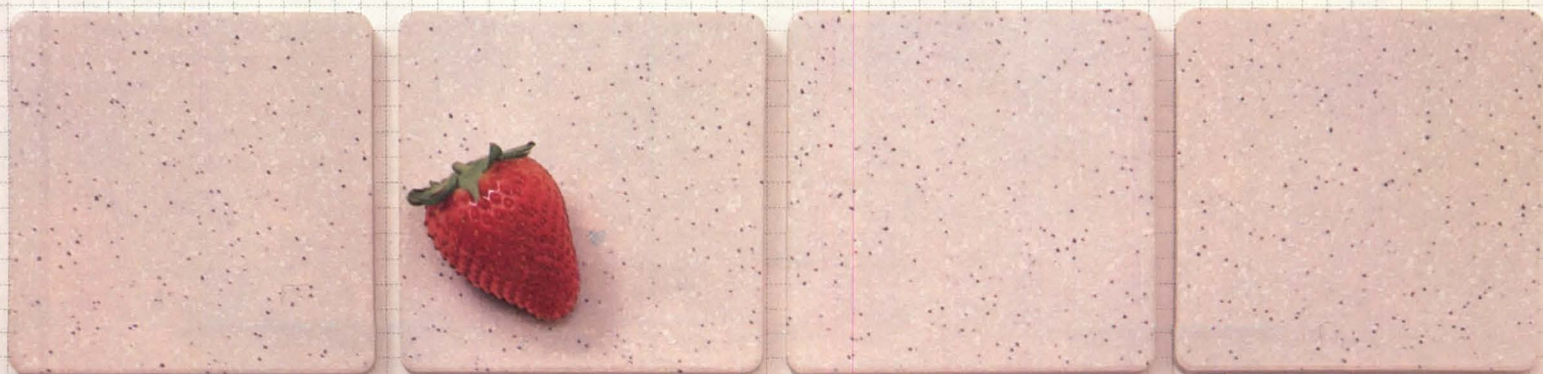
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Two Introductions and a Farewell

In one sense this issue is a companion piece to May, when we examined the building programs of the Metropolitan Museum in New York and the Smithsonian Institution in Washington. This time we look at the same two cities' two huge performing arts centers (along with a third, quite different, theater complex in the Southwest). To paraphrase our introduction to May our look is a searching one because of the belief that such facilities should be, not only purveyors of cultural events but, in their architecture, expressions of culture itself.

The second introduction is of our new art director, Carole Palmer, who is only partially new, having been associate art director for the past four years, with special responsibility for the mid-May annual review of new American architecture. Her work on the annual, I believe, makes it unnecessary to cite any of her other accomplishments here.

Ms. Palmer became art director upon the retirement of Suzy Thomas, who had held the post for 13 years. Some of the early years were slim ones, and she used enormous ingenuity in keeping the JOURNAL readable and attractive. Later, as the JOURNAL grew in size and revenues, she acquired new tools such as color and used them to make it (in my opinion and that of numerous design awards juries) one of the best looking magazines anywhere. *D.C.*

Cultural Colossi: Kennedy Center at 10

How has it played its dual role as national monument and local stimulus? By Andrea O. Dean

When the John F. Kennedy Center for the Performing Arts opened 10 years ago in the nation's capital, art and architecture critics reacted with unalloyed disdain. The *Washington Evening Star's* Benjamin Forgery began his column of Sept. 10, 1971, with the words, "How is the Kennedy Center building awful? Let us count the ways," and proceeded with a litany of ridicule. Ada Louise Huxtable of the *New York Times* was still less amused. "What it has in size, it lacks in distinction," she wrote. "Its character is aggrandized posh. It is an embarrassment to have it stand as a symbol of American artistic achievement before the nation and the world."

The center was variously called a "gargantuan grand luxe" of which "Albert Speer would have approved," "bombast reminiscent of a Soviet war memorial," "a memorial to Quality Court taste," "an immense marble box of carry-out pizza." And, we were told, we got it because we deserved it. As columnist Smith Hempstone wrote, "So perhaps the Kennedy Center encoiled like Laocoon and his sons in serpentine freeways and overlooked by the lush Watergate apartments where Martha Mitchell lives, is the real us. . . . It will make a stunning ruin."

During the Vietnam war years, shame and guilt drove us to vilify elected government and, by extension, ourselves. The center, moreover, was a huge monument at a time when monuments were equated with power and power with corruption and brutality. In fact, the Kennedy Center was born in an earlier decade when Americans were still beating their breasts with pride, and Edward Durrell Stone's original design was at least twice as grand and gigantic as the pretentious yet steadfastly bland scheme that was built.

Stone's first scheme of 1958 was a twin of his U.S. pavilion for the 1957 World's Fair in Brussels. Available for a minimum of \$61 million, it included a 4,000-seat opera house, a 3,000-seat concert hall, an 1,800-seat playhouse, a 1,000-seat general purpose auditorium and a pocket theater for 500. All of these were united under a circular roof, and they spilled out onto a grand salon which could accommodate 6,000 for inaugural balls and the like. Stone said the design was "timeless, classical, contemporary and would never be outdated."

It also looked as though it might never be built. According to the enabling legislation of 1958, the national cultural center, as it was then called, was to be constructed with private funds, and offerings were meager. In 1961, President Kennedy put the prestige of his office behind the center and appointed as board chairman Roger Stevens, who has served without salary ever since. A Broadway impresario and real estate man who had

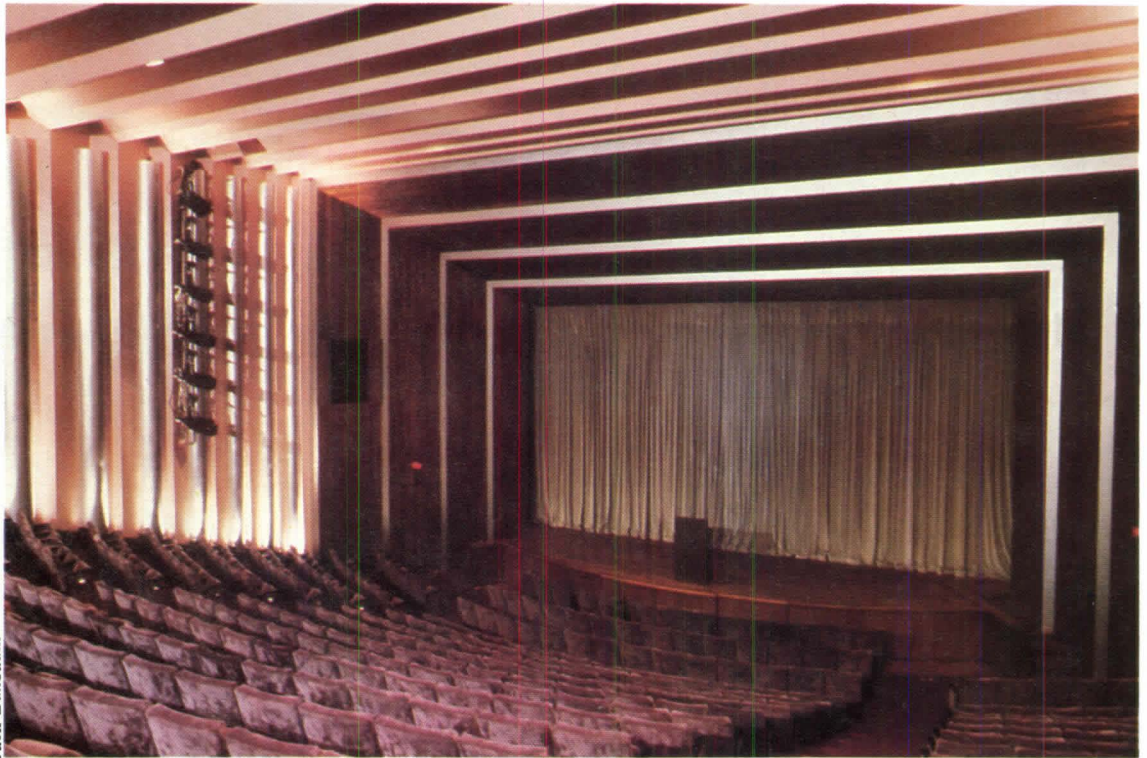
*As a visitor walking through the Grand Foyer remarked:
'It's so big and long and full of chandeliers.'*

Allen Freeman

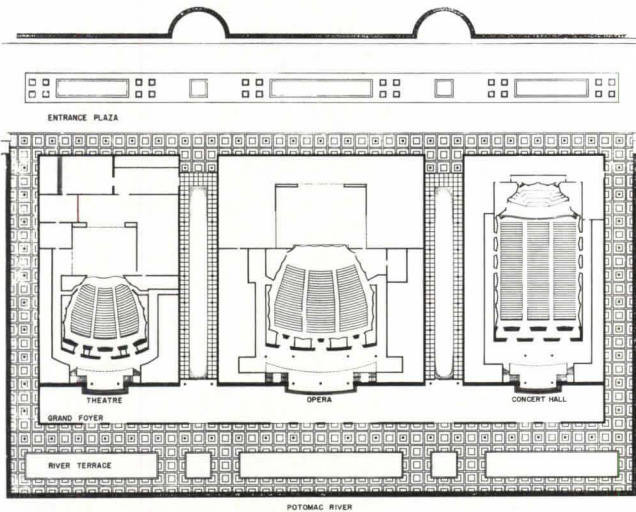




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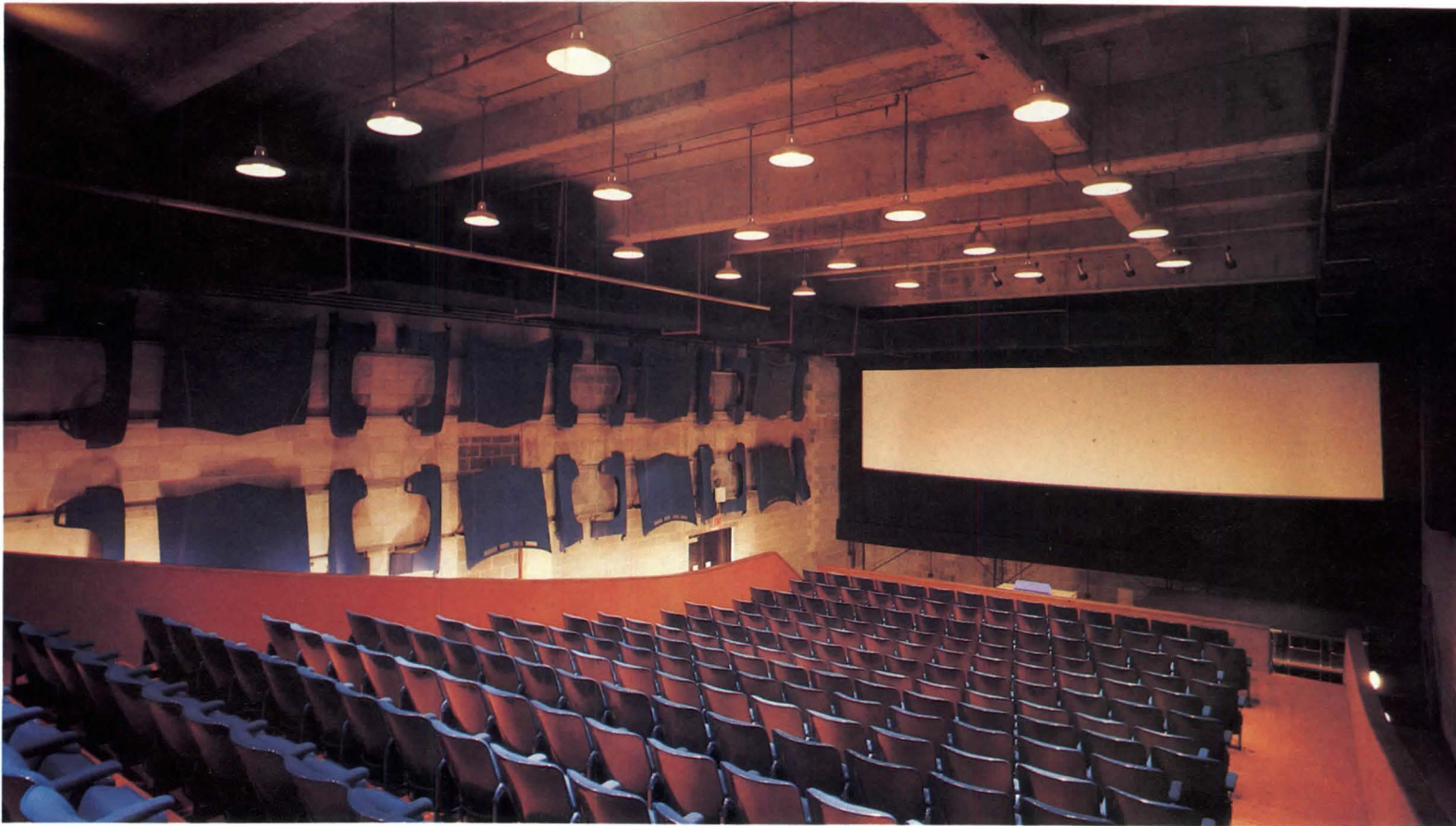
Jack Buxbaum



Top, the Terrace Theater by Philip Johnson with acoustician Cyril Harris as consultant. Lighting is concealed in ceiling undulations that bounce the sound. Right, the Opera House, the center's largest theater, and facing page, the American Film Institute Theater, its smallest. Designed by Hardy Holzman Pfeiffer Associates, the AFI belongs to the center even less than the elegant Terrace. Hoods and fenders from 1973 Chevrolet Impalas are sound baffles.



Allen Freeman



Few complaints about the houses inside.

once bought and sold the Empire State Building, Stevens' first act as chairman was to insist that Stone whittle his design down to a \$30 million model. The result was a replica of the U.S. embassy in New Delhi. Stone called his revised scheme "consistent with the international importance of a monumental building."

Of course, when it was finally built 10 years later at the height of the opposition to the war in Vietnam, the center was a custom made target for criticism. And as such it still serves well.

The \$66.4 million building hugs the banks of the Potomac at the intersection of spiraling highways, and it is immense—100 feet high, 630 feet long and 300 feet wide. All this bulk is veneered in marble (donated by Italy). Matchstick-like fluted and gilt columns surround it as though bravely bracing a cornice-like terrace.

The interior spaces, too, are huge. The Grand Foyer paralleling the river is 60 feet high and 600 feet long, or the length of two football fields, as guides tell tourists. It is dressed up, as the late Edward Durrell Stone used to say, by 18 of the world's biggest crystal chandeliers (donated by Austria), which hang quite low. Flanking one side of this room is an outdoor terrace cantilevered over a riverside highway and overlooking the Potomac and Roosevelt Island. Perpendicular to the Grand Foyer are two identical, flag-hung halls, 250 feet long and 60 feet high. Red carpeting is everywhere. The two halls separate the major performance houses, all three of which open only onto the Grand Foyer. Below ground are three levels of parking; on the building's top level are three restaurants.

The 2,306-seat Opera House has a valentine-like shape and is red all over; in the 1,142-seat Eisenhower theater the red is relieved by wood walls; the 2,750-seat concert hall looks 1920s moderne and has white walls.

Two years after the opening of the center, Hardy Holzman Pfeiffer's 224-seat American Film Institute Theater was added. It was a low budget job originally intended as a temporary solution; blue-painted automobile body parts hang on cinder block walls for acoustic and decorative purposes. Unlike almost every-

thing else in the center, it is unpretentious. Philip Johnson's mauve and pink, 500-seat Terrace Theater, completed in 1979, is by far the most elegant and classy space in the building. The small theater lab, as it is called, is a very flexible area intended for small, mostly experimental performances.

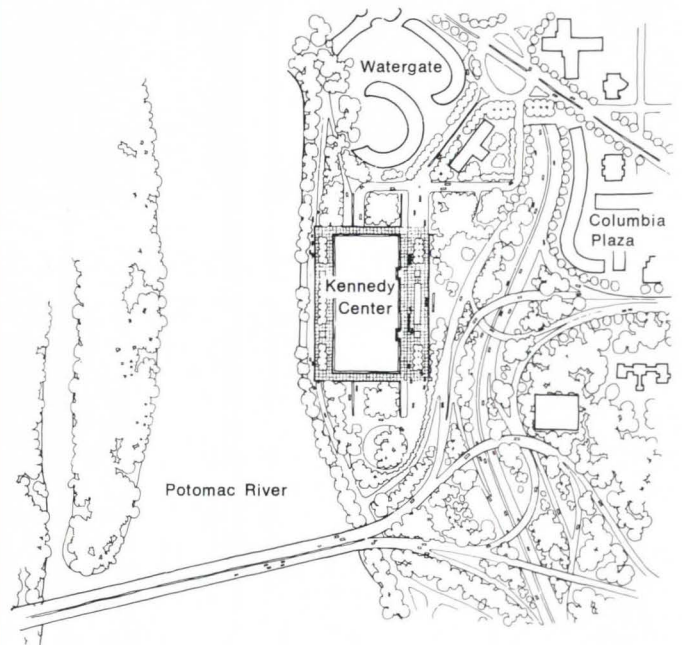
Visually, the center is reminiscent of a Morris Lapidus extravaganza without curves or of a horizontal, stripped down John Portman hotel, or a shopping mall retrofitted for the lively arts. Yet many of us in Washington not only accept it but are oddly fond of it.

The main reason, of course, is that its component houses work so well. As Roger Stevens says, "I'm not crazy about the outside, but then I never thought it was important. What's important are the logistics; how it works. It works." Not long after the center's opening critics were writing articles of apology. One by Wolf Von Eckardt ran in the *Washington Post* under the headline, "If Only it Looked as Good as it Works."

The sightlines and acoustics of the three major theaters are good. The only complaints one hears is that in the concert hall there are a few "blind" seats on the first and second tiers and musicians have some difficulty hearing themselves; also the sound in the Terrace Theater tends to be dry. For sound, the Opera House is considered second to none for a house of this size and has virtually no bad seat. The three principal houses are connected through a maze of corridors below and backstage; and backstage facilities are more than adequate, though performers dislike the lack of windows. Loading docks are conveniently located on the front drive adjoining the entrances and one level below ground. Lengthy construction delays and the ensuing recriminations have all but faded from memory, as has early mismanagement at the box office. Criticism of the center as a palace for the rich has for the most part abated. Up to 15 percent of tickets are sold at half price and there is an adequate amount of public service programming. The vandalism that plagued the center in early years has stopped and the leaks in the roof have been plugged, though only after lengthy litigation with the architect, from whose estate the government finally won \$25,000 for "erroneous and inadequate design."



Photographs by Allen Freeman



Continuing questioning about the siting.

Still, questions about the center remain. The decision to locate on the banks of the Potomac instead of downtown was debated before ground was broken and remains a bone of contention to this day. The site was not seriously questioned until 1964 when Stevens went before Congress to ask for additional construction funds. At the appropriations hearings, local civic groups, including the Washington Chapter/AIA, spoke against the Potomac River site. Since the preferred alternative location, across the Mall from the National Gallery, had been pre-empted by the Smithsonian for the National Air and Space Museum, another was proposed on Pennsylvania Avenue between the White House and the Capitol. It would have had the potential of generating a downtown theater district with restaurants, perhaps a conservatory eventually, plus ballet school, art galleries and artists' studios. Stone objected to siting the center downtown, saying "it is cynical to use a great national shrine as an urban renewal project." Von Eckardt observed in the *Post* that "'cynical' or not," the Paris Opera was an urban renewal project intended to revive a badly run down part of Paris. And "all living memorials since time immemorial have always been placed in

the heart of the city for people to use and admire." He still believes that the siting of the center "was the most idiotic city planning and cultural planning imaginable." The riverside, he says, should have been left alone and the three houses scattered to prevent building just such a megalomaniacally huge structure as the Kennedy Center. "Downtown renewal," he says, "would have started the day the houses opened on Pennsylvania Avenue or nearby."

Stevens, who strongly supported the riverside location, now says, "The controversy was only in the minds of the *Washington Post*. The site had been picked and acquiring a new one would have greatly delayed if not aborted the center. The name of the game was getting the thing done and paid for." He compares the center to a shopping mall for the arts and asks, "Where would you put a shopping mall but at the intersection of throughways?" He further insists that cities should use their rivers and that the Kennedy Center allows Washington to do so.

It can, of course, be argued that the center blocks the river, that only its terrace promenade makes good use of the Potomac and that the building appears more suitable for military defense than public accessibility. Perched on a parcel of high ground stretching south of the Watergate apartments, the structure is in



the approach path of National Airport, faces the Potomac on the west, is ringed by parkways on three sides and is not visible as a whole except from across the river in Virginia. The approach consists of an automobile drop-off ramp and the site is easily accessible only by car. Then there is a shortage of parking spaces on evenings when all three big houses are in use, a problem that Stevens hopes to remedy somehow. The question, as always, is one of funds. The Kennedy Center is in the black, but it is a constant struggle. The only government monies it receives are from the U.S. Park Service, which pays some \$3 million annually for maintenance. Most of this goes to cleaning the vast red carpets that are tropped over by four to five million tourists each year. Because it is a national memorial, the center is open daily from 10 A.M. until midnight, unlike most theaters and concert halls, which have four-hour days.

As a Washington tourist attraction, the Kennedy Center is a triumph, rivaled only by the Washington Monument, and its attendance figures—80 percent over the past 10 years for all performances—have been more than satisfactory. Still, the Kennedy Center has not and could never meet the great expectations originally held for it as an all-purpose national showcase and cultural catalyst. In 1968, General Director William McCormick

Across page top, is the west facade, below it, the roof terrace. Above is the east elevation from a throughway. Below, Edward Durrell Stone's original, unbuilt scheme. He envisioned it as a new gateway to the capital, a building equal in grandeur to the Lincoln and Jefferson memorials and in size to the courtyard of the Pentagon.





Is Washington the better for the center?

proclaimed: "We are determined that the center will not be just for the rich and fashionable, not just a majestic setting for the great works of the theater, music and dance, not just another great hall suitable for state occasions—but a powerful, vital force that will help influence, integrate and invigorate the performing arts throughout the land and draw the talents of the entire nation to the Potomac."

More realistic was the hope that it would raise Washington from the status of the culturally disadvantaged, in today's jargon, to a state of artistic grace. The year the center opened, the *New York Times* called the city "culturally underprivileged," while *Newsweek* called it a "cultural wilderness."

Richard Coe, the recently retired theater critic of the *Washington Post*, takes issue with the Washington-as-cultural-backwater-before-Kennedy-Center theory. "One thing that people don't seem to realize," he says, "is that Washington began its cultural interests in 1800 when the city was founded. Celebrated plays were performed here for the first time, among them 'Rip van Winkle' in the 19th century and 'Showboat' in the late 1920s."

Until quite recently, however, Washington was a small city, which, beginning with World War II, began attracting an unusual mix of Americans who had in common, beyond having passed the civil service examination, high levels of education and ambition. World War II also exposed many Americans to European and even Soviet culture and before long there was talk about a cultural gap—to go along with the military and space gaps. In the U.S. capital city, the performing arts had to make do with the National Theater, Lisner Auditorium at George Washington University, Constitution Hall and the Armory. Then in 1950, Zelda Fichandler created Arena Stage proving, according to Coe and others, that there was indeed a strong public audience for live theater in Washington. One of the people who backed Ms. Fichandler's experimental plays was Roger Stevens, then a New York theater producer.

The beginnings and early years of the Kennedy Center coincided with a general culture boom in America. As Charles C. Mark, editor and publisher of the *Arts Recording Service*, says, "I don't know that Washington has changed as much as the whole country has changed. There's been a gradual, mysterious need to find expression through the arts. The Kennedy Center

Facing page, the Hall of Nations on a summer evening at about showtime; above, a gift counter near its entrance.

was part of that." So was the National Council on the Arts and the National Endowment for the Arts. "Culture" changed from a stiff and arduously acquired veneer into something recognized as enjoyable, exciting, readily shared. The era of cultural chic was upon us.

Still, without the Kennedy Center, Washington would clearly not have grown into the culturally active city it now is. As Coe says, "Much of the key to the revival of the city has been Arena Stage, but it is the glamour of the Kennedy Center that has captured the public's imagination and has done a lot to lift the city's reputation as a performing arts center." Most agree that it is sheer nonsense to believe that Washington will surpass New York as a city for good theater. For one thing, it is too small. For another, Washington is unique, along with Canberra, Ottawa and Brasilia, in having been founded as a capital rather than becoming a capital because of its pre-eminence. There is little likelihood that Canberra will culturally outstrip Sydney, that Ottawa will overtake Toronto, Brasilia, Rio de Janeiro or Washington, New York.

In theater, Washington remains, to a large extent, a way station to New York and there has been continual criticism of the booking policy and programming direction of the Kennedy Center, and specifically of Roger Stevens, who remains its chief impresario. His Kennedy Center Productions, Inc., produces about 35 percent of all the Eisenhower's Theater's performances. The complaint is that Stevens is "hit happy" and that Washington with its cosmopolitan audience is ready for more experimental and sophisticated theater.

From the start, it was also feared that the Kennedy Center would drain support from existing theaters. The general consensus is that the competition has benefited all. The National Theater survives in fairly robust health, the Warner reopened recently, Arena Stage opened two new theaters (Kreeger and Vat) since the coming of the center and a number of off-Broadway-type ventures have been started. What's happened in Washington in terms of music is still more impressive, and most of it wouldn't have happened without the Kennedy Center.

In fact, Washington is a better city for music, and perhaps dance, than theater, and it has been argued that musically it has indeed outstripped New York. Because of the area's international audience, Washington has hosted the Bolshoi, the Paris Opera, La Scala and the Vienna State Opera. As *Washington Star* music critic Ted Libby says, "No other U.S. city has the drawing power of Washington."

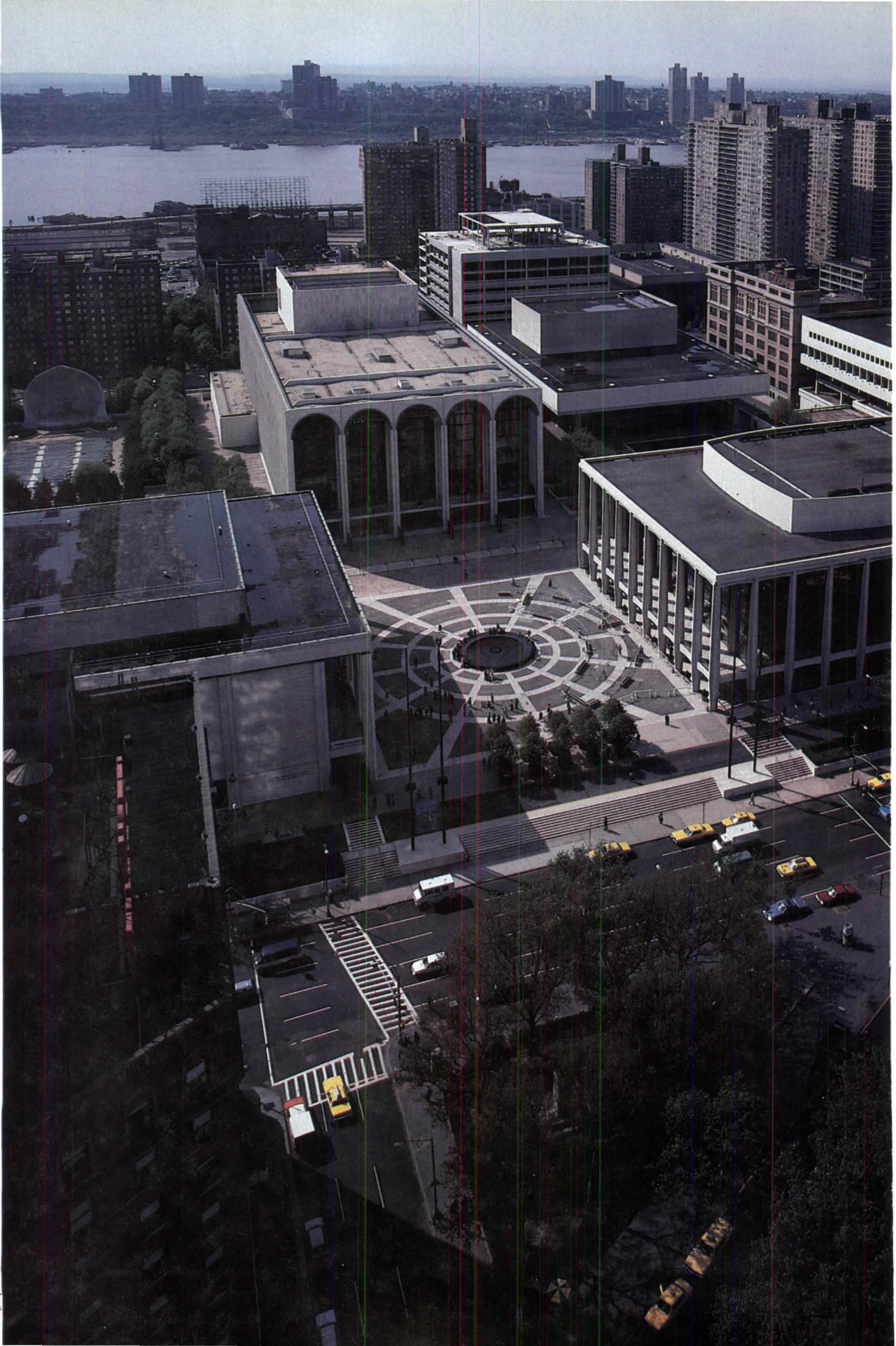
The effect of the Kennedy Center on local performing arts groups is more problematic. In the opinion of Sam Smith, editor of the *DC Gazette*, the center has had "a negative impact on local culture in the same way as bringing Zayres department stores into a suburban community has a negative effect on existing small shops. The Kennedy Center is a supermarket type of operation and has simply borrowed the values of New York. It's Tupperware theater." He adds, "You may want some sort of cultural antitrust law to keep the Kennedy Center and the Smithsonian from overwhelming everything else, because they will."

Von Eckardt too believes that the programming directions of the center have been devastating for local cultural groups and that there should be a more deliberate attempt to balance and encourage indigenous efforts. "My big argument," he says, "is that an opera house, a concert hall and theater house cannot be national. Who is going to fly in from Houston? In fact, Roger Stevens is booking things that cater to the Washington suburban audience. It's almost dinner theater taste level, the theater, not the music. But Stevens gets most of his contributions from the international community, so he has to maintain the myth of a national operation. He can't risk very much because he has to pay the rent. Unfortunately, that's the bottom line."

Perhaps. But as bottom line one is reminded of Von Eckardt's much earlier statement: "If only it looked as good as it works." □



Photographs by Allen Freeman



Photographs by Allen Freeman

Cultural Colossi: Lincoln Center at 19

It was the prototype of the self-contained, and self-important, arts complex. By Martin Bloom, AIA

Lincoln Center for the Performing Arts, located a dozen blocks north of Manhattan's theater district and just to the west of Central Park, has been praised as an incentive to cultural development and emulated all over the country. It has also been denigrated as an elitist enclave and criticized for its failure to live up to the architectural potential of its time. Conceived in the 1950s, its constituent elements opened one by one until the center was operationally complete in 1969. Now that it has been dispensing culture for over a decade, how well has it worn—physically, in its design approach and in the affections of the city? And how well has it lived up to its planners' artistic, architectural and sociological expectations?

The concept of centralizing performing arts houses grew out of a long search for a site to build a new Metropolitan Opera House. One of several failed proposals was to locate it in what is now Rockefeller Center, of which Wallace Harrison was a chief architect. Through the 1930s and '40s, Harrison helped keep the vision alive, sketching countless proposals for the Met's board. In the '50s, a site became available west of Lincoln Square, an area of low-income tenements. Using urban renewal funds, the city was permitted to sell land at a loss to private developers, with federal subsidy making up two-thirds of this loss. Adjacent to the Broadway spine, along which the theater district had moved northward since its origins downtown, the site seemed appropriate for a new opera house.

At about the same time, the New York Philharmonic was faced with eviction from Carnegie Hall, which was scheduled to be torn down. Its board sought the advice of Harrison, who soon persuaded John D. Rockefeller III to marshal the public and private resources necessary to construct both an opera house (to be designed by Harrison) and a concert hall (to be designed by his partner, Max Abramovitz) as anchors.

Then the idea began to expand. Philip Johnson was asked to design a dance theater for the New York City Ballet, a house that eventually would also have to accommodate the New York City Opera. Although no organization existed to fill it, a repertory theater was planned and Eero Saarinen chosen as architect with Jo Mielziner, the scenic designer, as theater consultant. Eduardo Catalano and Pietro Belluschi with Helge Westermann were hired to design the Juilliard School, to include instruc-

tion in dance and drama. A structure was also planned for the extensive performing arts collections of the New York Public Library; it would be designed by Gordon Bunshaft of Skidmore, Owings & Merrill. Meanwhile, the southwest corner of the site was reserved for an outdoor bandshell, and the site just south of the complex was given to Fordham University.

In creating a site plan in 1956, a panel of architectural and technical advisers considered it imperative to relate the center to Broadway and its intersection at Lincoln Square. By grouping the buildings around an east-west axis and making the entrance of the opera house face Broadway, they created an entrance plaza that persisted through various schemes and is the distinguishing feature of the center as built. The concert hall and dance theater would face each other on either side of this plaza. The drama theater would occupy the northwest corner of the site, and, for lack of space, the performing arts library would wrap around and above it. The Juilliard School was shifted one block to the north to be joined to the main complex by an outdoor pedestrian overpass bridging 65th Street. Once the site plan was set, porticos were prescribed on the facing fronts of the concert hall and the dance theater, thereby narrowing the plaza and focusing the relationship with the opera facade.

As an ensemble, however, the center's relationship to Broadway is less than integral because of its strong internal orientation. Normally, when Broadway thrusts its northwesterly diagonal across the rectangular street grid of Manhattan, wonderful and unexpected spatial effects result, as at Union Square, Madison Square, Times Square and Columbus Circle. At Lincoln Square, however, the effect is diffuse. Broadway actually crosses Columbus Avenue at 65th Street, whereas the east-west axis of the main Lincoln Center plaza intersects with Broadway between 63rd and 64th streets across a triangular green space known as Dante Park, which has little to do with the grid. As a result, Lincoln Center seems contained within this grid, abutting Broadway only at the northeast tip of the concert hall and along the triangular plaza east of Juilliard. The frontage of the center is actually more dominant along Columbus Avenue than along Broadway. It seems an opportunity lost not to have been able

Facing page, Lincoln Center's plan is easily perceived from high above Broadway, which forms the triangular Dante Park (bottom of photo) as it intersects the street grid. But the ground level perspective from this angle (photo below) is a different story.

Mr. Bloom, who specializes in theater architecture, practices in New York City.





Photographs by Allen Freeman

All but impenetrable except from one point.

to fuse the main plaza space of the center with the Broadway diagonal. The whole esthetic might have been very much stronger and the connections to the surrounding developments all the more secure.

When walking up Broadway from Columbus Circle, one does not begin to feel the presence of Lincoln Center until reaching the corner of 63rd Street. And, because the approach to the opera house is off axis, one feels somehow cheated of an adequate introduction to the center. Only when reaching the elevated main plaza does one begin to perceive the complex as the axially balanced one-point perspective composition that is the

image of Lincoln Center in the public mind. Although there are subsidiary ways to penetrate the center, this one is *the only* major approach to *all* of the buildings in the main complex. Everyone, as it were, takes the royal path. All other ways in are like tradesmen's entrances.

Indeed, the three other sides hardly seem penetrable. The Amsterdam Avenue side, lined by the backs of the bandshell, the opera house and the library-museum, closes itself off against a public housing project and a new high school. The southern boundary with Fordham University is a thoroughfare, not an entrance. At street level, the northern boundary is a tunnel created by the overpass linking the Juilliard to the main body of the center. These uneasy relationships are at least partially explained

by the fact that the center was built into an unfriendly environment. It was designed as an introverted fortress and will remain so, no matter how amenable the surrounding buildings become.

The timid opening to Broadway was similarly motivated. When built, the center looked out on a cluster of relatively low-rise buildings. The planners, fearing what might happen beyond the buffer of the open triangle between Broadway and Columbus Avenue, considered putting a colonnade across the open side of their plaza, enclosing it even more. Today a remnant of that colonnade effect is in the double rows of trees in portable planters often placed at the open edge of the plaza.

The question of what would be seen from the plaza has now been answered. The tower of One Lincoln Plaza looms high above, angling itself awkwardly against Broadway, while the old Empire Hotel and several very new towers compose the immediate skyline. The architecture of these neighboring buildings ranges from harsh to insipid. At the base of One Lincoln Plaza and the building on the next block to the south, there is a covered arcade that is intended to eventually continue along the eastern boundary of Broadway from block to block in order to create a Rue de Rivoli backdrop for the view from Lincoln Center. Although in the warmer months these arcades contain lively sidewalk cafes, the openings are squared off and their proportions are ungraceful. Only at night, when the architecture is reduced to patterns of light, is the effect in any way exhilarating.

While the center's surroundings were open to change over the years, its parti remains a regular alternation of volumes and voids arranged in a scheme so simple that even the most naive visitor must be subliminally aware of it. Like a three-dimensional checkerboard, every other square is raised. And, in a checkerboard esthetic, elements do not so much relate as abut. In the physical universe it is not what *is* but what *seems* that affects us. In spite of real variations in dimensions, each volume and void of Lincoln Center is perceived as a cube, that particularly static, even claustrophobic, form. And, because the open spaces seem to be approximately the same size and shape as the enclosed ones, space does not flow here. It sits—in giant chunks. So it is quite possible for a visitor to come to the main plaza and remain unaware of the gardens on either side of the opera house. Their

entrances do not invite one into the spaces; one finds them by chance.

It is curious that in a scheme as simple as Lincoln Center's it is not particularly easy to find one's way about. Which theater is which? What's playing where? Where are entrances, restaurants, shops and exhibition areas? The answers are not readily apparent, except to habitues (including cognoscenti, who will line up at 7 A.M. in below-zero temperatures to get standing room tickets for Pavarotti) and occasional patrons. It is far more difficult for those who get off the bus from Akron and ask, "Where's the 'Nutcracker'?" The structures do not clearly express themselves as theaters, but especially there is nothing to say, "The opera is here, the concerts are here, the dance is here." Signage has been kept to a more than discreet minimum; these are theaters with no marquees. Posters for the operas are placed perpendicularly to the facade, so one has to be upon them to know what is playing that night.

Once oriented to the space, however, one finds that Lincoln Center makes some of its most favorable impressions in its internal plazas. The main plaza with its central fountain and concentrically radiating pavements can be pleasant at performance time, when it is animated with people moving toward and through the various entrances to the theaters and by those observing it all either from the rim of the fountain or from cafe tables along the sides. The glass-enclosed lobbies and promenades behind the columns that punctuate all of the plaza elevations contribute brightness and a sense of festivity to the space. Under the right conditions, the effect of all this can be disarming. Although the space of the south plaza is unresolved, its ungainly bandshell has become the focus for many popular free events, day and evening. In contrast to the main plaza with its splashing fountain and milling crowds and the south plaza with its staged entertainments, the north plaza, which has an expansive reflecting pool containing a monumental Henry Moore sculpture, is serene and dignified.

These spaces have lent themselves more and more to street theater and concerts, whose popularity has grown in New York over the past few years. While prohibitive ticket prices may restrict patronage of the theaters to an elite group, the outdoor

Facing page, the main plaza in twilight, when the bright travertine is softened and theatergoers and taxis animate the essentially static space. Left, the view from the opera house, dominated by the highrise slab of One Lincoln Plaza that angles against Broadway's diagonal path.



Photographs by Allen Freeman



'Half-hearted classicism' in gift wrapping.

spaces have become the province of "ordinary people" who flock to events staged on the main plaza. As part of the 20th anniversary of the center's groundbreaking, a sound and light show was offered there, with giant screens unrolled down the facade of the opera house. This proved to be something of a hazard as, because of their dimensions, the screens had a tendency to take off like sails in a high breeze.

In 1966, Ada Louise Huxtable wrote in the *New York Times* that at Lincoln Center the only buildings where one senses the possibilities of the 20th century's esthetic and architecture are the Juilliard School and the Vivian Beaumont Theater. She felt that the rest of the buildings were "a gift wrap job of travertine trim and *passee partout* colonnades applied to basic boxes in a spatial composition new with the Renaissance and reworked six decades ago by the Beaux-Arts. In the most depressing sense, the Lincoln Center complex has defaulted as contemporary architecture and design."

How does this criticism hold up in the light of contemporary architectural esthetic? The travertine still looks like icing on boxes. Even Johnson's State Theater, more monolithic than the rest, has a nonmasonry, cardboard look. Although marble was chosen to sheath the buildings in an attempt to give a dignity and quality of the eternal to a new center, its particular application does not give a sense of solidity. It seems more like exterior wallpaper. Over the years, the creamy white stone has begun to streak as the city grime collects and washes away in rivulets. Furthermore, some of the travertine, especially in the broad stepped areas separating the various plazas, has begun to chip and break away. This diminishes the pristine quality, and it is here, along the well-traveled edges, that the center has begun to show its age.

The design of Lincoln Center evolved during a transition period in 20th century architecture. In the 1950s, designers were unsure of what constituted monumentality. It was difficult for architects to deal with classical subjects at a time when modern architecture was only just finding its voice. There are many ele-



ments throughout the center, both inside and outside of the buildings, that betray either a lack of assurance as to what might constitute a dignified and monumental performing arts complex or a tendency toward outright vulgarity. The grand entrance to the Metropolitan Opera is anything but grand in its planning and details. Its horseshoe staircase, harking back to the *grand escalier* of the Paris Opera, succeeds only in making us wish for the grandeur of its predecessor. There is a highly self-conscious use of theatrical red, white and gold, and much of the effect of glitter is achieved by the cheapest and most obvious means. The oddly faceted headlamp type chandeliers on the otherwise well-mannered facade of the dance theater provide unexpectedly “decorative” notes and the exterior of the concert hall is an exercise in detailed contradictions. The recent “improvement” to the glass-enclosed lobby of the repertory theater—changing the color of the major interior wall from a neutral grayish-gold to a standard red as a background for an ill-chosen and poorly arranged collection of art—has virtually canceled out the power of Saarinen’s original concept and has had an unfortunate effect on the otherwise elegant north plaza, especially at night when the lighted lobby doubles its image in the reflecting pool.

If the assignment to design a performing arts center in New York City were to present itself today, in a time when we are more at ease with the past, there might be stronger and more self-assured solutions. Today we have a greater tolerance for the so-called classical. And even our view of the center as built has somehow changed. In a time more appreciative of establishment art and establishments in general, Lincoln Center seemed an appropriate setting for the recent visit of Britain’s Prince Charles to this country. At a reception at Avery Fisher Hall, a performance at the opera house and a ball under a tent in the southern plaza, this plebeian country rose to the demands of royalty.

However, although we can now look on the center with more equanimity, its solutions remain relatively timid. At best it is a

half-hearted classicism, not as evocative of the past as it could be nor as innovative as '50s architecture might have desired. How much better the center might have been if designed honestly in the functional spirit of its times. The buildings would have been less box-like and self-contained and been made to engage in a dialogue of spaces with more overlaps and interpenetration. Vehicular and pedestrian circulation might have found frank expression in the architectural solution.

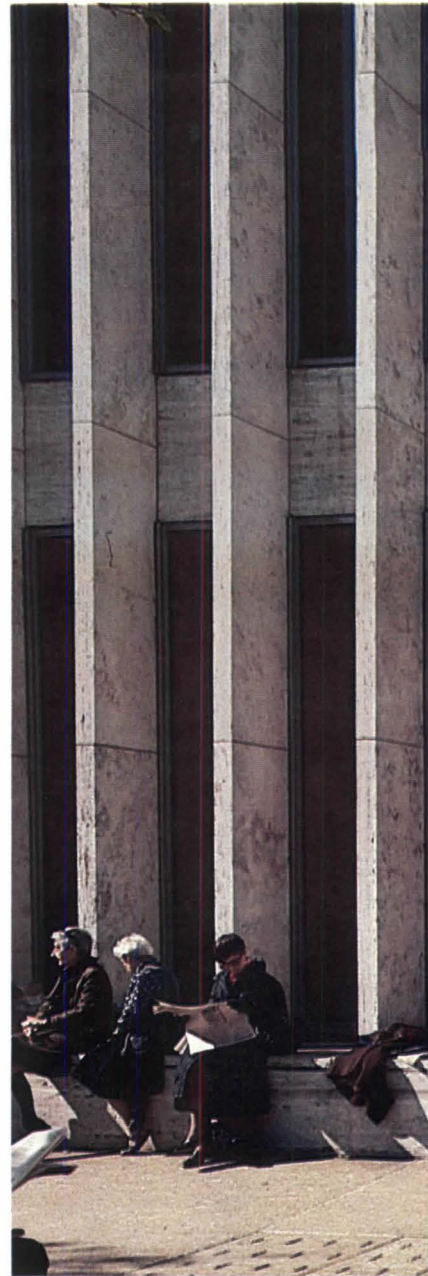
But the major test of the functioning of a performing arts center is in the functioning of its performance spaces. As with most architectural challenges, the clearer the needs of the occupants, the better the solution. At Lincoln Center, where the needs are clear the solutions are possible. Where the needs are various or undefined, the design succeeds less. The planners had a firm idea of what would constitute a modern opera house and they achieved it at the Met. The opera company is flourishing both financially and artistically on a par with its peers around the world. It is true that the decorative scheme of the house is blatantly vulgar, that the vast stage dwarfs performers and that the house lacks intimacy. But the Met is—and has to be—among the largest houses in the world in order to fulfill its function. Not that size completely excuses the lack of intimacy: Sullivan’s Auditorium Theater in Chicago, with roughly a thousand more seats, has much better stage-audience relationships throughout, at no expense to sight lines or acoustics.

The concert hall, on the other hand, was plagued with acoustic problems from the very start. Much of this had to do with the fact that in the '50s it was considered fashionable to provide flexible apparatus in order to be able to “tune” a hall to accommodate any concert situation. After a number of unsatisfactory alterations, the interior was gutted and rebuilt and the hall renamed the Avery Fisher for the man who paid for its very successful reconstruction. This ultimate interior fix was modeled on the proportions of Boston’s 1900 Symphony Hall.

The New York State Theater was conceived as a dance theater and as such it has worked quite well. As a facility for the spoken or sung word, it has had acoustical problems from the start. It remains to be seen whether current plans to reshape the proscen-

The New York State Theater, above, showing its highrise neighbors in contrasting light, and at left above, its backside. Below left, the aggressive northern edge of the Juilliard School.

Two views of the north plaza that fronts the Vivian Beaumont Theater: below, the huge Henry Moore sculpture in the reflecting pool and, right, the north facade of the Metropolitan Opera House, where standing room patrons queue in the morning for evening performances. Below right, the band shell on the south plaza.



Photographs by Allen Freeman

National as well as local influence.

nium, the orchestra pit and the ceiling of the auditorium can provide an adequate multipurpose house.

The repertory theater is a case not of too many programs but of none at all. Its architecture, more Miesian and therefore more acceptable to its time than the other structures, was praised by Ms. Huxtable as providing "one of the few honestly contemporary vistas in the place. This is the sole moment that lifts the spirit of those to whom the 20th century is a very exciting time to be alive and for whom the fleeting sensuousness of lighting effects and matching travertine is not enough." How ironic that this facade should mask the biggest blunder of all, the theater that never worked. Lacking a company to build around, the concept was developed out of various theories about what theaters ought to be or might become. A stage, adaptable from thrust to proscenium configurations, was combined with a steeply sloped amphitheater seating arrangement that had much of the audience high above the actors' eye levels. In practice, few of the actor-audience relationships worked well, and a succession of companies and directors came and went without being able to tame the adaptable machine. Now it is to be dismantled. Several million dollars have been raised to reshape the auditorium interior so that it may relate to the stage in a conventional proscenium arrangement. Vivian Beaumont wanted the theater she

was subsidizing to be on the main plaza, but its size didn't equal the bulk of the concert hall. So it was shunted aside and to the rear, a planning decision undoubtedly bearing on its difficult history.

In terms of '50s urban renewal concepts, Lincoln Center has been a success. It has influenced its immediate surroundings, at least on its "front" side, and much of the upper West Side, where property values have soared and redevelopment carried out from the center northward. And the clusters of restaurants, some with sidewalk cafes, enliven the open side of the center at Broadway and Columbus Avenue. Music and bookshops relating to the performing arts have sprung up in the area, and nine cinemas are now scattered in the few blocks from Columbus Circle to 72nd Street. The center has attracted a resident community of largely affluent, middle-aged or retired people, the same sort of people who attend its high-priced performances. This location has become a middle class alternative to the more established East Side. It is too homogeneous to be called a well-balanced community, but it has a certain vitality.

But the center has been designed as a complex with a definitely important front and a definitely second-class back, and this distinction is clearly reflected in its influence on its neighbors. For all the chic new restaurants across Broadway, there has been no influence whatsoever across Amsterdam Avenue from the center's back door: The low-cost housing projects and



schools there struggle on the same as ever, with views perhaps even duller than before the center was built.

Whether each of the center's constituents might have done more for itself and for the city if afforded a separate site can, probably, never be answered now. The kinds of urban strengths generated by the Paris Opera, the Comédie Française and the Odéon in their separate surroundings suggest what an isolated new Met or concert hall might have meant for New York City. But 19th century Paris has very little in common with New York in the 1950s, and it is unlikely that the constituent houses could have been built without the overall concept of the center to make them politically and economically feasible.

If Lincoln Center has had an impact on the Lincoln Square area and on New York, its concept has also influenced the popular idea of culture nationwide.

Inspired by Lincoln Center, performing arts complexes have grown up in city after city, from Denver to Atlanta, from Los Angeles to Washington. But the success of such a concept has only one criterion: whether there is a consistent quantity of quality events to fill it. There may not be everywhere; in New York City, there is.

In spite of reservations about design, choice of materials and site planning, Lincoln Center is a living, breathing institution because it fosters what lives and breathes within it. By this measure, it is a success. □

Something Else Altogether in Oklahoma City

John Johansen's Mummers Theater.

By John Pastier

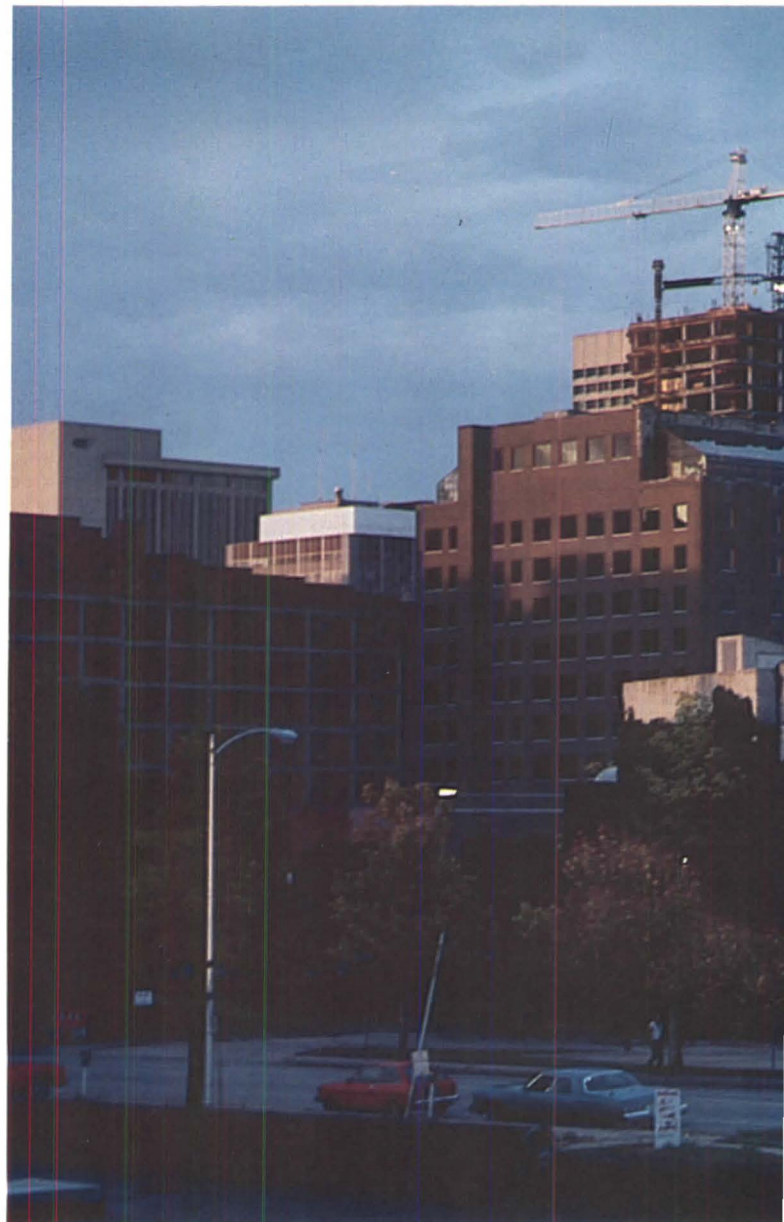
In retrospect, there is a certain inevitability about the performing arts centers built in major cities a decade or so ago. Wealthy and culturally ambitious communities such as New York, Washington and Los Angeles found that monumental groupings of new auditoria were not only desirable but even necessary to their self-esteem. New York built Lincoln Center because nothing less could be expected of the established capital of the American arts, while the others unveiled their triple-halled extravaganzas as long-overdue rebuttals to the rankling but not entirely untrue charges that they were cultural backwaters. The social and political leadership of those cities found that the symbolic benefits of housing some faction of the arts more than repaid the expense of construction. Unfortunately, these attempts to honor the arts were stiflingly conservative; the muses were embalmed rather than given new life, and architecture and urban design were the most conspicuous casualties.

In Oklahoma City, a very different set of circumstances prevailed during the same period. There, the cultural tone bears little resemblance to that of the much larger coastal cities just cited. This farm belt metropolis does not have an audience of sufficient size and sophistication to patronize the arts strongly. It is not farfetched to claim that the National Cowboy Hall of Fame and the National Softball Hall of Fame are more characteristic local institutions than the symphony, ballet or theater. Oklahoma City's values are basic and conservative, molded by fundamentalist morality and exemplified by liquor laws that are even more restrictive than those in theocratic Salt Lake City.

But coexisting with this conservatism is an equally discernible set of progressive tendencies. In large part it is a businessman's brand of progressivism; Oklahoma City is what a Sinclair Lewis character might proudly call "a go-ahead kind of place." Efficiency and pragmatism abound in this young city that is the capital of our fifth-newest state. Both the parking meter and the shopping cart were invented and first put to use there, and even now oil wells pump proudly on the State Capitol lawn. The municipality was quick to adopt first the commission system and then the city manager form of government. Its boldness in land annexation made it, for a time, the nation's largest city in sheer area, and its downtown urban renewal boundaries were likewise once the most extensive in the U.S.

Since its discovery in 1928, oil has anchored the city's economy and created wealth of the most conservative stripe. It has helped build a skyline far taller than one would expect in a metropolitan area less populous than Bridgeport, Conn., and, until recent years, the city's precocious skyscrapers also reached commendable heights as architecture. The real building treasure

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of the downtown, however, is not some Depression-era tower built with private wealth, but a lowslung assemblage of concrete and metal fragments spawned largely by urban renewal and foundation grants during our century's other interesting period, the '60s.

That structure, of course, is John Johansen's Mummers Theater. It is simultaneously one of the most logical and one of the most eccentric architectural works of the postwar era, and how it came to be built in Oklahoma is a story that is likewise inevitable and improbable in equal measure. It starts, like so many such tales, with a remarkable individual unafraid of creating opportunities from unpromising circumstances. Mack Scism, a high school speech teacher and amateur actor with time on his hands during the summer of 1949, joined with seven other young people to put on a melodrama called "The Drunkard." With \$8.40 as its entire bankroll, the group borrowed a tent from a former carnival man and prevailed upon a gas station owner to use his vacant lot. Wood scraps were collected to build a stage, and the optimistic young company, perhaps not realizing that "Babes in Arms" and Busby Berkeley musicals are not accurate models for real life, found themselves in business. Their lucky break came immediately. In Scism's words, "We no sooner got the first play on than a local church petitioned the city council to close the tent." With a logic curiously familiar in our own era of fundamentalist political action, the Mayde Mack Mummers, as they first called themselves, were accused of being



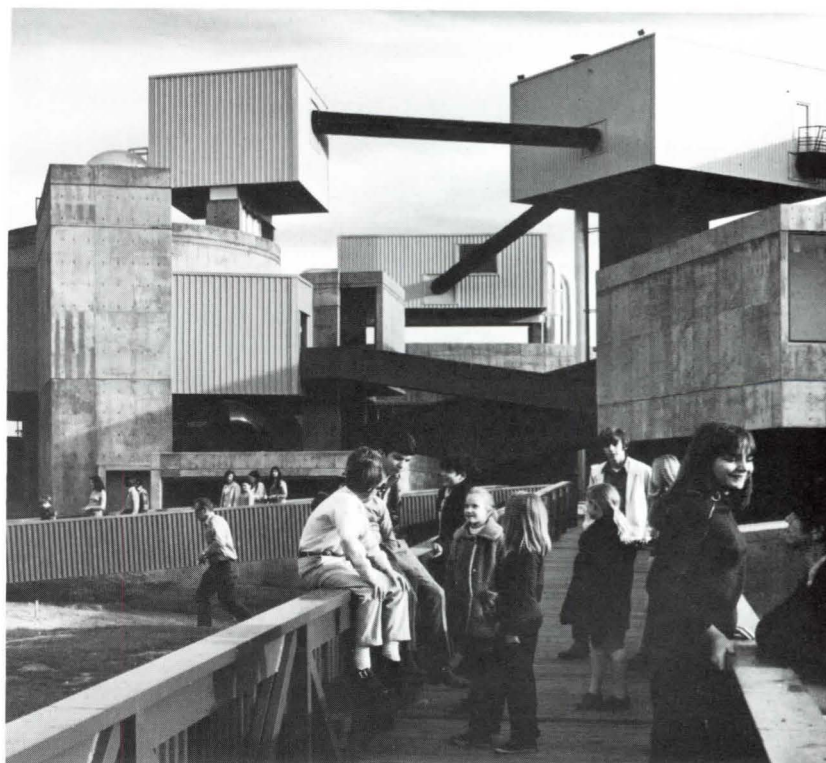
John Pastier

lewd and licentious. The ensuing newspaper publicity was a godsend; people flocked to the tent to view the alleged depravity, and at the end of the season the company's coffers—actually the glove compartment of Scism's car—contained profits of \$800.

This hundredfold increase in assets allowed the Mummies to put on three plays in the Municipal Auditorium that winter, and then return to melodramas in a city park during the summer. This time there was no scandal, and consequently sparser attendance. Undaunted, Scism bit the bullet and quit his teaching job to become a full-time impresario. Sharing space with the Oklahoma City Symphony in a large room with no stage, the company had little choice but to put on plays in the round. The symphony's collapsible risers were arranged in various patterns to form stages adapted to different productions, and consequently effected varied relationships between actors and audience. After four years, however, the Mummies grew tired of having to remove the stage and seats after each show—their contract gave them use of the room only from 6 P.M. to 6 A.M. each day—and set out to find quarters that would be exclusively theirs.

Flush with a surplus of \$6,000, the group moved into an unused oil-equipment warehouse at the edge of downtown. Devoid of any specific elements normally found in a theater, the building nevertheless had ample space and a shape that per-

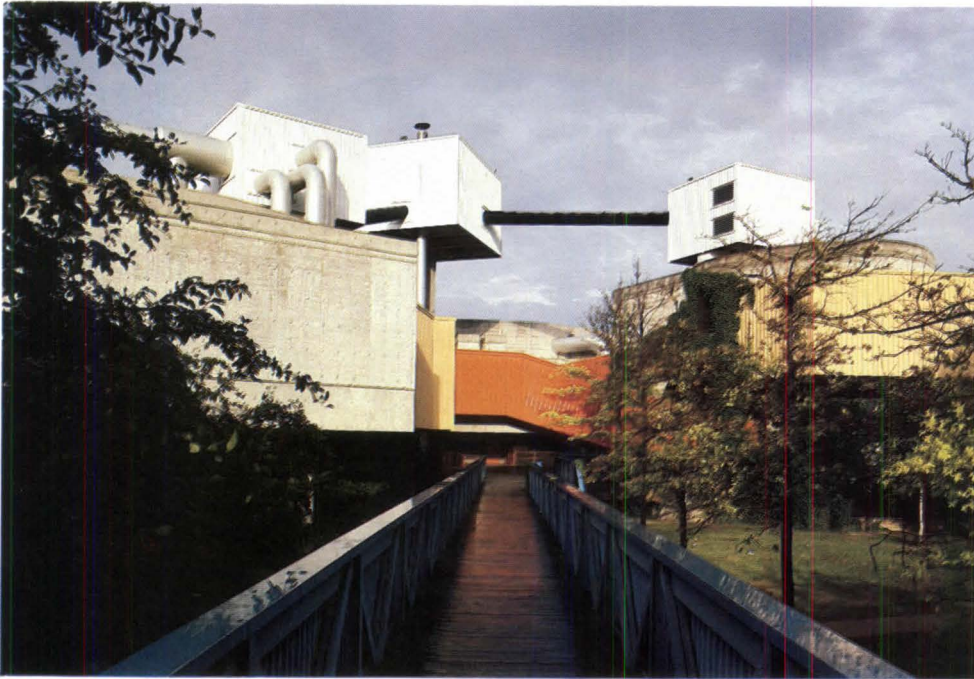
Above, trees today all but obscure the complex on the edge of Oklahoma City's downtown. Right, the assemblage from close up.



Balthazar Korab



John Pastier



John Pastier



Plugged in 'components and subcomponents.'

mitted an arena stage arrangement. In their new home the Mummers continued to survive and even prosper; by 1958 the company was receiving some institutional support and Scism had been given a grant to travel to theaters in the U.S., Canada and Europe. Late in 1962, the great turning point in Mummers history came in the form of a Ford Foundation challenge grant of \$1.25 million to build and equip a new theater. This was matched by \$750,000 raised locally in three weeks, and later augmented by another \$535,000 from Ford. Representing roughly 30 percent of the foundation's funding for all repertory theaters, those grants constituted a resounding vote of confidence in what was still an amateur company.

Given this extraordinary opportunity, Scism set out both to build a state-of-the-art theater and to make the Mummers a fully professional Equity company. In pursuit of the first goal, he engaged stage designer David Hays as a team member for designing the new building, and the two, after interviewing several New York architects with strong design reputations, chose John Johansen as the one most likely to realize their vision. At that point, Johansen had designed two well-regarded performance spaces, the Mechanic Theater in Baltimore and Clowes Hall in Indianapolis; but, despite their assets, these buildings gave little clue of the amazing and courageous design that he would eventually produce for the Mummers.

On the surface, the work seems to fit comfortably (if that word can apply to such a restless building) within a 20th century tradition of picturesque expressionism that includes such diverse practitioners as Hans Scharoun, Moshe Safdie, Paul Rudolph, Bruce Goff and Frank Gehry. It also resembles certain Russian constructivist designs pulled apart and turned askew. But for all its seeming waywardness and willfulness, it is a rigorously organized building based upon an elegantly simple intellectual model. Johansen compares its ordering to that of electronic circuitry: "The Mummers program . . . in terms of the organization of electronics devices . . . is: three 'components' with 'subcomponents' attached, plugged into one 'chassis' or 'gate' and then connected by four 'circuiting systems' superimposed at separate levels to avoid cross-circuiting."

Translated back into building terms, the main components are a school and two theater spaces: an arena stage seating 240 and a thrust stage seating 592. The subcomponents include backstage areas, lounges, toilets and offices. The chassis is the basement and the structural system, while the circuiting systems are divided into ramps, stairs and bridges accommodating human traffic, and ductwork and plumbing and electrical runs serving the mechanical systems. The architect explains that "the design process, if the term can be used at all, is not one of composing but of rigging or assemblage. Each element, whether enclosed functional space, conveyor tube or structural member, goes about its work directly and independently; sometimes with



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utter disregard for the other elements or for occupants it is not required to accommodate at that place or moment.”

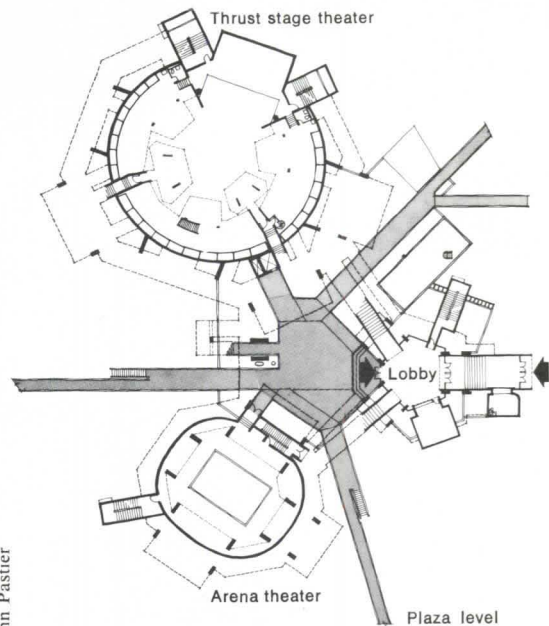
The resulting product, in Johansen’s mind, was not a building but a fragment capable of expansion, reassembly or linkage with other such fragments sited nearby. He saw this approach as one appropriate to our time and way of living, constituting a clear break from the Renaissance and Beaux-Arts traditions that he felt lingered even in mainstream modernist work. No one would have thought it then, but in the 11 years that have passed since the building opened, the Beaux-Arts tradition has evolved from latent to blatant. The classicist faction of postmodern architects has restored with a vengeance the old reverence for formal composition, symmetry, axiality and frontality that, ironically, was kept alive by the cultural centers cited earlier as well as by other institutional buildings by designers such as William Pereira and Minoru Yamasaki.

But like its counterpart beauty, kitsch is in the eye of the beholder. The beholders of Oklahoma seemed disturbed by a temple of the arts that made no attempt to appear temple-like. Dennis Maher, the present artistic director of the theater, characterized the early local reactions as ranging from puzzled to decidedly unappreciative, with gradual acceptance coming only after the theater won some architectural awards, including a national AIA honor award in 1972. Even today, says Maher, though there is no longer hostility, “people still think of us as ‘the funny building across from the bus station’ and say that we

look more like a grain elevator or a water treatment plant than a theater.” In an attempt to soften local criticism, the Mummers and its parklike grounds were planted more densely than the architect had specified. Today, ivy covers much of the exposed concrete portions of the exterior, and a maturing forest screens most views of the building from the street.

This less than wholehearted support of the architecture was paralleled by the support shown to the company once it became fully professional. The increased overhead brought on by that transition was not matched by a proportionate growth in size of audience or financial gifts. It is not clear whether Oklahoma City is too small or unsophisticated to support a fully professional company, or whether Scism’s 22-year transformation of his company was too sudden, but regardless of the cause the Mummers company went bankrupt within two seasons of going professional and moving into the new home of its dreams. The theater was dark for a period, and was then reorganized as a part professional and part volunteer institution under the name of Oklahoma Theater Center. This hybrid arrangement seems to be sufficient to produce stability, and although the building has lost its colorful name it has fortunately not lost its purpose.

Above, the Mummers when new. Left, a recent photo from roughly the same angle; ivy today covers much of the exposed concrete. Top left, the red-framed entrance below a sign for the renamed theater complex.



John Pastier

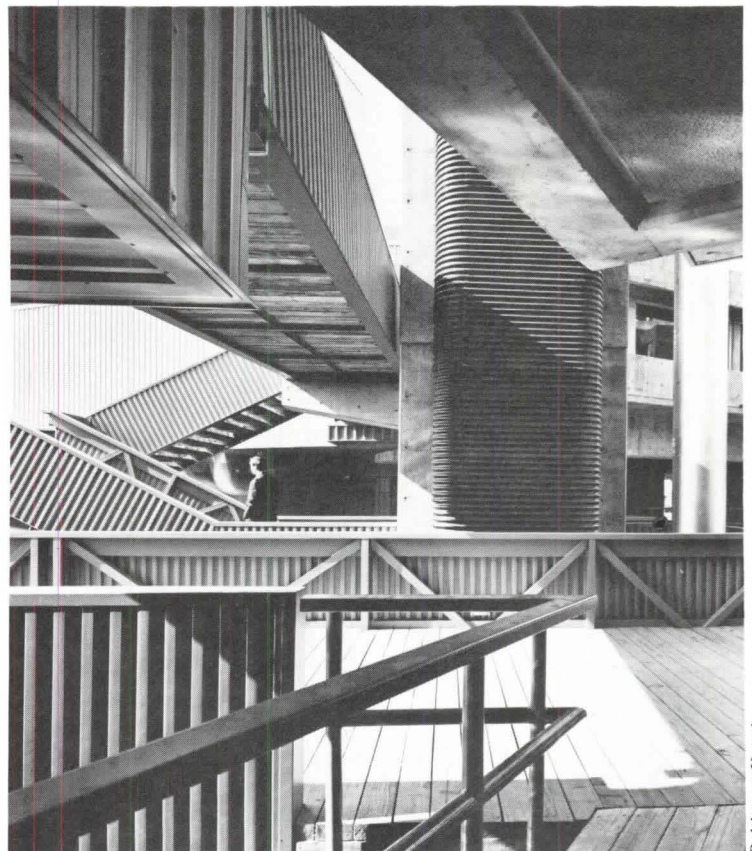
Deft interiors and ceremonial circulation.

Despite its unconventionality, or more likely because of it, Johansen's fragment serves the art and ceremony of theater splendidly. After entering the ticket lobby, one proceeds either left or right to the arena or thrust stages through diagonally rising metal tubes, an act curiously similar to boarding an airplane without the encumbrance of luggage. The associations of voyage and adventure are further reinforced in the thrust stage space, where the fragmentation of seating sections and nonrectangular geometry suggest that the room might be capable of motion. The stage itself occupies much of the space, and the farthest seat is only 10 rows—42 feet—from its edge. Since the fan-shaped seating pattern spreads over 270 degrees, staging is not always simple. "It really taxes your set designers," says Maher, but that challenge was intended by Scism and David Hays. Stage designer Hays once explained that his responsibility "started in the middle of the stage and faded out as it reached the outside wall, and Johansen's [role] was the reverse."

Judging from the admittedly thin evidence of seeing one production, the staging problem seems largely inherent in the choice of plays. The local audience prefers traditional fare, but the space lends itself best to abstract staging. The contradiction between the thrust stage versus conventional sets and production techniques is one that will persist as long as Oklahoma City theatergoers continue to expect literal realism in staging.

The arena stage is totally surrounded by seats, so that realism there is simply not possible. This space is used for more experimental works, or those that are potentially controversial by local standards. Thus, though it is less interesting architecturally than the thrust space, the arena theater is the setting for the more challenging works.

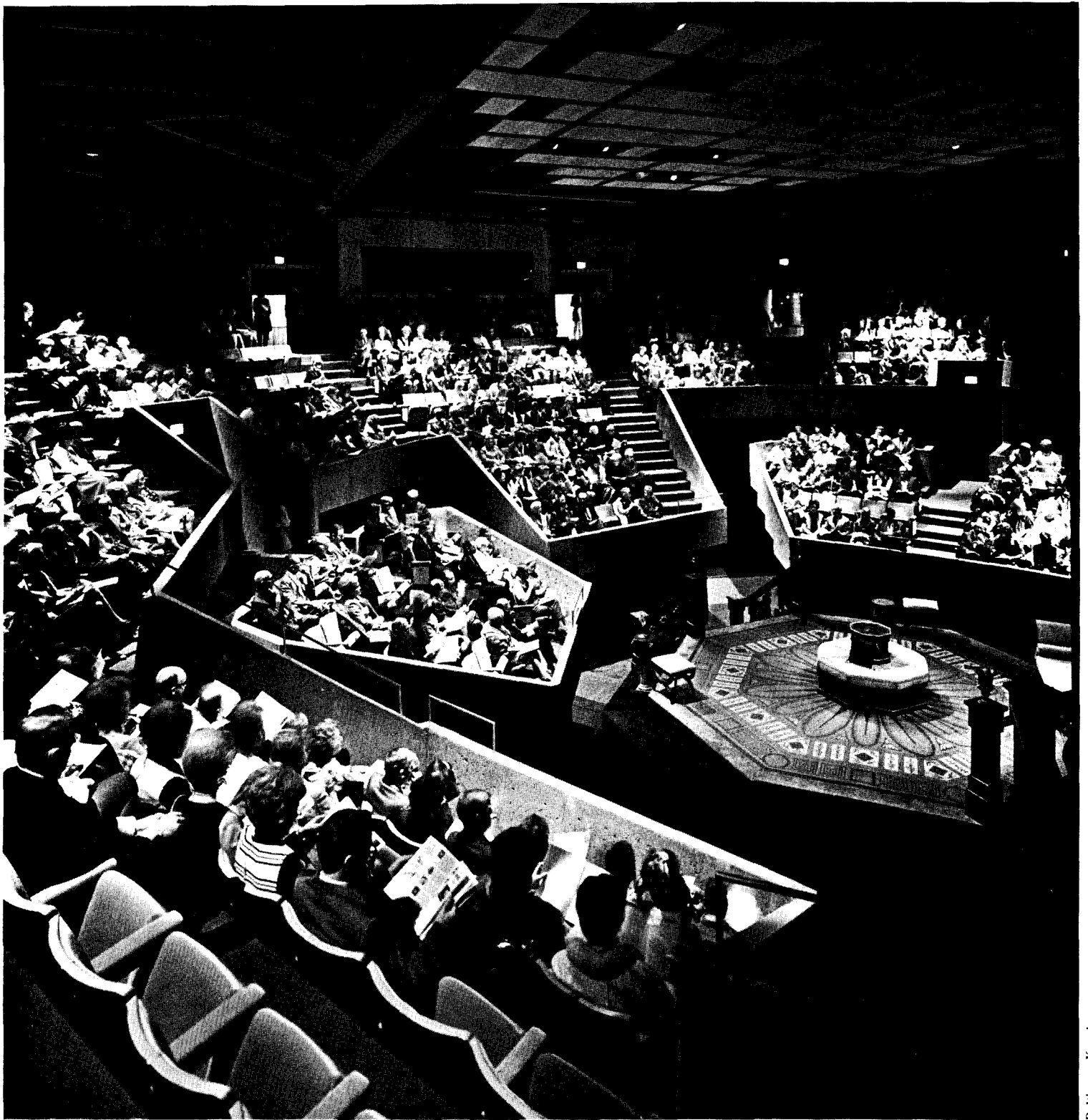
Director Maher rates both theaters excellent in almost every respect: "They are good for the actors. Acoustics and visibility are excellent, the lighting system is still years ahead of its time, and there are no hidden problems." These deft inner workings are enhanced by Johansen's treatment of circulation as a ceremonial element, outside as well as in. An open-air courtyard is at the center of gravity of the building complex, fed by three radiating ramps and bridges and in turn giving access to the main lobby. Not only does this space add a professional dimension to the simple act of entrance, but it provides the best vantage point for understanding, viscerally and rationally, the complex articulation of building parts. Standing there and looking up and around at the various spanning and cantilevered forms, none



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parallel to any other and some climbing while others sit level, can best be compared to being in the calm eye of a hurricane.

The radiating circulation also embodies Johansen's concern about linkage. Typically, American cultural centers (along with civic centers and shopping centers) are based on the paradoxical conviction that an important public activity will be enhanced by separating it from other aspects of city life. The Mummer's designer hoped that some day his bridges would span streets and his ramps would join those of like-minded urban fragments. So far, this has not happened literally, but it has taken place, at least analogously, a few blocks away. There, private business has built the Metro Concourse, a tunnel network that one redevelopment official calls "the longest pedestrian civic center subway in the nation." Like similar systems in Dallas and Houston, it seems predicated upon avoiding a brutal summer climate and a desire to appear urbane.



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The flaw in the system lies in its isolation: it is not legally public, as are the streets, it is not always open and accessible and it serves only the "best part" of downtown. The Mummers is decidedly not in that high rent district. It sits on the site of the old warehouse that once served the company as a theater, across the street from the Greyhound depot and the remains of the downtown skid row. The winos seem harmless, and, unlike the skyscraper precinct, this neighborhood has people on the sidewalks after 5 P.M.

Urban renewal has torn up much of this district, removing flophouses and stable low-income apartments with equal efficiency, and the comfortable scale and fine grained texture that once prevailed are now vanishing. Even a marvelously designed 25-story art deco hotel has fallen to the wreckers. Fortunately,

Above, the thrust stage theater set up for a performance.

some of the replacement construction is of a quality compatible with the Mummers. Conklin & Rossant's Myriad Gardens, a two-block park, lake and amusement-building ensemble, seems finally scheduled to open after a gestation period of 15 years, although unfortunately not exactly as designed. Directly adjoining the Mummers, Myriad Gardens is itself adjacent to a new parking structure by Frank Gehry that will eventually form the base for a shopping center of his design, and an office building by I.M. Pei and a hotel are also planned for the project. Also across the street from the Mummers, a 1930s hotel has been tastefully recycled into luxury offices, so that it seems clear that this southwest sector of downtown is emerging as the precinct of the strongest urbanistic and architectural interest.

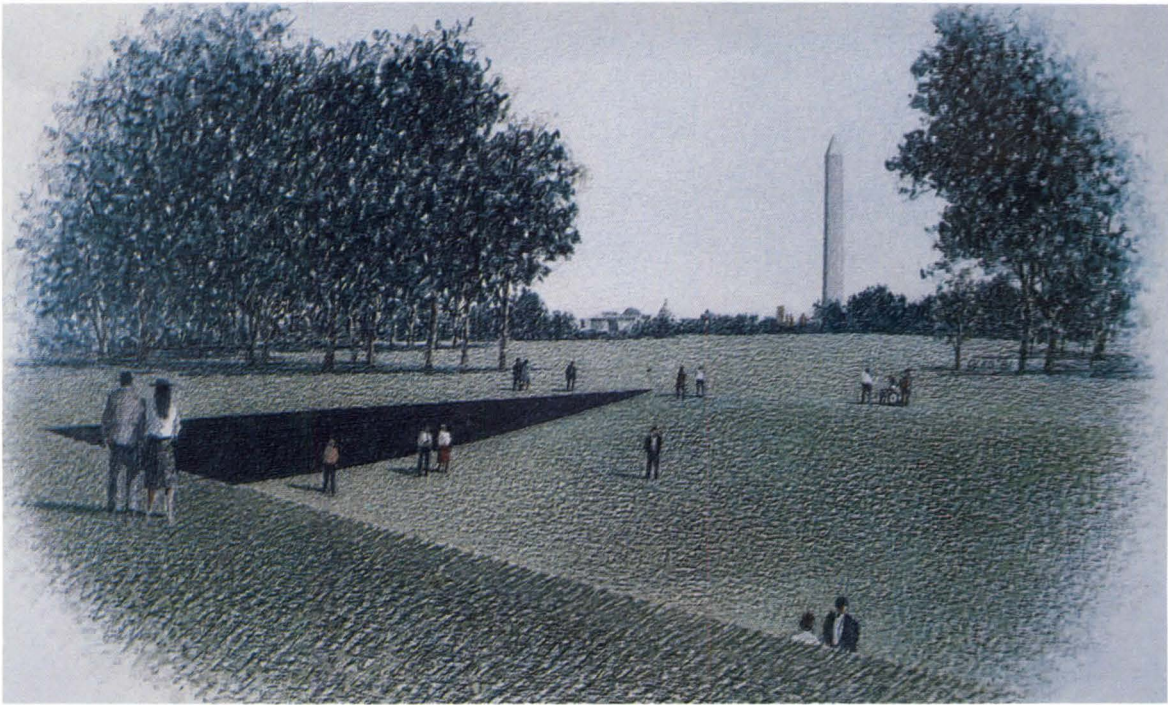
Looking back on his creation after more than a decade of use, John Johansen deems its greatest virtue, beyond its workability as a theater, to be the fact that "it is not in 'good taste'—a qual-

Experimental in spirit but very much at home.

ity that I abhor—it just doesn't give a damn." He delights in the popular comparisons with such structures as grain elevators, since he sought to express the spirit of the region through just such vernacular imagery. And indeed, in this land of oil derricks, Butler buildings and wheat silos, the Mummers Theater seems very much at home, while also capturing the spirit of experimentation and physical transiency that marked the Mummers' history.

By providing an extraordinarily supportive frame for the region's best theater company, it can accurately be called a Cultural Center. But it attains an even rarer position, one in which both initials are uncapitalized, by shunning the deadly pretentiousness that shrouds so many recent American performing arts complexes. While most other designers with similar assignments (pressured no doubt by insecure patrons) have seen their role as one of taxidermist to the arts, Johansen, Scism and Hays never forgot that the theatrical experience they wished to serve was a living and mutable thing whose vigor could only be proportional to their willingness to take creative risks. □





An Extraordinary Competition

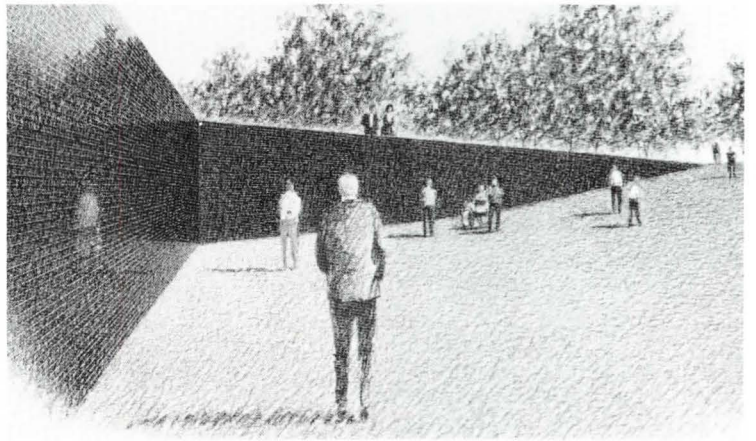
The winning design for the Vietnam Memorial, and other entries. By Allen Freeman

"The jury for the Vietnam Memorial Design Competition finds entry number 1026 the finest and most appropriate of the 1,425 entries submitted. We recommend to the Vietnam Veterans Memorial Fund that it be built on the proposed site." These words climaxed an extraordinary design competition—impressive for the number of entries, their range and depth of feeling, as well as the selection process. On these pages we show the winner and a sampler of other entries.

The well-publicized winning entry is the work of a 21-year-old Yale undergraduate with a major in architecture (see June, p. 17). Maya Ying Lin's entry is one of the simplest and most straightforward. Drawn in pastels, it suggests a concept more than it illustrates a design. (The renderings on this page are by Steve Oles, based on Lin's design.) But, aided by an eloquent text, she communicated. The jurors called her scheme "contemplative and reflective . . . superbly harmonious with its site."

The number of entries is probably a record. Placed side by side, the 30x40-inch panels would have extended well over a mile. Many are obviously the work of professionals, but many more seem to have been produced on kitchen tables. The plans range in form from representational (stars, flags) to abstract (circles, swirls), and design elements include sculpted battlefield scenes, obelisks and temples as well as geometric and free-form shapes. Stone and metal are employed, but so are vegetation, glass, plexiglass, lights and even sound. There are postmodern, modern and classical concepts, and a large category best described as naive. The transcending quality of the great majority, however, is a sense of belief in the importance of the memorial. Surprisingly few entries express protest of either the war or treatment of veterans. In good measure, this can be attributed to the program, which emphasized the purpose as honoring the memory of those who died.

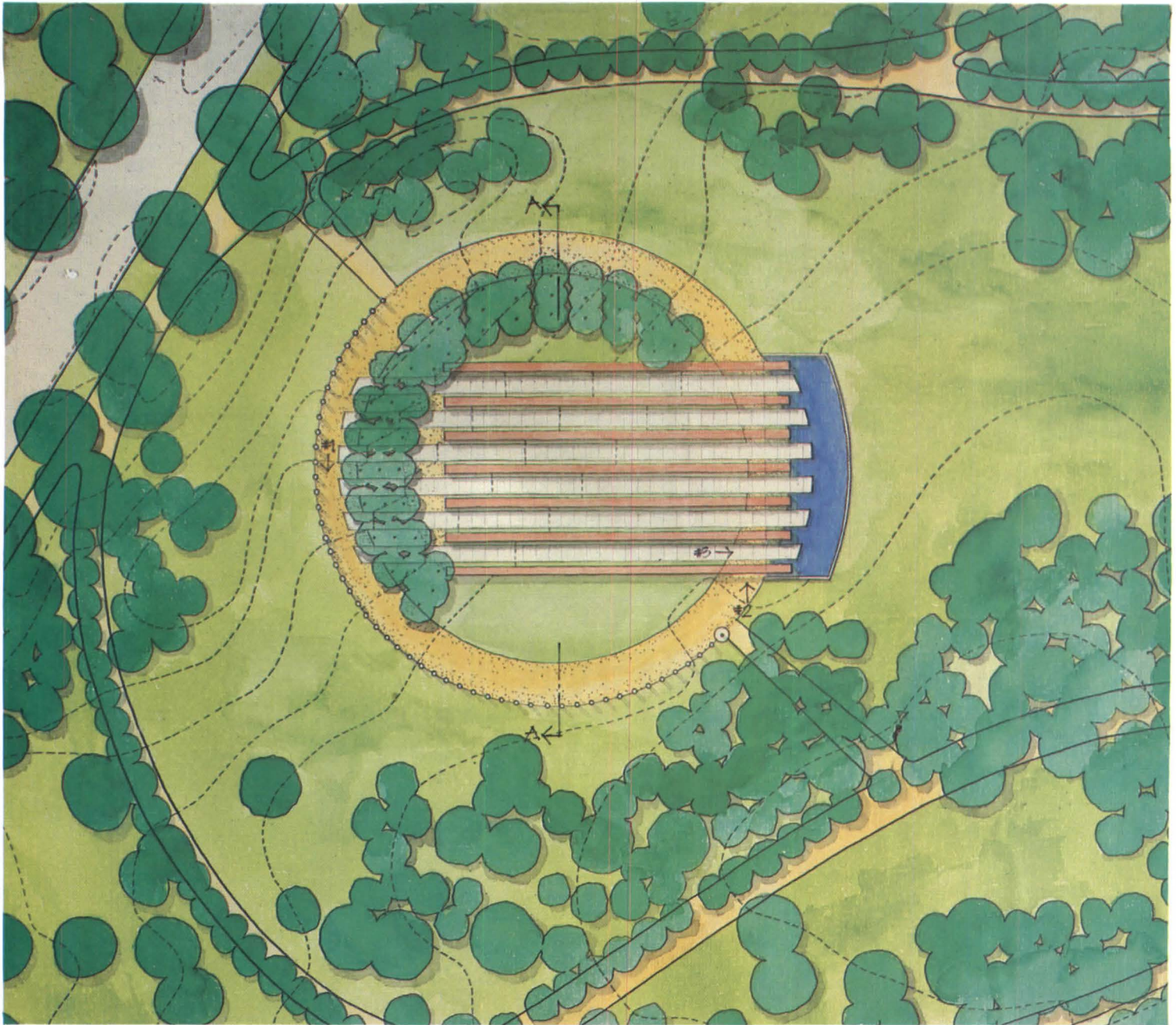
The competition was unusual in its being open to all Americans over 18. This, in part, because the sponsoring veterans group and adviser Paul Spreiregen, FAIA, wanted artists and



sculptors to enter as well as licensed professionals. To their credit, the sponsors accepted Spreiregen's advice to limit the jury to professionals. "A Vietnam veteran, a gold star mother or a representative of the memorial fund could have been a distorting influence because that person's remarks would have to be considered with great sympathy. There just wasn't time," he says.

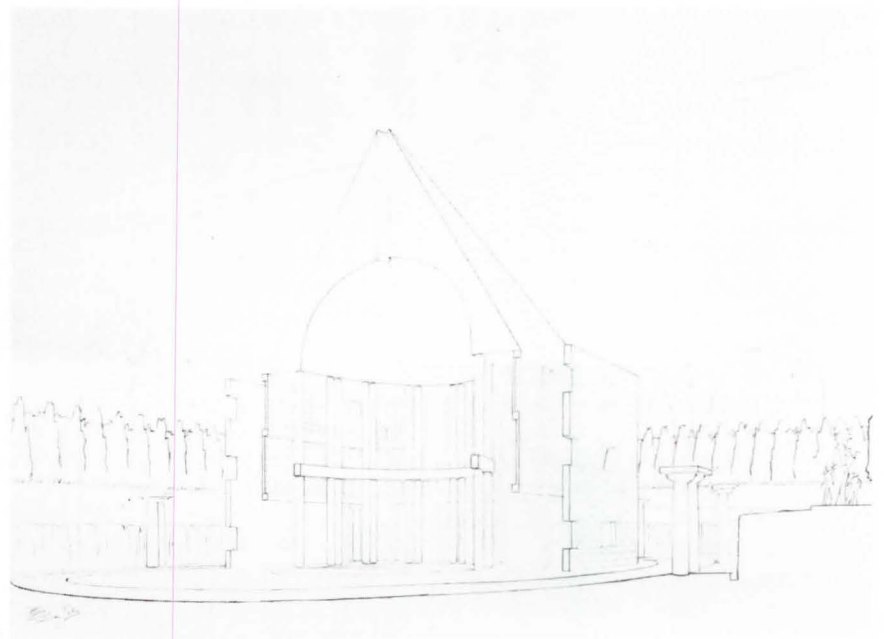
The jurors—two architects (Pietro Belluschi, FAIA, and Harry Weese, FAIA), two landscape architects, three sculptors and a design critic—tackled the huge selection task on a Monday morning. By midday Tuesday, they had culled the field to 232 designs, and by late Wednesday to 39. The decision on first place, said to be unanimous, was reached on Thursday.

As would be expected, the winning entry has not escaped criticism. Some say it does insufficient honor to the returned veterans (57,692 names of the war dead are to be inscribed on the granite walls). And there are questions of safety at the walls' edges. But the sponsors have found broad nationwide support in raising the several million dollars needed to complete the project. And so far, the various boards having a say in plans for Washington's parks and monuments have voiced enthusiastic consent. □



1

1. Flag design in red and white granite pavers and pool by Douglas Allen Bennett, Cambridge, Mass. 2. Cutaway temple by David Howard Bell, Troy, N.Y. 3. Crumpled metal sculpture encircled by slender posts by Kent Cooper, P. William Lecky and David D. Harlan of Washington, D.C. 4. Bronze convex obelisk (detail of plan winning honorable mention) by Paul Nonnast, Jerome, Ariz.



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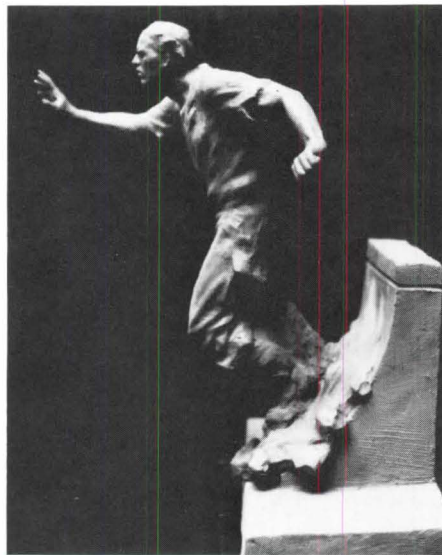


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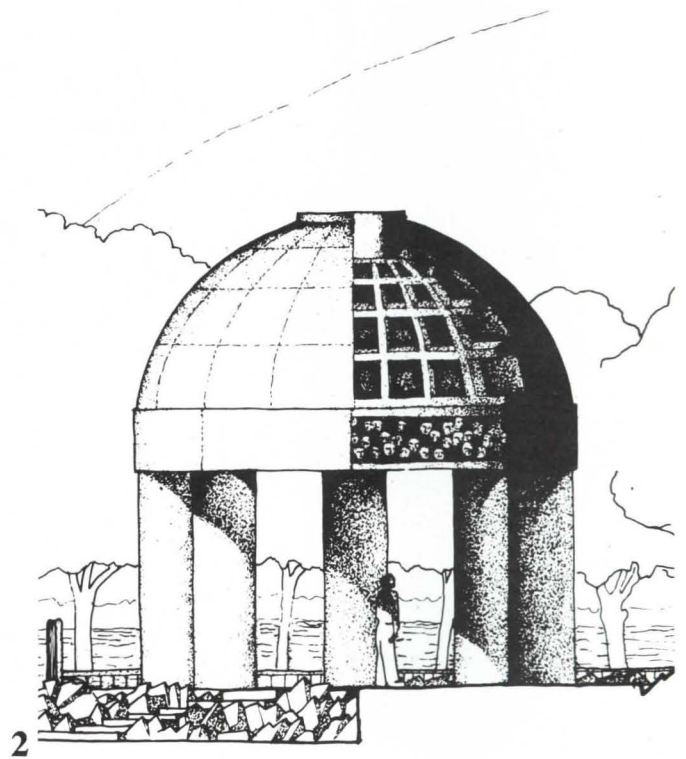
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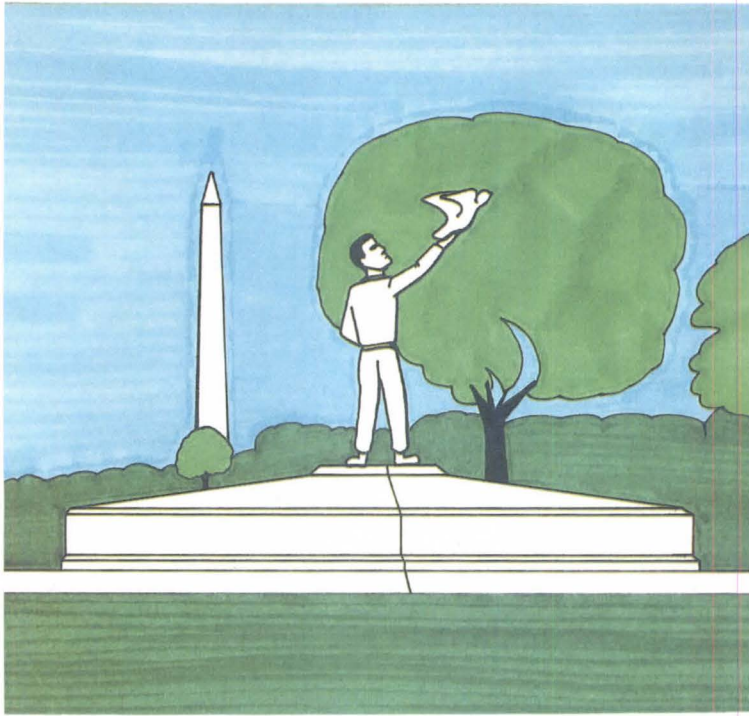
1. A pool surrounded by trees and stone blocks bearing the names of the war dead (honorable mention) by Henry Arnold, Princeton, N.J.; Richard Benjamin, Highland Park, N.J.; P. M. Khandvala, Philadelphia; Warren Gran, AIA, Brooklyn, N.Y., and Mary Pat Hogan, Chester, N.J. 2. A small classical temple surrounded by a rock garden by Thomas and Nancy Michali of Brookline, Mass. 3. A semi-circular wall terminated at each end by sculptured figures (third place) by Joseph Brown, Sheila Brady, Frederick Hart, Douglas Hays and Michael Vergason, Alexandria, Va. 4. A large metal sculpture supported by walls (second place) by Marvin Krosinsky of Island Park, N.Y., and Victor Ochakovsky and David Fisher, both of Brooklyn, N.Y.



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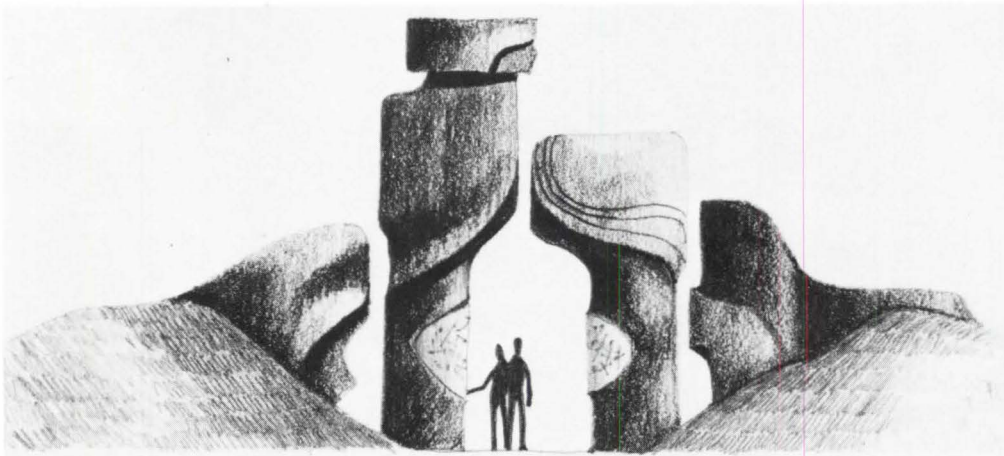




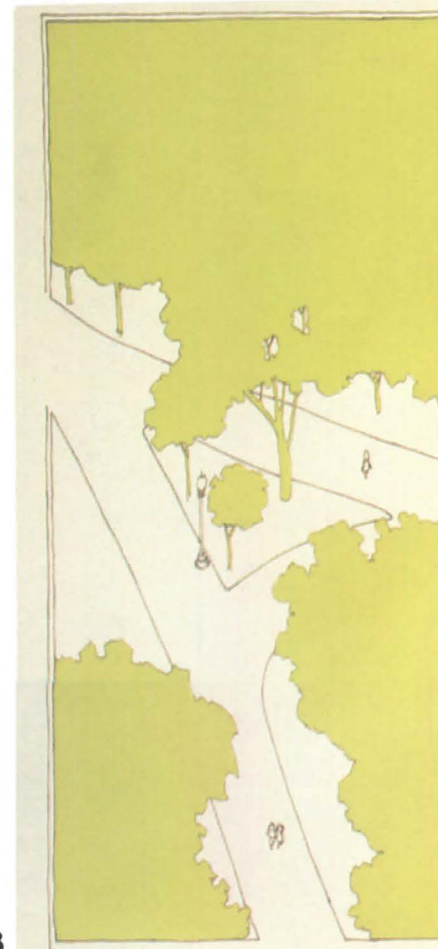
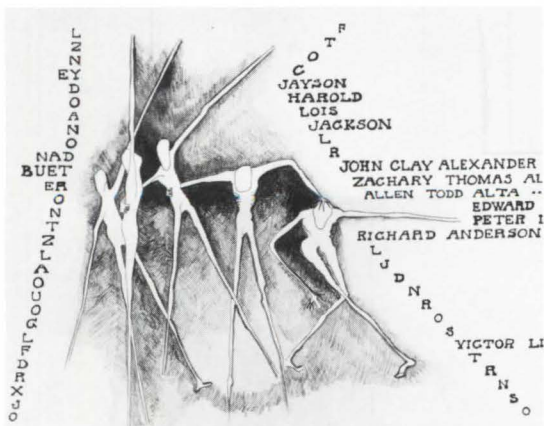


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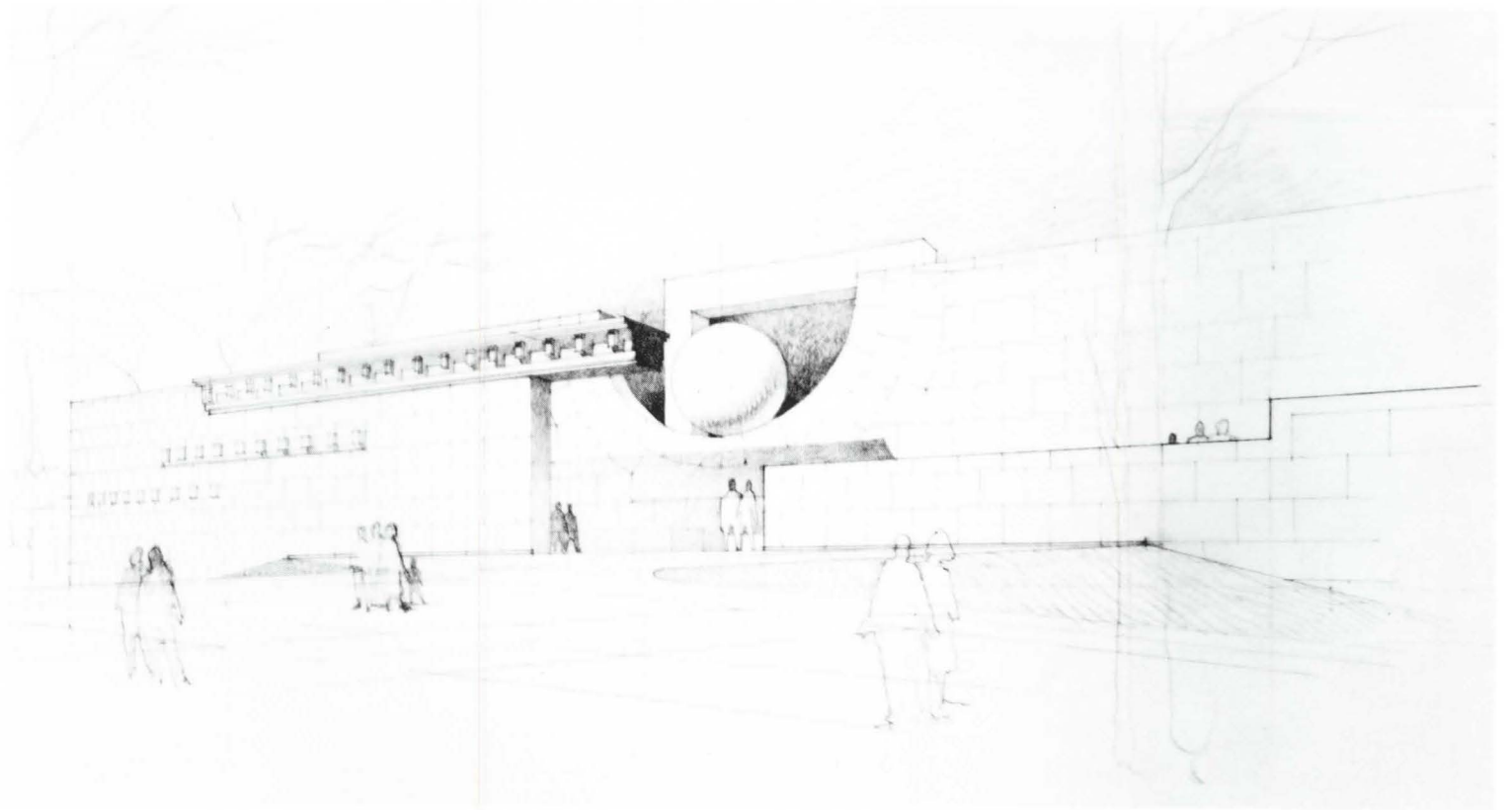
1. Figure holding a dove of peace by Arthur Richards III of Madison Heights, Mich. 2. Composition of walls and sphere by Richard Shank, AIA, and Carlo Pelliccia of Charlottesville, Va. 3. Circle of trees (honorable mention) by John Wiebenson, Washington, D.C., and Mark McInturff, Bethesda, Md. 4. African stepping stones with bas relief (honorable mention) by Lincoln A. Poley Jr., AIA, Lloyd Bloom, Christopher McMahon and John Myefski of Marquette, Mich.



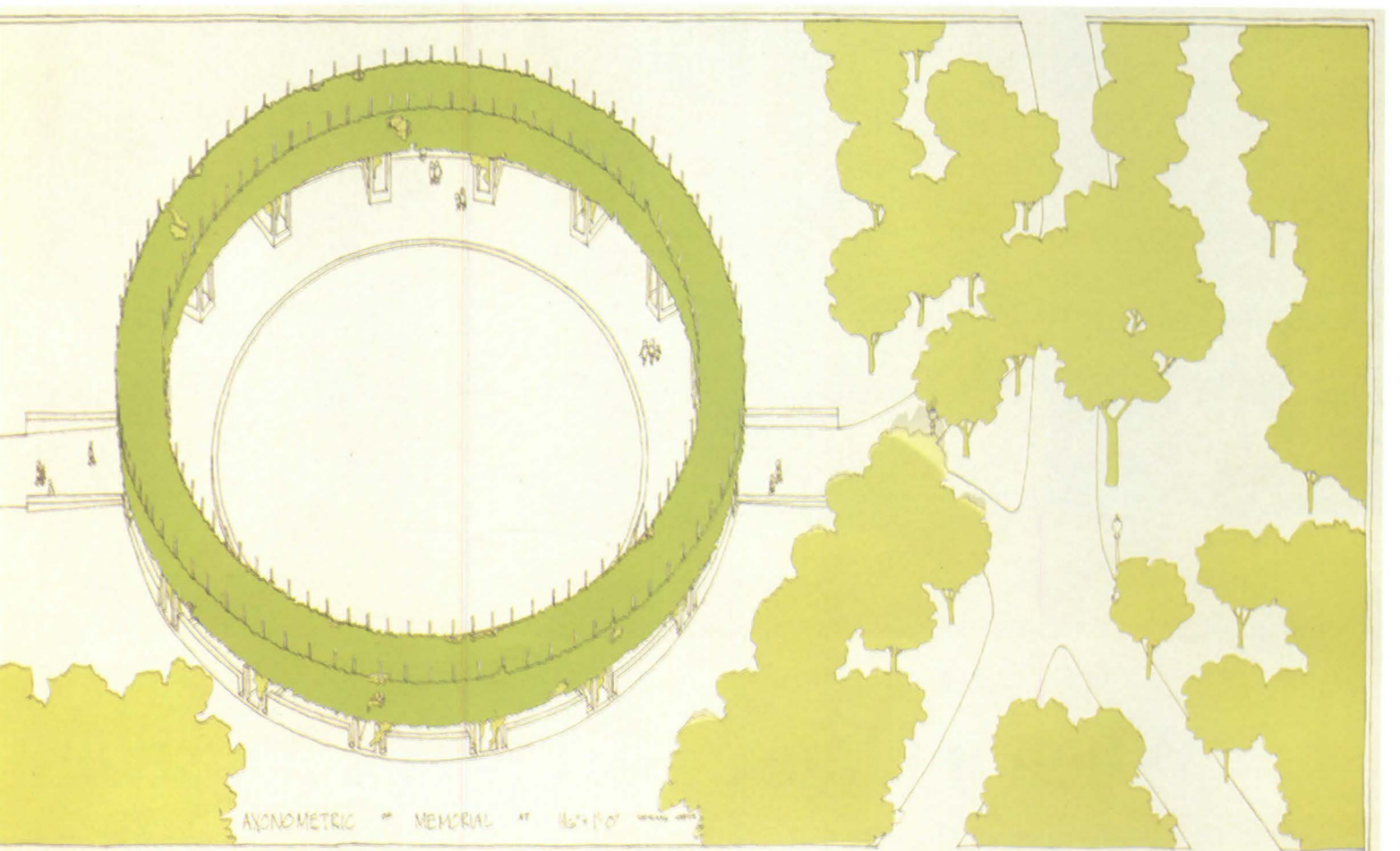
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Photographs by Allen Freeman

When a House Becomes a Museum

Fallingwater acquires a respectful new visitors center. By Stanley Abercrombie, AIA

If there are a couple of things that architects have recently come to pride themselves on doing pretty damn well, thank you, one is adaptive reuse and another is fitting a new building into an existing context. But what if the building to be reused and the context to be fit constitute one of the architectural masterworks of all time? What if the building is the best-known work of America's best-known architect? What if it is the most famous and most beautiful house of all modern architecture? What, in other words, if it is Fallingwater?

Specifically, what has happened above that much-photographed waterfall on Bear Run is that adaptive use came first, 19 years ago, and that a new visitors' center, designed by Paul Mayén, has just been opened this summer to alleviate many of the resultant problems. The house had been built, of course, in 1936, opening a new phase of Frank Lloyd Wright's career after a long, almost clientless hiatus. The pairing of client Edgar Kaufmann, a Pittsburgh department store head, with architect Wright had been the suggestion of Edgar Kaufmann, jr., then an apprentice at Taliesin, and it was an exemplary pairing, with admiration and respect on both sides, reinforced by a mutual love for the Bear Run site. Wright later designed an office for Kaufmann and an extensive servants' quarters and guest house addition for Fallingwater, as well as some unbuilt projects for large civic developments in Pittsburgh. Mrs. Kaufmann, who had once written Wright that "living in a house by you has been my one education," died in 1952; Kaufmann, not long after a visit from Wright, in 1955.

For almost a decade after that Edgar Kaufmann, jr., continued to use the house, but in 1963 he gave Fallingwater and 1,600 acres of neighboring land to the public, to be cared for by the Western Pennsylvania Conservancy with the help of an endowment from the Edgar J. Kaufmann Charitable Foundation. "Such a place cannot be possessed," Kaufmann said at the time. "It is a work by man for man, not by a man for a man. . . . By its very intensity it is a public resource, not a private indulgence."

To transform a house into a house museum may seem the least radical type of reuse, but imagine the problems: Wright had designed Fallingwater as a weekend retreat for a small family and its guests; this year, on a pleasant October Saturday, it will be visited instead by approximately 900 people, along with their cars, their pets, their children, their wet boots, their chewing gum and their insatiable curiosities. And their bladders. And, a few of them, unfortunately, with an urge for acquiring any object not fastened down. (Some even go beyond that limit. Edward Robinson, the conservancy's man in charge at Bear Run, remembers that the staff once fastened a Mexican footed bowl to a shelf with florist's clay; the pot was lifted, anyway, leaving its feet stuck to the shelf.)

Pilferage and accidental breakage are not, however, the major problems at the house. The Kaufmanns' most valuable decorative objects—some pre-Columbian art that once filled several shelves in the guest house, for example—have been put away, other valuable pieces have been put in remote locations and Edgar Kaufmann, jr., periodically brings new objects as they are needed, feeling strongly that the house must continue to look like a house. Just that, of course, is the major problem: how to have visitors see and understand the building without obscuring its very nature.

Before the new visitors' center was added, all attempts at explaining the house were verbal, given by tour guides to groups

of 12 to 15 people. But several such groups could accumulate at the same time in the living room where all tours began, and Robinson remembers crushes of as many as 150 in the room at once. Banishing babies and small children, whose noise made the guides' work even more difficult, was some help; they were cared for, while their parents toured the house, in a small building nearby; then, when the building burned a few years ago, in a construction trailer on the site. Another small house, originally for the gardener, provided two toilets and a small information center. And the carport space beneath the servants' quarters had been converted to a spot for sitting at the end of the tour and for watching a four-minute filmstrip explaining the work of the conservancy. (Since Kaufmann's gift, it has added another 2,000 acres to the holdings, thus further protecting the Bear Run watershed.) Even so, the house itself was burdened with multiple functions, having to serve as not only the object but also as the locus of visitor information.

The new building shoulders much of that burden. Centered around a ticket-selling (the admission is \$3) and information-offering desk, the structure branches off like wheel spokes, one going to a small book shop, one to a child care center with a fenced play yard, one to toilets and two to the most important area of all, an enclosed exhibition room where panels of text, drawings, maps and photographs give succinct descriptions of the land and its history, of the Kaufmann family, of Wright and his work and of the design and construction of the house. The particular character of public access to this exhibit is worth noting, for it perfectly expresses the attitude that no one should be *made* to learn about the house. The information is apparent and accessible both before and after seeing the house, yet those who want to skip the exhibit are free to do so.

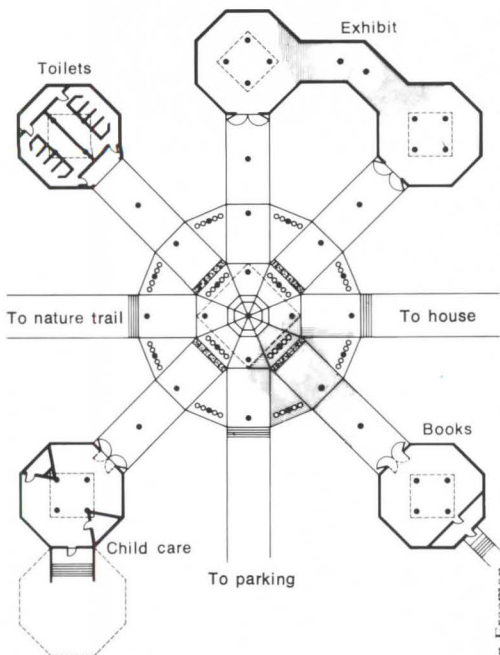
Functionally, therefore, there seems to be no question that

Left, one of the most familiar views of modern architecture, but this time with a difference: a crowd of visitors on the cantilevered terrace. Below, a tour group climbs the stair from another terrace to Fallingwater's third-floor bedroom.





Cervin Robinson



Allen Freeman



A spirited and fresh little building.

the new facility will be a great asset to the experience of visiting Fallingwater. Its plan even allows for the easy addition of future modules as needs expand or change. Yet the question remains: Is it esthetically possible to design an adjunct to so idiosyncratic a masterpiece? Architect Mayén, working in collaboration with Curry, Martin & Highberger of Pittsburgh, has shown that it is.

The new pavilion has been carefully sited so that it is not a factor in any of the beautiful views from the house, nor is the house visible from the pavilion. Even so, an image as powerful as that of Fallingwater travels farther than light. The new construction co-exists happily with that image by having, on the surface, nothing to do with it. Its orderly disposition of concrete cylinders, short ones serving as seats, longer ones as structure, makes clear the geometry fundamental to its design. Subsidiary details are light and felicitous: wood framing opening around

concrete piers to permit skylights, smaller cylindrical forms serving as light fixtures and trash holders, railings reminiscent of sailboat rigging. These effects are consistent with each other, but absolutely independent of Wright. Yet, beneath surface appearance, the buildings do share an attitude, that of loving care for their natural surroundings. Fallingwater has, of course, drama to match that of a waterfall; the pavilion, appropriately, is much quieter, stepping gingerly, on concrete piers, over a beautiful field of wildflowers and in and out of a grove of trees, disturbing the terrain and the growth as little as possible. An unfortunate brush fire during construction was a temporary setback to the blending of structure and nature that will eventually be accomplished, but it is clear that the structure offers nature every opportunity for a complete comeback. The new visitors' pavilion, then, is a spirited and coherent building judged on its own merits, but it really shines in its deference to nature and to the masterpiece beyond the trees. It will enable thousands to see, better than ever before, the structure that in Edgar Kaufmann, jr.'s words "... has served well as a house, yet has always been more than that: a work of art beyond any ordinary measures of excellence." □

Top, the approach to the pavilion through the woods. A series of angular spaces sketched unobtrusively among the trees, it is sturdy in its structure and handsome in its details.

Allen Freeman



Stanley Abercrombie, AIA



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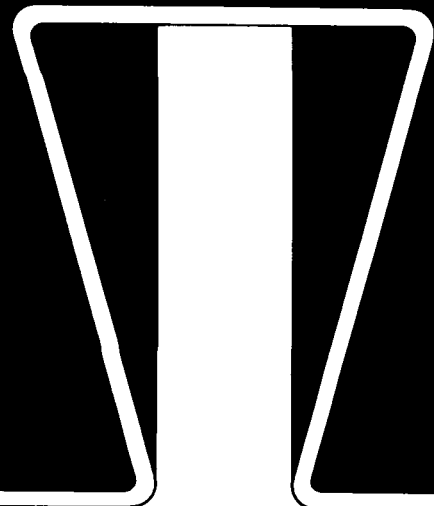
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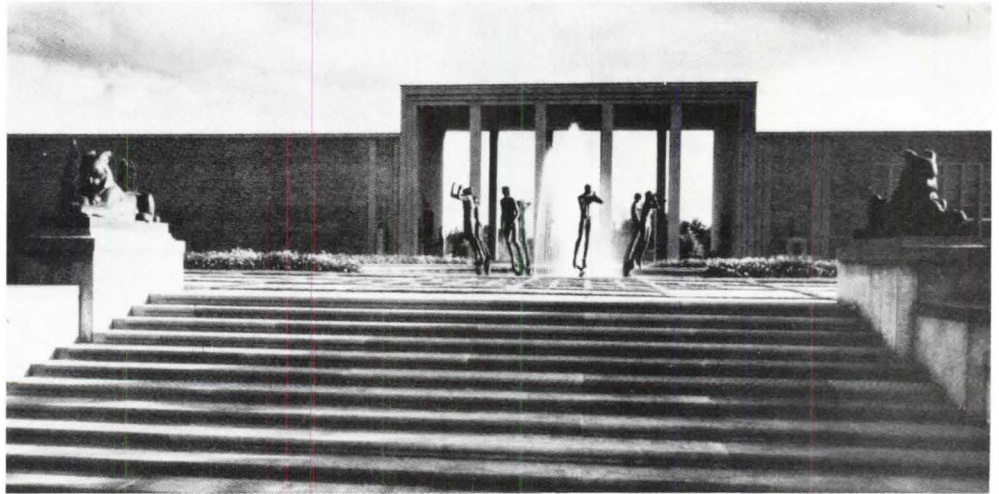
Eliel Saarinen Volume Updated; Asplund Assessed

The Architecture of Erik Gunnar Asplund. Stuart Wrede. (MIT Press, \$25.) **Eliel Saarinen: Finnish-American Architect and Educator.** Albert Christ-Janer. Revised edition. (University of Chicago Press, \$25.)

From the turn of the century through the 1930s, Scandinavian architecture evolved through a series of transformations from academic eclecticism to International Style modernism. Concurrent with developments on the European continent, Scandinavian architects searched for an escape from the hardness of academicism. This search resulted in the national romantic movement, with origins in the arts and crafts movement, art nouveau, *Jugendstil* and local vernacular traditions. Ragnar Ostberg, Carl Westman, Eliel Saarinen and Lars Sonck were involved in this movement that embraced all the arts. The romantic and picturesque qualities of national romanticism gave way to a progressive classicism during the 1920s, as witnessed in the work of Erik Gunnar Asplund, Alvar Aalto, Erik Bryggman and Edvard Thomsen. The period in Sweden and Finland was an evolutionary one, ultimately leading to acceptance of European functionalism by the early 1930s.

Stuart Wrede's *The Architecture of Erik Gunnar Asplund* and Albert Christ-Janer's revised edition of *Eliel Saarinen* are recent works on two of the leading Scandinavian architects of this transitional period. Although Saarinen's work may be more familiar to us, due to his immigration to the U.S. in 1923, his earlier work, like Asplund's, is generally less known.

These two books are quite different in style and intention. *Eliel Saarinen*, an updating of a 1948 publication, completed before the author's death in 1973, is essentially a narrative biography of the architect. Christ-Janer did not restructure the original format to include more analysis of the forces and influences that affected the elder Saarinen's designs, but continues with a biographical presentation, written in the "heroic" mode. While one gains insights into the character of Saarinen the individual, there is no assessment of his



Cranbrook Academy of Art, completed by Eliel Saarinen in 1940.

achievements and the context within which they occurred.

For example, there is no mention of the influences of Gallen-Kallela, Lars Sonck and others within the national romantic movement, although Saarinen and his partners were not alone in searching for a national Finnish architecture. Ignored are the influences of Richardson and Sullivan on Finnish architecture, as are the contributions of Saarinen's partners, Gesellius and Lindgren. The completed Helsinki railroad station is quite different in formal resolution from Saarinen's winning competition entry, yet no mention is made of the criticisms of the initial scheme by Gustaf Strengell and Sigurd Erosterus in the architectural press of the day. Such omissions, which plague the volume, coupled with the lack of critical analysis, make the book of limited use. What is needed, and what Christ-Janer failed to provide, is a significant examination of Saarinen's work that encompasses both his Finnish and American periods.

In contrast, Wrede's *Erik Gunnar Asplund* simultaneously presents both the architect's career and a critical assessment of his architecture. Asplund's career is a microcosm of the architectural developments occurring in Scandinavia in the first third of this century. His architecture is little known in this country; he has often been ignored by historians of the modern movement. The multiple imagery in his work, which includes vernacular, romantic, classical and modernist vocabularies, does not lend itself easily to classification.

Thus, Wrede's book provides both an introduction to and a long needed assessment of Asplund's architecture.

Asplund's early work, as seen in such examples as the Woodlawn Cemetery and the Royal Chancellery competition entries, the Villa Snellman, the Lister County Courthouse and the Carl Johan School, has a formal duality of medieval and vernacular national romantic imagery coupled with classical motifs. The formality of his exteriors and the informality of the interiors are indicative of this duality. With the rise of classicism in Scandinavia, Asplund's designs became increasingly classical, too. This is exemplified in the Skandia Cinema, the competition entry for the Swedish Pavilion for the 1925 Paris Exhibition and the Stockholm Public Library.

During this phase of Asplund's career, formal compositional dualities such as the circle with the square and the organic with the geometric were enhanced, Wrede notes, by the "more cosmic dualities of man-nature, reason-spirit, male-female and, finally, life-death." Wrede develops these thematic interpretations of Asplund's work within a chronological framework and in concert with the architectural, artistic and societal influences that acted upon him. His flirtation with functionalism, as seen in the Stockholm Exhibition of 1930, was brief; in other works, a more self-confident architect emerges. The course of his development, cut short by his death in 1940, can be seen in the un-

continued on page 62

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Books from page 60

realized designs for the Kviberg and Skövde crematoriums and the Stockholm social welfare offices. He began in these projects "to reintegrate modern architecture with classical-vernacular and archaic sources," Wrede comments.

Wrede's book is both timely and significant, for it offers a critical assessment of Asplund's work while at the same time increasing our awareness of one of 20th century architecture's more enigmatic figures. There are some unsatisfactory aspects to the book. For example, the buildings of Carl Westman and Kay Fisker and the paintings of Richard Bergh are among the sources cited as influential in Asplund's designs, but they are not illustrated. Also, the analysis of the works included is uneven in development—some assessments are penetrating, others are superficial, making a comprehensive understanding of the themes found in Asplund's architecture still somewhat incomplete.

Saarinen's immigration to the U.S. and Asplund's death occurred at critical points in the development of 20th century Scandinavian architecture. Before his departure from Finland, Saarinen's work was becoming more classical and monumental, growing beyond the earlier national romanticism. Asplund's death occurred just as he was developing a more personal style and moving away from International Style modernism. Had Saarinen remained in Finland and Asplund's career continued, their influence on the Scandinavian architectural scene can only be speculated upon. *William C. Miller, AIA, Associate Professor, College of Architecture and Design, Kansas State University*

Interior Planting in Large Buildings: A Handbook for Architects, Interior Designers and Horticulturists. Stephen Scrivens, with contributions from Leo Pemberton, John Baker, John Weir and Philip Cooper. (Wiley, \$44.95.)

Stephen Scrivens, an instructor at Pen-shore College of Horticulture, England, has produced a solid contribution to the technical literature on interior planting design. The book is an expansion of Scrivens' well received article "Interior Planting," coauthored by Julie Bell, in the May 17, 1978, issue of *The Architect's Journal*. Scrivens' "technical manual" minimizes technical jargon, omits discussion of esthetic issues and focuses on "nonsubjective practical considerations" relating to "everyday design projects." Fifteen succinct, yet comprehensive, chapters coauthored with a number of specialists treat such topics as the history and origins of interior plants, plant physiology, the design of planters, soils, lighting, irrigation, hydroculture, the relating of plants to their environment and

plant selection and maintenance. Also included is a planting check list, plant selection tables, a glossary of technical terms, metric conversion tables and a list of firms in the U.S. and Canada specializing in interior planting design.

Despite the inconsistent quality of the graphics and a layout characterized in part by pages half-filled with unidentified photographs (bespeaking a strenuous effort to expand an article into a book), this is an informative work. It is clearly written and contains technical information that is both pertinent and authoritative. Indeed, it is one of the two best treatments of the subject, the other being *Interior Landscaping* by Richard L. Gaines, AIA. Gaines excels in discussing the design of interior spaces to accommodate the basic physiological needs of plants, while Scrivens provides a comprehensive treatment of the latest technology for indoor plant installation and maintenance.

The effective use of plants as an integral part of the design of interior spaces demands a high degree of experience and horticultural knowledge. Hence, most architects choose to collaborate with a specialist. A careful study of Scrivens' work will do much to provide the architect with knowledge essential for an informed collaboration. *Reuben M. Rainey, Division of Landscape Architecture, University of Virginia*

Utopian Craftsmen: The Arts and Crafts Movement from the Cotswolds to Chicago. Lionel Lambourne. (Peregrine Smith, \$27.95.) **Dream Houses: The Edwardian Ideal.** Roderick Gradidge. (Braziller, \$30.)

In 1971, Gillian Naylor wrote what was then the definitive work on the arts and crafts movement (*The Arts and Crafts Movement: A Study of Its Sources, Ideals and Influence on Design*, London, Vista Studios). It still is. These two books complement the earlier work, and one another; but they are more in the nature of lengthy footnotes to Naylor than significant contributions.

Of the two authors, Lambourne is the expositor and Gradidge the polemicist. *Utopian Craftsmen* consists of 11 self-contained chapters on major figures and trends in the movement (including Wright and Stickley, to justify the euphonious subtitle). Because Lambourne stresses the nonarchitectural work done by this generation of late Victorian architects, particularly their furnishings and surface decoration, he rounds out Gradidge's partisan profile of an architectural period "so acceptable to ordinary people and so infinitely preferable to the architecture which replaced it." (Gradidge is partisan to more than the period. He describes one architect as "the Lutyens of

the North," another as "the Lutyens of the West"; lauds Lutyens' subtlety; presents a disproportionate number of Lutyens' houses, and behaves like an author who had a good deal of usable material edited from an earlier book. Coincidentally, he has recently published *Edwin Lutyens Architect Laureate*.)

The arts and crafts movement is now more famous for what it inspired than for what it created. Itself an outgrowth of the idealistic socialism of Ruskin and Morris, it engendered (to its disgust) what advocate Walter Crane denounced as "that strange decorative disease known as *L'Art Nouveau*," as well as the machine-produced handmade look that developed when Victorian merchants wanted to capitalize on the popularity of the crafts. Since both trends are still with us, we are left to conclude that "the people," whose social and esthetic plight motivated the reformers, remain unmoved by more than a hundred years of earnest proselytizing.

Arts and crafts also came to flower unexpectedly in the Bauhaus, denounced by Gradidge as "one of the disasters" of the 20th century; and it is against "the arid tenets of functionalism" that he sets his Edwardian dream houses. Their exteriors have that quality of cranky charm typical of well illustrated fairy tales, and their floor plans generally bear witness to a time of social largesse and multiple servants. At today's building prices, their individualistic facades, thatched roofs, spectacular woodwork and cozy nooks make them "dream houses" in a sense that Gradidge probably did not intend.

Together, Lambourne and Gradidge provide a good deal of biographical and historical information about the utopians of the late Victorian and early Edwardian periods. Unfortunately, neither conveys a sense of the esthetic conviction that must have characterized the reformers, and neither explains why the Victorian period should be as rich in artistic exploration as it was in technical experimentation. For that, one must reread Naylor. *Reed Benhamou, Assistant Professor, Department of Creative Arts, Purdue University*

Railway Architecture. Edited by Marcus Binney and David Pearce. (London, Orbis Publishing; American distributor, Van Nostrand Reinhold, \$29.95.)

Written by members and associates of SAVE Britain's Heritage, this book has a definite preservation slant. The introduction notes that British Rail had "an all too deserved reputation as the biggest corporate vandal and iconoclast [that] Britain has seen since the Tudor dissolution of the monasteries." The editor continues, to American shame, saying, "No single act of destruction quite ranks with the demolition of Penn Central station in New York, probably the greatest preven-

table architectural loss since 1945 in the West." He then proceeds to list some of the major losses that have contributed to British Rail's reputation. Fortunately, he ends on a more encouraging note, saying that in 1977, with a new chairman, there had been a recognition by the rail agency of its architectural heritage and that the future was now at least somewhat brighter.

The book is divided into chapters by different writers, each treating a separate type—four are on stations, classified by size of place; and then railway hotels; bridges and viaducts; engine sheds, and railway towns. Each of these offers a broad historical survey with comments on styles, architects involved and a brief discussion of interesting examples.

David Pearce considers British Rail's current attitude, giving attention to some of the problems still existing from a preservationist's point of view. A final chapter notes examples of reusing railway buildings, including in addition to those in Britain some from other countries. Those from America are unfortunately marred by errors or incomplete information—such as North Barrington for North Bennington—and failure to note that Richardson's "Union Station in Connecticut" is in New London. An appendix gives notes on selected stations and associated buildings. Photographs are an important

feature of the book, primarily showing the current condition of the structures, although historical ones are included as well. The index, while extensive, is unfortunately not complete.

Despite its shortcomings, this is an interesting and useful account of a specialized aspect of architecture and its state of preservation in modern England. *George E. Pettengill, Hon. AIA, Arlington, Va.*

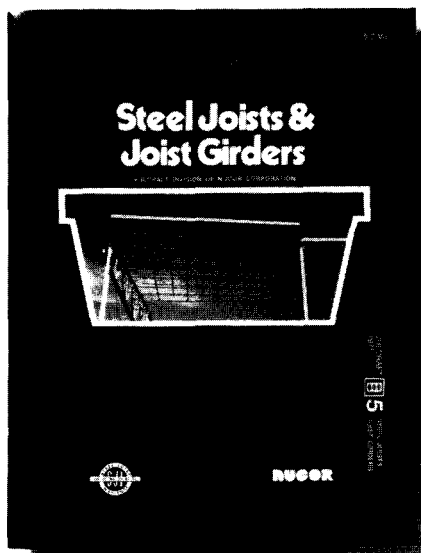
Simplified Design of Building Foundations. James Ambrose. (Wiley, \$22.50.)

James Ambrose, who is a professor of architecture at the University of Southern California, has provided foundation engineering students and beginning structural designers with an exceedingly helpful treatment of the principles and practical aspects of foundation design. The book covers soil properties and foundation behavior, the design of shallow bearing foundations, the design of deep foundations, design for horizontal forces and special foundation problems. At the end of most of the chapters are questions and exercise problems, with answers given in the back of the book. Ambrose also provides references for additional study, a glossary and an appendix on reinforced concrete analysis and design that presents formulas and procedures used in the working stress method.

Construction Engineer's Form Book. Edward Fisk. (Wiley, \$49.95.)

Edward Fisk says in the preface to this book of forms that he carefully studied and reviewed many existing documents and systems and came to the conclusion that "an entirely new system could be developed by using the best of the existing documents plus new forms to meet other important needs of the construction project manager." The forms accumulated in the book are intended for use by engineers, architects and owners, either in public agencies or private design firms. Each right-hand page gives a reproducible master copy of a construction form that can be removed from the loose-leaf book and photocopied. The left-hand page is a duplicate of the form on the right hand but it has been filled out as an example of proper usage. The reproducible forms have a space on which an organization's name or logo can be affixed. ("Limited permission" to reproduce the forms has been granted by copyright holders.) The forms, Fisk emphasizes, are for contract administration and are not contracts between parties. The forms follow closely the administration system presented in Fisk's book *Construction Project Administration* (Wiley, 1978), ranging from budget control sheets to affidavits of payment. □

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1

Furnishings

As resources for design and objects of design. By S.A.

Soon to be available from ICF (International Contract Furnishings) is a new addition to its line of "Spaghetti" chairs designed by Giandomenico Belotti 20 years ago. It uses the same epoxy covered or chrome plated steel frames and the same plastic "spaghetti" as the earlier armless chair, but now it has arms (1); like the earlier version, it stacks. Belotti has also added a group of complementary stools and tables. Epoxy colors are as shown, and on the chrome framed versions the "spaghetti" seats and backs are available in clear plastic. Part of the "Pantonova" series of lamps and accessories from Cado is a desk lamp (2); a similar floor lamp is available, as are planters and ash urns. Chairs nestle up to a matching table so snugly that they fit together in a single unit in a new design (3) by Plastiglas for Peter Pepper Products. Construction utilizes a double mold, giving the fiberglass surfaces a smooth finish inside and out. When all together, the



2

group is 40 inches in diameter, 28 inches high; several colors are available. Beylerian is now offering an extensive collection of the work of designer Eileen Gray; one item is a flip-top extension table (4) she designed in 1929. Its base is polished chromium plated steel, and the top is available in black or white plastic laminate. It has a 28.5-inch height, and the top, when open, is 27.5 x 25.25. The "Stonehenge" tables (5) were designed by Marcel Breuer Associates in 1980, with Herbert Beckhard and Robert F. Gatje the partners in charge, and they are now available through ICF. Their design is an updating, consisting primarily of rounding and softening of edges, of tables originally designed by the Breuer firm for St. John's Abbey, Collegeville, Minn. Tops and interlocked bases are of solid granite in several colors and patterns; there are cocktail and dining height versions, as shown, and also a two-base conference table.



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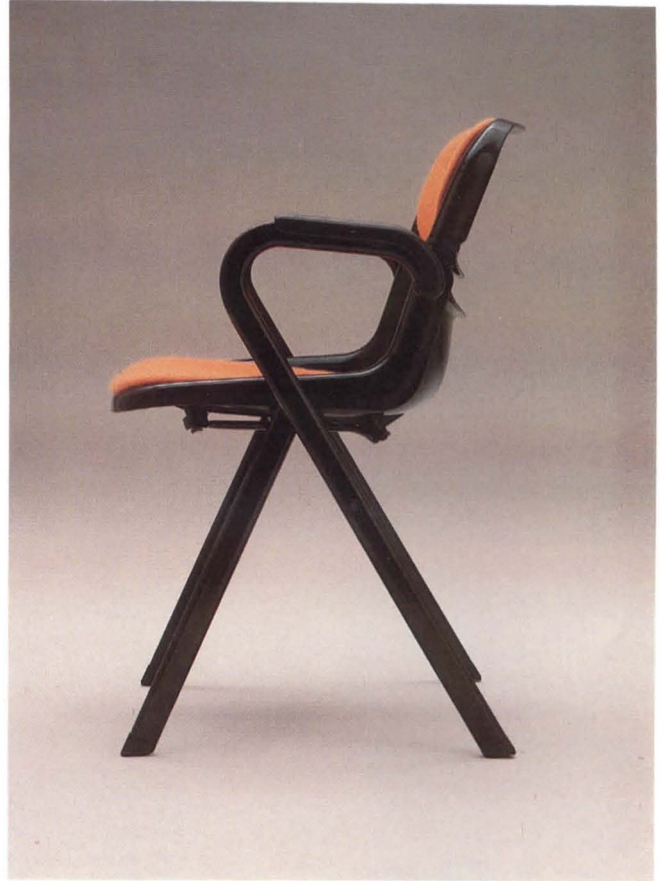
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3

From Rudd International is the new Cabaret line (1) of chairs in several versions, all of which stack for storage. The laminated wood frame is locked firmly (but without screws, tenons or dowels) into a round seat, which can be upholstered or finished in nine colors of industrial linoleum. The result is unusually lightweight (a chair weighs seven pounds). Tables and stools are also available, as is children's furniture.

As we've noted here (see July '80, p. 57), distinctions between white collar and blue collar work continue to fade. Open office principles now applied to factory use are the basis for Westinghouse ASD's Modular Factory System (2), designed

and manufactured to fit individual installation needs.

The Dorsal chair series (3) designed by Emilio Ambasz and Giancarlo Piretti for Krueger is intended to be economically priced and incorporates an "articulating" backrest that adjusts to fit the user. Available are stacking, ganging, side chair, arm chair and tablet arm versions. A group of leaded panels of mirror, clear glass and stained glass is framed in cherry with a curved trough at the base by cabinetmaker Thomas J. Duffy of Ogdensburg, N.Y. (4). From Brayton is the Sirino sofa (5) designed by Michael Knoll. Chairs, two-seaters and three-seaters are available. □



5

The Institute from page 20

defaults, compensate for damages and perform satisfactorily in the future.

The AIA documents committee advises: "Any termination by an owner should be carried out only after a review of the circumstances by legal counsel. Likewise, in new construction contracts, any special provisions about termination should be considered only on the basis of the appropriate legal review. Architects and owners are warned that the performance by a trustee-in-bankruptcy is subject to the close control of the bankruptcy court, and that delays in completion of the project may frequently occur."

On builder's risk insurance policies, the committee warns that owners and contractors may lose coverage as a result of "serious conflicts" between several AIA documents and insurance policies now appearing on the market.

Builder's risk and other property insurance policies traditionally have contained a provision on subrogation, the legal right of an insurer to recover over against a person who caused the loss, stating: "This insurance shall not be invalidated should the named insured waive (in writing prior to a loss) any right of recovery against any party for loss occurring to the property described." This type of provision is

compatible with the waiver of rights provisions in AIA documents. But some builder's risk policies now appearing specifically override this waiver of rights provision and even void the policy entirely if the insured takes any action before or after the loss. The AIA documents' waiver of rights provisions are in direct conflict with the new insurance company provisions.

The committee encourages architects to tell building owners about this potential problem so they can seek legal and insurance advice. To resolve the problem, an endorsement can be made to the policy in force.

R/UDAT Probes the Problems Of a Troubled Small Downtown

A recent Regional/Urban Design Assistance Team visiting the inland northern California city of Stockton grappled with a wide range of problems pertaining to its deteriorating downtown. The team concluded that revitalization is possible only through complementary economic and physical development by public/private partnership, coordinated with similar plans in adjacent areas.

Stockton is a city of 137,000. Settled

in the mid-1800s on the San Joaquin River 70 miles east of San Francisco, it became a transportation center during the gold rush and later a farming hub. Today, with its relatively inexpensive housing, it is experiencing new suburban growth while increasingly becoming a bedroom community for the bay area and for the state capital of Sacramento 50 miles to the north. But little has been done to stimulate downtown development. In fact, the R/UDAT reports, certain planning and zoning initiatives have had negative effects on downtown, which is no longer the geographic or commercial center of town. The R/UDAT report characterizes downtown as a severely deteriorated retail area with low-cost hotels, few pedestrian activities and amenities and a population of transient workers, retired elderly and "vagabonds."

In a "social concerns matrix," eight "issues" are identified as contributing to a "bad image" of the downtown: inebriants, prostitutes, elderly single men, unemployed teenagers, transients, discrimination against minorities, lack of security and gentrification. The conclusion is that these factors in one way or another help discourage downtown use by middle class people.

The R/UDAT recommends that the city undertake a vigorous planning effort, backed by new zoning ordinances, for channeling growth downtown, and the city use its waterfront area as a residential redevelopment focus. Downtown is divided into six segments, with specific recommendations for each; the general emphasis is on pedestrian amenities.

The team members were Mort Karp, AIA; Franklin David Becker, environmental sociologist and psychologist; Harold K. Bell, urban economist; Michael C. Cunningham, AIA; George Dickie, landscape architect; Sandra Graham, a member of the Cambridge, Mass., city council, and Barbara L. Ross, an attorney.

Energy, Management, Design Considered at Fall Conferences

Industrial architecture, "jailhouse tech," architectural management, designing for energy and educational environments will be explored at five AIA conferences in October and early November.

On Oct. 4-6 the challenges in the industrial workplace resulting from a rapidly changing technical environment will be discussed in Detroit at AIA's first American conference on industrial architecture. The conference will address the following questions: How does the workplace environment affect productivity and worker satisfaction? How can a "quality environment" be measured? How can employers

continued on page 70

ARCHITECT

REGINA, SASKATCHEWAN CANADA

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Due to the postal disruption in Canada, interested applicants should respond by using the Product Information Card in the rear of this issue. All who inquire will be contacted by the Saskatchewan Housing Corporation.

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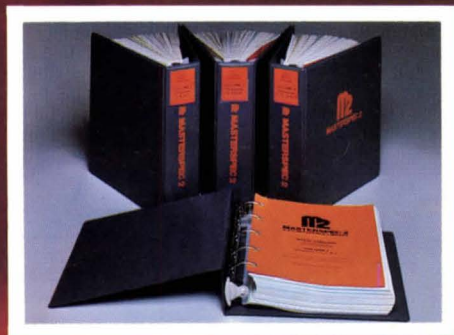
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The Institute from page 68

and employees join forces with design professionals to improve work environments? Principal speaker will be W. Edwards Deming. For more information, contact Maurice Payne, AIA professional interest programs, at Institute headquarters, (202) 626-7364.

At "jailhouse tech," to be held Oct. 1-3, U.S. and Canadian architects will explore current and emerging technologies for providing safe and secure environments in correctional facilities. Keynote speaker will be Don Yeomans, commissioner of Canada's penitentiaries/correctional services. For information, contact Michael Cohn, AIA professional interest programs, at Institute headquarters, (202) 626-7366.

The second architectural management conference, scheduled for Oct. 7-8 at the Drake Hotel in Chicago, will concentrate on improving project management tools and techniques. Included will be a discussion of team building and decision management, three detailed case studies of firms using project management and eight workshops. Preceding the conference, the construction management task group will sponsor a luncheon meeting entitled construction management and the client's choice. Contact William Hooper, AIA, director, practice division, at Institute headquarters, (202) 626-7457.

The designing for energy conference, Oct. 31-Nov. 2 in Denver, will explore energy-conscious design and offer a number of tours of energy-efficient buildings in Denver and surrounding areas. Topics for discussion will be energy design at the large and small urban scale, urban and regional design responses, design philosophies, among others. Contact Michael Barker, administrator, design department, at Institute headquarters, (202) 626-7360.

On Oct. 11-13 in Columbus, Ind., economic, political and technological forces that influence educational environments will be explored. The symposium is to provide a forum for investigating critical influences on education and for formulating definitive responses that may lead to new methodologies. For information, contact Maurice Payne, AIA headquarters.

Deadlines Set for '82 Awards

AIA has invited members to submit entries and/or nominations for the Institute's various 1982 awards programs. For the honor awards program, Nov. 9 has been set as the postmark deadline for submissions. Entry application forms must be postmarked no later than Oct. 2.

As in the past, the program will include awards for both current and extended use. The chairperson for the jury for current use will be Joan Goody, AIA, of Boston

and the chairperson for the extended use jury will be Frank Gehry, FAIA, Santa Monica, Calif.

Postmark deadlines for other AIA '82 awards programs are:

- Honorary membership, Oct. 5.
- ACSA/AIA award for excellence in architectural education, Oct. 6, with final documentation due Jan. 12, 1982.
- Institute honors (AIA medals), Oct. 16.
- Homes for Better Living, custom and production housing, Oct. 16; submissions due Feb. 12.
- R. S. Reynolds memorial award, Nov. 23; submissions due Dec. 21.
- Library buildings award, Dec. 14; submissions due Jan. 25.
- Reynolds aluminum prize for architecture students, Feb. 11.

For more information or entry forms, contact Maria Murray, Hon. AIA, at Institute headquarters (202) 626-7390.

DEATHS

John Dinkeloo, who was on vacation in Fredericksburg, Va., in June when he died in his sleep of a heart attack at the age of 63, was a hero to his profession in a department where heroism is not generally heralded, or even comprehended, by the public or the press. He functioned not primarily as an architectural designer but, by choice, as a production man, consecutively heading that department in three very good firms: Skidmore, Owings & Merrill's home office in Chicago, just after World War II; then the Saarinen office in Bloomfield Hills, Mich., which he joined in 1950, and where he eventually became a partner with Eero Saarinen and Joe Lacey; and finally, Kevin Roche, John Dinkeloo & Associates in Hamden, Conn.

It was at SOM, as one of the group of hot young designers who rallied to that still young firm in the late 1940s, that he decided to forego the intellectual thrill of shaping buildings for the pleasure of getting them built, successfully and beautifully. The decision proved strategic too; he soon rose to become chief of working drawings. Among his companions in that office in those exciting years were a number of later architectural stars, talents such as Gordon Bunshaft, Harry Weese and Gyo Obata.

Architecture was a little more intimate then, or so it seems in retrospect. For example, it was Weese who introduced Dinkeloo as a prospective employee to his friend from Cranbrook, the younger Saarinen, after Eliel and Eero Saarinen had won the commission for a technical center for General Motors (on the recommendation of the GM head stylist, Harley Earle, who told the chairman of GM that he was not interested in moving his design department into the projected technical

center if it was to be just another factory). A little later, Dinkeloo was talking with Minoru Yamasaki in Bloomfield Hills one day, and, when Yama said he was looking for an assistant in the new firm he had founded with George Hellmuth and Joe Leinweber, Dinkeloo suggested another SOM man and Cranbrook graduate, Gyo Obata.

Dinkeloo was from the beginning a very decent man to work with. He was affable, unflappable, handsomely saturnine but never sarcastic, one who bore no grudges, although he could be very exacting if human errors or omissions appeared on the architectural documents. His laconic, low key approach defused contractors and clients alike. He was also practical; he knew how to invest a firm's cash on hand for the best available return.

But beyond all that, and far beyond most technicians in his specialty, he was an inventor and expediter of genuine architectural steps forward. Before GM, who ever set glass in plastic gaskets—except automobile companies? Before John Deere, who except the railroads ever used Cor-Ten steel? Dinkeloo accomplished a lot—easily a gold medal's worth—not only for his own firm's designers but for all practicing architects. He did some of their practicing for them. He worked out the wrinkles.

To encounter John was always a special pleasure. The story he told of his first meeting with Eero, when they came together to talk about the GM assignment, was typical of his easy humor. Saarinen complained jovially that people in the U.S. still had a hard time with his name; it was unique, he said, in its repetitive vowels.

"Yes, *almost* unique," John Dinkeloo, double o, said with a smile. He is a man to mourn, to celebrate and to remember.

Walter McQuade, FAIA

Leo A. Daly, FAIA: President of the firm bearing his name and founded by his father in 1915 in Omaha, Mr. Daly was chairman during the early '70s of two energy policy bodies of AIA as well as of the Committee on Federal Procurement of Architectural and Engineering Services. The citation accompanying Mr. Daly's 1975 AIA Kemper award, recognizing exceptional service to the architectural profession, reads: "His vision and leadership led the AIA to take its first steps into the field of energy conservation in the built environment, and to produce two major policy documents that form the framework for the profession's participation in this effort. . . ." He died June 16 in Omaha at the age of 63.

Burt G. Buquoi, Baton Rouge, La.
William Henry Grady, Cincinnati
Kenneth T. Thompson, Temecula, Calif.

BRIEFS

Architect and environmental planner Beverly Willis, FAIA, has been awarded an honorary doctor of fine arts degree from Mount Holyoke College. Cited was her work in land use analysis, restoration of Victorian houses on San Francisco's Union Street and rehabilitation of the city hall in Pasadena, Calif.

The Fourth International Festival of Films on Architecture and Urban Planning, to be held Oct. 8-11, 1982, in Villeneuve-lez-Avignon, France, and in New York City in the spring of 1983, is open to anyone who has created for a television audience films on urban issues. These include documentaries, dramatic, animated and experimental films, newsreels and live broadcasts. There will also be a TV spot competition based on the general theme of architecture and urban issues. For information, contact: Carol Michels, FAC-TV, 491 Broadway, New York, N.Y. 10012, or telephone (212) 966-0713.

Honoring the "most distinguished work of scholarship" in architectural history by a North American scholar, the Society of Architectural Historians has presented its Alice Davis Hitchcock Book Award to Richard Krautheimer for his *Rome: Pro-*

file of a City, 312-1308 (Princeton University Press). Krautheimer is professor emeritus of the Institute of Fine Arts, New York University.

John Rea, FAIA, of Hollidaysburg, Pa., has been sworn in as a member of the Pennsylvania Art Commission.

The Washington Cathedral has appointed the Washington, D.C., firm of Smith Segreti Tepper as superintending architect. Construction is under way on the Pilgrim Observation Gallery, which will top the west facade of the Gothic cathedral and offer panoramic views of the capital city. The west facade is the design of Philip Hubert Frohman, cathedral architect from 1921 until his death in 1972.

Multipurpose furniture objects designed since 1977 are eligible to compete in the fourth Arango International Design Competition. Open to professionals, students and nonprofessionals, the competition offers a first prize of \$1,500. Maquettes and/or drawings are due by Feb. 1, 1982, and an exhibition will be held May 15-July 4 at the Metropolitan Museum and Art Center in Miami. Contact: Intercon Arts, Metropolitan Museum and Art Center, 1212 Anastasia Ave., Coral Gables, Fla. 33134.

Architects are being sought for the design of a new basketball hall of fame in Springfield, Mass. The \$7.2 million building is to be located on a 4.5 acre site adjacent to the Connecticut River and the downtown business area. The Springfield Planning Department is accepting credential submissions from all interested firms or project teams in the nation and from these submissions will select six to 12 firms for final consideration. For more information, contact: Robert B. Oakes, Springfield Planning Department, City of Springfield, 36 Court St., Springfield, Mass. 01103.

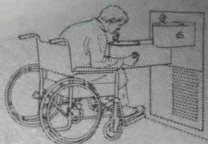
Two four-year merit scholarships have been awarded by the National Association of Women in Construction Founders Scholarship Foundation. Recipients are Susan B. Zukoski of Seattle, who will attend Washington University, and Jeremy D. Kargon of Baltimore, who will attend Yale. NAWIC awards at least one scholarship each year to students planning to major in architecture, engineering or construction.

Louis Sullivan's architectural work is the subject of a major exhibition planned by the St. Louis Art Museum, to open in March 1984. Sullivan's renovated Wainwright building was dedicated in St. Louis in June. □

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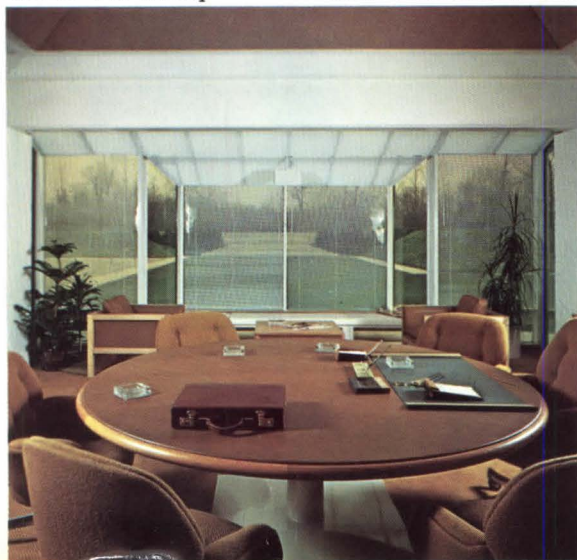
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