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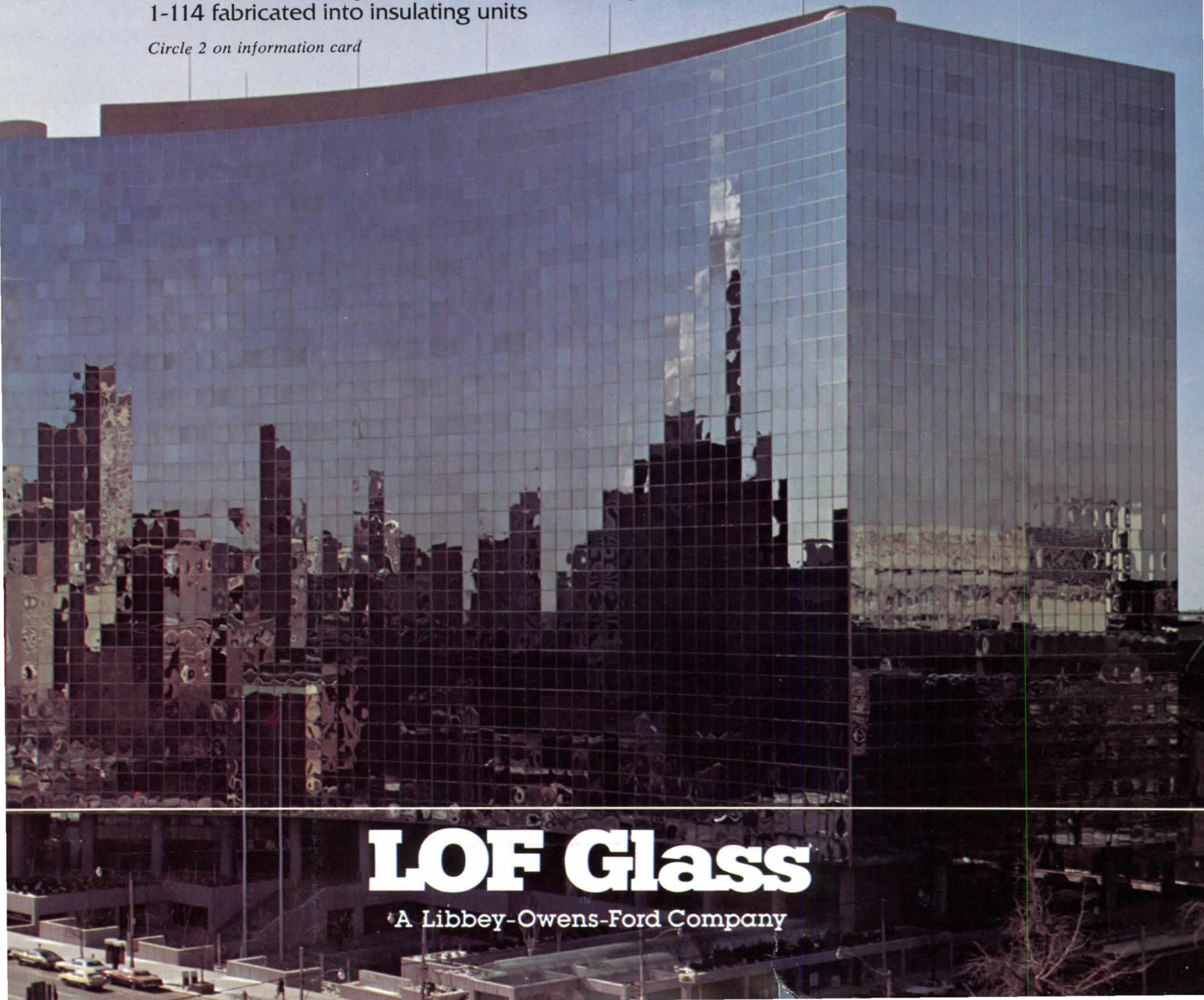
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Architect: K. R. Cooper, Toronto, Ontario
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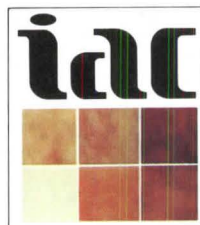
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70 One Hundred and Twenty-Five Years . . .

A time line putting AIA's history in the contexts of the architecture of the times and of national and world affairs.

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Readers nominate the best American buildings of the Institute's life span.

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EVENTS

April 29-30: Workshop on Cost Management in Building Design, University of Wisconsin, Madison.

May 3-5: Technical Institute on Docks and Marinas, University of Wisconsin, Madison.

May 6-7: Institute on Practical Applications of Earth-Sheltered Architecture, University of Wisconsin, Madison.

May 7-8: AIA Energy in Design: Techniques Workshop, Omaha, Neb., and Miami. (Repeat workshops May 14-15, San Diego; May 18-19, Los Angeles; May 21-22, Anaheim, Calif.; June 11-12, Lincoln, Neb.). Contact: Brenda Henderson at Institute headquarters.

May 7-8: AIA Energy in Design: Process Workshop, Columbus, Ohio. (Repeat workshop, May 14-15, Boise, Idaho). Contact: Brenda Henderson at Institute headquarters.

May 8-12: American Planning Association National Planning Conference, Dallas. Contact: APA, 1313 E. 60th St., Chicago, Ill. 60637.

May 10-13: Seminar on Managing Effective Workplaces, College Station, Tex. Contact: Facility Management Institute, 3971 S. Research Park Drive, Ann Arbor, Mich. 48104.

May 10-14: Course on Commercial/Industrial Energy Auditing, University of Wisconsin, Madison.

May 12-13: Seminar on Lighting in Building Design, University of Wisconsin, Madison.

May 17: Seminar on Computer-Aided Drafting and Design, Washington, D.C. (Repeat seminars May 18, Houston; May 20, Denver.) Contact: Carol Gosselin, *The Paper Plane*, P.O. Box 11316, Newington, Conn. 06111.

May 17-21: Seminar on Computer-Aided Facility Management. Contact: Facility Management Institute, 3971 S. Research Park Drive, Ann Arbor, Mich. 48104.

May 19-21: Workshop on Marketing of Professional Services, New York City. (Repeat workshops May 26-28, Seattle; June 9-11, San Francisco; June 16-18, Chicago.) Contact: Director, Professional Development & Meetings, American Consulting Engineers Council, 1015 15th St. N.W., Suite 802, Washington, D.C. 20005.

May 22-25: Communication Skills Workshops, Chicago. Contact: Industrial Designers Society of America, 6802 Poplar Place, Suite 303, McLean, Va. 22101.

May 29-June 2: Royal Architectural Institute of Canada annual meeting, Winnipeg, Manitoba, Canada. Contact: Sharon Chaulk, RAIC Headquarters, 328 Somerset St. West, Ottawa, Ontario, Canada K2P 0J9.

June 6-9: AIA National Convention, Honolulu, Hawaii.

LETTERS

Women in Architecture: I was glad to see much of the January issue devoted to women in the profession. The coverage has definitely drawn the attention of our male colleagues.

As one who has worked in the profession in Rochester, N.Y., since 1973, I would like to clarify one point. Andrea Dean in her article beginning on page 42 writes about my friend and fellow Rochester Chapter/AIA member Ann Chaintreuil, AIA. The statement that Macon/Chaintreuil is the only firm in Rochester with a female partner is statistically true, but it reinforces the stereotype myth that to be successful or to even be in the profession a woman architect must have a male partner. I am sure that was not the intent.

We have five more women members in the Rochester Chapter/AIA, two of whom are in practice with firms of their own. I myself am an architect employed by a large downtown ownership/management firm, which is not much different from having a practice of my own.

*Achla B. Madan, AIA
Rochester*

More About 'Bauhaus': It has been a pleasure reading your coverage of the reactions to *From Bauhaus to Our House*. Especially gratifying was the initial review by George Nelson (Dec. '81, page 72). Today, when views often become popular more for their resultant tremors than for the truth they may reveal, younger generation designers are blessed to have a modernist old-timer deal so handily with this insistent little book, pronouncing with all his authority, wit and wisdom, "Thus far and no further!"

Yet most satisfying about Nelson's review is what it reveals about the book's dichotomy of style and purpose. Nelson called it "a distorting mirror of an enormous complex reality [that] may do yeoman service as a text on how brains may be washed and conscience lobotomized."

It is disheartening to see what strives to be our profession's declaration of independence employ a style of persuasion that varies so greatly from the liberating and thoughtful document of 1776 (authored, incidentally, by an architect of European revivals).

The disparity between the noble cause of Bauhaus and the book's mischievous style brings into question the depth of its patriotism.

Almost 40 years ago, Archibald MacLeish wrote for the *Atlantic* an article called "The Conquest of America." Its major premise was this: Of all the forces that are working against the one "that Jefferson put into words," none is more

pernicious than those that thrive on the buzz words of Americanism but shun its spirit.

One passage speaks particularly well to *Bauhaus*: "The one force that can claim the revolutionary title in the world we live in, the one force which can claim to move in the direction of life, is the force that Jefferson put into words. Later Americans have, it is true, betrayed that force, both in terms and actions. Its vocabulary has been appropriated again and again for private advantage. Its victories have been corrupted by hypocrisy and cynicism and selfishness. Its articles of faith have become the catechism of a faithless materialism. Its central concept of the dignity of the individual, grown cancerous on occasion, has swollen to the morbid and malignant figure of irresponsible and grasping power—the 'rugged individual' whom some still think of as American."

*William Marquand
Indialantic, Fla.*

'The Arts': Inclusion of the arts section in the February issue (page 44) was a welcome addition to the breadth of scope for the JOURNAL and should become a regular feature.

Stage set design has long been closely allied with architecture, and its devotees among architects have included such notables as Inigo Jones and Claude Bragdon, who were both designers for the theater as well as architects. The sets designed by Chagall and Sendak for Mozart's "Magic Flute" are outstanding examples, illustrating well the power developed by combining the arts of painting and sculpture with the building arts to produce a desired atmosphere or effect.

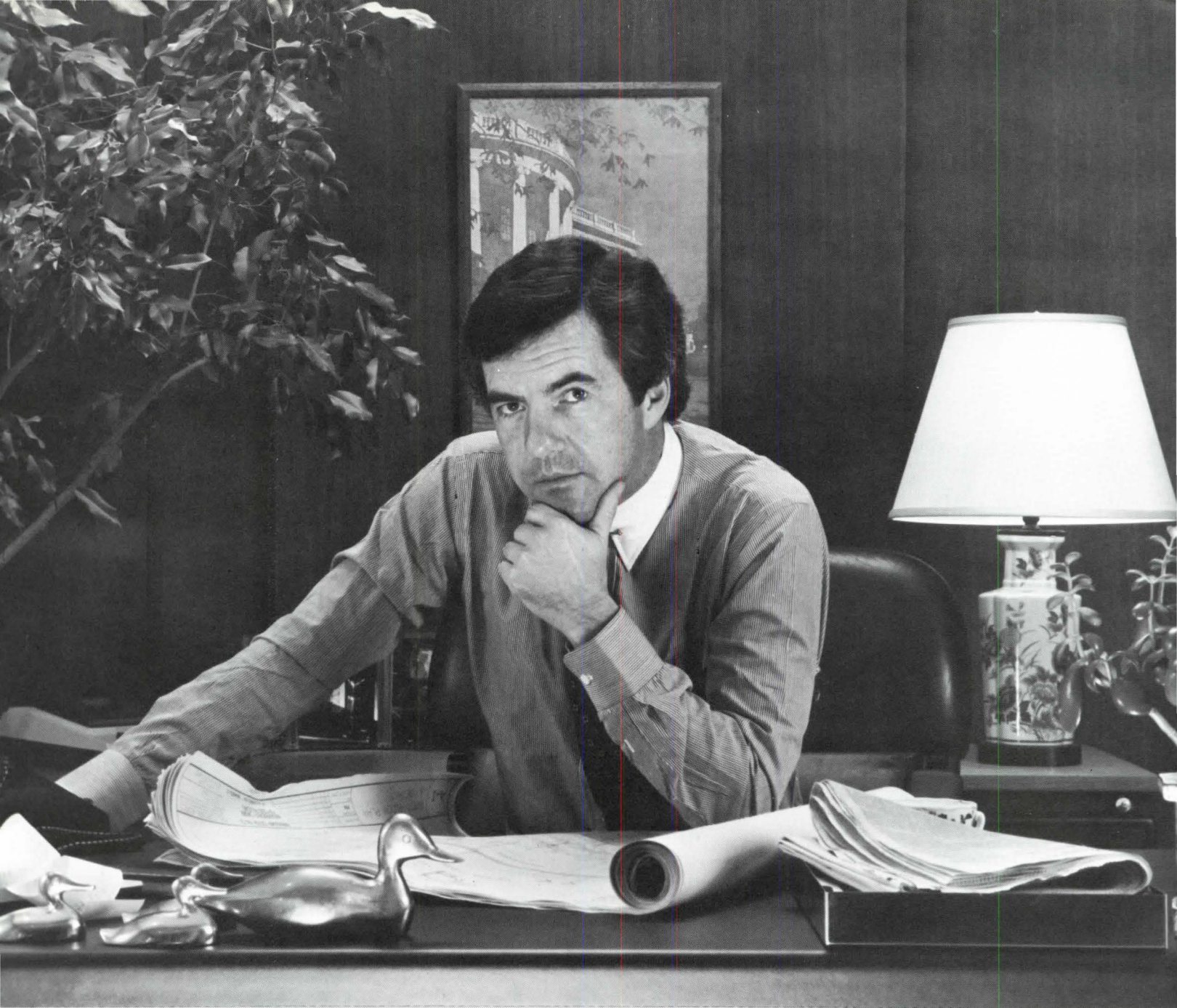
The arts section should also include works of sculpture, painting and graphics designed as part of the architectural creation.

*Richard E. Ritz, AIA
Portland, Ore.*

Corrections: The seven founders of the Women's School of Planning and Architecture are Katrin Adam, Ellen Perry Berkeley, Noel Phyllis Birkby, Bobbie Sue Hood, AIA, Marie Kennedy, Joan Sprague and Leslie Kanen Weisman (see Jan., page 41). Since 1975 the school has sponsored four two-week summer sessions and one four-day session.

A clarification on the credits for Toronto's 1965 city hall (see Dec. '81, page 40): Viljo Revell, winner of the international competition, was wholly responsible for the design. Revell associated with John B. Parkin Associates for the preparation of working drawings and supervision of construction.

The design of the Pilo lamps, shown in our December "Furnishings" section, was incorrectly attributed; it is by the technical staff of Stilmovo, Milan.



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The Institute

Shift in AIA Priorities Sought From Architects to Architecture

The Institute's Direction '80s task force will present to the 1982 convention a set of recommendations to achieve what it terms "a fundamental shift in the AIA's direction, from a primary concern for architects to a primary concern for architecture—from a service-oriented association to a knowledge-based national institute" concerned with "advancement of the art and science of architecture and advocacy of design excellence."

The task force was formed as a result of a 1980 convention resolution calling on the board to redefine the purposes of the Institute. It will deliver a report to this year's convention accompanied by proposals for a bylaw change and other business actions to carry out its objectives.

Principal recommendations of the task force are:

1. "The AIA should make a major commitment to managing the knowledge and information that will be essential to the design of the built environment in the future, and to assuring access for its members to that knowledge.

"Architectural knowledge and design ability are the basis of our profession. If the AIA fails to manage this knowledge for the benefit of its members, then other institutions and corporations will fulfill this vital role for the benefit of different groups and interests.

"Part of this body of knowledge will be continued improvement of design and construction systems and the development of practice aids that will satisfy the changing needs of the profession.

2. "With a more reliable and useful knowledge base, which will be the key to successfully moving the profession of architecture through the '80s, a parallel effort in professional and public education will also be required. AIA must work at all levels of education to assure a more knowledgeable and capable profession and a more enlightened public; establishing a climate in which society will demand a higher level of design and the profession can begin to achieve its full potential. Increased responsibility for professional development will be given to the state and local components.

"The AIA must make a major commitment toward assuring that: The most capable students enter the study of architecture; architectural schools meet the real needs of the profession; the professional capabilities of AIA members will be increased; the public will acquire adequate knowledge for making reasonable decisions relating to the built environment.

3. "AIA members, with support from their components, must participate directly in the processes of government. Redirect AIA public policy efforts to the formulation and passage of legislation and regulation affecting the practice of architecture.

"Legislative priorities should be carefully established in accordance with their relative benefits, and AIA efforts be focused on the decision making levels of federal, state and local governments.

4. "The full potential of current technologies should be utilized to achieve an informed membership, a responsive national organization, and a public audience that understands the benefits of design excellence. An information exchange system should be established which is accessible and affordable by individual members and offices.

5. "Greater responsibility for communication and service to the members should be shifted to the state and local component levels. National AIA should concentrate on matters of national, professional and public-interest in the area of architecture

and planning. The intent is to retain national AIA as a source of professional information and materials, and to strengthen local components in their ability to provide member services.

"AIA should substantially broaden its membership base. As national AIA concerns itself more with the substance of architecture, and with the ways that the profession can be of greater benefit to society, the AIA Foundation should be opened to a public membership category.

"Similar to the National Trust for Historic Preservation and the Smithsonian Associates' concern with preservation and history, the AIA Foundation can offer a way for the general public to share our knowledge and our concern with the built environment."

Members of the task force are: Ray K. Parker, AIA, chairman; Robert Burley, FAIA; Virgil Carter, AIA, and Betty Lou Custer, FAIA.

"Briefly then," the task force said in commentary, "we are recommending a major shift of responsibilities toward strengthened state and local components, along with a change in national AIA emphasis toward the substance of design excellence; and continuing programs in the areas of architectural research and education.

"The impact will be a more active relationship between individual members and their local chapters, as chapters become the source of professional development programs, practice aids and information exchange. There will be greater opportunity for local initiatives, and services will be provided to members as needed, at lower cost or on a self-supporting basis. Increased responsibility at the state and local levels will be accompanied by proportionate increases in local staffing expense.

"At the national level, there will be reductions in staff in the areas of service to members. But these savings will be offset by increases required in the areas of information and education. The task force does not foresee a net cost saving, but it does predict a substantially more effective organization.

"As the AIA membership base is broadened, by means of the foundation, we will begin to develop a public constituency for good architecture and community planning which is lacking at the present time.

"A public-membership program will be

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The Institute

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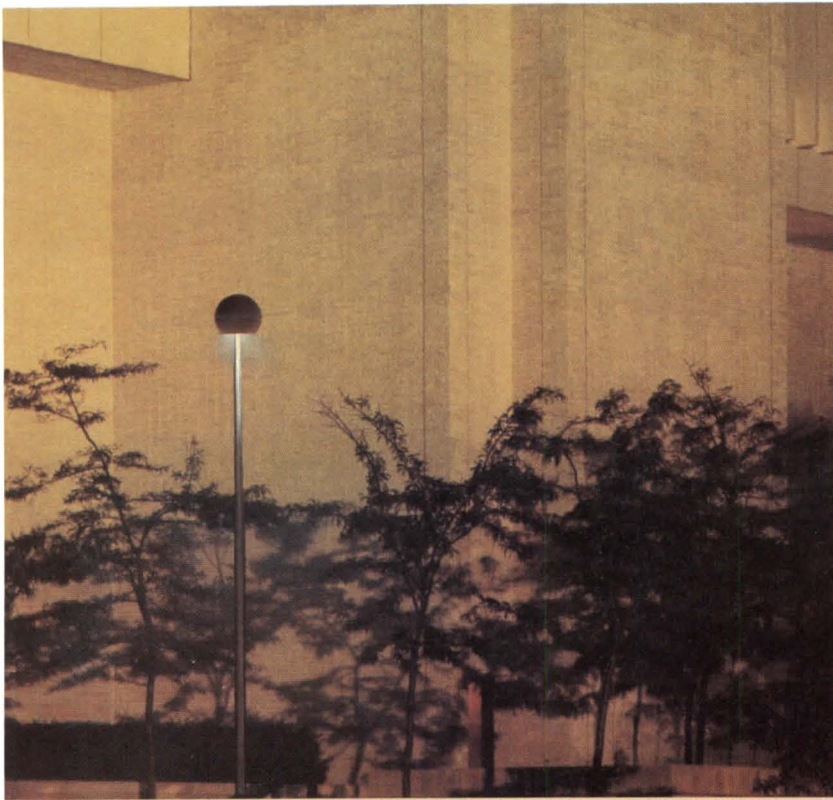
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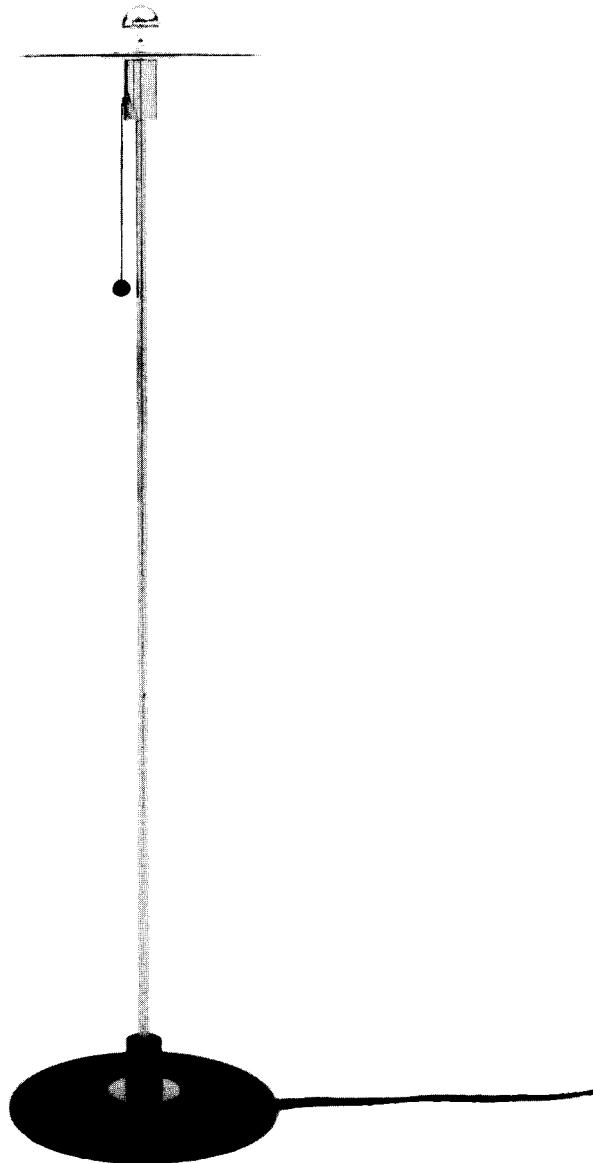
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Pap-Stehlampe



This floor lamp was designed in 1923 by the Hungarian, Gyula Pap at the metal workshop of the Staatlichen Bauhaus in Weimar. The reproduction is faithful to the original, following Pap's specifications, with permission of the Bauhaus Archives. Plate glass is connected by a nickel-plated tubular

unit to a lacquered black iron baseplate. The bulb is semi-silvered—Pap created this lamp specifically for this type of bulb which had been invented at that time. Each lamp is numbered consecutively and bears the Bauhaus and the Tecnolumen logos. 63" high. 15³/₄" diameter. 1-100W semi-silvered bulb.

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The Institute from page 11

the most effective public-awareness effort that we can undertake. The AIA Foundation is an appropriate vehicle. The position of a public member on the AIA board would gain new significance. The AIA JOURNAL will also be a natural communication link to the public members, in the form of membership-subscription.

"Public education benefits would be substantial. Income benefits could provide major support for research and publication activities.

"The national impact will be an American Institute of Architects that continues to build public respect as its members—and staff—increase their knowledge and abilities in the design of the built environment. Our compensation, both financially and in terms of professional satisfaction, will depend upon the value which society attaches to our contributions in this area.

"These recommendations are strongly inter-related: Public membership will fail if our real priorities are of a self-interest nature; public membership will have great potential if the AIA makes its highest priority advancing the art and science of architecture—for both public and professional benefit.

"These recommendations are long-term and are intended to be accomplished in a thoughtful, evolutionary manner. Many ideas relate to policies and programs that are already underway; others reflect '80s responses received from states, chapters and the 1982 grassroots goals conference. Conditions will change and it may be impossible to mandate all of these ideas; what is more important is substantial commitment to the concepts and principles of the report."

Architecture Week in Washington Will Celebrate 125th Anniversary

The national celebration of AIA's 125th anniversary will take place April 19-23 in Washington, D.C. The event will be marked by proclamations of "architecture week" in Washington, exhibitions, daily lunch-time festivities in the Institute's courtyard, educational tours and a program in conjunction with Washington area AIA chapters, in which 100 banners will be placed on buildings deemed of architectural significance.

Festivities on the Institute's formal birthday, April 20, will highlight the week-long celebration. Luncheon will be for local officials, with a gala reception that evening for 1,000 invited guests, among them ambassadors, public and government officials, AIA officers and staff and the honorary board of advisers for the anniversary.

This board is comprised of Gerald D.

continued on page 21

The Institute from page 16

Hines, a real estate developer in Houston; Paul Gapp, *Chicago Tribune* architecture critic; Michael L. Ainslie, president of the National Trust for Historic Preservation; Nancy Hanks, Hon. AIA, Washington, D.C.; John C. Sawhill, an energy expert, Washington, D.C.; Russell L. Smith, chairman, Interprofessional Council on Environmental Design; Grady Clay, Hon. AIA, editor, *Landscape Architecture*; Jay A. Pritzker, founder of the Pritzker architectural prize; William G. Milliken, governor of Michigan; John Brademas, president of New York University, and William A. Hewitt, Hon. AIA, of the John Deere Co.

During the celebration week, elementary school children will participate in a pilot program, focusing on the relationship between old and new architecture. Small groups of the children will tour the AIA building and the Octagon.

Two exhibitions will be open to the public: one featuring AIA archives material and the other P. B. Wight's work. The archives exhibit (on display through July 30) will feature artwork, memorabilia, manuscripts and letters, publications, awards and medals, plus miscellaneous artifacts from AIA's past. "P. B. Wight: Architect, Contractor and Critic, 1838-1925" (continuing until May 2) was organized by the Art Institute of

Chicago and features 46 drawings presented to the museum by the architect in 1918. Wight gained recognition in 1861 upon winning the design competition for New York City's National Academy of Design.

Also in honor of AIA's anniversary, the Institute will present a presidential citation to individual members "who have inspired and influenced the architectural profession or exhibited substantial participation and involvement in activities and programs at the local state or national levels of AIA." Each AIA chapter is invited to nominate one member for a citation. Nominations should be sent to Maria Murray at Institute headquarters by July 16. In August a jury will choose 18 (one from each region) for a citation.

Meanwhile, a number of state and local chapters are planning celebrations. The Rhode Island Chapter will present awards to 125 people, places or organizations that have contributed significantly to the state's architecture. The Georgia Association will present awards for significant buildings 125 years or older, and the South Carolina Chapter will acknowledge the most significant structures built in the state in the last 125 years. The theme of South Carolina's spring meeting will be AIA's 125 years.

Other chapters will mark their own anniversaries along with AIA's 125th:

San Francisco its 100th; Colorado its 90th, and Orange County, Calif., its 30th. In San Francisco there will be an exhibition of drawings of the city's buildings, a major exhibition at the Museum of Modern Art illustrating the development of the built environment and a celebration during the November California council convention.

In Denver, the Colorado Society, the Denver Chapter and the University of Colorado's college of design and planning will sponsor a month-long celebration. Among the events will be four architecture Sundays (during which four buildings designed by I. M. Pei will be open to the public); Pei will receive an honorary degree from the university; there will be a block party downtown, and a film festival on design will be shown.

The Orange County celebration will be joined by five chapters—Los Angeles, Cabrillo, San Diego, Pasadena/Foothills and Inland. Among the events planned for the week of May 8-15 are: Local governments will declare "AIA architectural celebration week," architects' offices will be open to the public, in Los Angeles there will be a tour of new buildings and a film about Palladio will be shown, and there will be a birthday party at Rancho Los Alamitos that will include exhibitions on chapters' histories or honor awards.

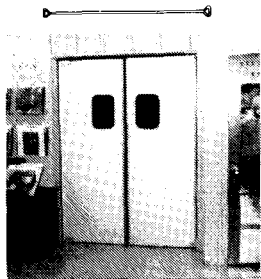
News continued on page 25

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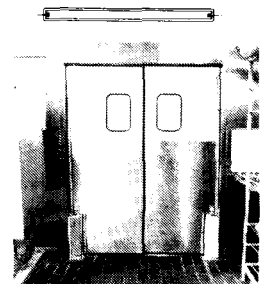
LWP 4: Same as "LWP 3" except with decorative high pressure laminate both sides. Decorative doors are practical with protective accessories. Door illustrated has 24" high Base Plates and two sets of Bumper Strips.



SCP 8: A Solid Core decor door. Illustrated door has 18" high Base Plates and Edge Trim (18 gauge Stainless Steel). Decorative High Pressure Plastic Laminate above Base Plates to top of door both sides. For Food Service and other areas where Solid Core Decor doors desired. Write for other models and options.



SCP 5: A Solid Core Door 3/4" thick. Standard door has Anodized Aluminum, Top Panels, 18 gauge steel center panels (SS front, Galv. rear), 14 gauge high carbon steel kick plates. Optional decor top panel, rub strips & jamb guards shown. Applications same as "LWP 3", a heavier door but same easy action.



SCG 1: Gasketed, Solid Core Door 3/4" thick. Illustrated door has Anodized Aluminum top Panels and 48" high 18 Gauge Stainless Steel Base Plates. For Refrigerated areas, Work Rooms, Processing and Cooler to Processing. Optional jamb guards shown. 1/2" thick gasketed Foam Core Doors available.

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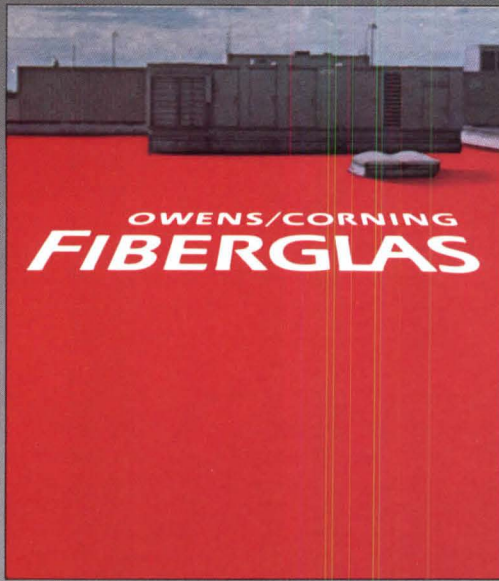
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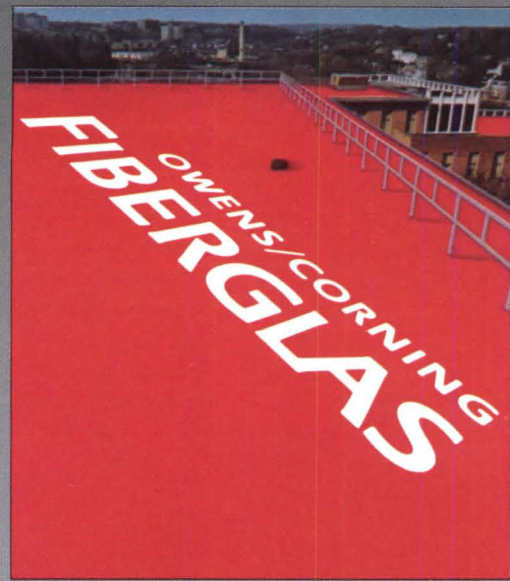
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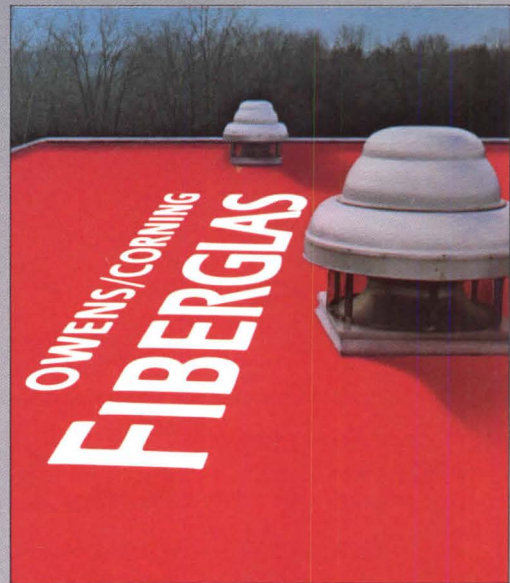
Single-layer Fiberglas insulation with taped joints. 2 plies Perma Ply-R. Gravel surface.



Double-layer Fiberglas insulation. 4 plies Perma Ply-R. Smooth surface.*



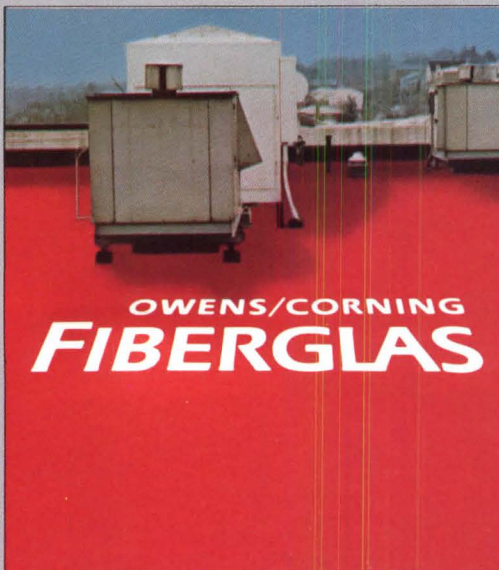
Single-layer FURI. Perma Ply No. 28 perf. base sheet. 2 plies Perma Ply-R. Gravel surface.



Single-layer Fiberglas insulation. New Perma Plus-2® system.† Smooth surface.



Double-layer Fiberglas insulation. New Perma Plus-2 system.† Gravel surface.



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81 Members Named Fellows; Investiture June 6 in Hawaii

Eighty-one members of the Institute will be invested into the College of Fellows June 6 at the AIA convention in Honolulu. Fellowship is conferred on members of 10 years' good standing "who have made significant contributions to the advancement of the profession in one or more of the following areas: architectural practice, construction, design, education, government or industry, historic preservation, literature, public service, research, service to the profession or urban design."

The 1982 jury of fellows was chaired by Arch R. Winter, FAIA. Other jurors were John D. Anderson, FAIA, David Bowen, FAIA, Whitson Cox, FAIA, Sarah P. Harkness, FAIA, George E. Hartman Jr., FAIA, and John M. McGinty, FAIA.

The new fellows are:

James Bertin Aitken, Alameda, Calif.
Harry Frederick Anderson, Chicago
Jonathan Barnett, New York City
Gridley Barrows, Lewiston, Maine
Richard R. Bergmann, New Canaan, Conn.
Lloyd F. Bergquist, St. Paul
William A. Bernoudy, St. Louis
Frederic A. Bertram, Los Angeles
Boyd Atkins Blackner, Salt Lake City
Antonio Roy Bologna, Memphis
James Robert Bonar, Los Angeles
Bill C. Booziotis, Dallas
William N. Breger, New York City
Samuel Jefferson Caudill, Aspen, Colo.
Roger H. Clark, Raleigh, N.C.
Eugene E. Cook, Chicago
Richard L. Crowther, Denver
Sylvester Damianos, Pittsburgh
Arthur C. Danielian, Newport Beach, Calif.
James R. DeStefano, Chicago
Gerald L. Erickson, Cupertino, Calif.
James Falick, Houston
Richard A. Fitzgerald, Houston
Bernd Foerster, Manhattan, Kan.
Fred L. Foote, Philadelphia
Reagan W. George, Dallas
Joseph Carl Giuliani, Washington, D.C.
Richard E. Glaser, Cincinnati
Harold D. Glucksman, Irvington, N.J.
Thomas G. Green, Boston
James R. Grieves, Baltimore
Donald J. Hackl, Chicago
Roy P. Harrover, Memphis
Irving Bogle Haynes, Providence
Donald Charles Hensman, Pasadena, Calif.
Paul Sterling Hoag, Los Angeles
Van Dorn Hooker, Albuquerque, N.M.
Charles Hughes, New York City
Leonard Jacobson, New York City
Norman John Johnston, Seattle
Harvie P. Jones, Huntsville, Ala.
Theodore E. Kurz, Birmingham, Mich.
Robert F. Mattox, Dubuque, Iowa
Edward Dale McCrary, San Mateo, Calif.
Noel Michael McKinnell, Boston

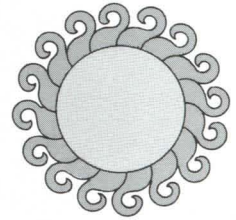
James C. Morehead Jr., Houston
John K. Mott, Fort Smith, Ark.
Frank W. Munzer, New York City
Thomas B. Muths, Jackson, Wyo.
Dale Naegle, La Jolla, Calif.
James R. Nelson, Montchanin, Del.
Ted Phillip Pappas, Jacksonville, Fla.
John G. Pecsok, Indianapolis
William F. Pedersen, New Haven, Conn.
Raymond A. Pigozzi, Northbrook, Ill.
Raymond R. Rapp Jr., Galveston, Tex.
Piercy K. Reibsamen, Los Angeles
Arthur Rosenblatt, New York City
Harold Roth, New Haven, Conn.
James R. Rucker, Wichita Falls, Tex.
Leonard M. Schober, Green Bay, Wis.
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Paul Silver, New York City

Douglas Cole Smith, Newtonville, Mass.
T. Clayton Smith, Baton Rouge, La.
H. David Sokoloff, San Francisco
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John Dennis Sulton, Washington, D.C.
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Marcus R. Tucker, Houston
Thomas B. Tucker, Escondido, Calif.
Dean F. Unger, Sacramento, Calif.
Charles Edward Wilkerson, Richmond
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News continued on page 31



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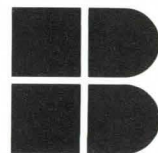
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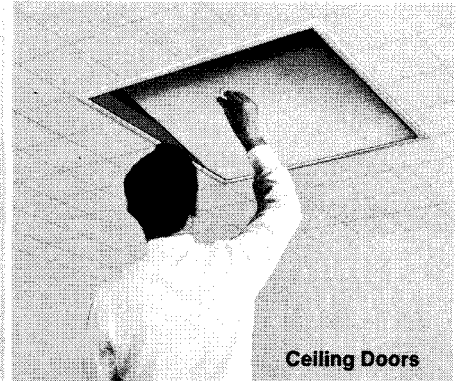
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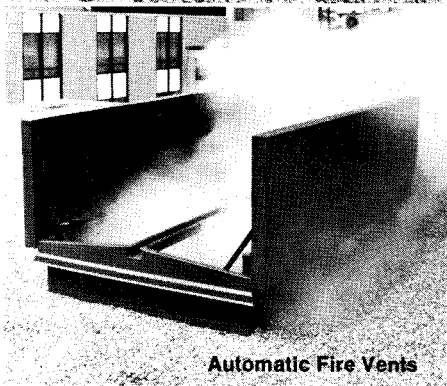
Roof Scuttles



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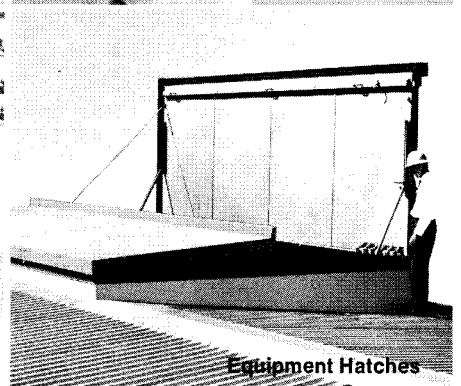
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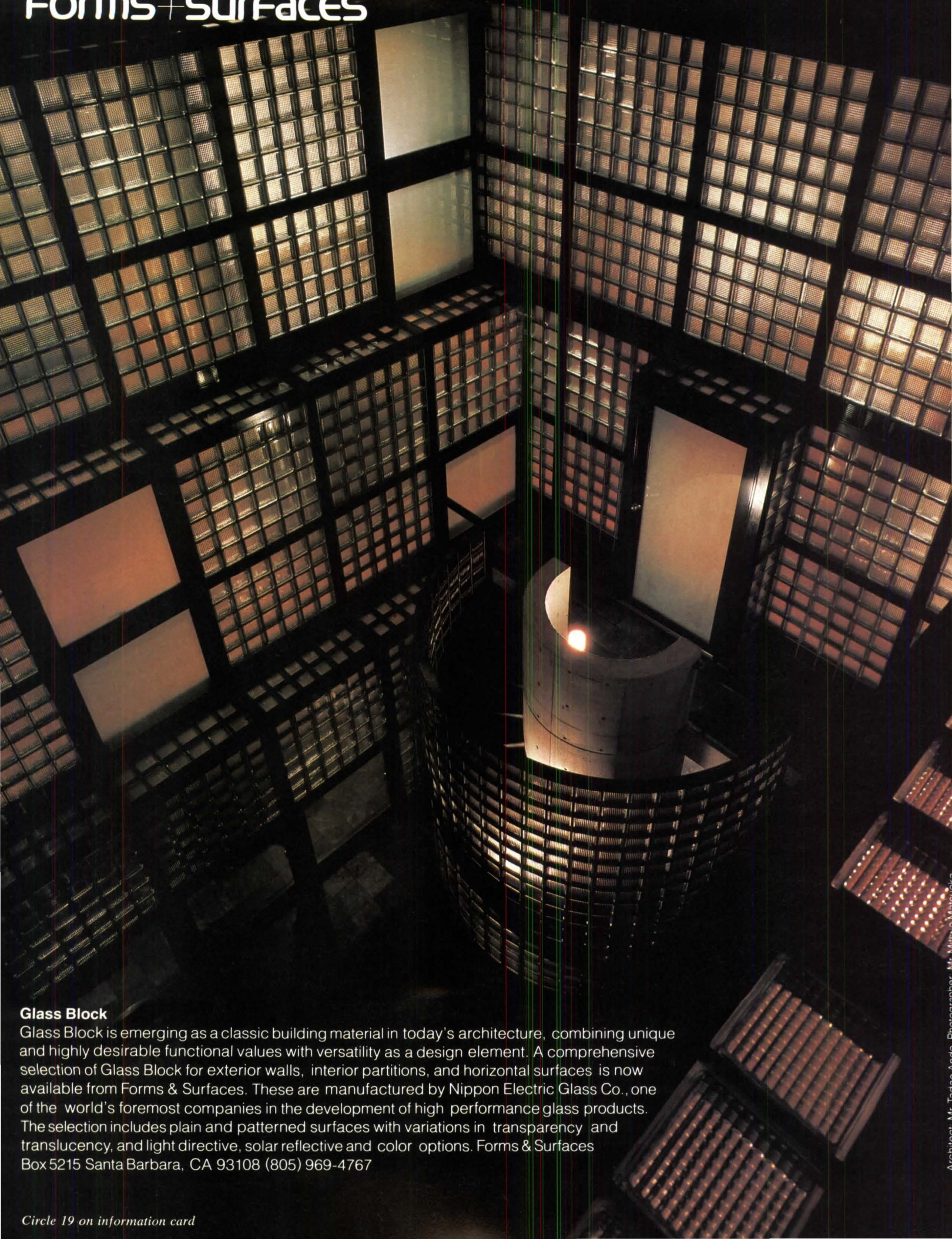
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Student Chapters Back Goals Of Intern-Architect Program

The Association of Student Chapters/AIA voted to endorse the purpose, goals and objectives of the Intern-Architect Development Program and the IDP Coordinating Committee at its most recent forum.

The IDP Coordinating Committee consists of representatives from the National Council of Architectural Registration Boards, AIA, ASC/AIA and the Associated Collegiate Schools of Architecture. Last year the committee approved a "fine-tuning" of the program and specifically the use of the value unit system in recording and assessing internship activity. The "fine-tuning" resulted from extensive evaluations of the program by both AIA and NCARB.

Last year, ASC/AIA notified AIA's board of directors that it was "continuing to withhold its support of the program."

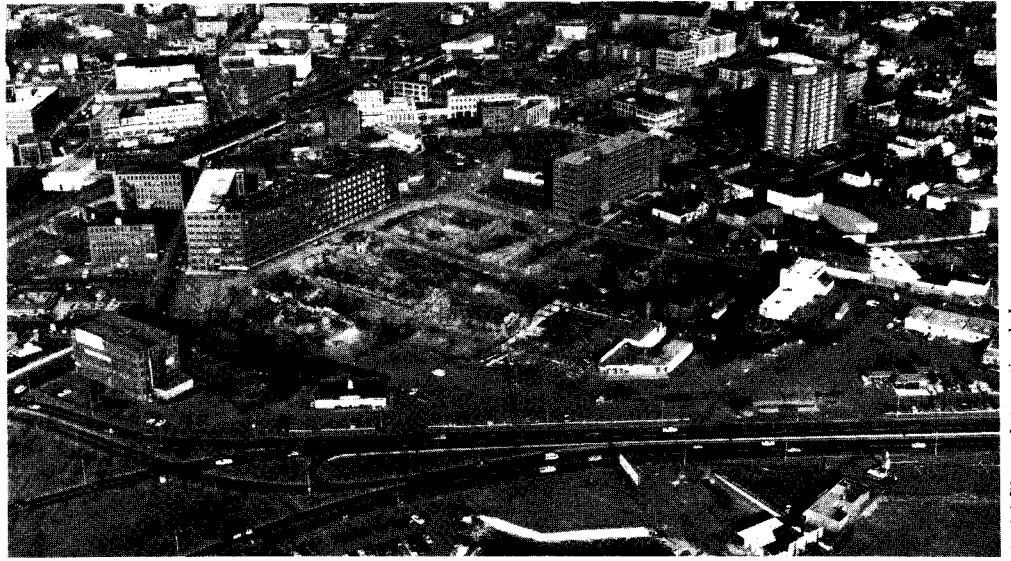
At that time the IDP Coordinating Committee told the AIA board that it believed the program "is workable, does address the realities of internship, is sufficiently flexible and does not place an undue burden on today's interns or their employing firms and organizations."

At its recent meeting the ASC/AIA board of directors also voted for a change in the status of the ASC representative on the IDP Coordinating Committee from observer to full voting member. The board did, however, request that NCARB member boards considering adoption of IDP training requirements adhere to the statewide implementation strategy detailed in the *IDP Implementation Guidelines*. And while it endorsed the value unit as an appropriate measurement of the quality of internship activity, it recommended reductions in the number of value units in specific training areas to increase flexibility within each category.

Fire Site 'Vital' to Rebirth, Says Second Lynn R/UDAT

Twelve years ago, a Regional/Urban Design Assistance Team recommended that the small manufacturing city of Lynn, Mass., look into the reuse of its turn-of-the-century loft buildings. The city listened, and during the late '70s, using federal and local funds, an ambitious project of rehabilitation converted more than a million square feet of space in these massive masonry buildings to new residential and commercial uses.

A spectacular fire last Nov. 28 destroyed much of what had been accomplished, displacing 650 residents and 37 businesses that employed 1,600. Damage



Aerial Photos International, Inc.

was estimated at \$70 million over a five-block downtown area.

This January, another R/UDAT of urban experts visited the coastal city of 78,000 located just 11 miles north of Boston. Led by Charles M. Davis, AIA, of San Francisco, the team concluded that the fire opened "a valuable site vital to the rebirth of Lynn." The R/UDAT's proposals would consolidate, reinforce and rebuild downtown, which encompasses the waterfront area, the adjacent fire site and the adjoining shopping district.

For the waterfront, the R/UDAT recommends tying private "gateway" development to the Heritage State Park marina. Lowrise condominium housing is proposed, along with a recreational pier, a highrise hotel, a seafood-steak restaurant and added slips for marine-related businesses.

The team recommends relocating North Shore Community College to one corner of the fire site and filling out the area with low and midrise housing and/or office buildings as the market dictates.

The central business district just north of the fire site has become "pods of development ripped apart by holes of abandonment and decay." Discount stores have gravitated there, and the R/UDAT recommends strengthening that use in existing two-story buildings. As the waterfront and fire site are developed and pedestrian and vehicular linkages are improved, major discount stores and national name department stores should be encouraged to anchor a "magnet mall," says the report. The mall "will eventually lead in the rebirth of the central business district [and] must be planned for, fought for and land banked," it continues.

Seen as important to Lynn's market potential for redevelopment is strengthened rail transit to Boston. Lynn should seek extension of Boston's rapid rail line into the city (a project that was planned and then dropped), says the team, and mean-

while press for upgraded existing Boston-to-Maine service serving Lynn's Central Square Station.

For that station, which is a transfer point for trains, buses, cars and pedestrians, the R/UDAT endorses plans to clean and refurbish, coupled with a long-range, \$10-million improvement plan, including construction of a parking facility.

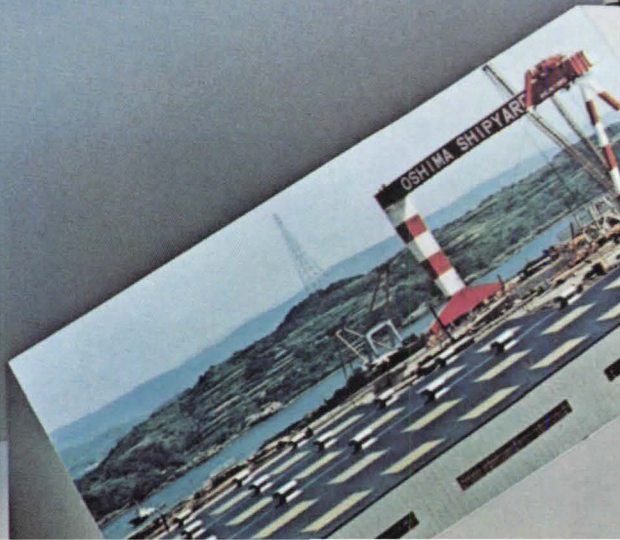
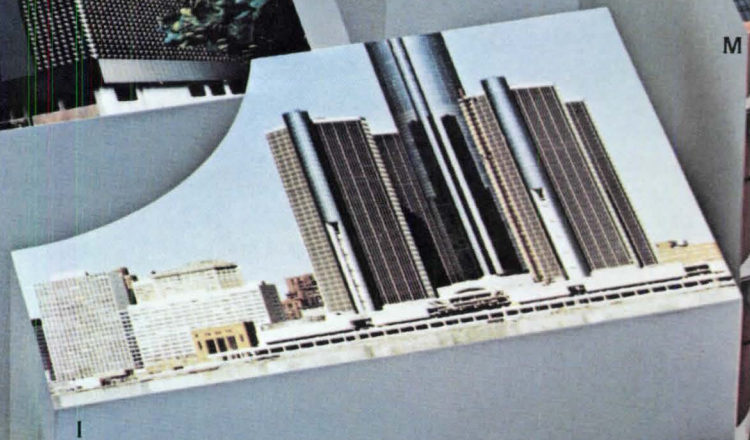
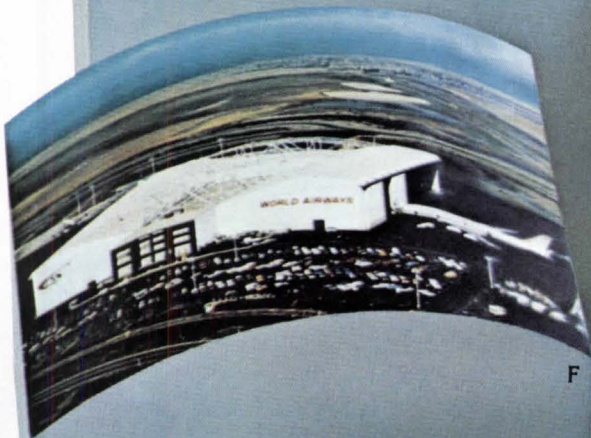
The team found "many excellent" old buildings remaining downtown and in residential areas, and to put them to profitable use recommends that the city and private developers use preservation and rehabilitation incentives in last year's Economic Recovery Act. The downtown district should be enlarged to include many of the Victorian and Italianate buildings still standing for commercial and residential uses, says the team. Lynn has had its share of insensitive renovation, it is acknowledged, and the report recommends setting up historical districts to "protect the public interest in quality renovation."

In informal interviews with people who live and work in Lynn, the team found a negative city image and an exaggerated perception of downtown as a crime area. Asked what comes to mind when someone mentions Lynn, the answers included "fires," "unsophisticated," "an older city struggling real hard to survive" and "the only city where they ever closed a McDonald's." Asked what the problem is downtown, Lynn residents said things like "it's a mess," "a dangerous place" and "prostitutes and drugs."

According to Lynn police, street crime is not a major problem, no greater than that in nearby towns. Yet such perceptions will be a "significant barrier" to successful downtown revitalization, the report says. Problems, however, are expected to be mitigated in part by downtown revitalization, which will bring businesses into unused areas and result in many more

continued on page 36

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- B. Hertsön, Sweden. The Town of Hertsön, 1970.
- C. Riyadh, Saudi Arabia. One of 50 Saudi Arabian Health Centers, 1978.
- D. Bahrain. Equestrian Racing Grandstand, 1978.
- E. Ontario, New York. Ginna Nuclear Power Plant, 1967.
- F. Oakland, California. World Airways Hangar, 1973.
- G. Oshima, Japan. Oshima Shipyards, 1973.
- H. Dubai, United Arab Emirates. Sheraton Dubai Hotel, 1977.
- I. Detroit, Michigan. Renaissance Center, 1976.
- J. Kansas City, Missouri. Kemper Memorial Arena, 1975.
- K. San Francisco, California. Mount Sutro Tower, 1973.
- L. Southfield, Michigan. Prudential Town Center, 1975.
- M. Paris, France. Nikko Hotel de Paris, 1974-75.

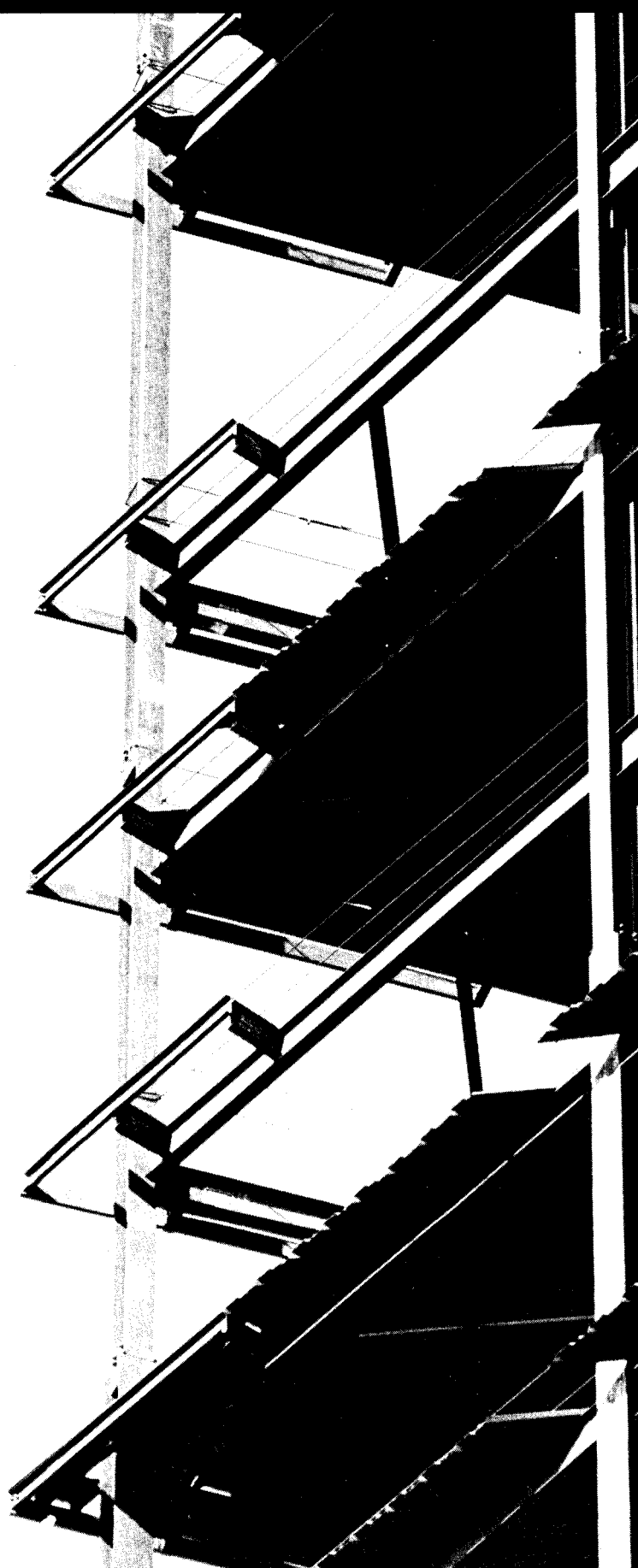

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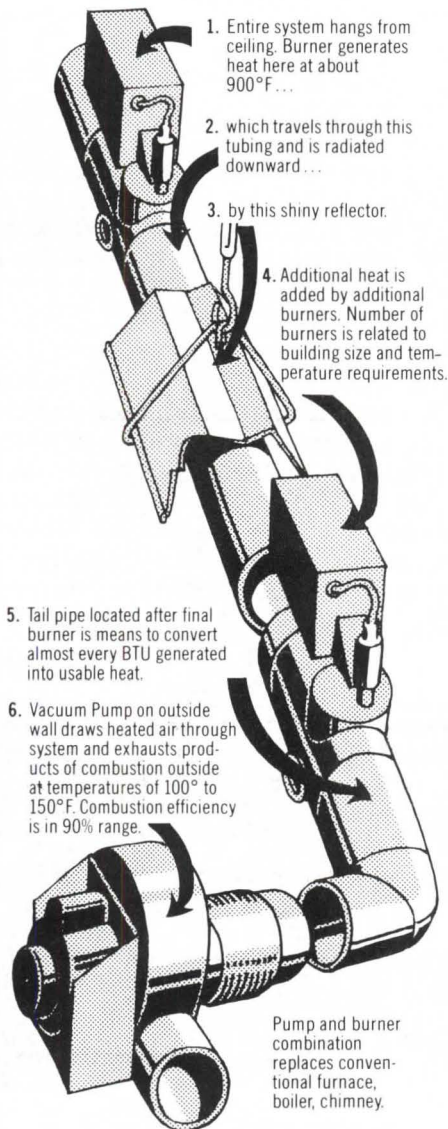
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The Institute from page 31

people on the streets. "As downtown Lynn becomes a more active center, it should also become a safe and pleasurable place to walk and shop," says the report. And, "The city center, if it works, pulls other parts of the city together."

In addition to team leader Davis, who is vice president of Esherick, Homsey, Dodge & Davis, Lynn participants were Phyllis Meyers, a senior associate of the Conservation Foundation concentrating in urban conservation; Rick Kuner, a Chicago-based planner specializing in transportation; John P. Clarke, AIA, a partner in the New Jersey firm of Clarke & Travisano that consults on urban development projects; urban economist Howard K. Bell, who teaches at Columbia University, and Charles Harper, AIA, who practices in Wichita Falls, Tex., and founded Disaster Action, Inc., a nonprofit group of architects who respond to disasters across the country.

NAAB Names Panel to Review Accreditation Goals, Procedures

The National Architectural Accrediting Board has appointed a "blue ribbon" committee to review NAAB's accreditation criteria and procedures. The first meeting will be held in May.

The members of the special committee are William G. McMinn, FAIA; William A. Carlisle, FAIA; R. Randall Vosbeck, FAIA; S. Scott Ferebee Jr., FAIA; Dwight M. Bonham, FAIA; Ballard H. T. Kirk, AIA; Robt S. Harris, AIA; William L. Porter, FAIA, and Martha Lampkin, a student from Boston. They represent NAAB, AIA, the National Council of Architectural Registration Boards, the Association of Collegiate Schools of Architecture and the Association of Student Chapters/AIA.

The committee will review the "goals and intentions" of accreditation in relation to architectural education; "precisely define" measurements of accreditation; review the procedures by which architectural accreditation is accomplished, and present specific recommendations to NAAB for consideration and adoption.

Currently the accreditation process and evaluation are based on the school's educational development plan or school report and a visit by three people—one NAAB board member, one ACSA representative and a third representing either AIA, NCARB or ASC/AIA. A school's program is judged by using NAAB's "four perspectives and seven criteria" as general standards. There are two levels of accreditation: "School A" meets the qualifications "above and beyond" the minimum level, while "school B" meets them at minimum level.

In announcing formation of the committee, NAAB took note of criticism by NCARB, state registration boards, legislative bodies, students and consumers of architectural services that the evaluation procedures do not clearly state the "common denominator" that all programs must have for a minimal accreditation. NAAB has acknowledged this problem: "On many visits only the team chair has had previous visit and evaluation experience. As a result evaluation of what constitutes a minimal accreditable program and period of accreditation is unclear."

Perils of Energy Budget Cuts

At a recent congressional hearing AIA testified that the proposed budget for the Department of Energy's conservation and solar programs would "abruptly terminate many initiatives that are critically important to the design community."

The proposed funding for conservation would reduce the '82 level by one-eleventh to \$18 million and for solar by 39 percent to \$83 million. Ellis W. Bullock Jr., FAIA, representing AIA, said that the budget "ignores the important contribution that energy-efficient buildings make to the nation's economic health. We fear that the results from many projects will be lost forever."

Bullock recommended that if programs are terminated DOE should offer the research data to "appropriate" private sector groups. He also said a coalition of building industry groups will propose an integrated federal research program.

Noakes Cited for Barriers Work

Edward H. Noakes, FAIA, has been honored by the National Easter Seal Society for "outstanding leadership in advancing barrier-free environments for elderly and disabled people." He received the society's 1982 award named in honor of the late Leon Chatelain Jr., a former president of the society, president of AIA in 1956-58 and a national pioneer in barrier-free design.

Noakes, principal in the Bethesda, Md., firm of Noakes Associates, initiated and headed AIA's first task force on barrier-free design in 1973. The following year he succeeded Chatelain as chairman of a barrier-free design committee of the President's Committee on Employment of the Handicapped. He also served as the first president of the National Center for a Barrier Free Environment, created in 1974.

The Easter Seal award was presented in January during the International Symposium on Designed Environments at the United Nations, to culminate the International Year of Disabled Persons.

News continued on page 40



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Awards

Belluschi's Equitable Building In Portland Wins 25-Year Honor

The Institute has bestowed its 25-year award on the Equitable Savings and Loan Association building (now the Commonwealth building) in Portland, Ore., designed by Pietro Belluschi, FAIA. Completed in 1948, the building has been called a "classic of the International Style" and was acclaimed as an "esthetic and technical triumph" in the postwar years.

It is an office building of firsts. It was the first large building (in this case, 12 stories): to be sheathed in aluminum, to be completely sealed and fully airconditioned, to employ double-glazed window panels, to use a traveling crane for window-washing and to contain a heat pump.

The concept for the building was initiated, Belluschi recounts, when in 1941 the administrator of the Bonneville Dam questioned him about new uses for aluminum after the war. Belluschi was eventually taken with the idea of using aluminum extensively on building exteriors because



Hershberger

of its "lighter weight, quicker installation, low maintenance and 'new look,'" as *Architectural Forum* reported in September '48. Equitable officials encouraged aluminum's development after the war, for it was the Northwest's biggest new industry.

Belluschi's original concept was to use a lightweight concrete backing because it was economical and fire-proof, but local building code officials wouldn't allow it. The final solution was a four-inch backing of regular concrete with the aluminum components assembled on the site. Upon completion the building was heralded for its use of a flush curtain-wall skin with the structural frame, spandrels and glass in virtually the same plane (with only the maximum difference of seven-eighths of an inch).

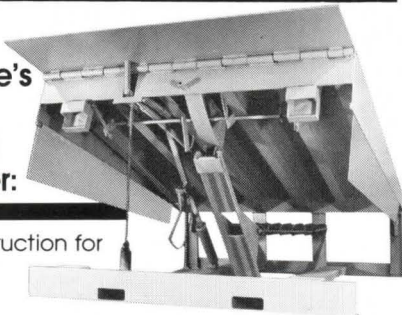
The Equitable building's 36,700 square feet of sealed double glazed glass was also unmatched by any other U.S. building at that time. The sea-green glass was chosen not only to reduce solar heat load but also to cut down sky glare to the point where blinds or shades would not be needed for comfort.

The heat pump, which included two independent circuits for heating and cooling, was designed to maintain year-round conditions of 80 degrees Fahrenheit with 55 percent relative humidity. The aircon-

continued on page 46

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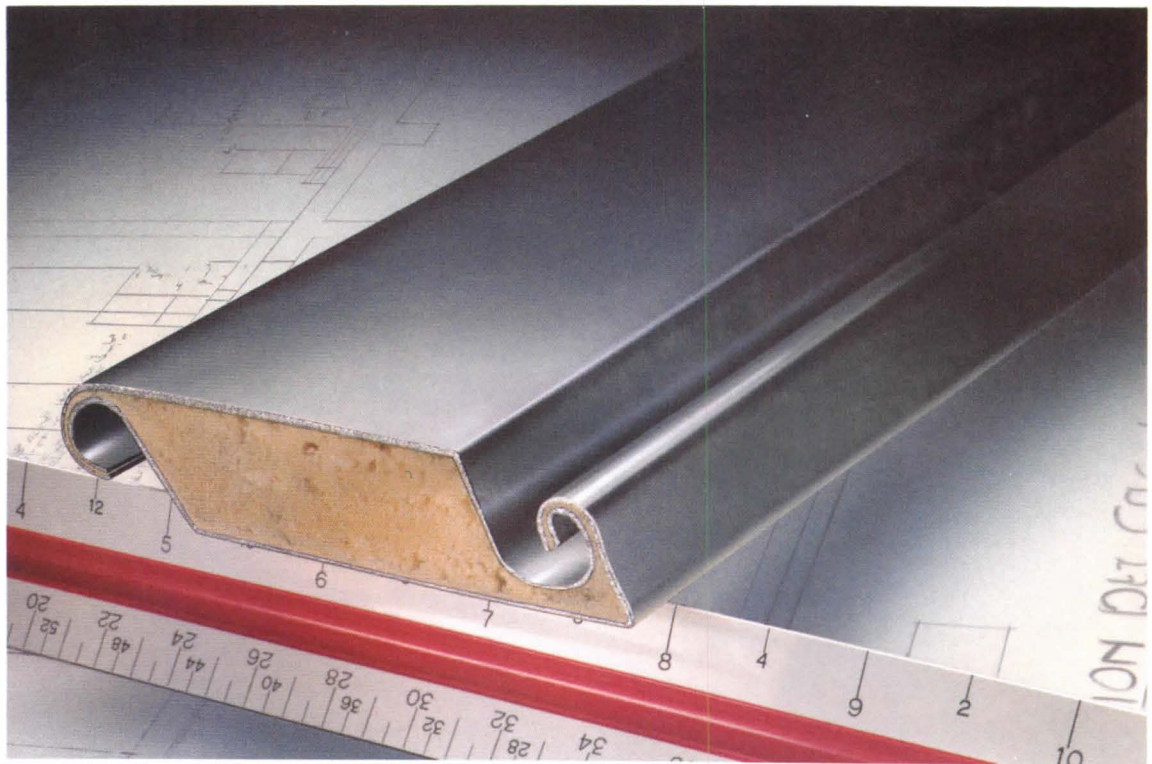
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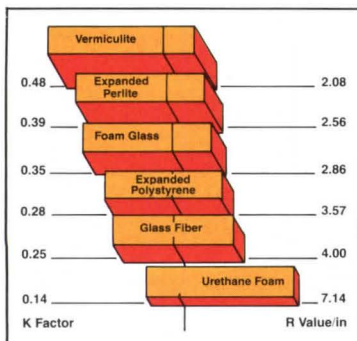
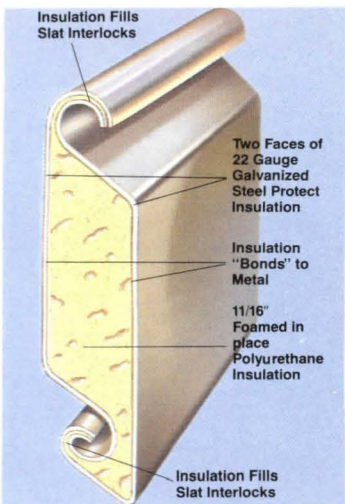
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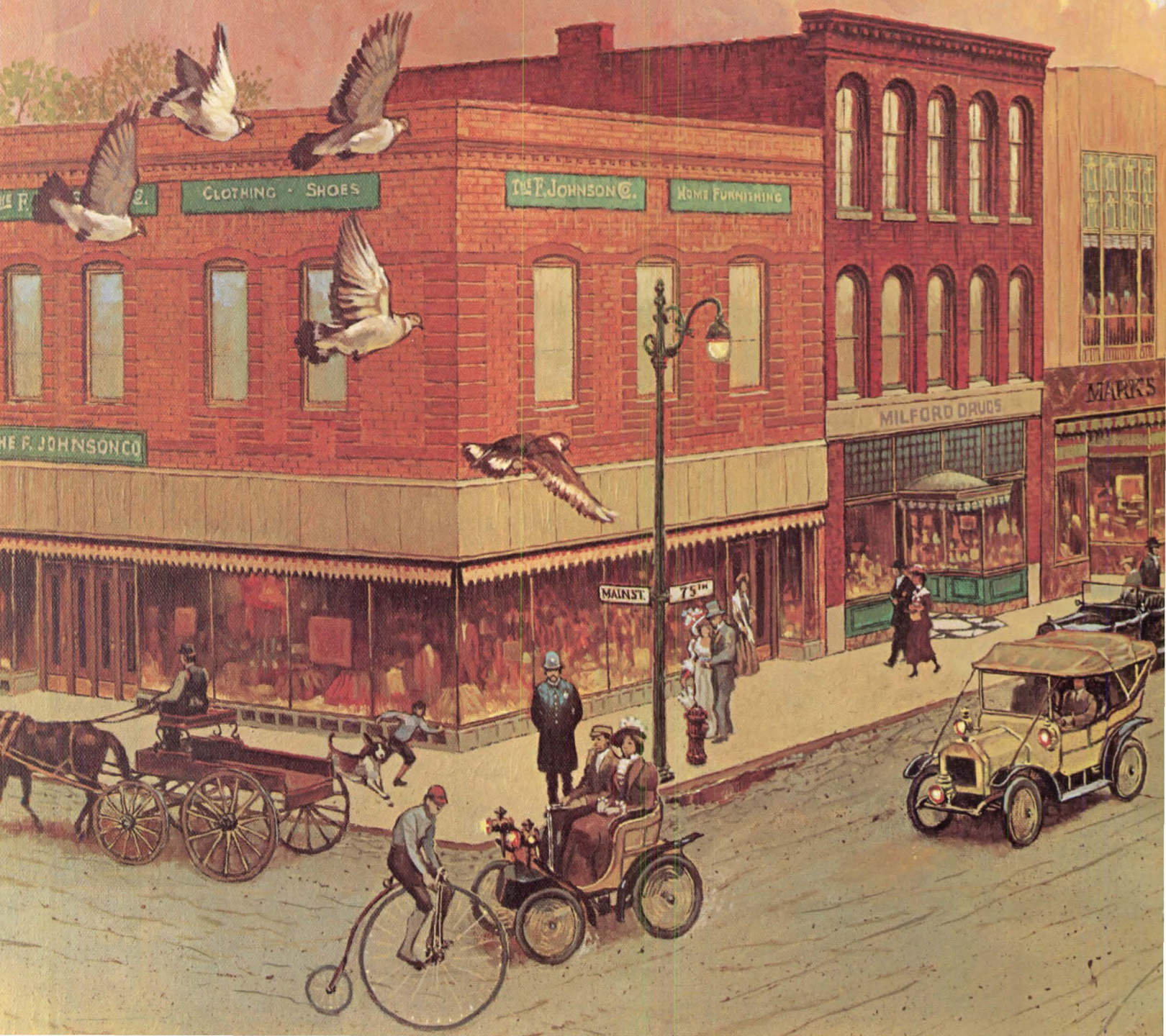


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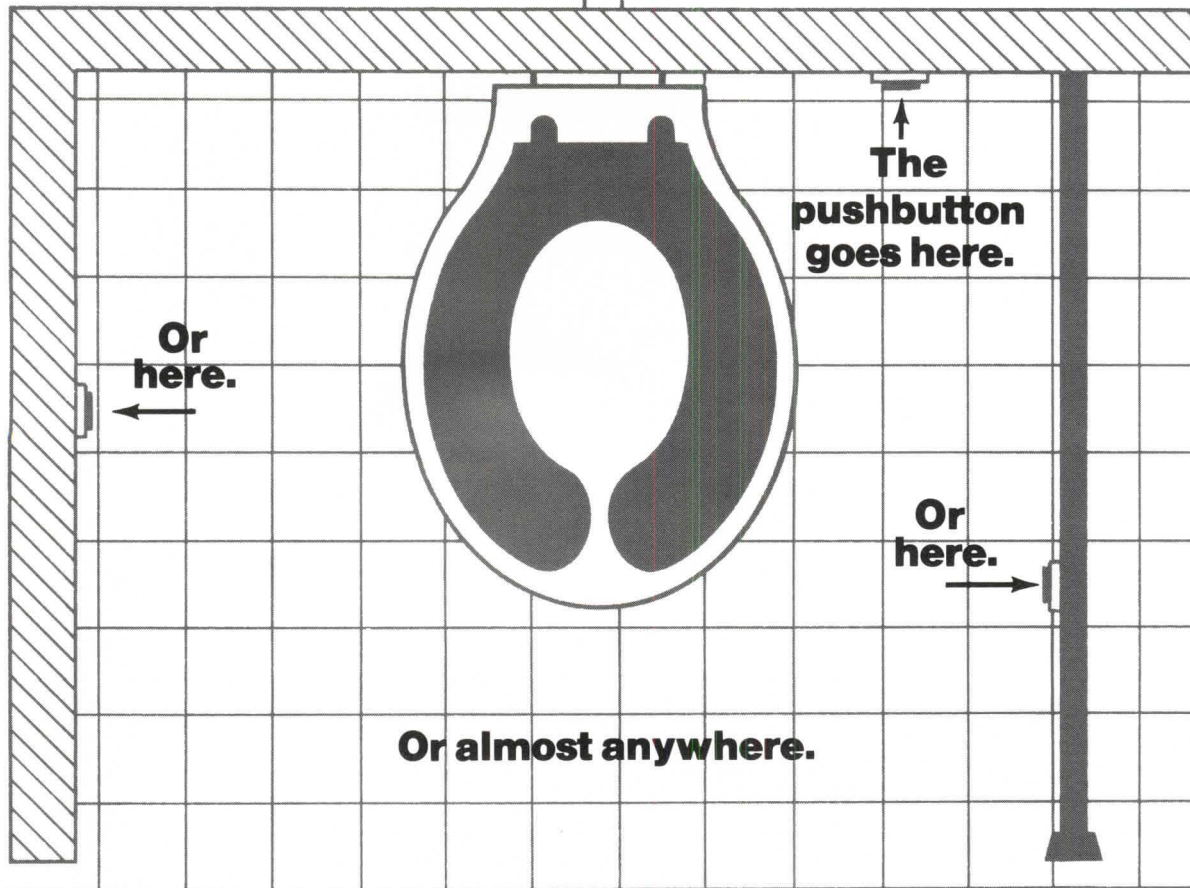
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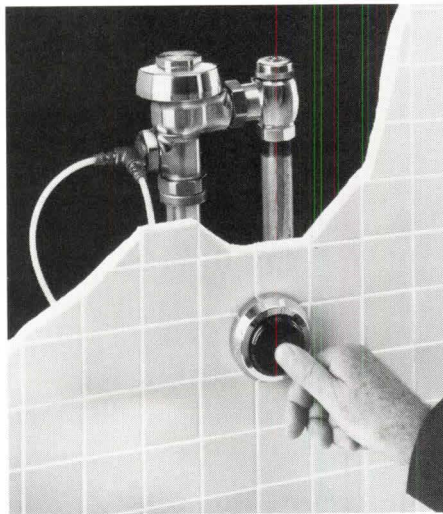


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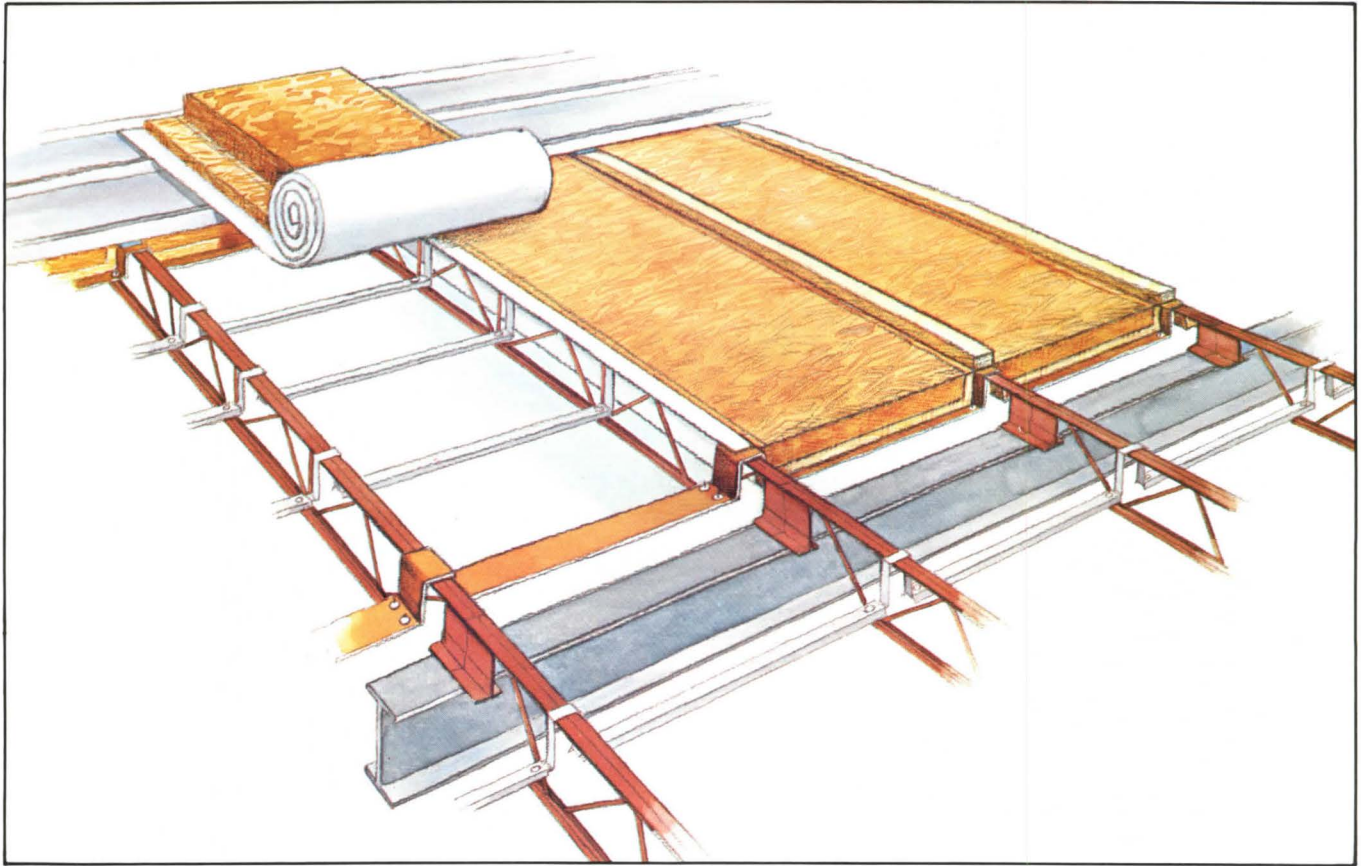


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Circle 29 on information card

Awards from page 40

ditioning was handled by ducts in suspended ceilings leading to central fan rooms on each floor. (An evaluation of the building focusing on its interior is scheduled for the July AIA JOURNAL.)

In the mid-'70s the building's ownership changed, and some remodeling occurred in the lobby and other public spaces. Exterior changes, other than the addition of one floor, were minimal and only to the street-level retail tenant areas.

The AIA jury on extended use praised the building for its "richness of detail within a very narrow formal aesthetic," and for its technical innovations. The building shows, the jury said, "the International Style at its best, particularly in the elegance of the elevation."

The jurors included Frank O. Gehry, FAIA (chairman), Bruce A. Abrahamson, FAIA, Dora P. Crouch, Mark Lowe Fisher, Pamela Jenkins, Nory Miller and Peter Papademetriou, AIA.

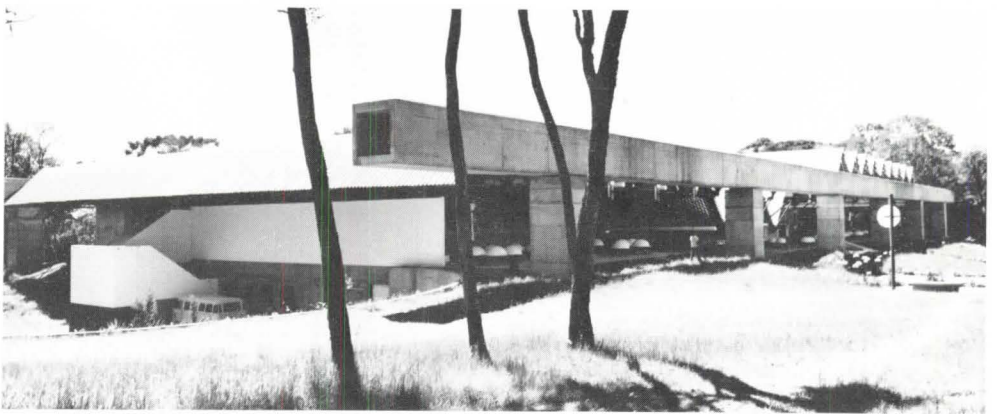
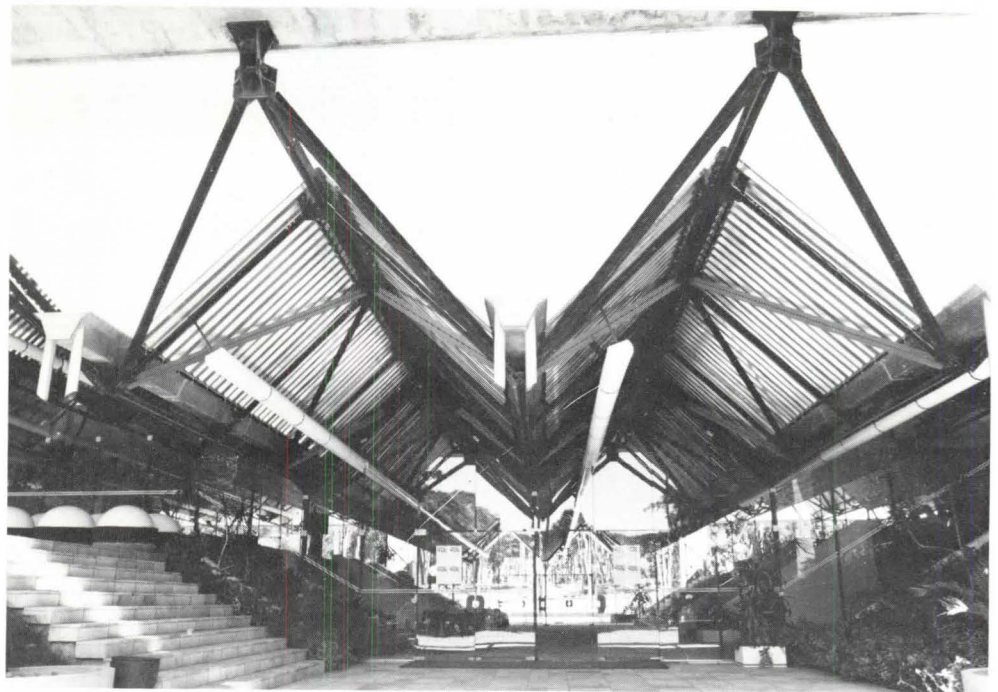
Folded-Roofed Sports Facility In Brazil Wins Reynolds Award

The winner of this year's R. S. Reynolds memorial award is a facility for sports and social activities (photos at right), Curitiba, Paraná province, Brazil, by Morozowski & Perry Arquitectos, also of Curitiba. The jury, made up of R. Randall Vosbeck, FAIA, (chairman), Anthony Lumsden, FAIA, and Richard Rogers of Great Britain, cited the building for being especially well integrated with its wooded surroundings; using orientation and other passive devices as protection from intense heat and downpours; uniting many functions in a single structure, and having an innovative, folded roofing system with varying heights to define different spaces.

The aluminum roofing, supported by a 123-foot-long spaceframe, is independent from the reinforced concrete structure and walls that house open air courts plus enclosed recreation, social and office spaces.

The low-lying building acts as a bridge spanning a depression in the terrain. A substantial portion of the structure is below grade, which provides natural cooling and reduces the apparent size of the building. The series of rising and dipping peaked roofs also serves to break up a space that in less skillful hands might have become a large, unwieldy rectangle. Roof overhangs also allow extensive use of glass walls, giving the interior an open feeling without undue heat gain. Materials were selected for their local availability and familiarity to indigenous workmen.

The architects' intention was to have form grow from functions and structure. The result, as the jury agreed, is a strong yet comfortably scaled and articulated building.



Government

Critics of Viet Memorial Demand Serviceman Statue and Flagpole

Opponents of the design for a Vietnam war memorial near the Lincoln Memorial in Washington have staged a last-minute offensive and have won concessions adding two elements—a statue and a flagpole—to the minimalist memorial authored by a 22-year-old Yale undergraduate.

Design, size and placement of the additions are yet to be determined, but there are strong pressures to make the statue a heroic, realistic figure of a serviceman and to place both elements at the "V" juncture of the receding walls. Final approval must come from the National Capital Planning Commission and the Washington Fine Arts Commission, and there is resistance to the modifications by at least one member of the latter.

The additions are in obvious disharmony with the intent of the designer,

Maya Ying Lin, who envisioned an understated, "moving composition, to be understood as we move into and out of it." Asked about the modifications, Lin said, "It's not a big statue with a flag that shouts at you. It's a quiet honor to the people who died."

Reaction in the design community to the proposed modifications is intense. Walter A. Netsch, FAIA, retired partner with Skidmore Owings & Merrill, Chicago, and a member of the Fine Arts Commission, calls them "maudlin" additions to "the most sublime monument Washington has received in a long time. A figurative piece of an individual cannot possibly express the travail and sorrow of the whole country for that whole event of Vietnam."

Harry Weese, FAIA, a juror for the com-

continued on page 52

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Above inset: Crossroads Office Park, San Diego, CA Architects: Howard Anderson & Associates, Del Mar, CA

Right inset: Bannockburn Lake Office Plaza, Bannockburn, IL Architects: Solomon, Cordwell, Buenz & Associates, Chicago, IL



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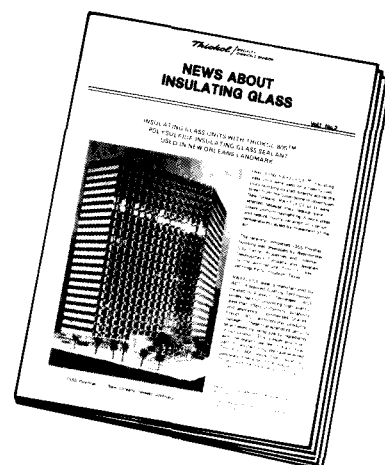
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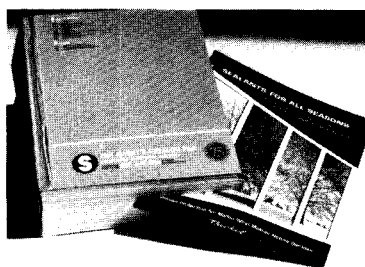
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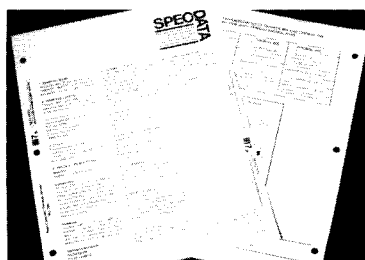
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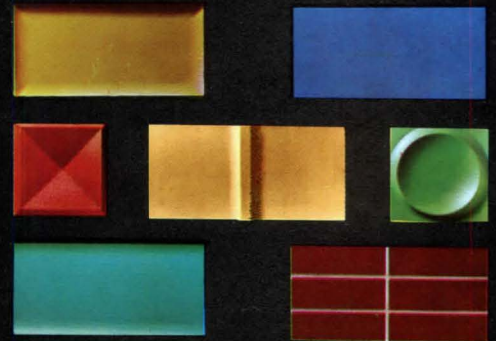
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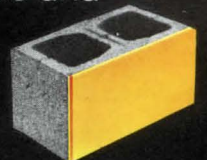
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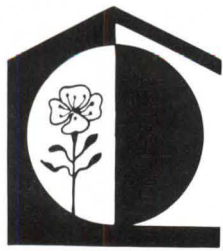


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Government from page 46

petition in which Lin's design was chosen, says, "Putting those elements in that design is a spoiled brat approach—if you can't kill it, adulterate it." And critic Benjamin Forgey wrote in the *Washington Post*: "To transform those noble walls into a backdrop for a lonely statue is an absurdity that ought not be countenanced."

Final approval of Lin's design had been obtained from an Interior Department advisory committee and from the planning and arts commissions when reaction surfaced late last year in Congress and in the Reagan Administration. Interior Secretary James Watt told the memorial sponsors in January that he might withhold final construction approval (see Feb., page 13). Later that month, individuals and representatives of groups opposed to the design met with the sponsors in the office of Senator John Warner (R.-Va.) and hammered out demands for modifications. A month later, just days before scheduled groundbreaking, Watt informed the planning and arts commissions that he would hold up construction until he received assurances that the design "improvements" were approved.

The planning agency passed the concept for modifications with little comment early last month. A report by the commission's executive director stated: "The two walls 200 feet in length . . . will create a strong sense of space. It appears that this space can contain a sculpture of an American serviceman without any significant diminution of the visual quality or the experience of the basic plan, and the addition of a flagstaff and an American flag in the site in the west meadow of Constitution Gardens should also be possible without any significant compromise of the basic plan."

The Commission of Fine Arts was less sanguine. Chairman J. Carter Brown, in a letter to Watt endorsed by the board, wrote, "We believe it is possible to find a solution for adding those elements in such a way as to obtain approval of the commission," but suggested that both elements serve as an "entry point" for the memorial.

Then, at a second meeting, closed to the press, in Senator Warner's office, objectors got specific about the statue and flagpole. Cy Kammeier, executive director of the Marine Corps League and an outspoken proponent of the modifications, says it was "solidly agreed" that a flag would be erected "at the apex of the 'V' and that a serviceman figure on a pedestal would be put within and to the rear of the apex of the 'V.'"

Coincidentally on the day of that meeting, the Vietnam Veterans Memorial Fund received approval from Watt to begin construction of the memorial. At this writing, groundbreaking ceremonies were

scheduled to take place on March 26.

VVMF Project Director Robert Doubek says the process of selecting a sculptor, to be made "in cooperation" with the objectors, will proceed during construction. The fund's goal is to dedicate the memorial "as originally approved and with the additional elements there at that time" on Veterans Day, Nov. 11, 1982, he says.

Proponents of the additions contend that Lin's walls, on which will be inscribed the names of the war dead and missing, do insufficient honor to Americans who served and survived the conflict. Cy Kammeier says the design "totally missed their sacrifice. Being subsurface and black and without a flag, it is to us almost a national symbol of mourning and error. . . . It lacks a sense of duty, honor and country."

This despite the fact that the walls are also to bear the inscription: "In honor of the men and women of the Armed Forces of the United States who served in the Vietnam War. . . . Our nation remembers the courage, sacrifice and devotion to duty and country of its Vietnam veterans."

Meanwhile, as construction begins, Walter Netsch hopes that Lin's design can be finished "before the additions are made, so that everyone can see and feel the results of the original efforts. Those of us who have walked the site share the strong feeling that this is a highly honorable event."

Adds W. Kent Cooper, whose Cooper-Lecky Partnership is architect of record and has the job of designing the flagpole, "If these elements have to be added, our job is to deliver the compromises with the least hurt to Maya Lin's powerful design." Looking ahead to the process of selecting a sculptor and obtaining approval from the Fine Arts Commission, Cooper says, "It is going to be a long summer."

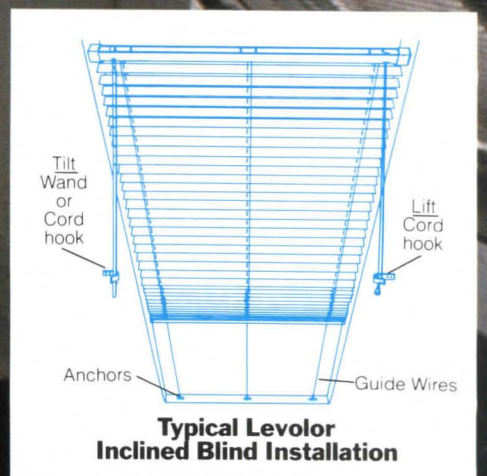
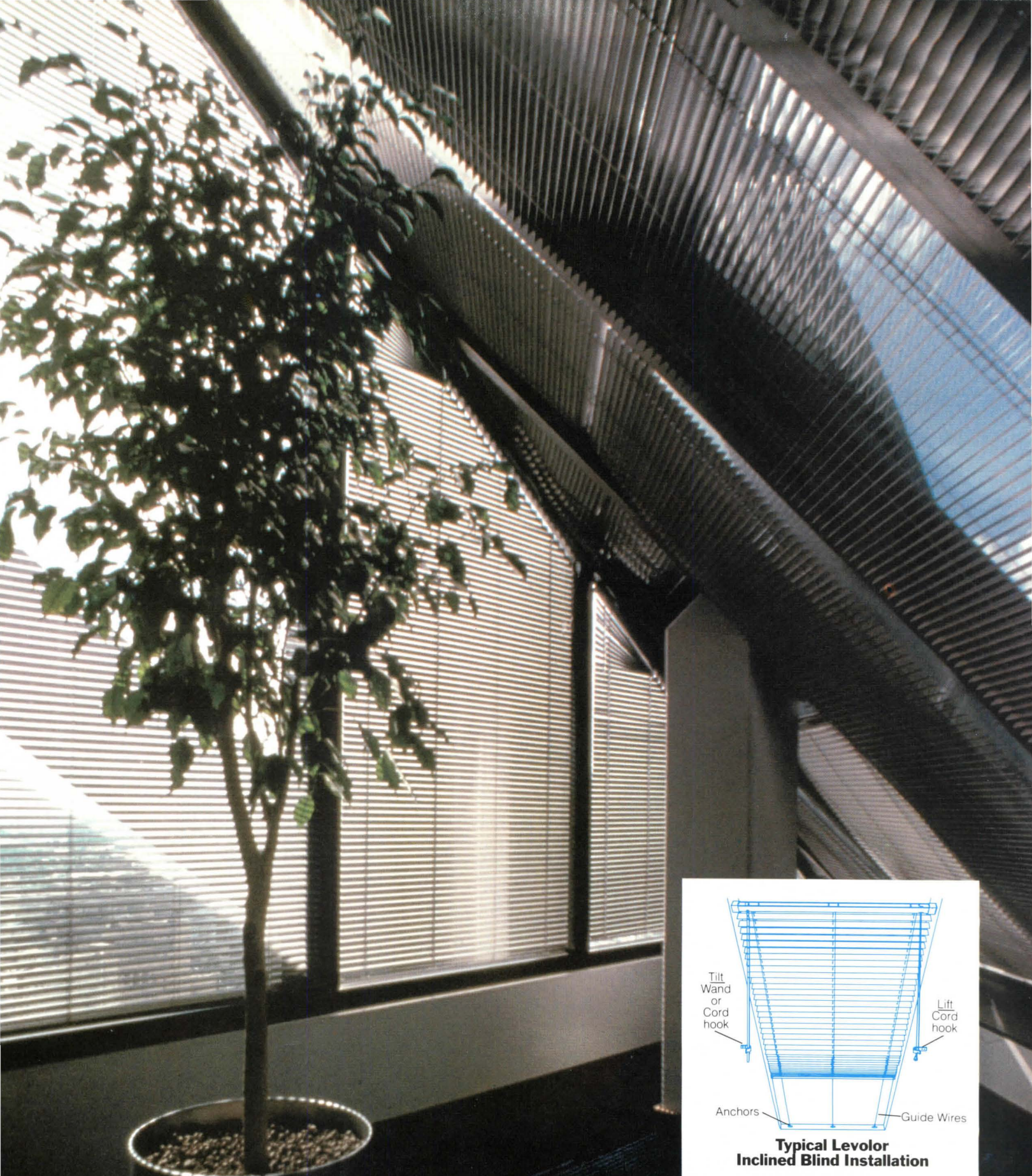
States Act on Proposals for Professional Services Tax

Efforts by hard-pressed state legislatures to impose taxes on professional services, including those of architects, have been rebuffed in four states but are popping up or are in place in others.

Recent legislative efforts to tax design services in Ohio, Minnesota and Wisconsin were defeated, and the Illinois Supreme Court has declared Chicago's 1 percent tax on professional services unconstitutional. Legislation in other states is still pending.

The Ohio and Minnesota proposals called for a 5 percent tax on gross receipts, while the Wisconsin legislation would have levied a 4 percent tax. Professionals lobbied vigorously against the bills, with architects arguing that such

continued on page 56



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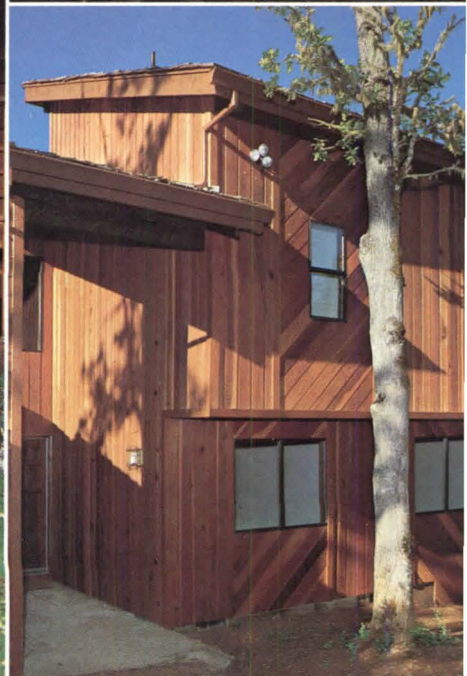
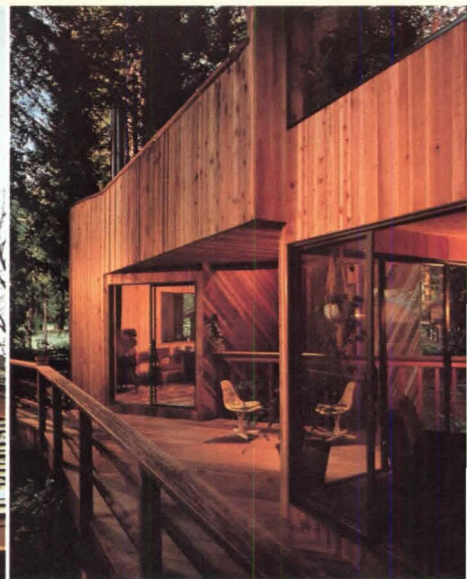
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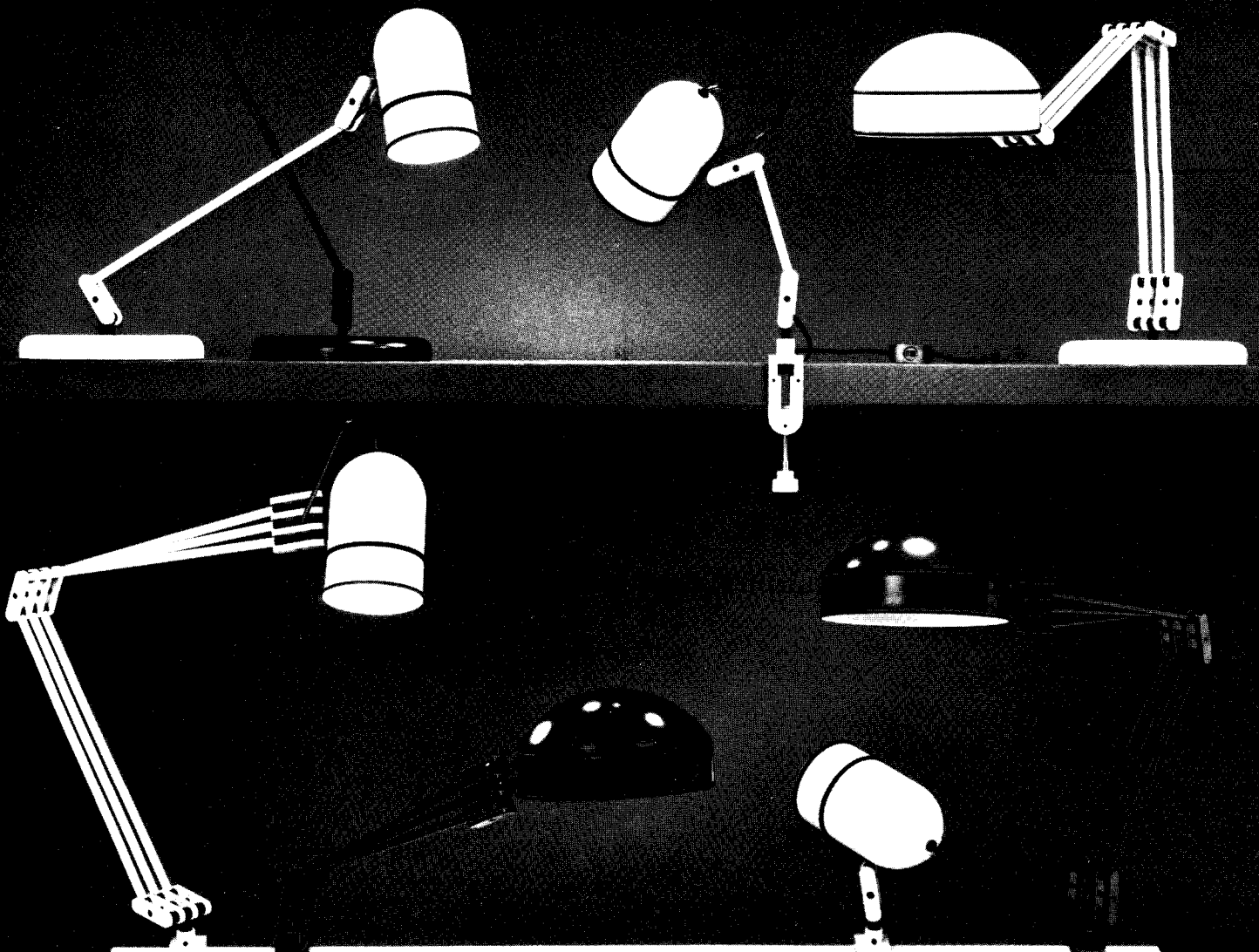
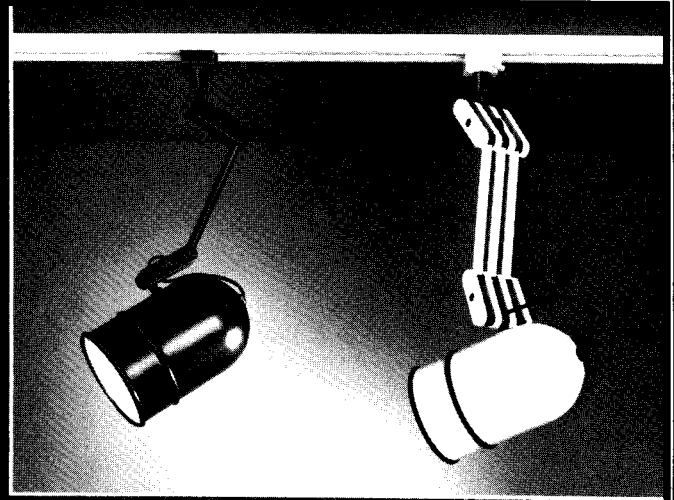
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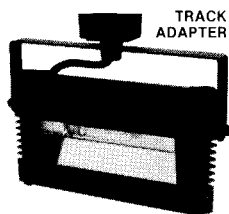
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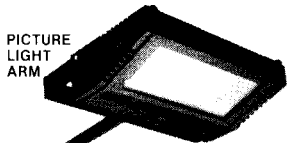


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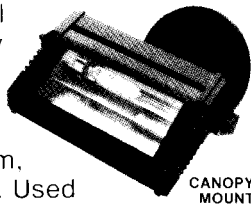
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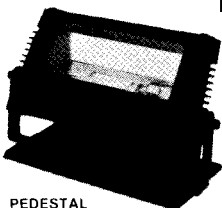
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RAMBUSCH

Government from page 52

taxes would have a detrimental effect on an already unsteady construction industry. They also told legislators that the taxes would inhibit the ability of in-state architectural firms subject to taxation to compete with out-of-state firms, and that clients would be encouraged to hire unlicensed designers to circumvent the professional levies.

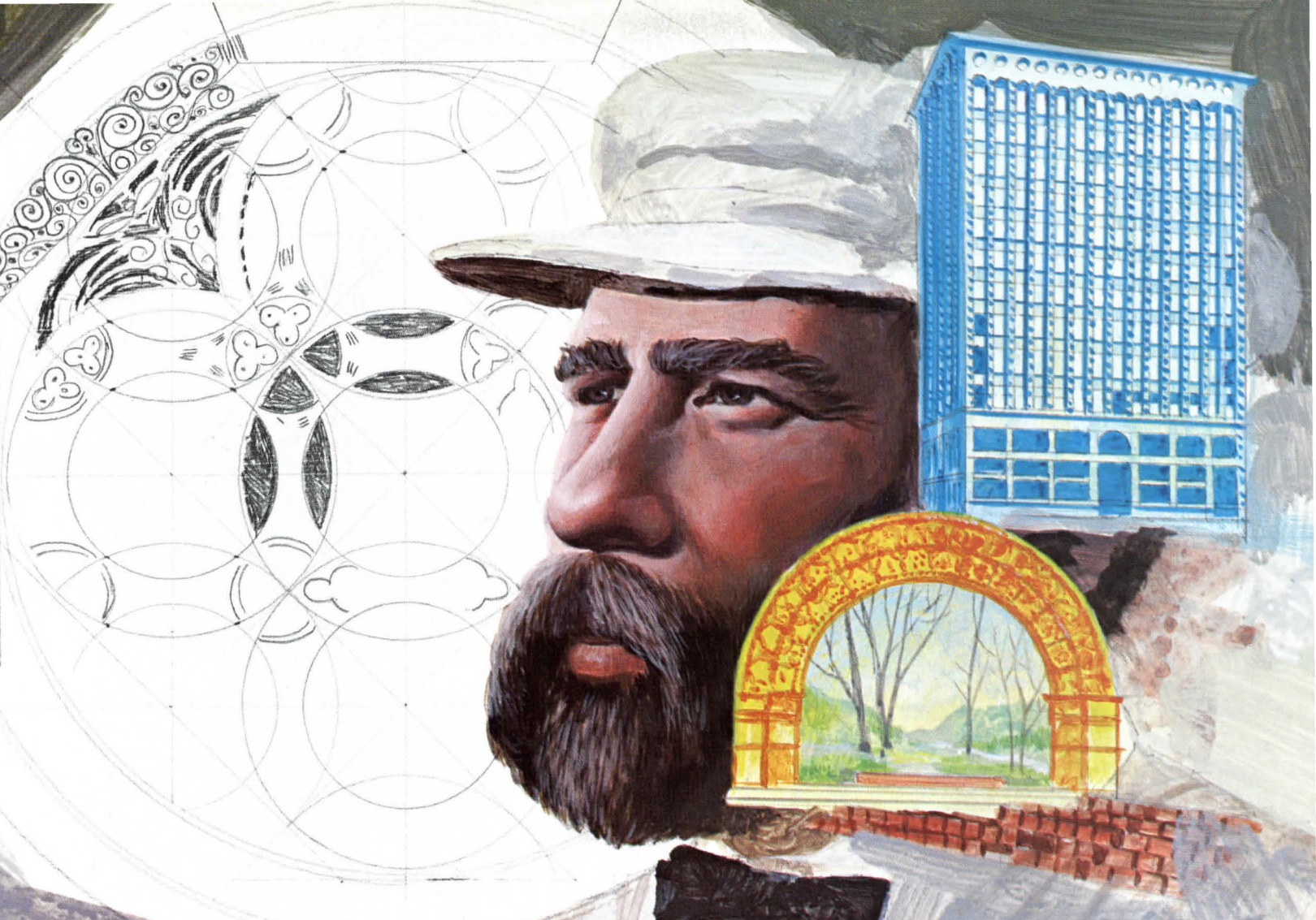
In Illinois, a circuit court upheld Chicago's 1 percent tax on professional services despite the joint opposition of the Chicago Chapter/AIA and the Chicago Bar Association. But the state's high court then ruled the tax unconstitutional in a 4-3 vote, with the three dissenters actually concurring with the majority on the contention that the tax's extraterritorial effect rendered it unconstitutional. The court also called the tax a violation of state's prohibition on "home rule units" levying a tax on occupants, and said it violated the state constitution's equal protection clause because it exempted the securities and commodities industry. The issue is not closed in Chicago, however, since the city can still file for a rehearing before the Illinois Supreme Court and make an appeal to the U.S. Supreme Court.

Architects are currently fighting professional tax bills in the states of Washington and Florida. The Washington state proposal calls for a 6 percent tax on professionals, including architects, engineers and lawyers. The Florida bill would extend the state's 4 percent sales tax, eliminate the present exemption for professionals and earmark the new tax revenue to finance jail construction and improve state law enforcement. As of this writing, both bills are pending, with votes on them expected this spring.

South Dakota architects recently succeeded in altering their state's professional tax legislation. A 4 percent state tax on professionals, with an additional 1.5 percent tax available to cities, has been in effect for 10 years and applied extraterritorially—meaning that South Dakota architectural firms have been taxed on services rendered for out-of-state projects. The state legislature, while keeping the taxes in place, has now limited their application to only in-state projects.

According to a recent survey conducted by the AIA state government affairs program, South Dakota is one of six states—Delaware, Michigan, New Hampshire, New Mexico and West Virginia are the others—with professional taxes now in place. Other state components have successfully opposed professional tax legislation elsewhere, despite reportedly widespread support for the levies from state legislatures. *Kevin W. Green*

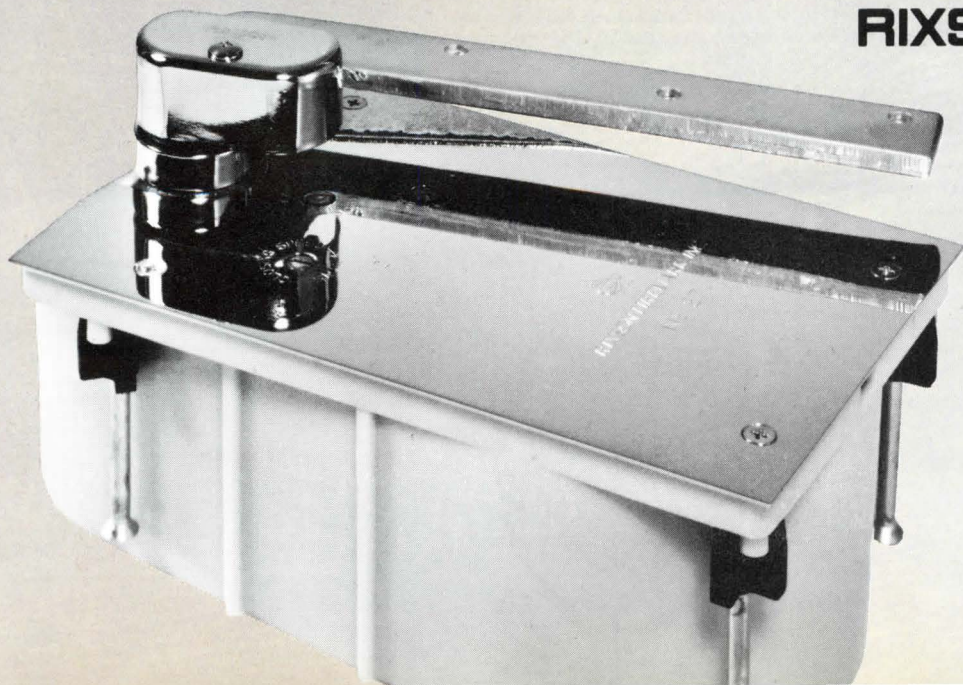
News continued on page 60



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1976-79 Comparison Study Finds Little Energy Design Innovation

A newly released study comparing energy conserving design practices in buildings constructed in 1976 and 1979 has found "surprisingly little evidence of innovation" and a general "lack of change in materials specified" during that three-year period.

"Changes in design practices tended to be those that can be easily specified and easily installed," says the report, prepared by Woodbridge, Va., consultants Building Economics Research Ltd. for Battelle Pacific Northwest Laboratories of Richland, Wash., under contract from the Energy Department. The report adds that the energy conserving practices applied by designers during the period tended to be "readily available" and "familiar solutions."

The study compares data collected by the AIA Research Corporation on 1,661 commercial buildings constructed in 1976 with data on 400 commercial buildings constructed in 1979, collected in 1980 by Live Leads Corporation of New York City. The 1976 buildings sample was prepared as a data base for DOE's development of federal building energy performance standards (BEPS). The 1979 data, covering commercial buildings costing more than \$1 million to construct, was not a random sample but was "pretty accurate," according to the report's author, David Rosoff of Building Economics Research. Both sets of data "represent about 80 percent of construction activity in terms of building types" for their given years, says Rosoff, who worked on the BEPS research at HUD.

Rosoff notes that there was some improvement in energy conscious design between 1976 and 1979, especially in the area of passive solar applications, but not as much as many assumed.

"We saw major increases in the use of skylighting and glass enclosures around stairwells in the South. We saw a lot of of berming in the South, and energy conscious siting and orientation were very popular in the Midwest," says Rosoff. "But the use of reflective glass, except in very large buildings, didn't increase much at all. Active solar applications were notable in their absence."

"We didn't see as much innovation as might be feasible," says Dr. Alvaro L. Nieves, senior research scientist at Battelle who worked with Rosoff on the study: "Few greenhouses or atriums. There was only one Trombe wall in 400 sampled buildings."

The study shows a wide range of application between the most energy conserving design features and the least. Single glazing, which accounted for 47 percent of all glass use in 1976, fell to 33 percent in 1979. For lighting, the 1979 buildings employ fewer watts per square foot than do the 1976 buildings. But the thermal transfer values of wall systems weren't significantly improved. Says Rosoff, who saw little evidence of tighter joints or energy saving systems, "We did believe that there would be a major decrease in roof and wall assembly inefficiency." That and the lack of active system applications "may be attributable," says Nieves, "to first costs that don't warrant payback times."

Rosoff says that DOE and the design community may be surprised by his negative findings. "People say, 'Look at all these good energy conscious buildings, these award winners, the Owens-Corning award winners, the AIA honor award winners.' But that totals maybe 30 buildings. I counted the rest," he says.

"Designers," says Rosoff, "just aren't performing energy analyses. All the technical information hasn't reached designers yet. And we're still conjecturing on the operational aspect because we haven't had time to fully monitor energy performance. Yes, there is some movement. But it's coming from manufacturers, not designers. That's all right, because the manufacturers' representatives are leaving behind templates and tracings that can help. Without an incentive, designers are relying on good products and good experience to produce good design. They figure that if the design is right, chances are good that the building will perform well."

"My personal opinion," Rosoff says, "is that midcareer professionals in small firms have no real inducement to perform an energy analysis or work hard for energy conservation if they're not being paid more for it. If they were required to produce energy analyses by law, for permit purposes, they'd have to ask for more money from their clients. The government requires energy analyses for all of its buildings. Marriott, Hyatt and McDonald's all have energy analyses done for their new buildings; because some states require it, they do it for all. When the owner or client demands an energy conscious building, he gets it. But he pays for it."

Peter Back, DOE's government tech-

nical representative for the study, says he isn't surprised by Rosoff's findings.

"There is a problem there," he says, having to do with "the trickle-down" of technical information to design professionals. "When I talk to a developer, he may say, 'If I knew all those options were available, I would have called for them,'" says Back. "But when I talk to the architect, he may say, 'The guy won't spring for the additional fee.' So then again the architectural community may be up to snuff but can't sell the client."

Back says he wants to find a follow-up study this spring, something Battelle's Nieves describes as "a pilot study to identify trends among the design professionals who are more likely to innovate. Are they independents? In large firms? Small firms? Are they architects or A/Es?" A social psychologist who has worked in the energy field with Battelle for the last five years, Nieves wants to find out what motivated the designers who innovated between 1976 and 1979. "Maybe it was the clients," he says. "Or maybe it's not in the best interests of the design profession to spend time on energy conservation when the fee won't increase."

Kevin W. Green

Bureau of Standards Faults Hyatt Walkway Connections

The first official accounting of the failure of the Kansas City Hyatt Regency walkways concludes that critical connections met less than one third of the load expected under the city code, that the connections initially detailed and approved would not have met the code and that modifications "essentially doubled" the connections' loads.

These are key findings of a report by the National Bureau of Standards (NBS) into the collapse of last July 17 that killed 113 people in the hotel lobby. The report was technical in scope and did not attempt to assess blame.

Two walkways were involved: a second floor bridge suspended from a fourth floor walkway directly above it by six steel hanger rods. The fourth floor walkway was suspended from the atrium roof framing by another six hanger rods. All 12 hanger rods passed through the ends of the fourth floor walkway's supporting box beams and were secured by washers and nuts; loads of both walkways were transmitted to these six connections. In the collapse, the fourth floor to ceiling hanger rods pulled through at the box beam connections.

NBS reports that in order to meet requirements of the Kansas City Building Code (an adoption of the 1976 edition of the Uniform Building Code with minor exceptions) each fourth floor connection

continued on page 124

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Adam Bartos

The Arts

Met's New Rockefeller Wing: Sleek Setting, Primitive Art

The opening of the new Michael Rockefeller Wing of the Metropolitan Museum of Art in New York City was a major event for at least three reasons. In a single stroke, it elevated primitive art to a higher level of recognition than it has ever enjoyed in the U.S.; it created a new way of showing such art, and marked the completion of the Metropolitan's vast building program by Kevin Roche John Dinkeloo & Associates (see May '81, page 28).

With its display of 2,000 objects in nearly an acre of sophisticated, temperature- and humidity-controlled glass cases, the new \$18.3 million wing gives the art of Africa, the Pacific Islands and the Americas a visibility and glamour equal to that accorded to time-honored, sophisticated Western and Oriental art. As art critic Hilton Kramer of the *New York Times* wrote, "Never before has 'savage' art, as it was once called, been embraced on quite this scale or at quite this expense

or with quite this air of celebration and triumph."

Primitive art has typically been displayed in settings suggesting the world from which it came. An example was the huge 1974 African exhibit at Washington's National Gallery of Art that turned galleries into native huts. The new Rockefeller Wing, by contrast, has wrenched its objects from their time and place. The setting for these largely utilitarian, often humble, representational pieces made of bone, straw, wood, hide, feathers and other impermanent, organic materials, is abstract, modern, even high-tech.

A justification is that primitive art was given a permanent place in our culture by such modern artists as Picasso, Modigliani, and Giacometti, who were strongly influenced especially by African art, and that our appreciation of primitive art is a direct outgrowth of the drastic transformation in esthetic sensibilities created by

the modern movement—its propensity for boldness, distortions, simplicity and direct expression of feelings. If primitive art is in tune with our modern tastes, why not place it in a modern space? One reason, as Kramer argues, is that this tends to transform the savage gods and other beings represented in folk art into benign, neutral forms, stripped of their intended meanings and expression. What the design team and curators have accomplished, however, is to give this collection the best setting that our own culture could devise.

The new wing, with 42,000 square feet of exhibit space, is divided into three equal areas with different ceiling heights for each of the major civilizations covered. The installation begins in the African area, where ceilings are 26 feet high. It proceeds to a similar but more compressed space with 11-foot-high ceilings.

Last and climactic is a space the same size as the room housing the Temple of Dendur. Both have 50-foot, soaring ceilings and a great slanting glass wall. But where the gallery for the Temple of Dendur has been widely criticized for its feeling of vacancy, the showpiece of the Rockefeller Wing is animated with objects carefully placed to punctuate space. Art and architecture cohabit here without struggle.



Stan Ries Photography



Adam Bartos

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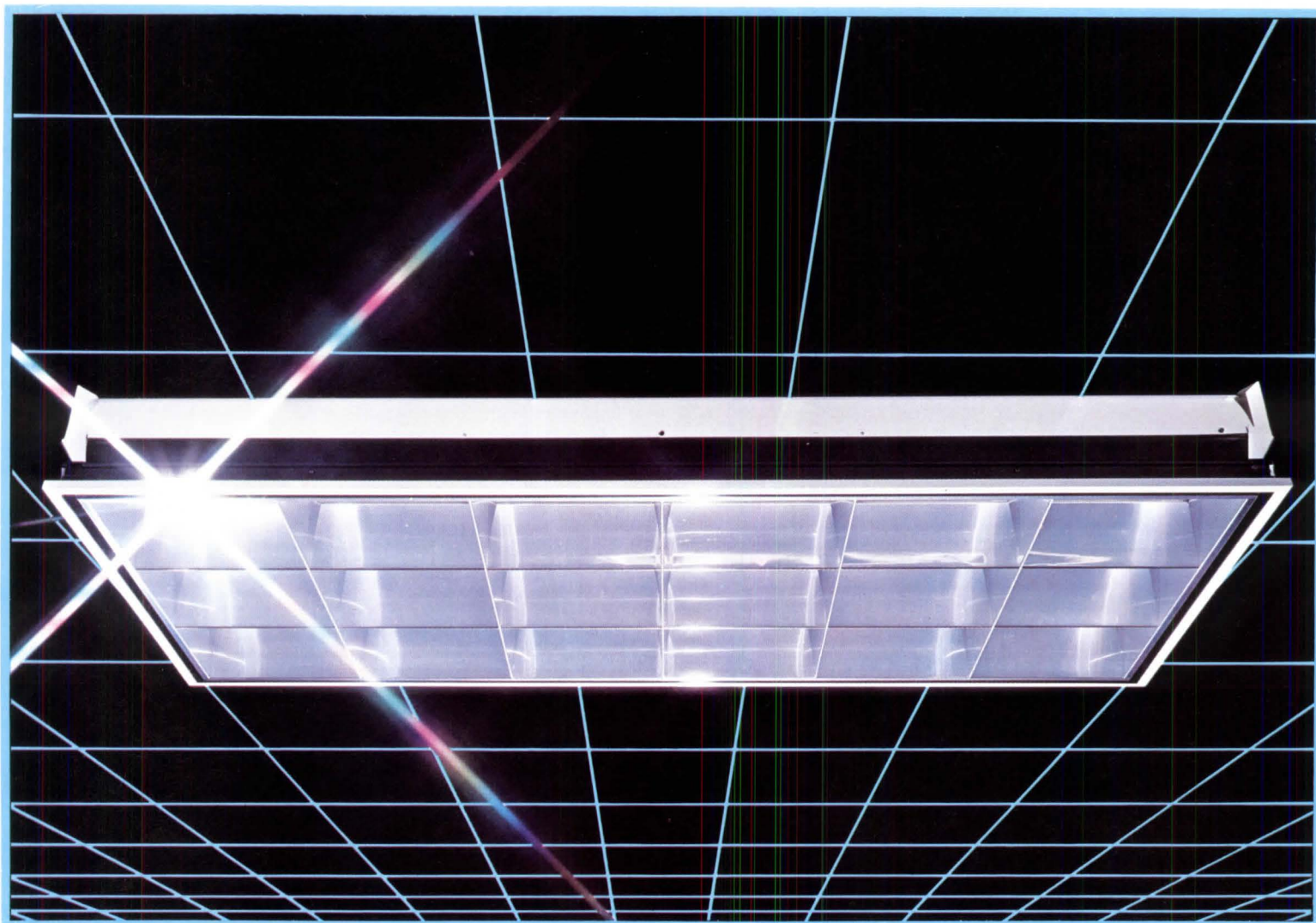
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AIA JOURNAL

This issue, as the cover indicates, is dedicated to the Institute's 125th anniversary. On the following pull-out pages is a multiple "time line" of its years.

The top line is a brief history of the Institute, 1857 to present. The center line is an even more impressionistic history of the architecture of the time, as recorded in the pages of the professional press. Below that is a positively telegraphic account of national and world events. The intent is to put the Institute's history into two kinds of context, quarter century by quarter century.

Following that is a presentation of the six buildings that were consensus choices of those readers of this space who responded to our invitation to choose the six best in America in the Institute's life span.

Following that is an update of the directory of AIA resources that we have published in mid-August each year. The update is in two parts: First, a guide to the human resources available at Institute headquarters, listed department by department; second, a selective description of some of the "hardgoods" (books, audiovisual materials, etc.) available from the Institute, organized by subject rather than department. We are doing the update this month partly because of the anniversary and partly because the mid-August issue from now on will be an annual review of recent world architecture, counterpart to our mid-May review of new American architecture. *D.C.*

1857-1881

1857: In February the New York Society of Architects was founded by Richard Upjohn, right, (who became AIA's president for 18 years) and 12 associates in Upjohn's New York City office. At a subsequent meeting, the name was changed to the American Institute of Architects, and on April 15 a certificate of incorporation was filed in Albany, N.Y. Its goals were to "unite in fellowship the architects of this continent and to combine their efforts to promote the artistic, esthetic, scientific and practical efficiency of the profession."

As Henry H. Saylor, FAIA, relates in his history of AIA's first 100 years: "Charles Babcock, who was later to become a professor at Cornell, began his practice as an architect about 1857, when, as he said, architecture in this country, and in fact, throughout the civilized world was almost, if not quite, at its lowest ebb. . . . The few architects of this time were not only misunderstood and unappreciated by the public, but were themselves so widely scattered and unacquainted with one another that they were inclined to suspect and fear their kind." Saylor suggests that the formation of AIA can be attributed to the

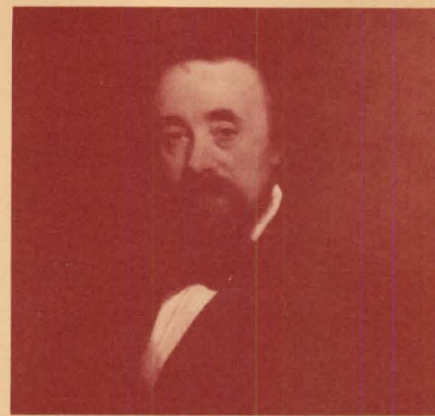
founders' "exalted vision" but also to their conviction that if they "did not hang together they would surely hang separately."

1861: During the Civil War the Institute went into "hibernation." It was "homeless and penniless." Says Saylor: "The life of the Institute through the Civil War period of four years resembles the life of the patient who, in spite of the doctor's reasoning that he has no business being alive, continues his quiet breathing in a coma and, like the bear emerging from his hibernation, takes up life again as if nothing had interrupted it." In June 1861 the treasurer reported an indebtedness of \$450.

1867: The first AIA convention was held in New York City in the rooms of the newly formed New York chapter, the first AIA chapter. The convention's total cost—for sandwiches—was \$12.50. Saylor suggests that "not until 1867 when the chapter system was officially accepted as the road forward, did the Institute begin to lead an active life."

1868: MIT developed the first architectural curriculum in the U.S. Four students participated.

1869: The AIA secretary of foreign cor-

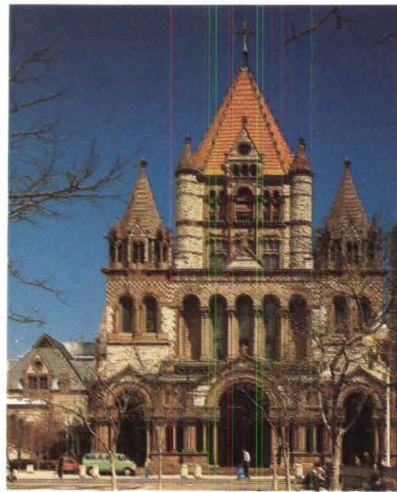


Courtesy of AIA Archives

respondence was established. Says Saylor: "The intellectual hunger of the mid-19th century must have been widely and sharply felt. There were no schools, few available books, no means of adult education in the profession of architecture other than to meet another better equipped practitioner and hope that some of this equipment could be assimilated—acquired by a sort of osmosis." **1870:** The first schedule of *Terms of Architectural Competitions* was prepared.



Courtesy of Architect of the Capitol



Steve Rosenthal



The big news during the first years of the AIA's history was the continuing work on the U.S. Capitol. Thomas U. Walter's dome and extensions were begun in 1851, finished in 1867. Architectural press coverage included an article in *Architectural Review and American Builder's Journal* in 1868, one of that magazine's first issues, and another in an 1878 issue of *American Architect and Building News*, a longer-lived publication that began in 1876. The latter called Walter's dome "unquestionably one of the great achievements of architecture in this country."

Spring and summer of 1876 were focused on centennial exhibitions and on a controversial battle to preserve Boston's Old South meeting house of 1783 (the battle was lost), but soon after there was better news from Boston. H. H. Richardson's Trinity Church, consecrated in 1877, was said by *American Architect and Building News* to be "perhaps the most noteworthy

church of the day, unless it be the new Catholic Cathedral which is building in New York." (Despite some "drawbacks . . . there is in the work a union of richness and breadth, a singular charm of color, and a noble dignity, that lift it above any thing that has been done in the country within our knowledge.")

James Renwick's St. Patrick's Cathedral, dedicated in 1879, was "by far the largest and costliest church that has ever been built in our country, or on this side of the Atlantic, being much larger than the Cathedral of Montreal," according to *American Architect and Building News*. "The detail of the architecture is not studied from what seem to us the best originals," the magazine complained. "It lacks spirit and refinement and is often meagre," but "the proportions and lines are very good, the scale is noble, the grouping and arrangement are the real thing, the embodiment of the long experience of the Middle Ages."

1858: Pullman cars, transatlantic telegraph. **1861:** Civil War begins. **1863:** Lincoln's Gettysburg address. **1865:** Potato chip introduced, Chicago's Union stockyards open, General Lee surrenders.

by John Wilkes Booth, Klu Klux Klan founded. **1866:** Congress passes Civil Rights Act. **1867:** Alaska purchased from Russians. **1868:** Typewriter invented. **1869:** Transcontinental railroad.

1871: "The Greatest Show on Earth" opens, Chicago fire. **1872:** Great Boston fire, Montgomery Ward begins mail-order business. **1873:** Financial panic. **1874:** Great Chicago fire.

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amended the bylaws to provide for an executive secretary to be appointed by and responsible to the board of directors. . . . The AIA bureau of technical services was established. . . . The first issue of *The Journal* was published. "Judged by its editorial content *The Journal* was a great success. A series of articles in 1916 exposed the wasteful procedure on the part of the government in renting office space—a lot of it unsuitable for the purpose and expensive. Congress was aroused and appointed a committee to investigate. . . . The Institute was proud of its monthly, but felt growing concern about the cost."

1917: During World War I the architectural profession felt frustration in being pushed aside by the armed forces. "Why were our services—so freely offered—not utilized? . . . When finally, a group of architects were hastily summoned to Washington to review cantonment plans, the government official in charge said, long afterward, that 'the changes made saved some \$20 million and Heaven alone knows how many lives!'"

1918: The first edition of the *Handbook of Architectural Practice* was published.

1923: During the convention the gold



Courtesy of AIA Archives

medal was presented to Henry Bacon at the Lincoln Memorial, above. The banquet was held at the end of the reflecting pool nearest the Washington Monument. After dinner, the guests—dressed in felt robes of various colors—lit torches and watched as a barge carrying Bacon was poled down the pool. At the Lincoln Memorial, Bacon was met by President Warren G. Harding and Chief Justice William Howard Taft. "It was a Venetian carnival—it was a Roman Emperor holding court and receiving his vassal subjects, it was a medieval pageant be-

fore the king after the tourney, it was a ceremonial of the Indian guildsmen."

1924: The Press of the American Institute of Architects published Louis H. Sullivan's *The Autobiography of an Idea* (which includes *The Germ*, left).

1925: The daily happenings at the 58th convention in New York City were broadcast over the radio.

1926: Richard Morris Hunt Memorial Library was presented to the Institute.

1928: Because of financial problems *The Journal* was terminated and succeeded by *The Octagon*, a monthly bulletin.



er in 1908. *Architectural Record* called Farmers' Bank, Owatonna, Minn., "forms telling of new thoughts." Also pages to Wright's work, including Cause of Architecture." The Singer building, New York (left), "rite of its time. It had been shown *Architectural Record* in 1906. Upon *Architects' and Builders' Magazine* years were regarded as one of the "forts in the way of tall buildings." U.S. Customs House, New York received building of 1909. His

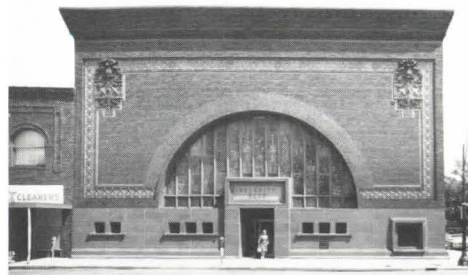
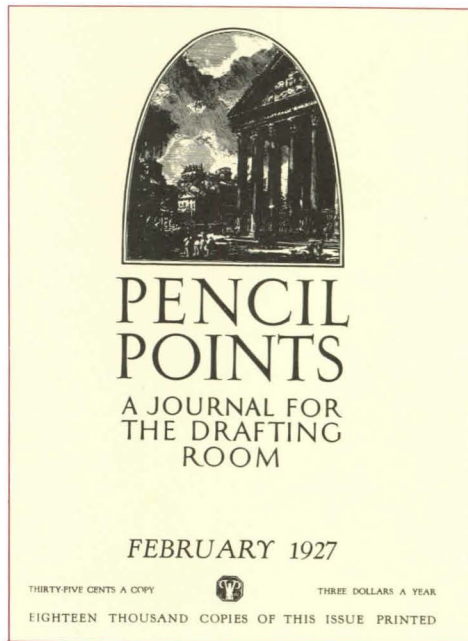
neo-Gothic Woolworth tower of 1913 was shown in *Architecture* and in *The American Architect*, and Montgomery Schuyler, writing in *Architectural Record*, called it "the thing of beauty we now thankfully recognize" and said its "great architectural success . . . is eminently the success of an expressive treatment."

In the 1915 *Architectural Record*, Burnham's Reliance building was still having a hard time: "a symbol of our inconsistency . . . a capricious introduction of a new fashion."

In 1917, *Brickbuilder*, which had been founded in 1892 to promote brick construction, expanded its scope and changed its name to *Architectural Forum*. In 1920, *Pencil Points*, later to become *Progressive Architecture*, first appeared.

For all the magazines, the big news in 1922 and early 1923 was the results of the Chicago Tribune tower competition. Hood & Howells' winning design was widely shown, of course, but there was acclaim as well for Eliel Saarinen's second place design. Irving K. Pond, FAIA, in *Architectural Forum*, wrote that "only into one design, that placed second by the jury (but placed first by over 90 percent of the public, lay and professional, who saw the drawings), did the elements of exalted spirituality enter, and it did enter and permeate this, the only well-nigh structurally pure and thoroughly logical solution of the problem of the lofty steel-framed structure." And Louis Sullivan in *Architectural Record* declared, "The second prize is placed first, where it belongs by virtue of its beautifully controlled and virile power."

Sullivan's *Autobiography of an Idea* appeared serially in AIA JOURNAL beginning in 1922. Upon Sullivan's death in 1924, *Architectural Record* published a stirring tribute by Frank Lloyd Wright. "He knew the truths of Architecture," Wright said, "as I believe no one before him knew them. And profoundly he realized them."



From *The Architecture of the United States* by G. E. Kidder Smith

1919: 4 million workers to ratify Treaty of Versailles. **1920:** *His Side of Paradise* published. **1921:** Einstein joins Chicago's University of Chicago's position, women's suffrage adopted. **1921:** Ein-



stein introduces "time" as fourth dimension. **1922:** Daily radio broadcasting, King Tut's tomb discovered. **1924:** Gershwin's "Rhapsody in Blue," U.S. immigration quota adopted. **1926:** First eight-hour-day, five-day work week.

1928: "The Jazz Singer," T.V. successfully transmitted, Lindbergh flies the Atlantic, "anarchists" Sacco & Vanzetti executed. **1928:** Disney introduces Mickey Mouse. **1929:** Wall Street Crash. **1932:** 13 million unemployed.

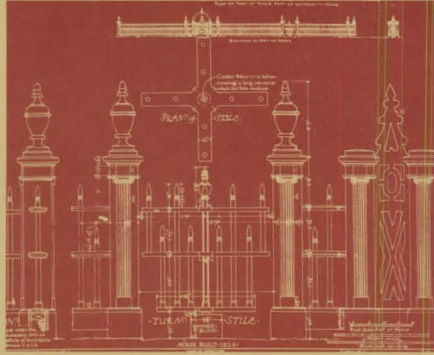
1932-1956

1933: Due to the Depression there was “no money to hold a convention, no money for the delegates to reach it even if it were held.” . . . After two years of the Depression, “if architects were not selling apples on street corners they were attempting practically anything and everything else. The ‘fall-out’ from the profession will never be known in accurate measure, but it must have been large indeed.”

1934: The Institute was involved with the National Park Service and the Library of Congress in establishing the Historic American Buildings Survey. Within two years HABS “had measured, drawn and photographed 2,240 structures, with 16,000 sheets of measured drawings and 17,480 photographic negatives; and the work was even employing 200 men.” (Right, HABS drawing of the Wedding Cake House, Kennebunkport, Maine.)

1937: The first awards were given for outstanding architectural achievement in various categories. . . . AIA expressed opposition against extension of the east front of the U.S. Capitol.

1938: AIA student chapters were formed through local chapters.



1940: An administration building was built across the courtyard from the Octagon (right) . . . AIA joined with the National Council of Architectural Registration Boards and the Association of Collegiate Schools of Architecture in forming the National Architectural Accrediting Board, to “raise the standards of the architectural curriculum.” . . . A “Washington representative” was funded by special membership dues, due to the “quicken of the Institute’s awareness that it should be devoting more attention to national legislation and a closer relationship with the departments of the

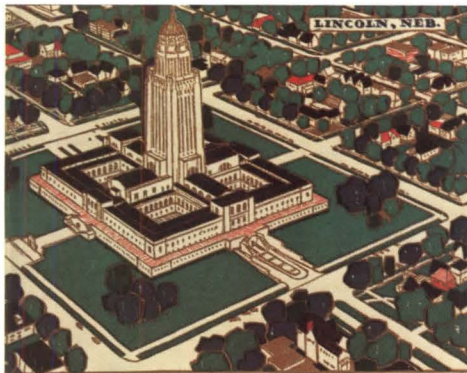
government which were becoming more and more active in building.”

1942: The AIA Foundation Inc. was established as a nonprofit charitable corporation.

1944: *The Journal* was revived as a monthly publication, although it was “small in size” because of wartime paper restrictions. . . . The gold medal was awarded to Louis H. Sullivan, the first to be made posthumously. . . . Membership reached 5,000.



Wm. Edmund Barrett



OCTOBER 1934 • THE NEBRASKA STATE CAPITOL

AMERICAN ARCHITECT

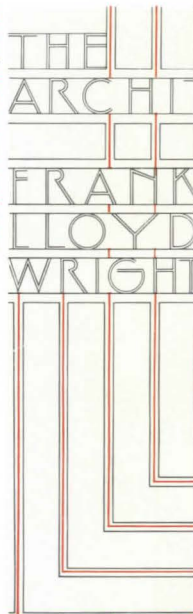
In 1933 *Architectural Record* reported the Chicago World’s Fair and gave 43 pages to a presentation of Thomas & Martin’s competition-winning design for the Girard College chapel, Philadelphia.

In 1934 *American Architect* devoted an entire issue to the new Nebraska State Capitol by Bertram Grosvenor Goodhue. Charles Harris Whitaker’s text recognized the building’s transitional character: “A strikingly revealing building . . . (it) clarifies certain principles that have been too much overlooked in the art of building, even as it likewise sounds a triumphant note in the history of building in the U.S.”

After a relatively quiet period in his long career,



Courtesy of National Gallery of Art



1933: FDR’s first 100 days. **1934:** John Dillinger killed. **1935:** Social Security, worker’s right to collective bargaining becomes law, Huey Long assassinated, “Porgy & Bess.” **1936:** *Gone With the Wind*, Spanish Civil War. **1937:** Golden

Gate bridge, *The Grapes of Wrath*, 10 million unemployed. **1940:** First electron microscope, nylons, helicopter, Grandma Moses exhibit. **1941:** Lend-lease bill, Japanese attack Pearl Harbor, U.S. enters war. **1944:** D-Day. **1945:** Germany



surrenders, U.N. chartered, atomic bombs dropped on Hiroshima and Nagasaki. **1946:** Computer calculation, drive-in banking. **1947:** Cold War, House Committee on Un-American Activities. **1948:** Marshall Plan, U.S. recognizes

The Magazine of Art, for of the Romans” and “the

In 1945 *House Beautiful* Edward Stone,” showing his Army Air Force uniform brought classical grace to

Charles Eames’ house shown as a case study home and also as a cover story: 1950. The next year *Architectural Record* Mies van der Rohe’s new Philip Johnson’s slightly Canaan. “Johnson’s struc

1957-Present



Hedrich, Blessing

1949: The AIA honor awards program was created. . . . Publication of the MEMO began. . . . Frank Lloyd Wright, in receiving the gold medal, said, "Well, it's about time."

1950: The AIA committee on national defense was organized to cooperate with the federal civil defense administration. . . . The Octagon was opened to the public.

1954: The first annual journalism competition for writing and photography was held. . . . The Octagon stable was renovated and converted into the AIA library, which received the beginning of its slide collection from the Central New York Chapter. . . . AIA provided \$3,000 to replace a stained glass window (destroyed in 1791) in the Cathedral at Chartres as a memorial tribute to the unknown master builders.

1956: The *Biographical Dictionary of American Architects Deceased* was published. . . . The R. S. Reynolds memorial award was created as a tribute to the company's founder.

Wright, Bryon Mosher, Edgar Tafel, Wes Peters (left to right) prepare a 1938 issue of Architectural Forum.

1957: AIA celebrated its centennial: President Eisenhower was presented with the centennial medal; in New York City and elsewhere architects' week was proclaimed; the post office issued the AIA centennial stamp; the convention, entitled "A New Century Beckons," was held at the National Gallery of Art, and the first Reynolds award was presented.

1961: The convention, "Re-Designing Urban America," concentrated on the challenges of urban renewal and design. This topic dominated the early '60s, during which time AIA supported the establishment of HUD, the AIA JOURNAL published a major urban design series, and seminars on the subject were held across the country. The second dominant issue of the period was expanding the scope of architectural services to include such things as economic analysis, building finance, land assembly and promotion. Expanded services were studied by a special committee on the profession, which produced two major reports, were explored in another lengthy JOURNAL series, and were examined at the '62 convention, "New Dimensions of Architectural Practice."

1964: A competition for the design of

JANUARY 1938
ARCHITECTURAL
FORUM



Ezra Stoller/ESTO



J. Alex Langley



example, wrote of "the last twilight of the Gods." *AF* invited its readers to "Meet a full page portrait of him in *AF* and claiming that "he has modern planning." *AF* industrial components was *AF* in *Arts & Architecture Architectural Forum* in *Architectural Forum* compared *AF*arnsworth house with *AF* earlier glass house in New *AF*re is quite classical, quite

traditional," it said, but "Mies' structure is startlingly modern."

The first issue of *Perspecta*, in 1952, reported "three new and important directions in modern architecture"—the work of Paul Rudolph, of Philip Johnson and of Buckminster Fuller.

Skidmore Owings & Merrill's Manufacturers' Trust Co. bank, New York, was one of that firm's successes of the early '50s. *Architectural Forum* noted that "big banking and modern architecture finally connect."

Progressive Architecture began its design awards program in 1952, and *Architectural Record* began its presentations of "Record Houses" in 1956.

Israel, Berlin airlift, Alger Hiss trial. **1949:** Bikini introduced, first successful photograph of a gene, NATO pact. **1950:** Korean war. **1952:** Eisenhower elected. **1953:** Julius and Ethel Rosenberg executed, Korean war ends. **1954:**

"I Love Lucy," hydrogen bomb tested, McCarthy hearings, separate but equal education illegal. **1955:** Aid to Vietnam begins, "Rock Around the Clock," bus boycott in Montgomery, Ala. **1956:** Elvis Presley, "Hound Dog," polio vaccine.

1957: Martin Luther King Jr. starts non-violence movement. **1958:** *Lolita*. **1959:** Eisenhower invokes Taft-Hartley Act, Nixon/Khrushchev debates. **1960:** Midas I satellite, contraceptive pills, Nixon/Kennedy debates. **1961:** Peace Corps,

U.S. Ba Wa 196 spa Ma

1907-1931



Courtesy of AIA Archives

Courtesy of Library of Congress

platform from which to
the people of Washington
ers of Congress to make
re like the vision its found-
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the plea did not go un-
1901 the Senate instructed
on the District of Colum-
James McMillan, chair-
up plans for the develop-
ture park system." This led
an Commission and Plan
ment of the city.
AIA convention Cass
nced the \$30,000 purchase

of the Octagon, above, built in 1800.
1905: The annual dinner "brought to-
gether what was probably the greatest
number of nationally known persons
ever assembled, up to that time, in
America"; the list of distinguished per-
sons was headed by President Theodore
Roosevelt.
Of the decade of **1900-1910** Saylor says
that the "prestige and influence of the
Institute reached a plateau which can
best be likened, in its properly reduced
scale, to the period of the Renaissance in
Italy as a high point in architectural
history."



Courtesy of AIA Archives

1907: At the Institute's 50th ann-
celebration the first AIA gold me-
presented to British architect Sir
Webb, left. "The anniversary see-
suitable occasion for following the
tern set by the Royal Institute of
Architects."

1908: President Theodore Roose-
wrote to AIA President Cass Gil-
"If I had it in my power as I leav-
I should like to leave as a legacy
and to the American Institute of
tects, the duty of preserving a pe-
eye of guardianship over the Wh-
House to see that it is kept uncha-
and unmarred from this time on.

1909: Charles Follen McKim be-
the first American to receive the
medal. . . . The first code of etic
adopted. . . . AIA membership re-
1,000.

1911: The first editions of six sta-
zied documents were published (i-
tion to Bid," "Instructions to Bid-
"Form of Proposal," "Form of A-
ment," "Form of Bond," "Gener-
ditions of the Contract"). . . . AIA
the fight to locate the Lincoln M-
on its present site.

1913: Delegates at the conventio



Courtesy of AIA Archives

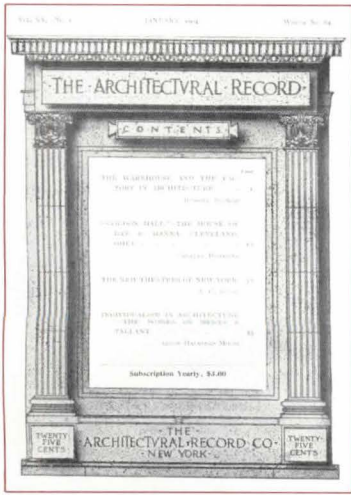


Steve Rosenthal



Courtesy of AIA Foundation Prints and Drawings Collection

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Richard Nickel

Cervin Robinson



Nathaniel Lieberman



Sullivan fared bet-
praised his Nation-
(right) as "new fo-
in 1908, it gave 60
his article, "In the
But Ernest Flag-
was the press favo-
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completion in 190
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most remarkable.

Cass Gilbert's
(above), was a w-

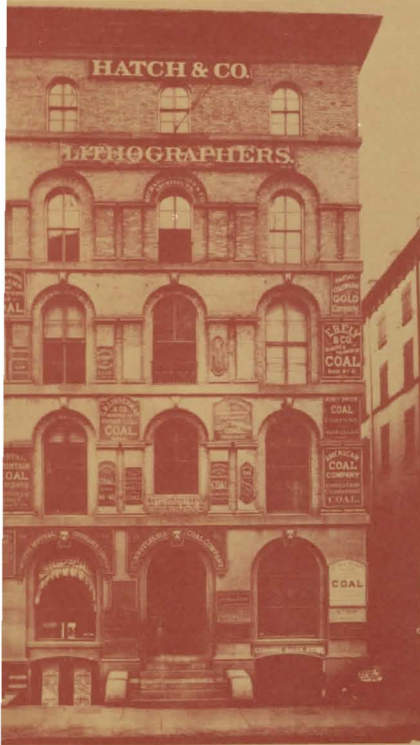
1898: U.S. annexes Hawaii,
American War. **1901:** President
assassinated. **1902:** Trust-
of Ted Roosevelt, "muck-
rings. **1903:** Continental
op, first baseball World

Series, Wright brothers' flight. **1904:** "The
Great Train Robbery," first well-known
U.S. film. **1906:** *The Jungle* exposes Chi-
cago's stockyards, San Francisco earth-
quake, anti-Negro riot in Atlanta, George
Bernard Shaw plays.

1909: North Pole discovered, NAACP
formed. **1910:** Charlie Chaplin tours
U.S. **1912:** Titanic sinks. **1913:** Exhibi-
tion of postimpressionist art, mass pro-
duction of Model T cars, Panama Canal
opens. **1914:** World War begins. **1917:**

U.S. enters war. **1918:**
strike, Senate fails
Versailles. **1920:**
published, Al Cap
underworld, Proh
frage amendment

1882-1906



Courtesy of New York Historical Society

1886: AIA, the National Association of Builders and the Western Association of Architects sponsored a "Uniform Contract," which for a quarter of a century was the accepted form for building construction.

1888: Louise Bethune, a practicing architect from Buffalo, N.Y., was the first woman elected to AIA membership. . . . AIA issued contract documents for use between architect and client, its first involvement in consumer protection.

1889: After two years of negotiations, the Western Association of Architects and AIA consolidated in Cincinnati, retaining the name of the "older" organization. Membership totaled 465.

1893: Congress passed the Tarsney Act, legislation that AIA actively supported. Until repealed in 1912, the act authorized the secretary of the Treasury to secure designs for government buildings by competition among architects.

1897: Illinois adopted a state registration law—the first in the U.S.

1898: The Institute moved its headquarters to the Octagon building in Washington, D.C. Designed by Dr. William Thornton (designer of the Capitol building) as a town house for Col. John Tay-



AIA members at the 1883 convention.

loe of Virginia and completed in 1800, the Octagon served as a temporary residence for the Madisons after the British burned the White House during the War of 1812.

1900: The Institute began publication of its first periodical, *The American Institute of Architects Quarterly Bulletin*, "with the single aim of listing for the architect articles here and abroad which should appease his appetite for a continuing education." . . . The convention in Washington, D.C., was "designed not

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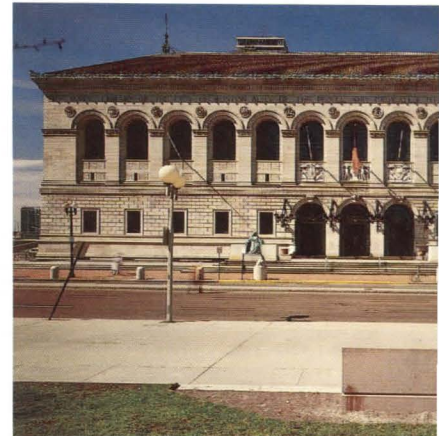
Nathaniel Lieberman

At the beginning of the AIA's second quarter century, McKim, Mead & White's Boston Public Library was treated by *American Architect and Building News* in two 1895 articles with general respect but some misgivings: "The posts about the sidewalk-curb, . . . some ornamented with checker-boards and broiled chickens, have afforded amusement. . . . The scale and material of sculptured panels above the entrance, and particularly the nakedness of humanity there displayed have not escaped condemnation," but "as a whole, we are disposed to find it satisfactory."

Also in 1895, *Architectural Record* (begun in 1891 and then priced at 25 cents an issue) showed the new Reliance building in Chicago by D. H. Burnham & Co. Burnham's firm, formerly Burnham & Root, was much in the news, but the glassy Reliance was considered something of an aberration, "a most novel sight." "It is hardly to be supposed," Charles E. Jenkins wrote, "that even the designer will consider it a masterpiece. Still, there is one most important feature . . . which will make this building stand out as a conspicuous mark in the history of architecture in America, namely, the use of enameled terra cotta for the exterior." Burnham's less novel Flatiron building, New York, of 1903, was more warmly received.

Architectural Record in 1898 gave 38 pages to the new Library of Congress by Smithmeyer & Pelz with Edward Pearce Casey, but Russell Sturgis' text panned it: "It is not, of course, of any great value as a work of art, in its general system or distribution. The dome is not very dignified nor very graceful."

Frank Lloyd Wright's house for himself in Oak Park was shown in 1895 in *Inland Architect* (published since 1883), and an article on his work by Robert Spencer Jr. appeared in 1900 in *Architectural Review* (published in Boston from 1887 until the 1920s). Also in 1900, *Architectural Record* devoted a whole issue to the work of Ernest Flagg and presented an article



not atypical of the time, "Colonial Art a ability to Modern Pianos."

The architectural press hero of the qu hands down, was Richard Morris Hunt. acclaimed works were houses for the Va ily in Newport, New York and Asheville, right). Of his posthumous Fifth Avenue York's Metropolitan Museum, 1902, *Tt tural Review* said, "This design possesse tion; it has the grand air, it is monumen fied," and Hunt was later singled out fo mention in that magazine's 30th annive

In 1904 *Architectural Record* devote the St. Regis hotel, New York, by Trow ington, a building now better known fo its architecture, and also showed Louis Schlesinger & Mayer (later to become C Scott) store in Chicago. The Sullivan st ally admired, although H. W. Desmond "the sense of the thing tends to the inco

Tom Sawyer published, telephone pat-
ented, baseball's National League
founded, Custer's last stand. **1877:** First
general strike. **1878:** Phonograph pat-
ented. **1881:** Jim Crow segregation law,
President Garfield assassinated.



1882: Commercial electric lights. **1886:**
Statue of Liberty opens, railroad strike,
Geronimo quits warpath. **1888:** Box cam-
era sold. **1889:** Sioux assign 9 million
acres to U.S., Nellie Bly starts journey
around the world. **1890:** Sherman Anti-

Trust Act, massacre at Wounded Knee
Creek. **1892:** Ellis Island opens, World's
Columbian Exposition in Chicago. **1893:**
Trial run of Henry Ford's gasoline-pow-
ered car. **1894:** Mine workers strike.
1896: Ragtime music, courts uphold Jim

Crow law
Spanish-
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Courtesy of AIA Archives



a new Institute headquarters building adjoining the Octagon and its gardens was won by Mitchell/Giurgola. In 1966 AIA decided to enlarge the site, and the re-design by Mitchell/Giurgola was rejected by the U.S. Commission of Fine Arts as being “too bold” a background for the Octagon. Mitchell/Giurgola resigned and AIA then selected The Architects Collaborative for the job. **1968:** Civil rights leader Whitney Young addressed the convention and challenged the Institute “to look within and assess minority representation.” AIA subsequently forbade discriminatory practices by AIA component chapters, actively sought to increase the number of black and women members and approved a special scholarship program. **1972:** The AIA Research Corporation was established to “create opportunities for practicing professionals to use their skills of syntheses in complex problem-solving areas and their humanity in situations of policy formulation.” One of its major projects was to develop the federal government’s energy budget levels for proposed building energy performance standards. . . . The national policy task force issued a report, “Amer-



ica at the Growing Edge: A Strategy for Building a Better America,” which emphasized reforms in land-use policy, financial patterns, controlled growth and development. **1973:** A newly formed energy task force began to make a comprehensive exploration of the long- and short-range aspects of energy conservation. . . . The 194,000-

square-foot headquarters building was completed. **1975:** In reaction to the recession AIA held an economic charrette to determine how the Institute’s resources could be mobilized to help the profession and individual members. **1978:** Delegates at the convention voted to lift the ban on “dignified” advertising

Edward Durrell Stone’s design for the U.S. Embassy in New Delhi was shown three times in *Architectural Forum*: as a project in 1955, under construction (but “already famed”) in 1957, and completed in 1959. It was, the *Forum* said, “graceful, glittering, eye-luring, . . . a remarkable envoy to another land.” (The Bombay-based magazine *Marg*, by the way, welcomed it as “an original and interesting contribution to Indian architecture.”) Stone’s Brussels World’s Fair pavilion, which followed shortly, received almost as much attention. *Architectural Record* showed a model of it on its cover in 1957 and surveyed Stone’s work in a lead article titled “An Architecture of Space and Grace.”

The Seagram building, New York, by Mies van der Rohe with Philip Johnson, was given, in the year of its completion, at least four presentations in *Progressive Architecture*, two each in *Architectural Record* and *Architectural Forum*, and one each in *Interiors* and *Arts & Architecture*. *Progressive Architecture* was undoubtedly right in calling it “the most heralded building in the U.S.”

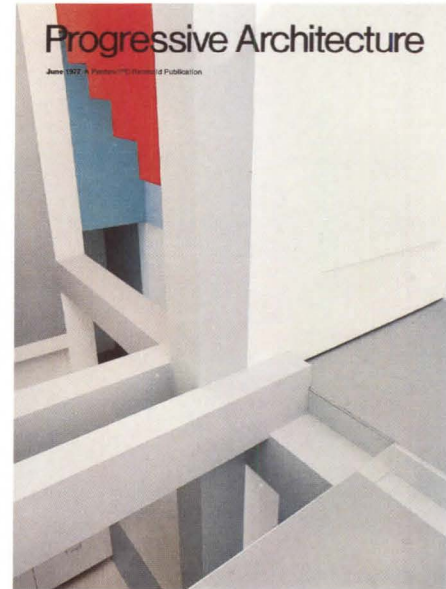
Paul Rudolph’s Arts and Architecture building at Yale was given a 28-page coverage in *Architectural Forum* in which Sibyl Moholy-Nagy called it “a splendid achievement, crystallizing potential solutions for some of the most vexing propositions facing architecture today. . . . The Yale school is Paul Rudolph’s confessional proof that architecture is not a commodity but an infinite potential of art, and therefore free and imperishable.”

Marcel Breuer’s monastery church for St. John’s Abbey, Collegeville, Minn., received much attention, as did the firm’s later, subsidiary abbey buildings. *Architectural Forum* showed the church three times: in 1954 (as a project), in 1961, and again in 1964, calling it “perhaps the most relevant of major American churches to the current age of reform.”

Louis Kahn’s Richards Medical Research building,



New American Architecture



Philadelphia, was recognized as an important and influential work even before its completion in 1961 or the addition of its biology building in 1964. *Architectural Forum* characterized it in 1960 as “a building of rugged fundamentals.”

Architectural Forum ceased publication in the summer of 1964, but was revived the following spring. For at least the rest of the decade, it served the profession well, in keeping with the times, with a strong emphasis on urban affairs and social responsibility. The first issue of the revival surveyed the country’s urban development from the air, questioned the government’s urban programs and presented the work of the School Construction Systems program. Also in that issue:

R. sends first man into space, Pigs, Freedom Ride, Berlin U.S. armed forces into Vietnam. *Silent Spring*, first U.S. man in transatlantic TV transmission, n Monroe commits suicide, Cuban



blockade. **1963:** Pop art, nuclear testing ban, JFK assassinated. **1964:** LBJ, poll tax barred, Beatles, Bob Dylan, first congressional opposition to war, Civil Rights Act. **1965:** Watts riot, Malcolm X killed. **1966:** Marijuana, LSD, Ralph

Nader, black power. **1967:** Hippies, Newark & Detroit riots. **1968:** Tet offensive, My Lai massacre, Dr. King & Robert Kennedy assassinated, peace talks. **1969:** Chappaquiddick, Neil Armstrong walks on moon, Woodstock.

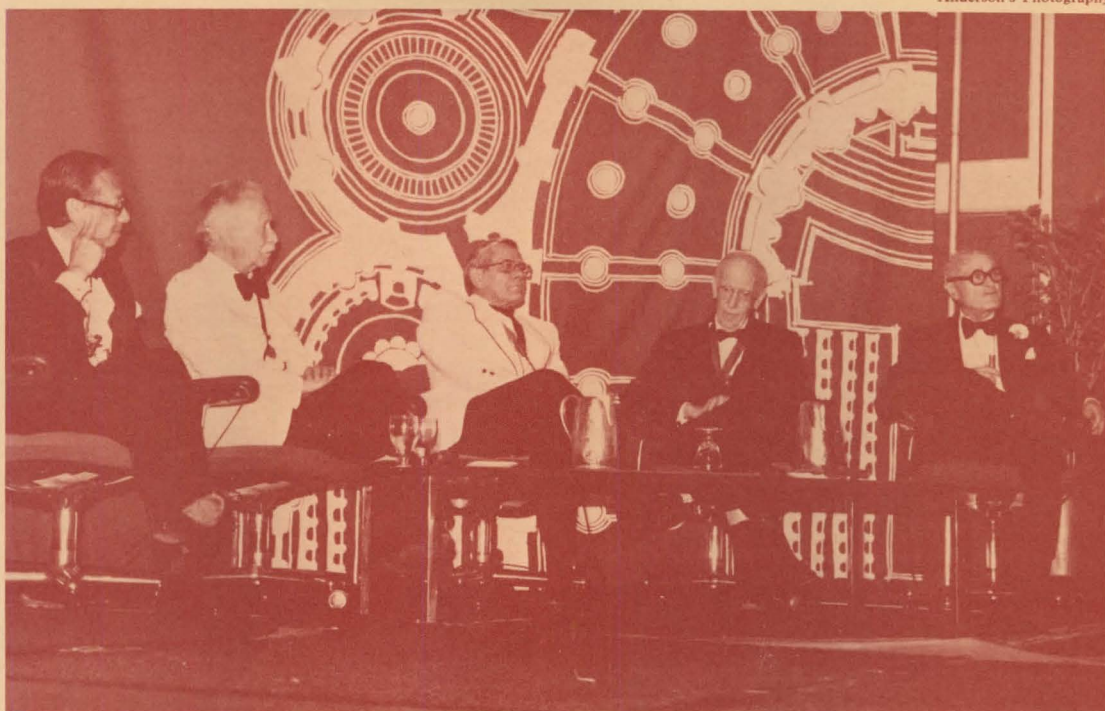
in the print media. The AIA JOURNAL reported, "Certainly many of the delegates must have had in mind that the Supreme Court had earlier ruled that bar associations could not forbid lawyers to advertise." The delegates also approved a three-year experimental period during which AIA members could engage in design/build activities.

1979: AIA's activities centered around the celebration of architecture, which brought to public attention "architecture of consequence."

1980: Delegates to the convention voted to replace the Institute's mandatory code of ethics and professional conduct with a statement of ethical principles to be followed on a voluntary basis. Earlier the court ruled that AIA's code prohibiting "supplanting" was in violation of the Sherman Anti-trust Act. . . . The board approved as "priority number one" for '81 and '82 the Energy in Architecture professional development program.

1981: The board of directors approved a reorganization of the Institute into three entities: the AIA, the AIA Service Corporation and the AIA Foundation.

1982: The 125th anniversary is celebrated. *Nora Richter Greer*



Four gold medalists flank then-President Ehrman Mitchell at 'celebratory' 1979 convention. From left, I. M. Pei, Pietro Belluschi, Wallace K. Harrison, Philip Johnson.

Allen Freeman



Christopher Alexander's "A City Is Not a Tree."

The 1973 publication in book form of *Five Architects* brought much attention in the architectural press to "the five"—Eisenman, Graves, Hejduk, Meier and Gwathmey. Among the responses was "Five on Five" in *Architectural Forum*—analyses of the work by Robert Stern, Jaquelin Robertson, Charles Moore, Allan Greenberg and Romaldo Giurgola. Giurgola felt the book's scope was "devoted only to the defining of a tendency in architecture; a tendency which rests particularly on a slippery dialectic, learned citation, esthetic exclusivism and basic indifference."

Architecture Plus began publication in February of 1973, and *Oppositions* in early 1974. *Architectural Forum* ceased publication (again) in early 1974, and *Architecture Plus* at the end of that economically difficult year. For the rest of the decade, *Oppositions*, along with *Progressive Architecture*, led the profession in pursuit of some new interests—esthetic, theoretical, conceptual and polemical. In 1978 AIA JOURNAL began its series of annual reviews of new American architecture.

I. M. Pei's East Building for the National Gallery, Washington, was the cover story for AIA JOURNAL's mid-May annual in 1979 and was, as Donald Canty wrote, "the architectural event of the year, perhaps the decade." Suzanne Stephens, in a 1978 *Progressive Architecture* "roundtable" on the building, said, "It is interesting, at a time when architects are refuting the modernist legacy . . . that the major cultural statement of recent years is not only modernist, but is greeted enthusiastically by the public and almost orgiastically by the press."

When unveiled in 1978, Philip Johnson's AT&T design was shown and discussed everywhere. *Progressive Architecture* put it on its editorial page, and John Morris Dixon editorialized, "This cunning blow to the whole sprawling body of American architecture has

Lucy Capehart



come from a figure of unique pre-eminence. On the eve of his gold medal . . . (Johnson) has precipitated a design crisis."

In the summer of 1980 *Architectural Record* showed on its cover Michael Graves' design for the Public Service Building, Portland, Ore. Inside, Eleni Constantine said that "few designs have stirred so much emotion and controversy. . . . Graves has touched a live wire, releasing the power of architectural form to express his vision of representative government." It's scheduled to open in spring 1982.

In April 1982 AIA JOURNAL was brazen enough to try summarizing 125 years of journalism in a few sentences. *Stanley Abercrombie, AIA*

1970: Chicago Seven, Cambodia, CIA in Chile. **1971:** Civil disobedience, Pentagon Papers, White House enemies list, Attica riot. **1972:** Nixon visits China, Watergate burglary. **1973:** Agnew resigns, oil embargo. **1974:** Impeachment



hearings, Nixon resigns, Ford pardons Nixon. **1975:** Watergate convictions, war ends. **1976:** Bicentennial. **1977:** Carter pardons draft dodgers, Energy Department. **1978:** Panama Canal treaty. **1979:** Three-mile Island, Chrysler bailout, hos-

tages in Iran. **1980:** Freedom Flotilla, Mt. St. Helens erupts, Olympic boycott, John Lennon killed, Abscam. **1981:** U.S. advisers to El Salvador, Reagan and Pope shot, first woman Supreme Court justice, Sadat killed, Space Shuttle. *N.R.G.*



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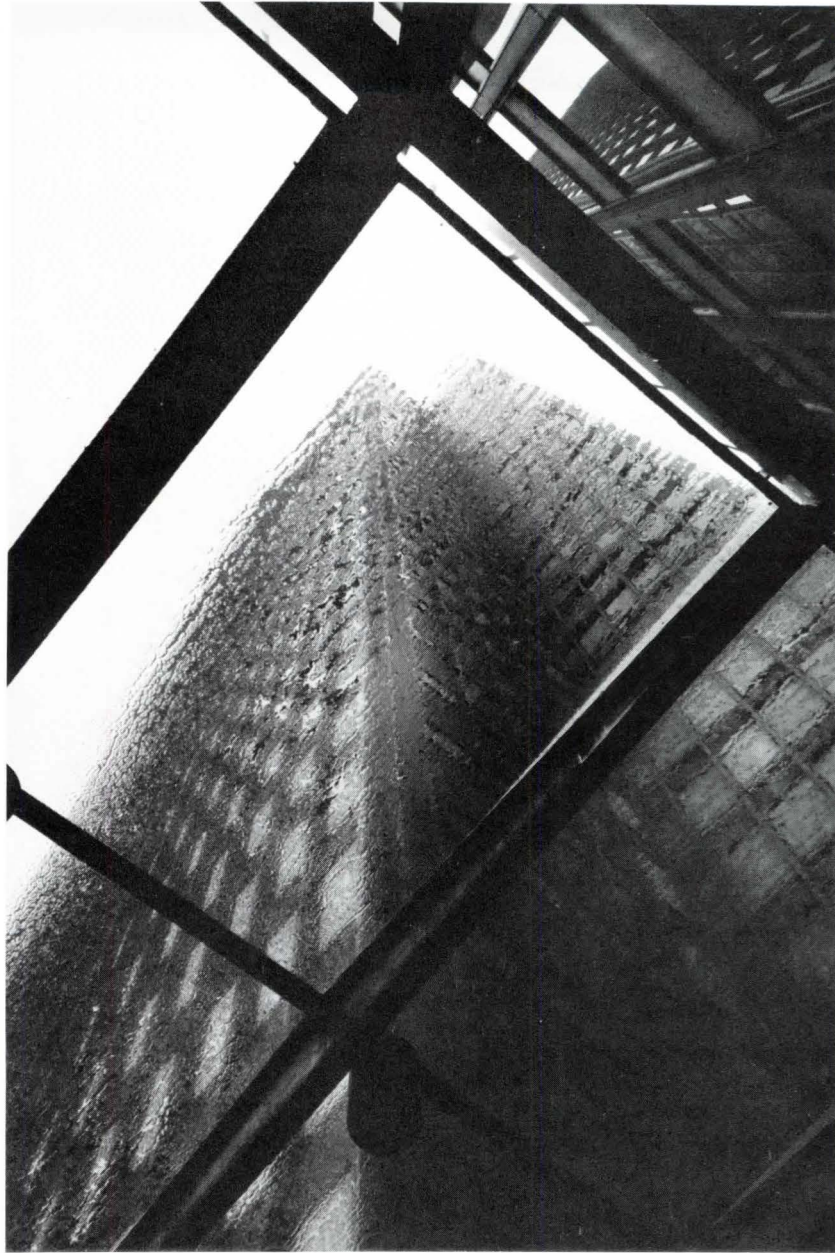
In February we invited JOURNAL readers to give their choices of the best six American buildings of AIA's 125 years. The consensus choices were: 1. Fallingwater by Frank Lloyd Wright (74 mentions). 2. Seagram Building, Mies van der Rohe and Philip Johnson; Kahn & Jacobs (59). 3. The Robie house by Mr. Wright (47). 4. Wainwright Building by Adler & Sullivan, Charles K. Ramsey (35). 5. Trinity Church by Henry Hobson Richardson (26). 6. Dulles Airport by Eero Saarinen (23). The remaining mentions were spread over 181 different buildings.

In the JOURNAL's 1976 bicentennial poll Fallingwater was fourth behind University of Virginia, Rockefeller Center and Dulles. Seagram was sixth, Trinity ninth, and Robie and Wainwright were not among the leaders. □



Ezra Stoller © ESTO

2



George Cserna

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Balthazar Korab

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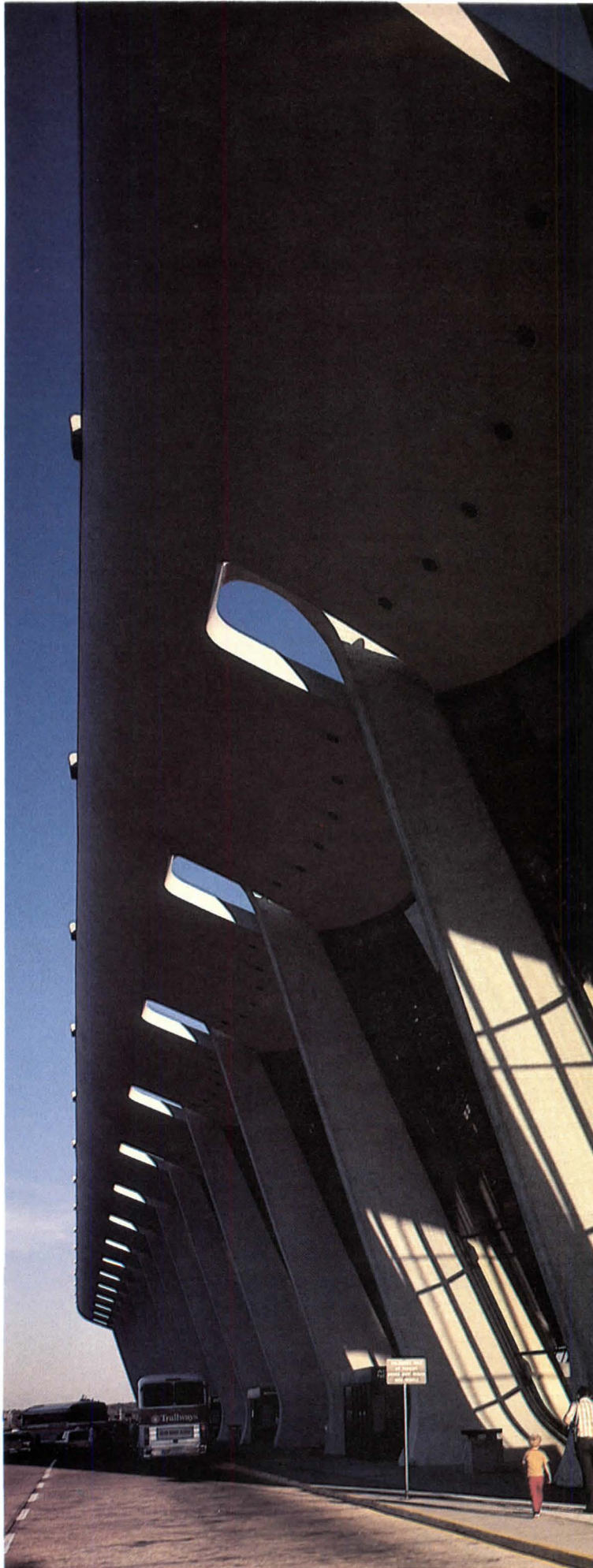


Richard Nickel

5



Robert Lautman



Allen Freeman

THE DIRECTORY OF AIA RESOURCES



Last year AIA's board of directors approved a management reorganization of the Institute and its subsidiary corporations: AIA Foundation, AIA Research Corporation, AIA Corporation and Production Systems for Architects and Engineers, Inc. The reorganization, which took effect in January, consolidated them into three entities: AIA, AIA Foundation and AIA Service Corporation.

Reasons given for the reorganization were: the achievement of the Institute's overall objectives; an increased effectiveness of membership services; a better delineation of member dues; a more effective management of income producing activities through the creation of three-year business plans; five-year strategic plans; the broadening of AIA Foundation's base and its endowment campaign; the creation of greater unity of purpose, and the allowance of greater flexibility to meet new opportunities and constraints.

AIA's activities and programs will still be developed and guided by the board of directors, an executive committee, officers and commissions; individual AIA members play key roles in policy-making through service on various committees. The board and executive committee will serve the same functions for the AIA Service Corporation.

AIA now consists primarily of the professional membership programs and activities. Following is a description of each department, as well as whom to contact for more information.

The chief executive officer, David Olan Meeker Jr., FAIA, the Institute's executive vice president, (202) 626-7310, oversees the work of the staff and is chairman of the AIA executive management committee. Meeker was appointed by and is responsible to the board.

Brian Cook, (202) 626-7476, director of research and policy development, Lore

Cleek, (202) 626-7336, special assistant for planning, and Nancy C. Somerville, (202) 626-7403, special assistant to the executive vice president, provide research, data and information resources to assist the executive office, the board and its standing committees.

The assistant secretary's office, headed by James A. Schuping, (202) 626-7502, serves as executive staff for AIA's elected secretary and the board of directors through a variety of programs. Schuping administers membership procedures, copyright processing, coordinates awards programs, assists in fulfilling obligations outlined in AIA's bylaws and rules of the board, provides support to the direction '80s task force and maintains liaison with related industry and professional associations, the Pan American Federation of Architects and the International Union of Architects.

The director of membership programs, Maureen Marx, Hon. AIA, (202) 626-7392, is responsible for providing information about procedures and requirements for membership; she maintains membership records and classifications and works closely with the member/component affairs department to expand and retain membership.

Maria Murray, Hon. AIA, (202) 626-7390, coordinates AIA's award programs: the honor awards, the 25-year award, Institute honors including the architectural firm award, R. S. Reynolds memorial award and the AIA/ACSA award for excellence in architectural education. Information about awards programs and design competitions of other construction, design and architectural associations is also available.

The Institute's hotline, (202) 626-7554, staffed by Jenny Gee, was implemented as a means for members to make suggestions, obtain quick information on a variety of professional and practice related subjects and to generally gain access to AIA's resources.

The assistant treasurer, William G. Wolverson, Hon. AIA, handles the Institute's investment, contract and financial management and provides direct support to the executive vice president, the treasurer

and the finance committee of the Institute. Additional responsibilities include preparation of financial reports, financial monitoring of the Institute's three corporations, assisting in long range financial planning, supervising membership benefits and providing budget projections. Wolverson, (202) 626-7322, is a member of the Institute's executive management committee and a trustee of the group life insurance trust, the individual life insurance trust and the AIA benefit insurance trust.

The general counsel, Alan B. Stover, AIA, acts as legal counsel to the Institute and its related corporations and provides general legal advice on such issues as copyrights, trademarks, antitrust laws, taxes and litigation. Stover also serves as general adviser to the executive vice president, the board, committees and task forces. His office reviews components' bylaws to assure compliance with the Institute's bylaws and supervises the work of outside legal counsel retained to represent and advise the Institute. He can be reached at (202) 626-7388.

The group executive for program management is James A. Scheeler, FAIA, (202) 626-7315. He coordinates the departments that deal directly with architectural practice and that communicate the programs and policies of the Institute to members, components and the public. He also maintains liaison with design professions and industry and is a member of the AIA executive management committee.

The convention/conferences/special events department, headed by Francis X. Brown, is responsible for organization and implementation of the annual convention. Responsibilities include assistance with program development, selection of speakers, seminar logistics, promotion scheduling, social events and sale of exhibit space. The department also handles logistics for conferences such as grassroots, the Committee on Federal Procurement of A/E Services and others and is responsible for all meetings, special events and catering functions at the Institute, (202) 626-7396.

The design department, directed by Michael Barker, (202) 626-7360, administers AIA activities, programs and prod-

The American Institute Of Architects Service Corporation

The American Institute Of Architects
(Nonprofit Membership Corporation)

American Institute of Architects Foundation

AIA/SC Board of Directors

AIA Board of Directors
Executive Committee

AIA/F Board of Directors

AIA/SC President

Executive Office
Policy Planning & Research
Executive Management
Committee

AIA/F President

Personnel

AIA Journal

Publications
Publications
Marketing/Sales
Publishing Services
Printing
AIA Journal
Production Management

Real Estate

Marketing

Endowment Campaign

Arts & Education
Octagon
Prints & Drawings
Special Projects

Research

PSAE

Business Management/
Administration

Administrative Services
Accounting
Shipping & Receiving
Fulfillment
Purchasing

Information Management
Word Processing
Data Processing

Assistant Secretary
Awards
Membership
International Relations

General Counsel

Program & Services
Management Group
Executive

Assistant Treasurer
/Services Management
Member Benefits
Insurance Trusts

Convention/Catering/
Special Events
Convention
Special Events

Communications/
Library
Reference
Audiovisual
Archives

Communications/
Communications
Department
National Media
Relations
Special Events
Promotion
MEMO

Design Department
Design/Environment
Professional Interest

Education & Professional
Development Department
ASC/AIA
Education
Public Education
Professional Development

Government Affairs
Department
Congressional Liaison
Federal Agency Liaison
Public Policy
State/Local Government

Member/Component
Affairs Department
Affirmative Action
Component Services
Member Services

Practice Department
Codes & Standards
Documents
Architectural
Graphic Standards
Energy
Practice

ucts that are primarily concerned with design. Its two major responsibilities are "to increase the architect's skill in design through publications, conferences and programs" and "to stimulate the demand for architectural quality among clients."

Within the design department, Maurice Payne, AIA, (202) 626-7364, directs the professional interest programs. He is responsible for coordinating annual seminars, conferences and open meetings of the building type committees. John Gaillard, (202) 626-7363, director of design/environment, supervises the Institute's Regional/Urban Design Assistance Team program, which provides assistance on specific community planning and urban design problems or on long-range goals in regional planning. AIA chapters can arrange for a multidisciplinary team to advise on local problems. Gaillard is also the Institute staff for three national committees: regional development and natural resources committee, urban planning and design committee and the committee on design.

Richard Van Os Keuls, AIA, (202) 626-7429, is the deputy director for policy. He maintains contact with the Historic American Buildings Survey, the Advisory Council on Historic Preservation and other preservation organizations and works with the AIA's committee on historic resources. He also is staff member with the housing and interiors committees.

Michael Cohn, (202) 626-7366, follows issues concerning the functions, designs and construction of health care, justice and correctional facilities as staff member for the committees dealing with these areas.

Douglas Gordon, (202) 626-7365, coordinates the corresponding committee membership, a program that provides members with the resources, reports and information of the committees without the commitments of full membership. Seventeen AIA committees are open for corresponding membership (\$12 per year fee to AIA members covers registration and postage).

The education and professional development department, headed by James E. Ellison, AIA, (202) 626-7347, is concerned with all facets of public and professional education, from early environmental education and career awareness through adult education and continuing professional development.

Yina Moore, (202) 626-7349, provides information and assistance about architectural careers and schools, scholarship and fellowship opportunities, as well as basic data on examination and registration procedures. The division administers several scholarship programs sponsored jointly by AIA and the AIA Foundation.

The public education section, directed by Alan R. Sandler, (202) 626-7573,

provides programs for educating the public to understand and appreciate the benefits of quality in the built environment. This includes a special emphasis on environmental education resources and services aimed at young students and their teachers.

William Cameron Tucker, AIA, (202) 626-7354, and Peggy Kersten, (202) 626-7357, coordinate professional development services and resources, which provide members with a range of national and regional education programs and assist components with creating their own programs. Also in this division, the AIA supplementary education program publishes and distributes SupEdGuides—educational resources for intern-architects and young practitioners.

The implementation and delivery of energy professional development workshops is the responsibility of Donald Levy, (202) 626-7458, and Brenda Henderson, (202) 626-7353. The three series of energy in architecture workshops scheduled in various cities throughout the country are concerned with techniques, process and practice.

Suzon Loomis, (202) 626-7356, responds to member and component information and assistance requests and promotes the Institute's architectural training labs.

The government affairs department, headed by Arnold J. Prima Jr., AIA, (202) 626-7374, prepares and promotes Institute policy in government programs and activities to Congress, federal agencies, state and local governments and international agencies. Prima is the Institute's chief lobbyist and maintains close contact with government officials, labor, construction professional organizations and public interest groups. He also assists state and local chapters in their government affairs programs and coordinates legislative functions of grassroots and maintains the legislative minuteman program.

Joseph S. Crane, (202) 626-7386, is director for management, information, research and special projects. He is the staff member covering the impact of the Administration's economic recovery program on federally supported community development activities.

Sharon Allen Currens, (202) 626-7385, is responsible for the Institute's program of assistance to components on state and local government affairs issues, such as architectural licensing and A/E selection procedures. She also advises on strategies for effective government affairs operations and is responsible for the Government Information Clearinghouse, a 50-state computerized legislative reporting service and a series of documents on state and local issues and strategies.

Mary Ann Eichenberger, (202) 626-7503, is responsible for representing

AIA's interests in energy at the congressional and federal agency level. Eichenberger monitors the activities of the National Institute of Buildings Sciences and federal requirements for architectural accessibility.

Tax, public interest and environmental issues are covered by Stanley E. Kolbe Jr., (202) 626-7379. He is the staff adviser to the AIA's Political Action Committee.

Frank Musica, (202) 626-7382, concentrates on federal procurement of architect/engineer services and selection procedures. Musica is the key staff member for the Committee on the Federal Procurement of A/E Services and the International Engineering and Construction Industries Council.

Mary Jo Malone, (202) 626-7556, supervises many of the administrative functions of the department and monitors the federal budget and the environment and is responsible for updating the Institute's official public policies.

The member/component affairs department, Elizabeth Prewitt Chalmers, administrator, (202) 626-7387, provides program information, organizational and leadership training and membership expansion for AIA state and local chapters. Once a year the component executives attend a grassroots meeting, administered by the department. Chalmers also works with the Council of Architectural Component Executives.

Beverly Jane Sanchez, (202) 626-7434, administers the Institute's affirmative action and minority assistance programs. Sanchez also provides staff assistance to the architects in industry, architects in government and architects in education committees.

Bette R. Callet, (202) 626-7376, is responsible for developing program support for components, for coordinating membership recruitment and for creating new resources for component program planning. She directs the minigrassroots visit program.

Kathleen Knepp, (202) 626-7377, responds to member and component information and assistance requests. Knepp is responsible for the bimonthly "Component President's Letter," conducts minigrassroots programs and provides liaison with the Architectural Secretaries Association.

The public relations department, administered by Muriel Campaglia, (202) 626-7460, generates public awareness about architecture and the profession and informs the membership of the policies, activities and services of the Institute.

Ray Rhinehart, (202) 626-7463, director of national media relations, maintains contact with news magazines, broadcast networks, nationally read newspapers and wire services. Special efforts are being made this year to publicize the achieve-

ments of the Institute and profession on its 125th anniversary.

Promotional assistance for PR and other Institute programs is offered by Joy Brandon, (202) 626-7464, assisted by Mary Wells Vickery, (202) 626-7467. Support services include writing speeches and letters for officers of AIA, press releases, promotional mailers for conferences and the convention, announcement brochures for the honors programs and the text of Institute citations.

The department also assists components with their local PR programs through its component counseling program and "how-to" materials. Tools include flyers, client brochures, sample newspaper articles, program packages and a number of audiovisual presentations. Editorial advisory services are also available to assist components in improving their newsletters, magazines and other publications.

The membership is kept abreast of AIA activities and services through the bi-weekly newsletter, the *MEMO*, edited by Pete McCall, (202) 626-7465.

The practice department, directed by Robert T. Packard, AIA, (202) 626-7454, focuses on providing contracts, technical books and manuals and other services to improve office organization and job production, including such areas as financial management, liability insurance, project delivery, personnel, programming and computer applications. It also administers the Institute's energy programs.

William D. Hooper, AIA, (202) 626-7532, directs the AIA professional liability program and produces an annual report on professional liability insurance. He works with the practice management committee, with special attention directed to developing aids to assist small and medium-sized firms.

The codes and standards division is directed by Henry Lawrence, (202) 626-7456, and Joel Vicars, (202) 626-7303, who work with 80 independent codes organizations, 35 federal agencies and 95 regional AIA codes committees.

The documents division, headed by Dale Ellickson, AIA, (202) 626-7440, with the assistance of Douglas DuCharme, (202) 626-7309, coordinates the development of documents (including portions of the *AIA Handbook of Professional Practice*) and contract forms through the consensus process of the documents committee. It also provides informal interpretations. Liaison is maintained with organized groups representing contractors, subcontractors, sureties and other design professionals especially in the development of general construction documents.

David Bullen, AIA, (202) 626-7448, directs the energy programs, concentrating on public policies and professional practice techniques to conserve energy in the built environment, utilizing AIA resources

to conduct research, provide services to members and formulate an energy in architecture policy.

The new technical division will provide writing and editorial services in the production of technical and energy related publications and information management systems. John R. Hoke Jr., AIA, (202) 626-7588, director of energy publications, prepares technical manuscripts in the area of energy conservation and policy. William G. Miner, AIA, (202) 626-7570, director of special publications, heads the editorial efforts for information about building design and construction. Writing, editing and proofreading assistance will be provided by Andre Barbeau, manager of editorial services, (202) 626-7589.

The AIA library, a resource available to AIA members, staff and the general public, holds book, magazine and rare book collections, an audiovisual collection and an archives of AIA materials. Its collection includes 20,000 books and approximately 400 current periodicals in the field of architecture, urban and regional planning, landscape architecture, historic preservation and interior design. The head librarian is Stephanie Byrnes; Faith Vosburgh and Sally Hanford are the assistant librarians.

Although the librarians are not able to undertake extensive research, they will answer questions on architects' biographies, architectural history, AIA history, building types, etc., and will prepare short bibliographies of holdings on specific subjects. These bibliographies list both books and magazine articles. The library's main phone number is (202) 626-7493.

The Institute's audiovisual librarian, (202) 626-7495, can provide slides, a few selected 16 millimeter films and slide presentations, and lists of materials available through other sources. AIA's slide collection contains approximately 13,000 images. The audiovisual librarian is prepared to answer requests for transparencies showing specific buildings or building types, works by specific designers and views of selected places. Subjects are primarily American architecture. Uses are varied; the librarian says frequent requests are for the purpose of illustrating introductory talks about architecture, to show school children different types of shelters and to present examples of building types to clients. The free loan service is for AIA members only, and slides are not for duplication.

The Institute's archives are headed by Tony Wrenn, (202) 626-7496, AIA's first full-time archivist. He is in the process of sorting, restoring and classifying the resources and working toward establishing an archival/record management program.

The archives are currently being used

as an information source for books and dissertations. The collection includes papers of AIA officers, board and committees; convention memorabilia; correspondence of various architects, and Institute and chapter records.

Prospective researchers are requested to make prior arrangements for access to the collection.



The American Institute of Architects Service Corp.

directs information management, consisting of business management, data and word processing departments and many of the income producing activities of the Institute, including the PSAE division (successor to Production Systems for Architects & Engineers, Inc.), the AIA JOURNAL, publications fulfillment and marketing. The AIA Service Corporation also manages the Institute's headquarters building at 1735 New York Ave. N.W., Washington, D.C. 20006 and its 61,260-square-foot warehouse/office building in Arlington, Va. President of the AIA Service Corporation is David Olan Meeker Jr., FAIA, (202) 626-7310.

The business manager is C. Christopher Kelly, (202) 626-7443, who is responsible for financial management and administration. Kelly works with the AIA/SC's finance committee in evaluating fiscal matters and monitoring conformance to financial policy.

The administrative services division is headed by Ron J. Panciera, (202) 626-7325, who coordinates the accounting, purchasing, publication fulfillment, shipping and receiving departments.

The PSAE division of the AIA Service Corporation, directed by John H. Schruben, FAIA, (202) 626-7369, is charged with developing, producing and operating production systems, including systemized approach to design, production, construction and office management for architects and engineers. Leonard Bain, AIA, (202) 626-7446, marketing manager, directs the promotion and marketing of the services offered by PSAE: MASTERSPEC 2, M2MEMO and CFMS 2.

MASTERSPEC 2 is a comprehensive

streamlined specification system that describes materials, fabrication and installation; cites current industry standards, and is divided into the 16-division format of the uniform construction index and utilizes the titles and five digit numbering system incorporated in Masterformat. Two subscription editions are available: one for architects and general engineering firms and one for mechanical-electrical consulting firms. M2EMO, a quarterly newsletter sent to MASTERSPEC subscribers, provides information about PSAE programs, achievements and services.

CFMS 2 is an integrated computer-based financial management service modeled on the CFMS program for larger firms and designed specifically for small to medium size architectural and engineering firms. The system provides six project control reports, offers nine optional accounting/financial reports and uses standard AIA or user specified labor coding. CFMS 2 was created and is administered by Harper and Shuman of Cambridge, Mass., in cooperation with PSAE.

The publications division, headed by David Godfrey, (202) 626-7450, provides services, materials and equipment for the publication and marketing of publications that either originate with the Institute or that are sold through the Institute.

Kathleen Davis, (202) 626-7474, directs the sale of documents, books, audiovisual materials, etc., to architects, components and the public. Members and components are entitled to varying prices depending on the publication. A list of the more than 150 books and manuals offered for sale is available upon request.

The AIA Journal is headed by Donald Canty, (202) 626-7477, editor in chief, who is responsible for the editorial content of the JOURNAL. Noneditorial aspects of the JOURNAL operation are administered by David Godfrey, (202) 626-7450, as general manager and Jesse Sims, (202) 626-7484, as production manager. Publisher Michael J. Hanley, (202) 626-7470, supervises the JOURNAL's advertising sales staff. Questions or concerns about subscriptions should be directed to Brenda Owens, (202) 626-7327.

The marketing division of the AIA/SC is responsible for establishing, maintaining and controlling a unified marketing policy. The administrator conducts research and market analysis, identifies the potentials of a market and develops table costs and time schedules.

The real estate division, directed by William G. Wolverton, Hon. AIA, (202) 626-7322, manages the Institute's headquarters building and its warehouse/office building. Wolverton works with the AIA/SC's finance committee in determining long-term real estate needs and formulating policy.

The American Institute of Architects Foundation

combines the charitable, education, scientific and research activities of the former AIA Research Corporation and AIA Foundation. The foundation has a board of 12 directors. Many of the members of the foundation board of directors are officers and directors of AIA. David Olan Meeker Jr., FAIA, (202) 626-7310, serves as vice president of the foundation's board. President of the foundation is Charles R. Ince Jr., (202) 626-7313.

The arts and education division, directed by Susan Stein, (202) 638-3105, maintains the Octagon as a historic house museum; provides scholarships; administers research projects; establishes awards; operates the foundation's prints and drawings collection, and sponsors publications.

The Octagon, designed by William Thornton and built in 1800, is a National Historic Landmark. It is open free to the public. The curator of the Octagon, Allison Mactavish, (202) 638-3105, supervises the preservation of the house and its interpretation program. Exhibits, many of which travel to museums nationally, are concerned with the history of architecture and design.

The curator of the foundation's prints and drawings collection is Sherry Birk, (202) 626-7571. The collection contains more than 12,000 drawings and 13,000 to 15,000 historic architectural photographs and is open to qualified researchers. It contains the architectural records of Richard Morris Hunt.

The endowment campaign, directed by Suzanne Martin, (202) 638-3105, is responsible for the fund raising functions of the foundation, including matching a challenge grant from the National Endowment for the Arts. The campaign will support the foundation's programs.

The research division, headed by Earle Kennett, (202) 626-7539, performs applied research on issues of national significance affecting the built environment. The research division emphasizes such issues as solar design; flood hazard mitigation; emergency access and egress for the handicapped; design-related climatology and the design implications of rapidly advancing photovoltaic technology. Technical reports summarizing the findings of its research projects are for sale and distributed through the publications marketing office of the AIA/SC, (202) 626-7332.

The research division has also developed a series of studios, workshops and conferences that offer hands-on experience with new design techniques and approaches with actual drawing board application. These technical seminars address issues in an introductory or advanced level. *Lynn Nesmith*

EDUCATION

Tools for Teaching About the Environment

For years AIA has encouraged educators to place a greater emphasis on architecture and its relationship to the total environment. Last year, it made one of its most significant contributions to this effort with the publication of **The Sourcebook**, which has been described as a "unique system of information about current environmental education projects, activities and curricula materials that spans the entire learning spectrum, from kindergarten through college."

The idea for such a book grew out of a survey conducted by AIA in 1980 to determine the needs of the education community in the field of environmental education. The respondents indicated a "critical need" for access to high quality environmental education resource material, particularly instruction and activity guides, and training that would demonstrate how to integrate programs on the built environment into the total curricula.

The Sourcebook fills that "critical need" with its in-depth look at exemplary environmental education programs, descriptions of commercially available publications and teachers' aids, an annotated list of background reading materials for both teachers and students and a listing of people and organizations currently involved in environmental education.

Its seven models (the first section of the book) offer a broad range of environmental education approaches and are geared for different grade levels and subject areas. All the programs are alike in that the immediate environment is regarded as the major text. The seven models are:

- Street Smart, kindergarten through eighth grade multimedia program that focuses on the street as a microcosm of the built environment and fashions exercises and investigative activities around the "multiple dimensions" of a specific street (developed and tested by Vision, Inc., the Center for Environmental Design and Education, Cambridge, Mass.)
- Investigating Your Environment, for kindergarten through 12th grade, through

Ed. note: Publications mentioned here are available through AIA's publication fulfillment department except where indicated.

which the participants actively engage in observing the natural and man-made environment by collecting, recording and interpreting data (developed by the U.S. Forest Service).

- Minnesota Built Environment Interdisciplinary Project, for seventh through 12th grades, in which the built environment and its history and future are explored in one to 18-week courses (designed by teachers for a local school system on a Title IV-C grant).
- OBIS (Outdoor Biological Instructional Strategies), for fourth through ninth grades that examines through "active learning experiences" a wide variety of ecosystems and the human impacts upon them (developed and tested by Lawrence Hall of Science at Berkeley, Calif.)
- Project KARE (Knowledgeable Action to Restore Our Environment), an interdisciplinary kindergarten through 12th grade program that organizes local environmental problem-solving projects (originated by intermediate units in a five county area in southeastern Pennsylvania).
- Project Learning Tree, kindergarten through 12th grade program in natural and social sciences, which emphasizes environmental awareness, diversity of forest roles, cultural context, societal perspectives on issues, management and interdependence of natural resources, life support systems and life styles (developed by the American Forest Institute).

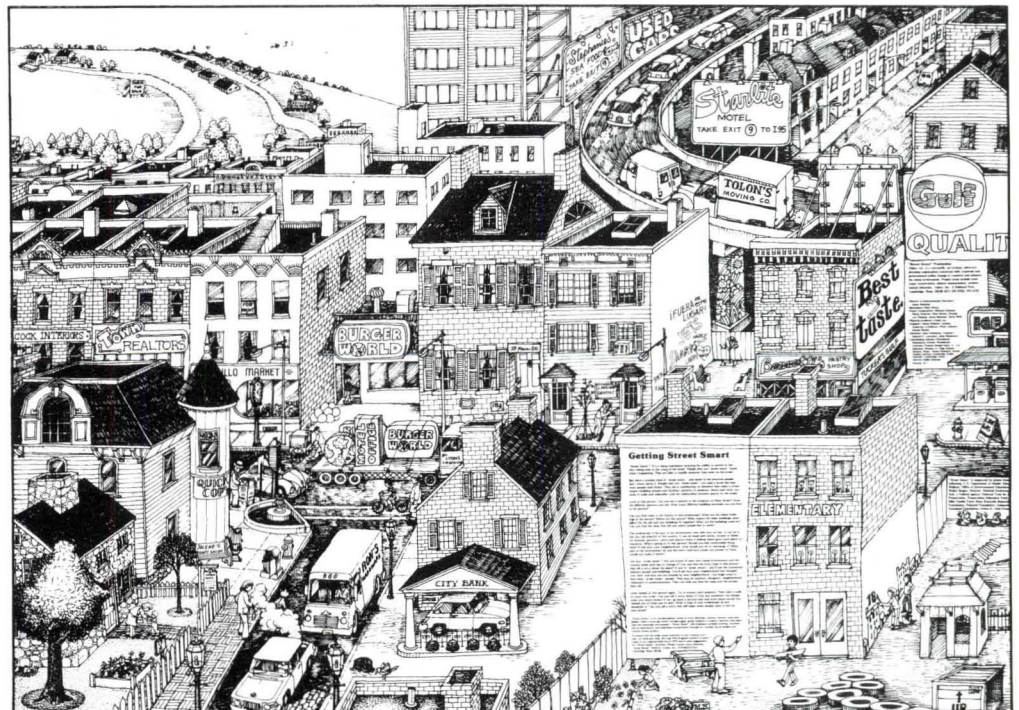
- Beaumont USA, an eighth grade history and art course on local architectural heritage that revolves around a handbook combining factual material about architecture, local history and historic preservation with a variety of activities for individual and class use (developed jointly by the Beaumont Art Museum and the Heritage Society).

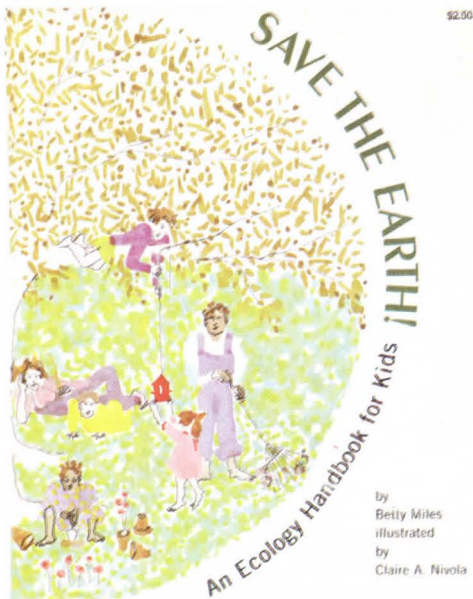
The 29 resources (section two) were chosen to "represent the spectrum of environmental education topics and treatments, as well as grade level and subject areas," and are not meant as the "best." The resources include planning workbooks, teaching materials, visual aids, classroom and community activities, which are indexed by grade level, subject, setting and topic. The categories are communities, structures and technology, environmental behavior, design, heritage, natural laws, eco-systems and earth resources. Following are some examples.

A Guide for Teaching Regional Environmental Planning offers background information and instructional strategies. The course, for ninth through 12th graders, concentrates on seven basic topics: land use, solid waste disposal, waste water treatment, air and water pollution, water supplies, recycling and transportation.



The Architects-in-Schools Planning Workbook is a resource guide for participants in the National Endowment for the Arts program of that name. Through the program architects teach for a year in local schools.





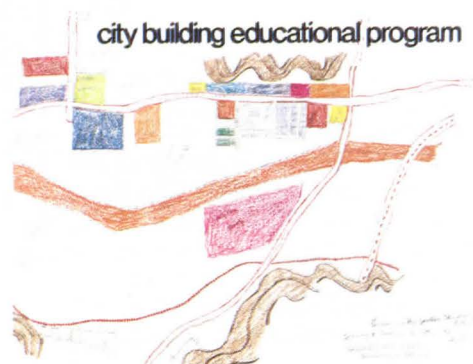
Save the Earth! An Ecology Handbook for Kids is a story book and activity guide for kindergarten to sixth grade students. It is organized into four sections: land, air, water and how to do it (save the earth).

Streets: A Program to Develop Awareness of the Street Environment provides elementary students reading and observation exercises focusing on different dimensions of streets as well as on their history. It also engages students in neighborhood investigations.

City Building Education Program: Architectural Consultant Edition provides a year-long experience for elementary students that uses the functions of a city as an education strategy. Each student progresses from individual activities to increasingly complex group-organized functions within the classroom-city.

A student activity guide for exploring environmental topics is found in *Biological Environmental Pictorial Investigations* for grades seven and eight. It contains 50 activities that range from topics of ecological dispersal, forest management and aquatic ecology to energy, solid-waste disposal and hunting.

The bibliography (section three) includes annotations of three dozen books on the natural and built environment that "nurtured the evolution of environmental education." Authors of *The Sourcebook* acknowledge that "the challenge in selecting materials was not what should be



included, but rather what could be omitted from the extensive array of appropriate material." Their choices range from Lewis Mumford's *The City in History, Its Origins, Its Transformation and Its Prospects* to Barry Commoner's *The Closing Circle, Nature, Man and Technology* to Robert A. M. Stern's *New Directions in American Architecture* to Aldo Leopold's *A Sand County Almanac* to E. F. Schumacher's *Small Is Beautiful, Economics as If People Mattered* to Amory B. Lovins' *Soft Energy Paths*.

The last section is the "network," a list by regions of persons and organizations involved in environmental education: state environmental education coordinators, AIA regional contacts and programs, resource centers and community resource people.

In his "rave review disguised as a magazine editorial," Walter F. Wagner Jr., AIA, in *Architectural Record* called *The Sourcebook* "the most effective tool yet for encouraging public education in architecture." He suggested, "Let's get [the book] to the people—that is the educa-

tors—who can use it. Let's help the children learn at least as much about architecture as they do about trumpet playing or finger painting. If nothing else, after all, one of them might grow up to be a good client."

AIA sells the book for \$25. The material will be updated annually (*The Sourcebook* encourages architects and educators to suggest additional materials and programs), and the annual subscription service is \$10.

A guide to all professional architectural programs in the U.S. and Canada is provided by **Architectural Schools in North America**. A new edition will be available in October and will list information on faculty, price, programs, entrance requirements, among others.

Architectural Career Awareness Package, 80 color slides with script, is designed for high school counselors or architects lecturing young groups of prospective architects (\$40.50; \$45 nonmembers). The new edition of *Architectural Schools in North America* will be included upon its publication.

PROFESSIONAL DEVELOPMENT

Workbooks, Monographs On Energy and Design

AIA's "Energy in Architecture" professional development program is designed to help architects "understand and practice energy-conscious design as naturally as they concern themselves with good design." The program's instructional resources include one booklet and three workbooks, which in themselves are valuable tools for the design professional.

The booklet **Energy in Architecture** is for use with the level one seminar, a very basic program to help individuals acquire a broad awareness and appreciation of energy-conscious design. The booklet explains the overall program and offers an historical view of energy-conscious architecture, looks at energy technology and resources and discusses the "required adjustments in our social and economic values and expectations" to enable us to become an energy-conscious society. It introduces the factors that must be included in the energy analysis conducted at each phase of the design process, such as external and internal factors and building envelope. And it sets forth 10 major ele-

ments that affect the practice of energy-conscious design: energy economics, energy regulation, practice and the design process, energy use and program, natural energies, energy transfer through the building envelope, thermal mass, cascading energies, building operation and control and dynamic performance of buildings.

The level two workshop and its workbook **Energy in Design: Techniques** present basic energy principles and discuss options needed to incorporate energy considerations into the design process.

The workbook's first chapter talks of fundamentals necessary for an understanding of energy-conscious design: power and energy, thermodynamics, building energy flow, human comfort and energy in the design process. Chapter two describes the role of energy in the predesign process and discusses energy regulations, predesign energy analysis, space zoning and energy budgets.

Chapter three looks at external factors: climatic data and their use, regional design considerations and microclimatic modifications at the site. Internal factors are discussed in the fourth chapter: internal loads and heat gains and daylighting.

The building as mediator between external and internal forces is discussed in chapter five, which closely examines envelope heat gains and losses, ventilation heat gains and losses, balancing heat gains and losses and design strategies for thermal balance. Chapter six presents concepts of system loads, buildings operating management and the energy aspects of HVAC, lighting and other building service systems. Ways of conducting an energy and economic analysis are examined in the last two chapters.

Throughout the workbook a sample building is used to illustrate concepts and techniques of energy-conscious design.

There are two level three workshops and corresponding workbooks. **Energy in Design: Process**, a two-day, 14-hour session and its workbook, is structured to enable designers to place energy in perspective within their own approach to design. Among the topics examined are climatic analysis, concept analysis, design strategies, daylighting, energy and economic analysis.

As for climatic analysis the workbook describes a technique for the designer to plot the "climatic envelope" of a particular site on the psychrometric chart. "This 'climatic envelope' can be used to identify potential design concepts that are appropriate given the prevailing climatic conditions," the authors suggest.

For the concept analysis, the workbook presents a simplified graphic energy analysis technique that allows the designer to analyze and quickly quantify a range of alternative design concepts. The designer can also visualize the ramifications of specific design decisions and strategies on the final annual energy use.

The workbook also presents a range of design strategies that can be identified using the described concept analysis technique. "It is important to note that energy-conscious design is not just the selection and application of specific energy design strategies, but the manipulation of appropriate strategies that will provide for the most cost effective overall management of energy in the building," the authors say.

An expanded and detailed discussion of daylighting in terms of fundamentals, site, building form, glazing and interiors is included. It provides "rules of thumb" and design data.

The other level three workshop and its corresponding workbook **Energy in Design: Practice** has the participant design a hypothetical building, using the information and techniques from the preceding workshops. The workbook provides a building program; includes blank charts for climatic analysis; provides nomographs, forms and tables for evaluation of a number of design concepts, and offers profiles, forms and tables for the energy analysis and the economic analysis.

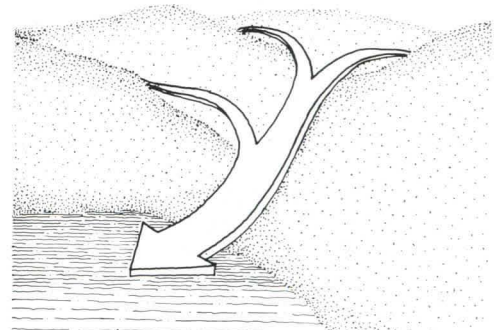
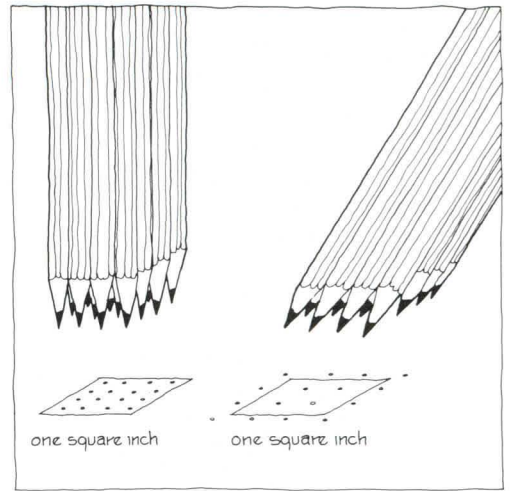
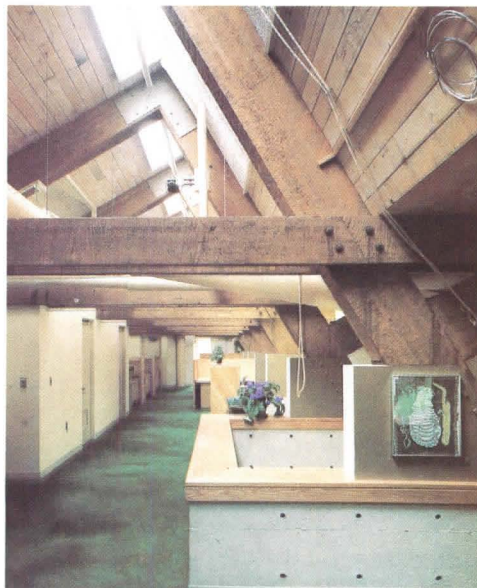
All three workbooks and the booklet can be purchased jointly for \$150. They were prepared by the AIA Research Corporation (now part of the AIA Foundation).

As part of its "Energy in Architecture" professional development program, AIA will this summer introduce **The Architect's Handbook of Energy Practice**. Designed as an office reference, the handbook will include six monographs scheduled for publication this year, with the total number to reach 24. They will cover pre-design, design, analysis and practice topics of designing energy-efficient buildings. There will also be an index, glossary and references.

The six that are scheduled for publication this year are:

- **Climate and Site:** an examination of regional climatic categories including specific data on temperature, humidity, wind and insulation. The monograph will also describe how site elements—topography, water and built forms—can be manipulated to achieve climate control in the pre-design stage.
- **Shading and Sun Control:** an overview with a discussion of sun motion, solar angles, solar radiation, among others. The monograph will also look at exterior and interior shading devices and glazing.
- **Daylighting:** will explore sky conditions, site and building form, discuss the effects of various types of fenestration (windows, clerestories and sawtooth roofs, skylights, light shelves) and different ways of designing interior spaces to take full advantage of daylighting. It will also explore design evaluation tools, such as physical models, the lumen method, daylight factors method and economic analysis.
- **Building Envelope:** will explore heavy mass; lightweight, roof, foundations and underground construction; insulation;

Cary Arboretum's plant science building, designed by Malcolm Wells/Fred Dubin, from Energy in Architecture.



Solar intensity is illustrated at top; wind effects due to topography above, from Energy in Design: Techniques.

fenestration; envelope materials; dynamic response of the envelope, and innovations in envelope design.

- **HVAC Systems:** will explore psychometrics, system integration, distribution systems and plant equipment.
- **Active Solar Systems:** will explore the mechanical systems in heating and cooling commercial buildings (usually they are used in conjunction with larger, more conventional systems). It will examine feasibility considerations, site/climate analysis, codes and standards, system types, collectors, thermal storage, controls, systems integration, among other things.

Other monographs in the series will explore pre-design programming ("the process that identifies key obstacles to be overcome and ways of solving the problems"); artificial lighting; passive heating and cooling (the static and dynamic energy needs of buildings); photovoltaics; energy retrofit (quick-fix, refit and systems-conversion modifications); historic preservation; energy management/control systems; energy analysis (factors and calculations involved in analyzing a building's energy consumption); simplified energy evaluation technique (a simplified hand calculation and graphical energy analysis technique); energy economics (life-cycle costs and benefits), and marketing energy design services. The monographs will be sold individually for \$15 (\$18 for non-members) and subscription services will be available.

AIA's professional development office will be offering two new architectural correspondence programs this year: **Systems Drafting, Microcomputers for Architectural Practice** and **Creative Financing of Development Projects**. Two new programs have been introduced since last August: **Successful Passive Solar Design and Reducing Professional Liability in Your Architecture Practice**.

"Creative Financing of Development Projects" is a supplement to "Land Development Game Seminar."

"Systems Drafting" begins with an overview of the technique and then discusses in more detail reuse of data (constraints and variables), techniques to use during design development, techniques for working drawings, implementation, new technology, "getting started" and overlay drafting. The correspondence course also discusses how to integrate computer drafting and graphic systems.

"Successful Passive Solar Design," developed by Harrison Fraker, AIA, examines comfort and climate analysis, site analysis, load analysis for heating and cooling, passive design strategies, direct gain systems, Trombe and water walls, sun spaces, thermosiphons, shading, natural ventilation by wind and thermally induced, cool pipes and daylighting (\$185, available through AIA's professional development programs division with a 15

day free trial). It also presents a real building problem in an actual climate.

Professional liability is studied in the second course, and how architects can reduce their vulnerability to potential lawsuits (\$95, available through AIA's professional development programs division).

Other correspondence programs examine "Achieving Results with Words," "Conducting Successful Energy Audits," "Land Development Game Seminar," "Making Effective Presentations," "Managing a Professional Practice," "Successful Marketing of Architectural Services" and "Successful Selling of Professional Services."

AIA also offers 31 **SupEdGuides**, which provide "new learning opportunities and enlarge upon the normal on-the-job learning experiences. Among the topics covered are budgeting project costs, client relations, energy audits, insurance, marketing methods. Each guide is \$2.80 (\$3.50 for nonmembers), and a catalog is available for \$5.

Information on the **Intern-Architect Development Program**, sponsored jointly by AIA and the National Council of Architectural Registration Boards, is available from AIA's professional development department. A cassette and slides provide a review of IDP concepts, participation and operation; they are available as a free loan from the department.

SELECTING ARCHITECTS FOR PUBLIC PROJECTS



cate the "also rans" about the agency's goals and standards in A/E selection.

Because agency representatives experienced in the procurement of commodities are used to taking bids from vendors, they frequently ask why they should not use competitive bids for architectural services. *Selecting Architects for Public Projects* gathers into a concise essay some of the important reasons not to make price the only factor in A/E selection. "At the start of an architectural project," the pamphlet says, "the exact nature and scope of services can rarely be defined, since much depends on the type of project, the capabilities within the agency itself and how much groundwork has already been done.

"... Professional design services involve many intangibles such as technical knowledge, esthetic judgment and decision-making skills that are difficult to compare on an 'apples and apples' basis. . . .

"Procurement of design services on the basis of their cost can also be extremely shortsighted. Most agencies have begun to calculate the cost of their physical facilities on a life-cycle basis; that is, initial construction cost plus operating cost over the building's anticipated useful life. . . . A particular type of expertise on the part of the architect—in energy efficient design, for example—can have a dramatic effect on maintenance and operating costs, year after year.

"... The bidding process is time consuming and therefore costly, given the constant escalation in material and labor costs characteristic of an inflationary economy."

Design competitions can serve a number of worthy purposes, says the pamphlet, but they are generally more expensive than other selection methods. Expenses include preparation of a program statement that is generally more complete than otherwise, and compensation for a pro-

PUBLIC AFFAIRS

Case for a Qualitative Approach to Selection

A persuasive case for the Brooks approach to A/E procurement is presented in a just-published pamphlet, **Selecting Architects for Public Projects**, prepared by and available free from the government affairs department. This guide for local, state and federal officials was written to help public agencies "see that the taxpayers get the best available design services for their money" and "ensure that the selection process is carried out fairly and that all interested and qualified professional firms receive consideration for agency work."

The elements of most A/E procurement laws based on the Brooks law approach, named for Representative Jack Brooks who introduced the legislation, are explained. They include:

Announcement: Typically this would indicate the type of project to be designed, scope of services required, budget and time constraints, evaluation criteria, the form in which statements of interest and

qualifications are to be submitted and the deadline.

Submittals: Many agencies have adopted standard forms for A/Es to use, and some have adapted two GSA documents. One of these is generally updated each year by firms and the other is submitted in response to the announcement of a project.

Evaluation: This step is to select a manageable number of firms for personal interviews.

Interviews: Provided in this step is an opportunity to compare the design philosophies, approaches to the design process and interpretations of the program, as well as the personal styles of each firm's managers and key personnel.

Ranking: Criteria might include design ability and philosophy, experience, demonstrated interest in the project, etc.

Selection of the top-ranked firm.

Negotiation of A/E's compensation.

Notification of unsuccessful firms:

This is a courtesy, granted upon request, to contenders in the final round of interviews. It provides an opportunity to edu-

fessional adviser, juror expenses and compensation for unsuccessful competitors in two-stage competitions. Competitions also generally take more time and there is a good chance that the winning design will require modification, which involves more time and cost.

Appendices include Public Law 92-582, the Brooks law; model legislation from California and Minnesota based on the Brooks approach; a model for the announcement of a project, and the American Bar Association model procurement code of 1979, based on the Brooks approach.

In the wake of recent developments in the area of architectural registration, AIA has just published **Architectural Licensing: Legislative Options**, a report by a special Institute task force and the state government affairs division that discusses aspects of licensing laws. The report is available free through AIA's government affairs department.

It first explains the differences between registration, certification and licensure and summarizes criticism of public regulation in general. The second section describes types of licensing laws, explaining "regulation of the professional title" *vis-à-vis* "regulation of professional practice." Key provisions contained in most architectural licensing laws are covered in the final section, with applicable AIA policies indicated.

Throughout the text, tables give state by state data on such factors as the jurisdiction, composition, powers and finances of registration boards. Appendices include a legislative guideline showing qualification for registration prepared by the National Council of Architectural Registration Boards; AIA's professional policy on accreditation; NCARB's rules of conduct, and an excerpt from "Occupational Licensing: Centralized State Licensure Functions" that debates the pros and cons of centralized licensure.

Architect/Engineer Government Contracting is a manual of working knowledge about the A/E procurement process. Written for local, state and federal officials, architects, engineers and other design consultants, it contains detailed information on typical and accepted procedures of federal, state and local authorities, accompanied by copies of the forms, contracts, guidelines, public laws and other regulatory documents used in contracting for design services.

Chapter topics include project planning, the selection process, negotiation, projects administration, government audits, A/E services defined, legal aspects and procurement requirements under federal assistance programs. The loose-leaf format permits insertion of new material.

The first edition of the manual was developed by the Committee on Federal

Procurement of Architectural/Engineering Services—a consortium comprised of the American Consulting Engineers Council, AIA, the American Society of Civil Engineers, the American Road and Transportation Builders Association and the National Society of Professional Engineers—and the Catholic University school of engineering. The current edition (1979) was restructured and expanded, and it serves as both a reference and as a textbook for a COFPAES course on government A/E procurement. It is available from AIA for \$95.

Political action committees, enabled by federal and many state legislatures during the last decade, are unincorporated organizations by which members of interest groups contribute to candidates for public office. Contributors—architects, for instance—thereby gain a unified and amplified presence as influencers of public policy.

State University of New York headquarters, Albany, energy efficient preservation design; from '10 Buildings That Save Energy by Design,' (see next page).

AIA has prepared a leaflet, **AIA/PAC**, answering frequent questions about the Institute's national political action committee. The leaflet, which includes a contribution card, is available free through the government affairs department.

Also available without cost from government affairs is an 87-page booklet designed to help AIA components decide if they want to set up a committee, and then how to proceed if the decision is affirmative. **Political Action Committees for Architects: A Practical Guide** discusses organizing and administering committees and raising and distributing funds.

It draws upon many of the ideas considered during the formation of committees sponsored by AIA components as well as by corporations, trade associations and unions. Included are copies of model documents, such as committee constitutions and bylaws, a position paper of legislative issues, a committee news bulletin, a flyer for soliciting contributions, etc.

The International Engineering and Construction Industries Council held its sixth biennial conference in Washington, D.C., last Oct. 14-15. Proceedings were



published in a 19-page pamphlet, **Rebuilding American Exports**, available free from AIA's government affairs department.

IECIC was formed in 1967 by the Associated General Contractors of America, the American Consulting Engineers Council and the National Constructors Association. AIA joined in 1980. IECIC deals with the interests and problems of designers and builders of projects abroad.

Conference participants included Reagan appointees William Brock, U.S. trade representative; Malcolm Baldrige, secretary of commerce, and officials from the departments of state, defense and the treasury. AIA's delegate and participant on a panel on "government, Congressional and industry commitment to rebuilding U.S. exports" was Richard Roth Jr., AIA. The government affairs department provides a free fact sheet, **AIA 1982 Legislative Program**, listing 34 issues and areas of concern to the profession that are likely to be before the U.S. Congress. Indicated are the issues for which vigorous congressional action is anticipated, such as professional liability, the block grants funding approach and environmental protection; and concerns to be monitored for possible congressional activity, such as design research and land use planning.

Copies of **congressional testimony** are also available in limited quantities. Recent topics covered by representatives of the Institute include a proposal for a uniform federal procurement system, the current state of national parks, historic preservation, liability, housing and justice facility design and construction.

"Issue packets," sections from the **State/Local Government: Issues & Strategies** notebook, are being made available separately for the first time through AIA's state government affairs division. The packets deal with "strategies for effective government affairs," registration, energy, A/E selection and liability.

The 400-page notebook, which is revised annually and written for component presidents and presidents-elect, heads of components' government affairs divisions and architects working on government affairs issues, is still also sold as a unit. It draws together materials from AIA publications and information from other organizations, including model laws, sample testimony, enacted legislation, selected bibliographies, strategy tips, etc.

Two **public relations** aids prepared for use this 125th year of the Institute are the **Ways to Celebrate an Anniversary** idea kit and a brochure, **The First 125 Years**.

The "Ways to Celebrate" kit is a collection of ideas for components. Various types of architectural tours are suggested, including renovation, gazebo and greenhouse, home-of-the-month and energy tours, tours for children and tours of architectural offices. Also indicated are four

types of awards, six kinds of exhibits, five publications (guidebooks, award brochures, etc.), ways to work with local newspapers, public speaking programs and seven different contests and competitions. To tie in local anniversaries, there is a list of the founding dates of the various components, from the oldest, Boston (1867) to the youngest, Lincoln and Western Nebraska, both founded last year.

"The First 125 Years" brochure notes the events of significance to the Institute over the course of its history, from the seminal 1857 meeting in Richard Upjohn's New York City office to the present. Both the idea kit and the brochure are available free from the public relations office.

Also offered is **10 Buildings that Save Energy by Design**, a client-oriented booklet that explains energy concepts through brief case studies of energy efficient buildings. Described and illustrated are buildings using earth insulation, recaptured energy, passive design, etc. Another client-relations tool is **You and Your Architect**, a booklet that answers questions about architects' selection and compensation and outlines responsibilities of the architect and the client during construction.

Other public relations brochures and program packages are described in a flyer originally published in the MEMO and available from the public relations department.

PRACTICE

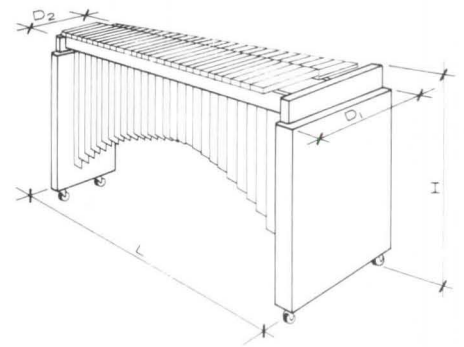
New Concerns Reflected In Standards Revision

The seventh edition of **Architectural Graphic Standards**, prepared by AIA (under the direction of Robert T. Packard, AIA) and published last year by John Wiley & Sons, reflects the changes in design concerns, building practices and building technology that have occurred during the past 10 years. The amount of new material in the seventh edition is estimated by the editors to be 70 percent of the book. And in the new edition, increased emphasis is placed on data relating to energy efficient buildings, environmental protection, design for the handicapped, engineering, anthropometric data, land planning and site development and metric units.

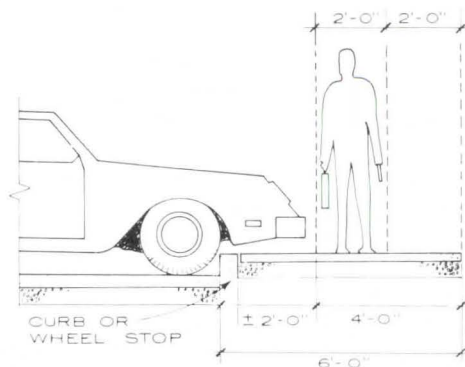
This comprehensive building reference and standards guide contains current information on sizes, dimensions, capacities and details of building components, materials and equipment and mechanical and electrical systems. The content is arranged in chapters paralleling the 16 divisions of the Uniform Construction Index, except for chapter one, which is devoted to general planning and design data.

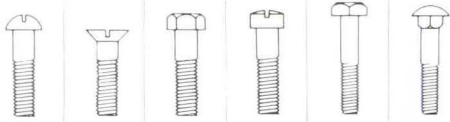
Architectural Graphic Standards was originally written nearly 50 years ago by Charles George Ramsey, AIA, and Harold Reeve Sleeper, FAIA. The 785-page seventh edition is the second prepared by AIA. More than 140 architectural firms contributed.

In the new edition, chapter one on general planning and design information has been expanded by the inclusion of new material and the transfer of items previously presented elsewhere. It is divided into four sections: design elements, recre-



ation, transportation and environmental factors. The former two pages of the dimensions of the human figure have been replaced with six new ones of anthropometric data, including applications to work stations, space usage and accessibility. The first chapter now includes information on swimming pools and airports and on environmental factors, such as architectural acoustics and sound control, illumination, sun control, thermal comfort and solar heating data and design. Chapter 13, formerly called "Assembled Construction" has been reduced in size and is now called "Special Construction." Two combined chapters of the sixth edition, "Specialties and Equipment" and "Mechanical and Electrical," have been divided and



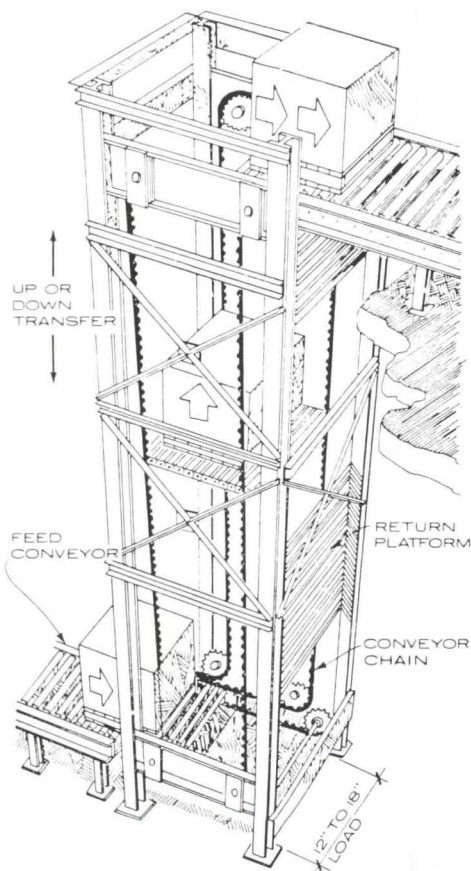


expanded to provide separate chapters under each heading.

The new chapter on metric units (chapter 17) provides an overview of the metric (SI) system and its application to building design. Following a discussion of metric dimensions and drawing practice, there is a set of design drawings for a building, illustrating the use of SI units on plans, elevations and sections, and in detailing.

In a review of the book (see Mid-May '81, p. 359) Harold D. Hauf, AIA, called it a "splendid successor to the earlier editions that have served the design professions and the building industry so effectively for nearly 50 years." He also praised the editors for their "competent and successful selection of content."

Architectural Graphic Standards can be purchased from AIA for \$85.50 (\$95 nonmembers).



An overview of the day-to-day operations of architectural practice is provided by **Current Techniques in Architectural Practice**, edited by Robert Allan Class, AIA, and Robert E. Koehler, Hon. AIA, and published jointly in 1976 by AIA and *Architectural Record*.

The 275-page book "emphasizes the most important techniques by which an

architect may improve efficiency in practice management and communication." The contributing authors are themselves practitioners, and the book contains extensive bibliographies on a chapter-by-chapter basis.

Part one of the book examines various approaches to structuring an architectural firm, such as direct or group ownership, partnerships or corporations (by David Dibner, FAIA). It also looks at methods of project delivery ("traditional linear, fast-track, design-build") and how different approaches affect the firm's organization and operation (by Philip J. Meathe, FAIA).

Part two covers basic management principles (identifying objectives, achieving objectives, internal resources, managing the resources, by Harold L. Adams, AIA), client relations and marketing (MacDonald Becket, FAIA), financial management (Peter Piven, FAIA), personnel management (David M. Bowen, FAIA) and insurance management (Bernard B. Rothschild, FAIA).

The basics of project management are discussed in part three (by Richard G. Jacques, AIA), as well as budgeting and scheduling (Charles R. Sikes Jr., AIA), programming (Herbert McLaughlin, FAIA), construction cost control (James Y. Robinson Jr., AIA) and regulations control (Peyton E. Kirven, AIA). And in part four, management and production tools are examined, such as information resources (Harold J. Rosen and Robert Allan Class, AIA), computing (Robert F. Mattox, FAIA), office machines (Jack D. Train, FAIA), network scheduling James J. O'Brien), drawings (Ned H. Abrams, AIA) and specifications (Paul Heineman). At the book's conclusion Robert Class looks at trends in architectural practice.

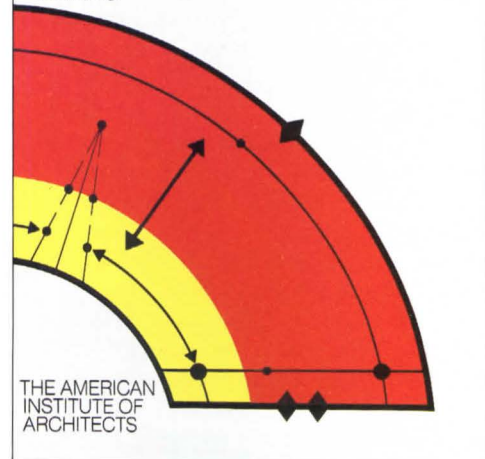
Henry W. Schirmer, FAIA, in a review of the book, said, "The material is presented in a logically documented manner. The book is a reference compendium; as such, it must be read over an extended period of time for better comprehension—and then reread in parts for specific detail. Although the book is an indispensable tool that has answers to solve immediate programs, it is much more. It is a step-by-step guide for the implementation of specific goals of any practice." The book is available from AIA for \$24 (\$30 nonmembers).

Another all-purpose practice guidebook is the three-volume **Architect's Handbook of Professional Practice**. Its format, a ring-binder set, is designed for continuous updating, and a subscription service is offered (\$16 during '82).

The first volume contains 18 chapters examining aspects of architectural practice, such as the office, careers in architecture, construction documents and drawings, a general discussion of the construc-

CURRENT TECHNIQUES IN ARCHITECTURAL PRACTICE

ROBERT ALLAN CLASS, AIA
ROBERT E. KOEHLER, HON. AIA
EDITORS



tion industry and the architect as preservationist. Volumes two and three contain samples of AIA documents. Volume two includes the B series (owner-architect documents); volume three, C, D, E and G series (owner-architect, architect-industry and architect-producer documents and architect's office and project forms).

The three-volume set costs \$35 (\$50 nonmembers); contents only can be purchased for \$22.50 (\$32 nonmembers), and the binders only, \$12.75 (\$18 nonmembers).

Project management is the subject of five booklets by David Haviland, professor of architecture at Rensselaer Polytechnic Institute.

Managing Architectural Projects: The Process is "directed to architects who wish to improve their project management capability." It outlines essential project management activities, such as establishing tasks, responsibilities, schedules and budgets; assembling and managing personnel, and setting up communications, record-keeping and control mechanisms to guide and monitor the work (\$16, \$20 nonmembers).

Haviland views project management as a discipline, "as a way of approaching and carrying out an architecture project within any architect's office." In the booklet's preface, Haviland says, "As design and construction become more complex, as clients become more knowledgeable and demanding, and as the resources to build become more dear, effective project management is essential if a firm is to consistently produce architecture of high quality within schedules and budgets, and with a reasonable financial return to the firm."

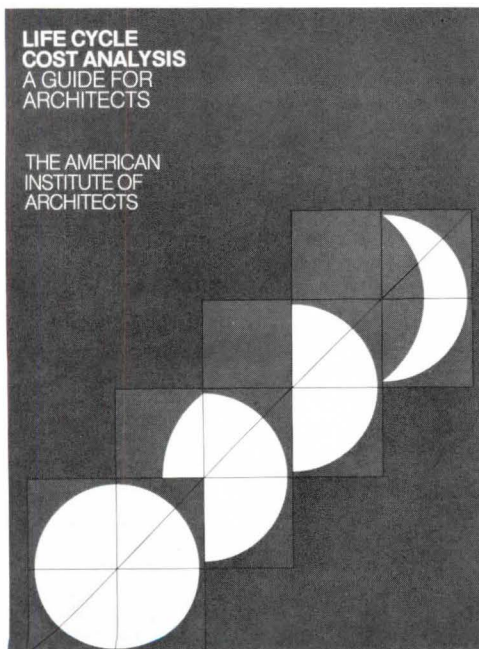
Having an effective project manager is essential for success, Haviland says in **Managing Architectural Projects: The Project Manager**. Haviland discusses what skills and attitudes characterize good

project managers; how an office environment can enhance the project manager's effectiveness, and how to identify, train, assign, evaluate, compensate and keep project managers (\$8, \$10 nonmembers).

Three case studies (each a separate booklet) illustrate how three firms use project managers: Moreland Unruh Smith, Eugene, Ore., for the Spectra-Physics Eugene Manufacturing Facility, a \$3 million project; Hansen Lind Meyer, Iowa City, Iowa, for the Community General Hospital, Sterling, Ill., a \$4.8 million project, and Naramore Bain Brady Johanson, Seattle, for the St. Vincent Hospital Medical Office Building, Beaverton, Ore., a \$8.1 million project. (Each case study is available for \$6, \$7.50 nonmembers.)

David Haviland is also the author of the booklet **Life Cycle Cost Analysis 2: Using It in Practice**, which responds to the question: Where in the planning and design process can the life cycle cost analysis technique be effectively used? It examines the use of life-cycle cost analysis in the predesign, design and postdesign phases and offers a hypothetical case study and nine examples. It also contains a glossary of terms (\$16, \$20 nonmembers).

The booklet is a companion publication to **Life Cycle Cost Analysis**, which outlines the technique and indicates where it fits into the processes of planning and design. The primer was prepared by AIA's life-cycle cost analysis task force with Haviland as editor. It costs \$12 (\$15 nonmembers).



Documents: Synopsis And Legal Citator

A synopsis of AIA documents in the A, B, C, D and G series is available from the Institute's documents division. The synopsis was prepared for use as a quick refer-

ence for determining the specific applications of each document.

Some of the most widely used documents include:

- **A101 Owner-Contractor Agreement Form**, for use where the basis of payment is a stipulated sum. It was prepared for use with AIA document A201.
- **A201 General Conditions of the Contract for Construction**, which sets forth the rights, responsibilities and relationships of the parties involved in a contract for construction. In an effort to update this document, AIA's documents committee is soliciting suggestions for revisions. Comments should address current trends and changes in the customs and practices of the construction industry and the legal climate.
- **A401 Standard Form of Agreement Between Contractor and Subcontractor**, which spells out responsibilities of both parties and lists their respective obligations.
- **A501 Recommended Guide for Competitive Bidding Procedures and Contract Awards for Building Construction**, for use when competitive lump sum bids are requested in connection with building and related construction.
- **A511 Guide for Supplementary Conditions**, intended as an aid to the practitioner in preparing supplementary conditions for use with A201.
- **A501 Instructions to Bidders**, for use with A201. It is designed for general usage but anticipates some additions, modifications and other provisions.
- **B141 Standard Form of Agreement Between Owner and Architect**, for use where services are based on the five traditional phases.
- **B161 Standard Form of Agreement Between Owner and Architect for Designated Services**, intended for use with **B162 Scope of Designated Services**. These two documents are designed to describe the terms and conditions of the agreement, the amounts of compensation (B161) and the responsibilities and services to be undertaken by the owner and architect (B162).
- **B352 Duties, Responsibilities and Limitations of Authority of the Architects' Project Representative**, for use during the construction phase. It should be attached to the owner-architect agreement as an exhibit when an architect's project representative is employed.
- **C141 Standard Form of Agreement Between Architect and Engineer** establishes A/E responsibilities to each other and their mutual rights under the agreement.
- **C161 Standard Form of Agreement Between Architect and Engineer For Designated Services**, for use in conjunction with B161. It identifies the services that each consultant.

Individual documents are available

through local distribution centers, as well as the national headquarters of AIA. A list of distributors can be obtained from AIA.

AIA Building Construction Legal Citator is the latest in a series documenting judicial decisions relating to AIA documents. Volume one of the two-volume set contains information on court decisions in all U.S. jurisdictions relating to the standard contract forms of AIA. Volume two contains the reference documents in three series: agreements between the owner and contractor; agreements between the owner and architect, and agreements between the architect and consultant. Volume two is not meant to serve as a complete collection of AIA documents.

The *Citator* was compiled under the direction of the firm of Spencer, Whalen & Graham of the District of Columbia Bar. The 1980 edition has been modified to facilitate easier reference and research. The new edition is \$100.

Accounting, Compensation Guides

In the area of financial management, this year AIA will offer a revised edition of **Standardized Accounting for Architects** and a new supplement to **Compensation Guidelines** designed for small firms.

The revision of *Standardized Accounting* will incorporate "generally accepted accounting principles," more understandable accounting language and more comprehensive case studies. The revision will also correct computing errors found in the '78 edition.

Standardized Accounting for Architects was first published in 1950, with revisions published in '54 and '78. It was written to "provide a simple record-keeping procedure that will yield appropriate financial data for routine tax and accounting purposes and for monitoring operations of the firm." Although it is primarily written for proprietorships or partnerships, it is also applicable to corporations or very small firms. And the accounting system is designed to be easily adapted to more sophisticated techniques of financial management available through computerization.

Compensation Management: A Guide for Small Firms will be an abbreviated version of *Compensation Guidelines*. It will present shortcuts that small firms can take in determining fees.

Compensation Guidelines for Architectural and Engineering Services, first published in 1975 and revised in '78, provides a rational process for relating A/E professional compensation to the cost of the service provided. The system was developed with the assistance of the American Consulting Engineers Council.

The book sets six steps for determining fee: (1) determine scope of designated

services, (2) establish hours and costs, (3) summarize compensation by phase and project, (4) determine amount, method of compensation, (5) prepare, sign agreement, and (6) establish in-house project control (\$14, \$17.50 nonmembers).

An overview to understanding, planning and controlling the firm's finances is provided in **Financial Management for Architects**, by Robert F. Mattox, FAIA. Published in 1980, the book "addresses topics of the business side of architecture seldom heard in architectural schools and often submerged in offices," says Peter Piven, FAIA, in a review of the book. Mattox illustrates some of his theories through case studies and provides additional notes for small firms.

The book is divided into nine chapters, with chapter one an introduction to financial management. "Management is based on understanding what is to be managed, developing a plan of action and subsequently organizing, coordinating, controlling and evaluating the actions," Mattox says.

Chapter two looks at the fundamentals of finance, such as accounting principles, methods of accounting and special financial terms. Profit, which Mattox calls "essential for the continued well-being of a firm's owners and employees," is examined in chapter three. Chapter four looks at planning profit project-by-project through two methods: "anticipated revenues can be analyzed for profit and for direct and indirect expenses, or estimates of revenue needed to perform desired services can be built up from estimates of individual tasks."

Methods of payment for services is examined in chapter five, cash management in chapter six, financial statements in chapter seven and scheduling and remuneration of personnel in chapter eight. The final chapter looks at ownership, "how to organize for the benefit of both individual and firm, how to value the firm under various conditions and how to transfer ownership."

Of the book, Piven wrote: it is "required reading for any architect responsible for running a practice or hoping to run one. In fact, it so describes the place of financial management within the totality of professional practice, it should be read by aspiring architects at the lowest project level, for it will help them to better understand the context of the day-to-day services they perform" (\$24, \$30 nonmembers).

For basic information on liability insurance, AIA's practice division offers a four-page flyer **Professional Liability Insurance: It's Not a Band-Aid Solution**, which also discusses AIA's commended liability program. Also available from the department is the booklet **Design Professional Liability Insurance: A Survey**, published in 1980, which describes coverages,

policy structures and claims network of the seven major liability insurance companies: Continental Casualty Co., Design Professional Insurance Corporation, Imperial Casualty & Indemnity Co., Insurance Co. of North America, International Insurance Co., Lloyd's of London and Northbrook Insurance Co. Both publications are free.

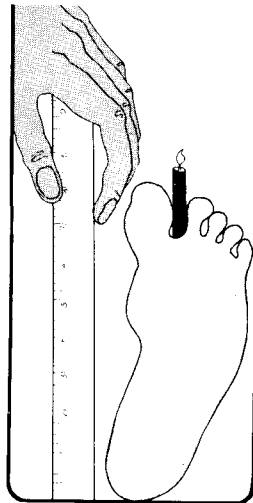
RESEARCH

"What is it like here?" and "What should be built here?" are the questions asked and answered for 16 different climate regions of the U.S. in **Regional Guidelines for Building Passive Energy Conserving Homes**. The responses combine various energy conservation measures with passive design concepts tailored to and recommended for each of the regions.

Region by region, the assets and liabilities are charted month by month, taking into consideration temperature, wind, humidity and sun. Design priorities are then ranked and illustrated in small scale drawings sensitive to regional design traditions. Most points are made through graphics, complemented by a tightly edited text.

The second part of the book explains passive heating and cooling technologies, such as through use of Trombe walls and underground construction, etc., and gives case studies of built houses to illustrate each.

The 312-page book, published in 1980, was conceived, written and edited by AIA Research Corporation staff members for HUD in cooperation with the Energy Department. It is available through AIA for \$6.50 (\$7 nonmembers).



Footcandles illustrated, from 'Basics of Solar Heating & Hot Water Systems.'

Basics of Solar Heating & Hot Water Systems is a primer (\$5.50, \$6.75 nonmembers) published by the AIA Research Corporation.

It begins with functional and operational descriptions of solar heating and hot water systems, outlining the basic concepts and terminology. Next, a description of solar energy utilization traces the principles of solar energy from climate to radiation gain to solar collection. Then discussed is the manner in which solar components can be organized into solar heating and hot water systems. The components include collector-storage arrangements, storage distribution arrangements, domestic hot water preheating types and specific system components.

Prepared as an introduction for consumers, designers and builders interested in solar heating and cooling, **Solar Dwelling Design Concepts** is about how use of solar energy affects dwelling design and site planning.

It begins with a brief history of solar applications, starting with Archimedes' burning of an enemy fleet with solar mirrors in 212 B.C., and brings the account up to date with solar residential applications in this century.

There follows a more thorough description of energy components and how they are organized into heating, cooling and domestic hot water systems. Factors influencing the design of solar dwellings and systems are discussed. "Opportunity" factors include legal and economic concerns as well as sociological and psychological influences. Physical factors—climate, comfort, site, etc.—are also considered.

The rest of the book illustrates dwelling and site design concepts responsive to the opportunity and physical factors for various housing types, solar systems and climates.

The 146-page 1980 edition of the book, first published in 1976, costs \$4.50 (\$5 nonmembers). It was written for HUD in cooperation with the Energy Department by the AIA Research Corporation.

Design strategies to reduce flood damage to the built environment, government programs to lessen flooding and general data on U.S. floods comprise **Design Guidelines for Flood Damage Reduction**. Written by Donald Geis and Barry Steeves for the AIA Research Corporation and published last December by the Federal Emergency Management Agency, the 101-page manual is available free from the agency's Office of Natural and Technological Hazards, 500 C Street S.W., Washington, D.C. 20472. An article based on the authors' research was published in the November 1980 AIA JOURNAL.

A chapter on design techniques includes a case study of the Corte Madera Creek in Marin County, Calif. The study was undertaken to investigate alternative methods of flood control for a built area on flood-prone sites. The principal goal was to make the area safe from flooding without destroying the natural quality and

character of the creek. Another case study, for Kiawah Island, S.C., explains how planners for a developer of a residential resort community analyzed the site and responded to the dangers of flooding. The resulting land use plan relies on clustering of buildings to reduce the potential of erosion, excessive runoff and flooding.

The manual contains a resource index that includes a glossary and names and addresses of U.S. and state agencies concerned with flood control and buildings codes.

As its title suggests, **Energy Conservation in Building Design** discusses ways architects can save energy; it also covers requirements leading to intelligent considerations of conservation.

Written by the AIA Research Corporation as a response to the 1973 energy crisis and first published in 1974, it deals with policies, physical design alternatives and alternative power sources. The design alternatives section outlines areas of the building process where energy savings can be achieved and describes some of the tradeoffs that must be considered in choosing one measure over another.

The 1978 edition costs \$5.50 (\$6 nonmembers).

OTHERS

Five years ago, Frederick Gutheim, Hon. AIA, wrote in these pages: "How often does one come by a building designed by the architect of the U.S. Capitol, a prime example of the first native American architectural style, with an owner's pedigree equaling any James River plantation, that has been occupied by a sitting President of the U.S. and has served as the French embassy, that has been associated with the greatest figures in American architectural history for nearly two centuries and that has been carefully reconstructed and restored as an historic house museum?"

Gutheim was reviewing a new book, **The Octagon, Being an Account of a Famous Washington Residence: Its Great Years, Decline & Restoration**, written by George McCue, Hon. AIA, and published by the AIA Foundation. The reviewer was generous with praise, calling the 101-page book "informative and well-written" and McCue's critical analysis deft.

The book's profuse illustrations include preliminary studies by the architect, Dr. William Thornton, made in about 1799, for the house plan; handsome plans, sections and elevations rendered with Beaux-Arts flourishes in the late 1890s by Glenn Brown, the Institute secretary who first interested AIA President Charles Follen McKim in considering the house as national AIA headquarters; photographs

taken by Frances Benjamin Johnson during that period, and recent color photographs.

McCue's text begins with historical context. Thornton was a self-taught architect 40 years of age, and his client was Colonel John Tayloe III, 28, a fourth generation American and son of a Virginia planter. Tayloe's chosen lot was at one of L'Enfant's eccentric intersections with the capital city, and Thornton took advantage of the streets' 70-degree angle to site a six-sided house—the origin of the name Octagon has never been satisfactorily explained.

From elegant town house to crowded slum dwelling, the Octagon was neglected but in restorable shape when AIA, which had only \$500 in the bank at the time, purchased it with donations for \$30,000 at the turn of the century. Since then, as McCue states, "there has been hardly a year without a showing of repair and replacement of deteriorated parts." Periods of major structural restoration were 1949-56 and 1968-70.

McCue's account also explains the ongoing endeavor to complete the furnishings of the principal rooms with authentic pieces, many of them associated with the Tayloe family, that have "come home again."

The Octagon is available for \$6 postpaid from the Octagon, 1799 New York Ave. N.W., Washington, D.C. 20006.

The **Handbook of Architectural Design Competitions** and its supplement, **Guidelines for the Management of Quasi-Competitions**, are the most recent publications issued from the Institute's design and environment shop.

The handbook, prepared by an AIA competitions task group and supported in part by a grant from the National Endowment for the Arts, contains 33 pages of information for sponsors, architects and others interested in learning how to run a competition.

Competition formats can be modified to accommodate most project requirements, the handbook points out, and then lists and defines 11 different types. The text goes into sponsors' obligations, costs and benefits, explains the professional



adviser's responsibilities, lists the functions of the jury and tells competitors what is expected of them. A guide then explains how to develop a competition program. Also of use are guides to help sponsors and professional advisers calculate costs and estimate time required in the competitions process, and a brief bibliography relating to competitions.

The companion guidelines publication, written after publication of the handbook, details two types of "quasi-competitions," which are defined as selection processes that bear a resemblance to the traditional architectural design competition. The two types are developer/architect competitions, in which designers team with developers to submit proposals, and interviews with design concept presentations, in which a client invites several architectural firms to submit design concepts. The material in the guidelines publication is to be incorporated into future printings of the handbook.

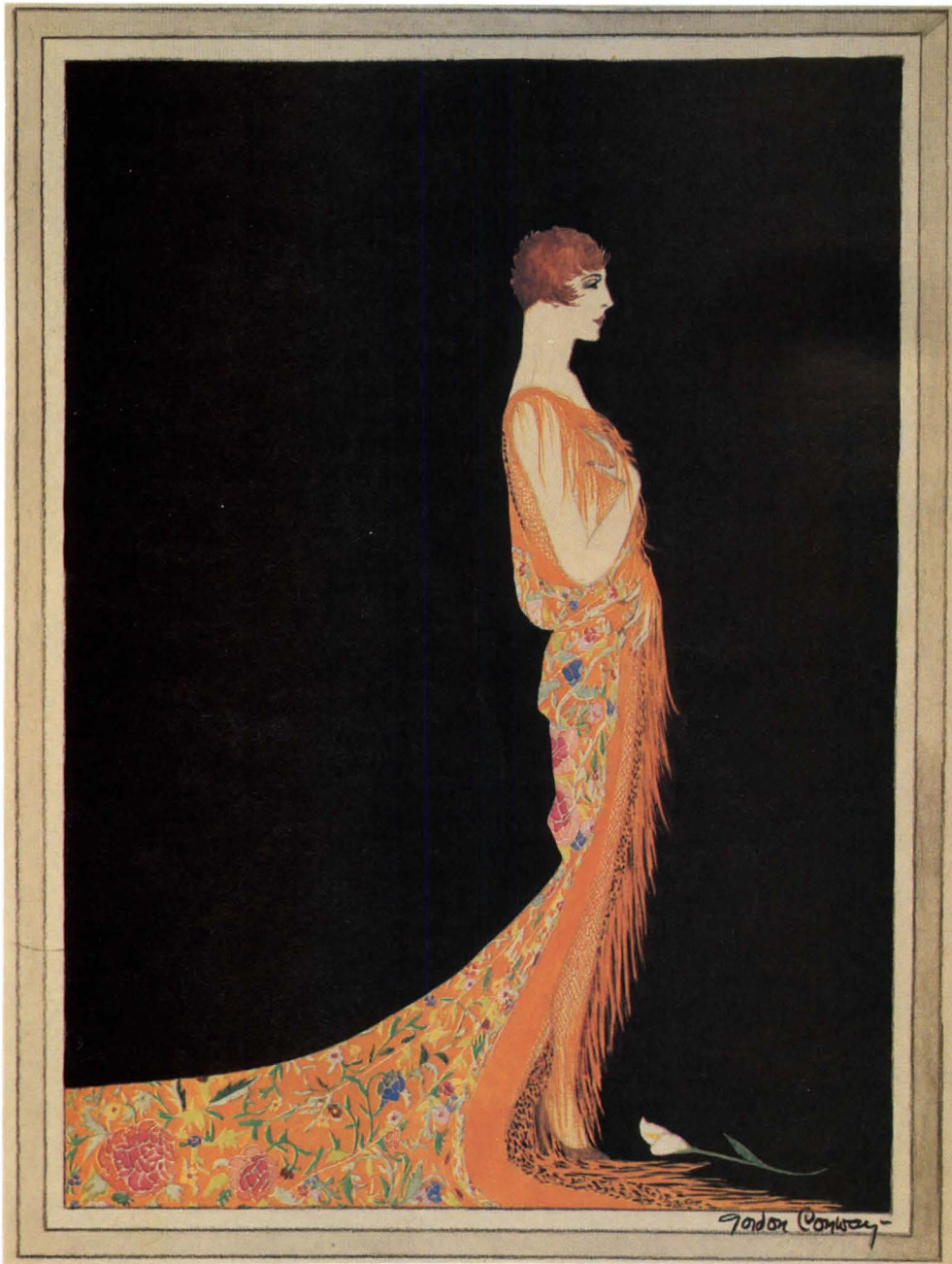
Both publications are available, free, from AIA's design department.

Architectural Exhibitions, a 48-page booklet by the AIA Foundation, is a starting point for AIA components, schools, galleries, museums, exhibitions services and others seeking architectural exhibition materials.

Sixty-eight exhibits are described, their sizes given in running feet, their numbers of panels and pieces, security requirements, fees and sources. The fifth edition, published last October, also lists 37 sources. It is available for \$2 from the Octagon, 1799 New York Ave. N.W., Washington, D.C. 20006.

Of the half-dozen 16-millimeter films available for loan to members from AIA's audiovisual library, the most requested is "Building the Brookhaven House," a 28-minute Department of Energy presentation showing how modifications in design and construction can make a typical market house energy efficient through conservation and passive solar measures. The result of two years of research at the Brookhaven National Laboratory, Upton, N.Y., Brookhaven house illustrates techniques for cold climates that are also suitable for warmer regions.

Nine slide presentations are available. One of the most requested is entitled "Venice." In the accompanying cassette tape, George Nelson, FAIA, explains "what gives Venice a powerful hold on the world's imagination and affections." He illustrates the city's human scale, its unity with diversity and its enduring vitality. In another slide show, Danish architect and town planner S. E. Rasmussen narrates slides based on his book, *Experiencing Architecture*. These two presentations are available for free loan to AIA members only. Other shows are also loaned to nonmembers.



Nearly 100 different bibliographies of audiovisual materials grouped by subject are available. Those subjects include African architecture, cities, floods, hotels, modular construction, pedestrian space and women in architecture. As an example, the "ancient architecture" bibliography lists 95 different titles and gives a brief description of each and where it may be obtained.

Self-Portrait with Orange Shawl by Gordon Conway (above) is featured on a 20x32-inch poster available for \$7.50 postpaid from the AIA Foundation. Gordon Conway was the subject of a 1980 exhibition of original drawings organized by the foundation. Written across the top of the poster are the words "That Red Head Gal, Fashions and Designs of Gordon Conway 1916-36."

Also to be available this month for \$20 (including a tax-free donation to the foundation) is a poster featuring Richard Morris Hunt's 1872 proposal for the New

York Stock Exchange building. Other poster subjects include Glenn Brown's section of the Octagon and David Macaulay's drawing of an "Inflatable Cathedral" from *Great Moments in Architecture*. Each Macaulay poster (\$12.50) was personally signed by the artist. These, other posters and a full list of AIA Foundation publications are available from The Octagon, 1799 New York Ave. N.W., Washington, D.C. 20006, Attn: Alison M. MacTavish.

ProFile: Directory of Architectural Firms, lists more than 8,000 architectural and A/E firms in this country. Data for each firm include the address, telephone number, location of other offices within the firm, organization of the firm (partnership, proprietorship, etc.), year office was established, name of parent organization, principals and principal officers with their responsibilities within the firm, distribution of personnel by discipline, work distribution by percentage of gross in-

come, geographical distribution of work, and projects that have won national, state, regional or chapter awards.

The directory is organized by cities within states; an index to firms by name references them to the main text. Another index lists principals, with references to their firms. Also listed are members of AIA's board of directors, AIA chapters and state organizations.

Of value to prospective clients is an essay, "You and Your Architect," in which David R. Dibner, FAIA, answers frequent questions. These include: Why do I need an architect? How do I find the right architect? How do I hire the architect? What is expected of me? How does a building get designed? How do I select the contractor? and What does the architect do during construction? Another essay discusses the ways architects are compensated and other financial considerations important to the client.

ProFile (\$85; \$95 nonmembers) is published by Archimedia, Inc., of Philadelphia. Editor of the 1980 edition was Henry W. Schirmer, AIA.

The **Directory of Minority and Women-Owned Architectural and Engineering Firms** lists some 670 U.S. firms for potential clients, including government agencies. The typical entry gives controlling ownership (women or minority), services offered, branch offices, minority status by percentage of ownership (black, native American, Hispanic, Asian or white) and a description of firm activities. This first edition (1981) was cosponsored by AIA and nine other architectural, engineering and minority organizations. If ordered through the Institute, it costs \$10 for members and \$15 for nonmembers.

The **International Directory of the American Institute of Architects** lists 73 U.S. firms that have an active interest in doing work abroad. Written for prospective clients, the directory provides data on the organization of firms, places where the firms have done work, typical projects, representative clients, key personnel, awards and services offered. Services are divided into nine categories: pre-design (including marketing and feasibility studies), site analysis, concept design, design development, preparation of construction documents, bidding or negotiating of construction contracts, construction contract administration, postconstruction and supplemental services (life-cycle cost analysis, energy studies, etc.). AIA lists this book for \$10 (\$12.50 nonmembers).

The **Annals of American Architecture** for the last two years are hardbound editions of the editorial content from the Mid-May editions of the *AIA JOURNAL*. The 1980 version (\$17.75; \$21.95 nonmembers) is 120 pages; the 1981 edition (\$22; \$27 nonmembers) is 168 pages. *Nora Richter Greer and Allen Freeman*

BOOKS

Courtesy of Buffalo and Erie Co. Historical Society



Rebutting the 'Bum Rap' on Buffalo

A new guidebook sampled and reviewed by Robert Campbell, AIA

Buffalo has had a bum rap for years. Sun-belt newspapers run photos of the latest Buffalo blizzard as if Minneapolis didn't exist. The city's name has become national shorthand for blight. "Second prize, *two weeks in Buffalo!*" (Audience groan.)

There are good reasons for the bad image, though snow isn't among them (*there's not that much of it*). The New

Mr. Campbell grew up in Buffalo. He practices architecture in Cambridge, Mass., and is architectural critic for the *Boston Globe*. **Buffalo Architecture: A Guide**. Sponsored by Buffalo Architectural Guidebook Corporation. Introductions by Reyner Banham, Charles Beveridge and Henry-Russell Hitchcock. (MIT Press, \$9.95)

York State Thruway, built in the 1950s, gave travelers a view of Buffalo's back yards and the steel-mill belt south of town. Along with the St. Lawrence Seaway the thruway helped end Buffalo's status as a transport node: Both enabled you to bypass what had been a major breakpoint. In the 1960s the city fathers, taking advantage of urban renewal, demolished the black neighborhoods near downtown. Nothing was ever built back and the demolition remains today as a vast moat, beside a lonely island downtown business district that has had most of its plugs pulled from the surrounding city.

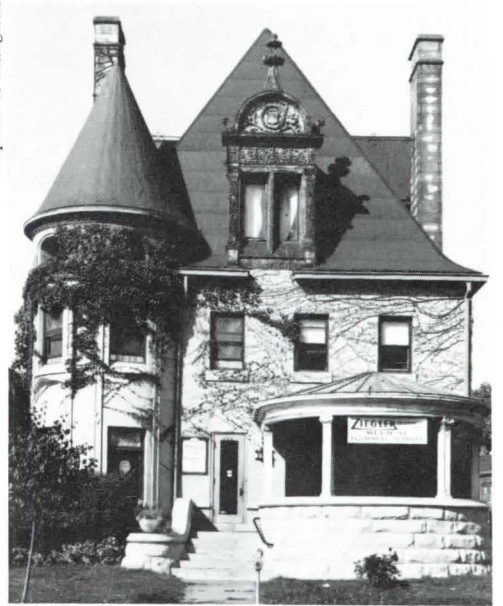
In the 1960s, too, the elm trees died, tens of thousands of them, planted in the City Beautiful movement early in the century. West side streets and parkways that

had been green-vaulted Gothic aisles became prairie flatland, the houses seeming too small and far apart. In the 1970s the vast new university of the State of New York, which could have pumped life into Buffalo, was sited instead in a suburb. Shopping fled to suburban strips and whites fled from blacks as the city sorted itself into enclaves. Manufacturing left for the south. At times it seemed little was left for Buffalo except boosterish talk and a few hideous new office towers, most of which had their own versions of moats.

None of this sounds like the sociable elm-shaded city I grew up in. It is the achievement of this marvelous book that it proves the old Buffalo still exists, architecturally at least, and that it shows us how wonderful it was and is. In accom-



Stephen S. Mangione



Focus of the Olmsted-Vaux park and parkway system was Delaware Park (facing page). Daniel Burnham's Ellicott Square building (left and below) dates from 1896. Above, a sturdy West Side house by Edward Kent.

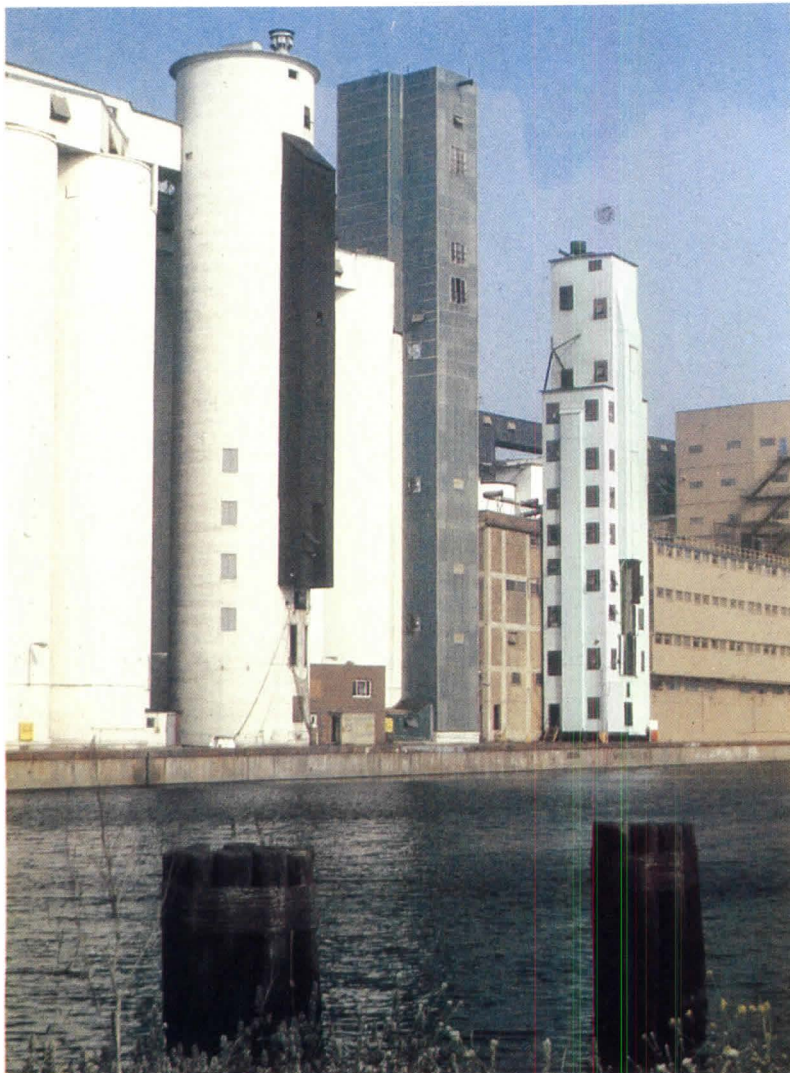


K. Carroll

plishing this the book also provokes the thought that we Americans have been looking abroad too much for our architectural models (whether modernist or historic), without noticing the amazing richness of our own home towns.

The fact is that Buffalo is full of works of architecture—houses, especially—that would be priceless in Boston or Washington but are a dime a dozen here. In the city's boom era from the 1880s through the 1930s, a wealth of Queen Anne, Ital-

ianate, prairie-style, revivalist and art deco architecture was created. Frederick Olmsted designed the parks and parkways, H. H. Richardson the state hospital, Daniel Burnham the incredible Ellicott Square Building, Stanford White and others the



Above, one of several Queen Anne shingle style houses on Linwood Avenue. Grain elevators (left) line the twisting Buffalo River. Below, the living room of Frank Lloyd Wright's Davidson house of 1908, and below right, Wright's Martin house of 1906, both built for Larkin Co. executives. At right, detail from Sullivan's Prudential building.



Delaware Avenue mansions. The city hall and railroad station are among the national monuments of art deco. The grain elevators on Lake Erie were admired by Erich Mendelsohn. Saarinen, father and son, collaborated on the music hall. Frank Lloyd Wright built five houses and the Larkin Building. Louis Sullivan built his best skyscraper, the Prudential, ornamenting it with what Henry-Russell Hitchcock described as "perhaps the last really great work in decorative design in the Western world." Even the obligatory movie palace—Shea's Buffalo—is among the gems of the genre.

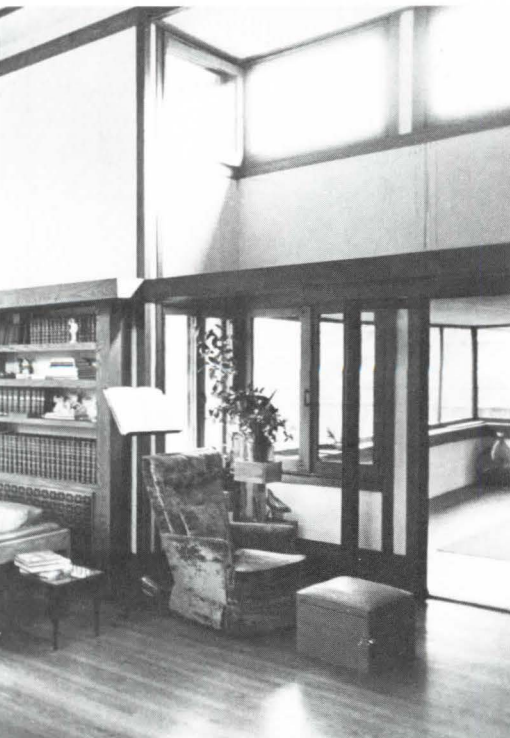
It's all over, of course. By the 1950s the Buffalo rich were building houses of no detectable style, or a kind of Palm Beach Regency that appears to have been imitated from a liquor ad. Cultural consensus and understanding of urbanity were gone, at least for a time. I'd guess that time is now coming to an end. This book is one evidence. Another is the revival of the Victorian neighborhoods, although not yet, so much, the fine neighborhoods from the arts-and-crafts, prairie-style years.

Every U.S. city should have a book like this. An introduction by Reyner Banham traces the history of the city's form. Another, by Hitchcock (written in 1940), describes the architecture. A third, by Charles Beveridge, discusses the Olmsted-Vaux park and parkway system. The remainder of the guide is a model of informative text and photography.

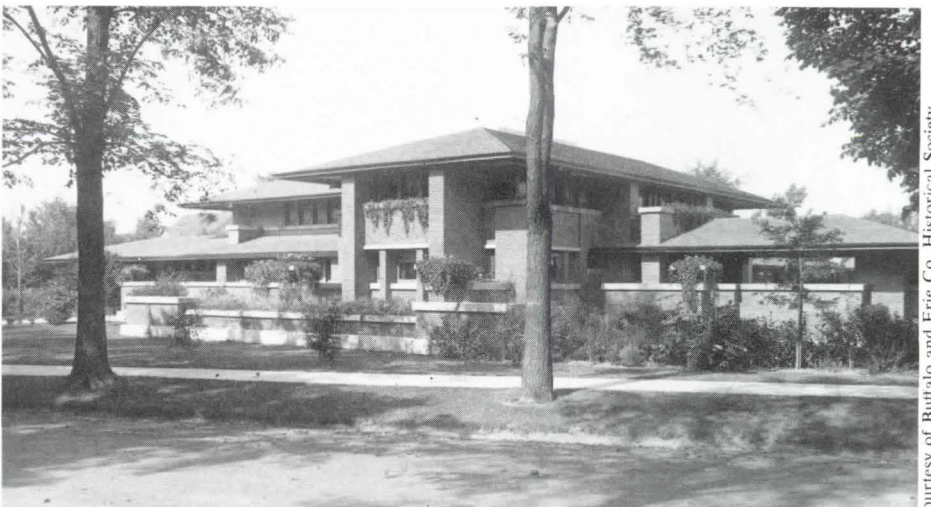
Buffalo is nothing if not—at its best and worst—an extremely representative American city of its era. For that reason there is much to be learned from this book.
Books continued on page 104



A. Fox



Paul Pasquarello



Courtesy of Buffalo and Erie Co. Historical Society



HAVE WE SEEN THE LIGHT?

The quest for energy-efficient design has advanced dramatically in recent years.

But, even now, are we putting enough energy into saving energy?

Are we still designing buildings for the oil-wasteful past?

These are questions Owens-Corning feels every architect and engineer must consider. Their answers reflect our continuing commitment to energy-efficient design. And why we again seek to honor—in this, the Energy Conservation Awards' eleventh year—those men and women whose buildings not only represent the nation's finest architectural efforts, but which make significant contributions to our energy independence.

We welcome entries from registered architects and professional engineers practicing in the United States—either as individuals or in teams. The building entry must be a commissioned project in the design stage, under construction, or completed.

The Awards' jury will be made up of leading professionals in the fields of architecture and engineering.

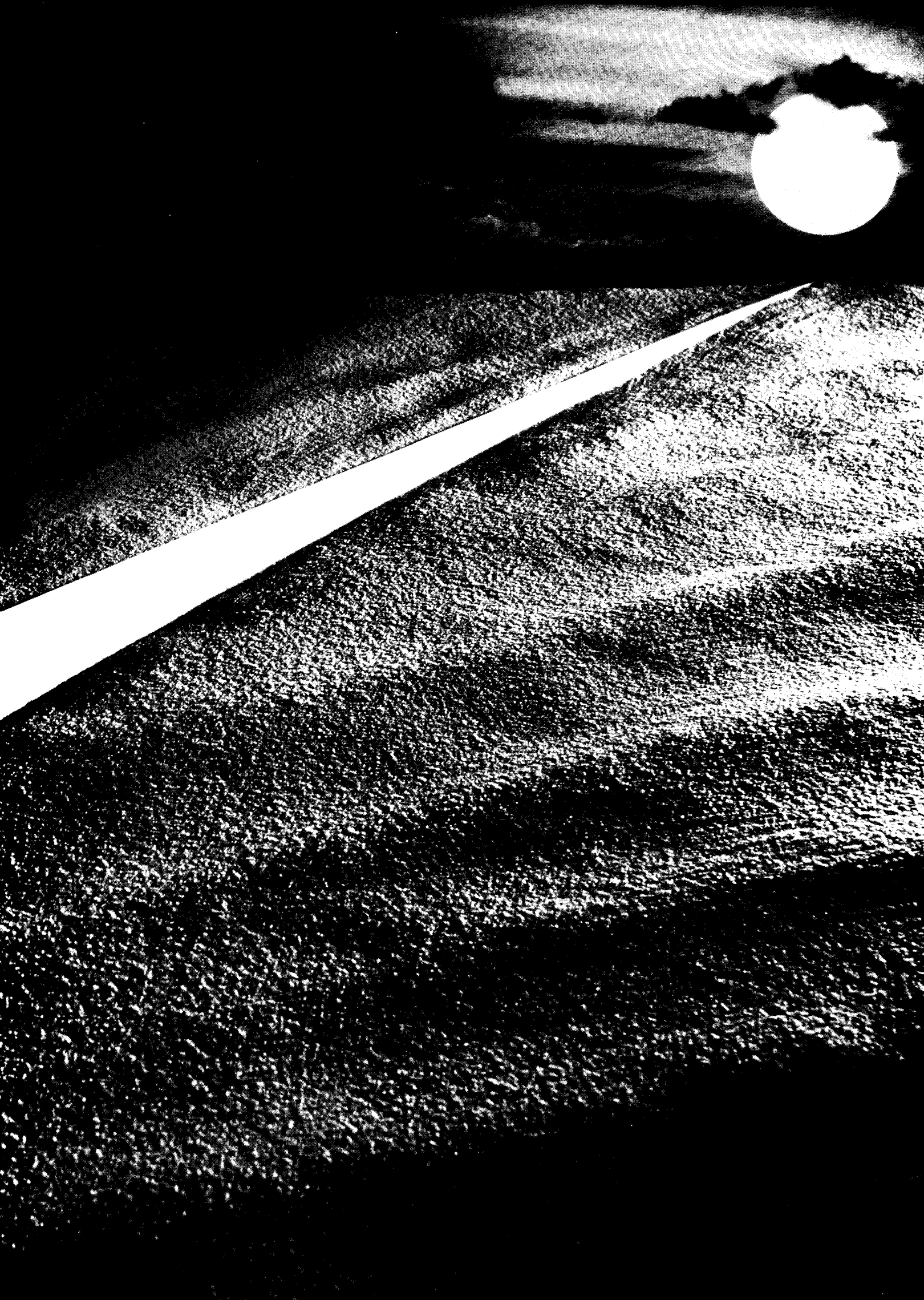
Our entry package has all the details. Write B.H.R. Meeks, Owens-Corning Fiberglas Corp., Fiberglas Tower, Toledo, Ohio 43659. Or call (419) 248-7357. Entries must be received no later than August 27, 1982.

CALL FOR ENTRIES: 1982 OWENS-CORNING ENERGY CONSERVATION AWARDS.

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Books from page 101

The World of the Florentine Renaissance

Artist: Projects, Patrons, Workshop and Art Market. Martin Wackernagel. (Princeton University Press, \$37.50 hardbound, \$14.50 paperbound.)

The process by which Renaissance art and architecture was produced, and the artistic significance of its milieu, is systematically explored by the late Professor Wackernagel in this meticulous translation of his pioneering 1938 work. Here is the "Yellow Pages" of Italian Renaissance art. One must imagine an architectural office (not unlike that of the Frank Lloyd Wright of the Prairie School, or the atelier of Alvar Aalto) that produced not only building plans but an incredible array of designs for building products, feasts, sculpture, vestments, ceremonies, mural

paintings, furniture, festivals, banners, candlesticks, andirons, processions, town planning, fortifications, fittings and elements of buildings, exhibitions, jewelry, art of every sort, typography, stage sets and more. How did it work? Who were the artists? What contractual or business relations did they have to their patrons, to the churches, civic authorities or political figures who commissioned such work? What religious impulses, ego and image building, lust for eternal fame and other incentives drove the engine of the Florentine Renaissance, its booming production, and determined its artistic forms? How did the artistic spirit invade all trades and guilds?

Before these individual works were torn from their context in the life of the quattrocento to be hung on our museum

walls and treated as the absolutes of art, they had a meaning now lost to us as, indeed, perhaps more than half of the total output of these studios has been. Vanished Florence! Her great projects—the Duomo and the Baptistry, the Signoria and the Santa Maria Novella—have been picked clean of their original wealth.

Wackernagel, an artist as well as an art historian (pupil of Wölfflin and Burckhardt), is fully aware that his subject not only enlightens and enlivens our appreciation of the Renaissance and its works of art, but contributes to the ongoing debate over how art and architecture should be produced. The sponsorship of governments, or corporate giants such as John Deere, IBM, Weyerhaeuser or Mobil, the influence of dealers and critics, are all related to this period of the world's greatest productivity in the arts. History comes alive.

This splendid translation is reinforced by a highly detailed and annotated updating of sources and critical literature produced since it was first written. It is much more than a translation of this definitive illustration of "the contextual approach" to art. No architect who has felt his creative effort gripped and directed by the financial, legal, corporative or public forces of the times can read this remarkable work without a sense of self-discovery as well as a new appreciation for the world of Florentine art.

A vital craft tradition exists still in Tuscany that influences artistic practice at the highest level. Sidonio's workshop in the Carrara mountains is where Isamu Noguchi finds the stonecutters to translate his designs into reality; at Pistoia Henry Moore finds the Foundaria Michelucci to cast his models and the craftsmen who can finish them as he directs. The execution of large and complex works—fountains, for example—is impossible without such resources that are the product of oral traditions centuries long, where craftsmen are accustomed to work with artists. Michelangelo painted the Sistine Chapel himself, but the more typical achievement of Donatello and others depended upon an infrastructure of craftsmen and artists' assistants numbering in the thousands. At what point does the block of marble in the quarry become a work of art? *Frederick Gutheim, Hon. AIA, Washington, D.C.*

Building the Dream: A Social History of Housing in America. Gwendolyn Wright. (Pantheon Books, \$18.50.)

This book is concerned essentially with the model of domestic environment in this country, as it has evolved from colonial architecture through current urban projects. Wright shows us the controversies surrounding 13 different kinds of housing

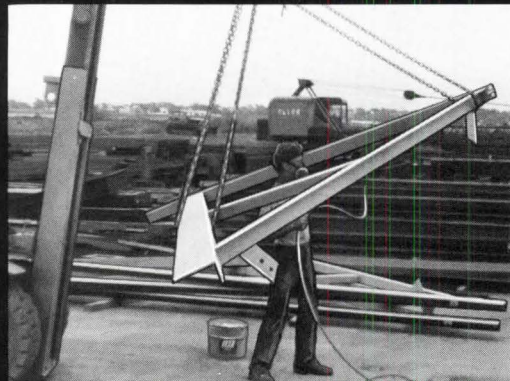
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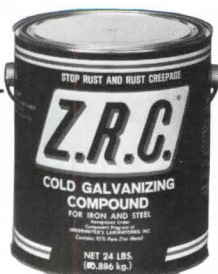
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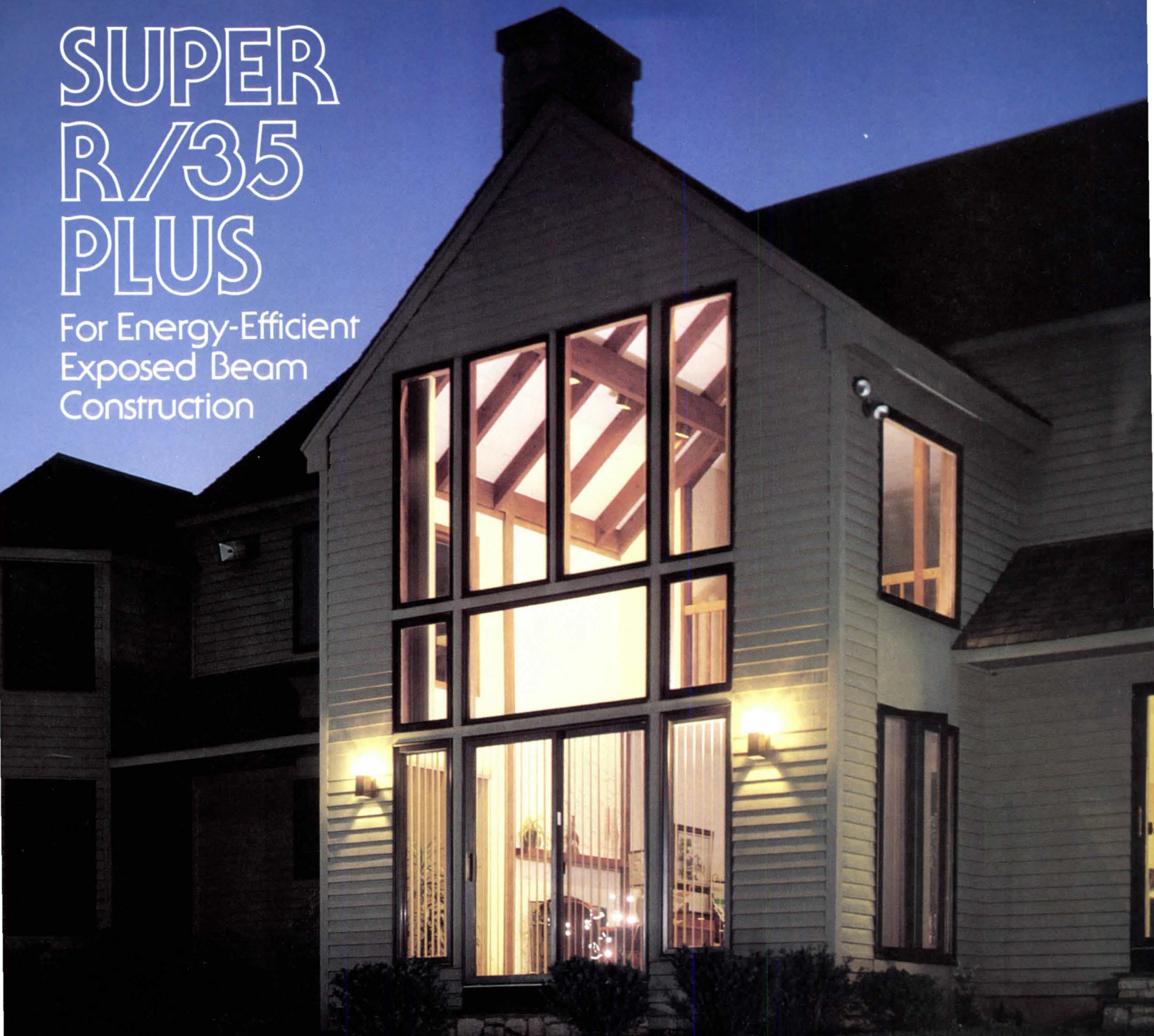
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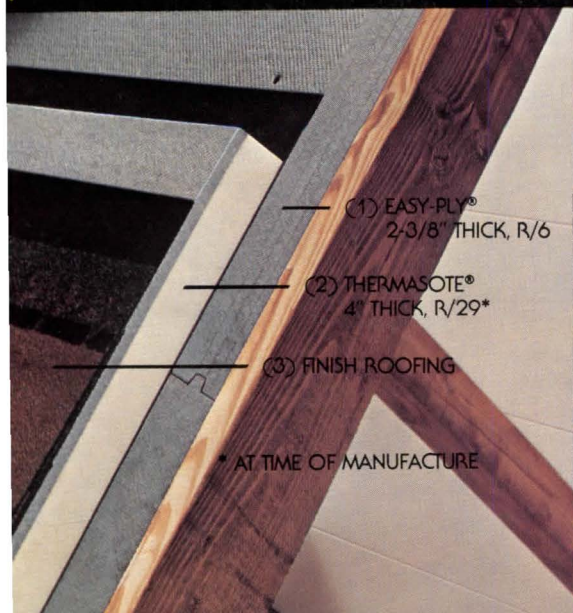
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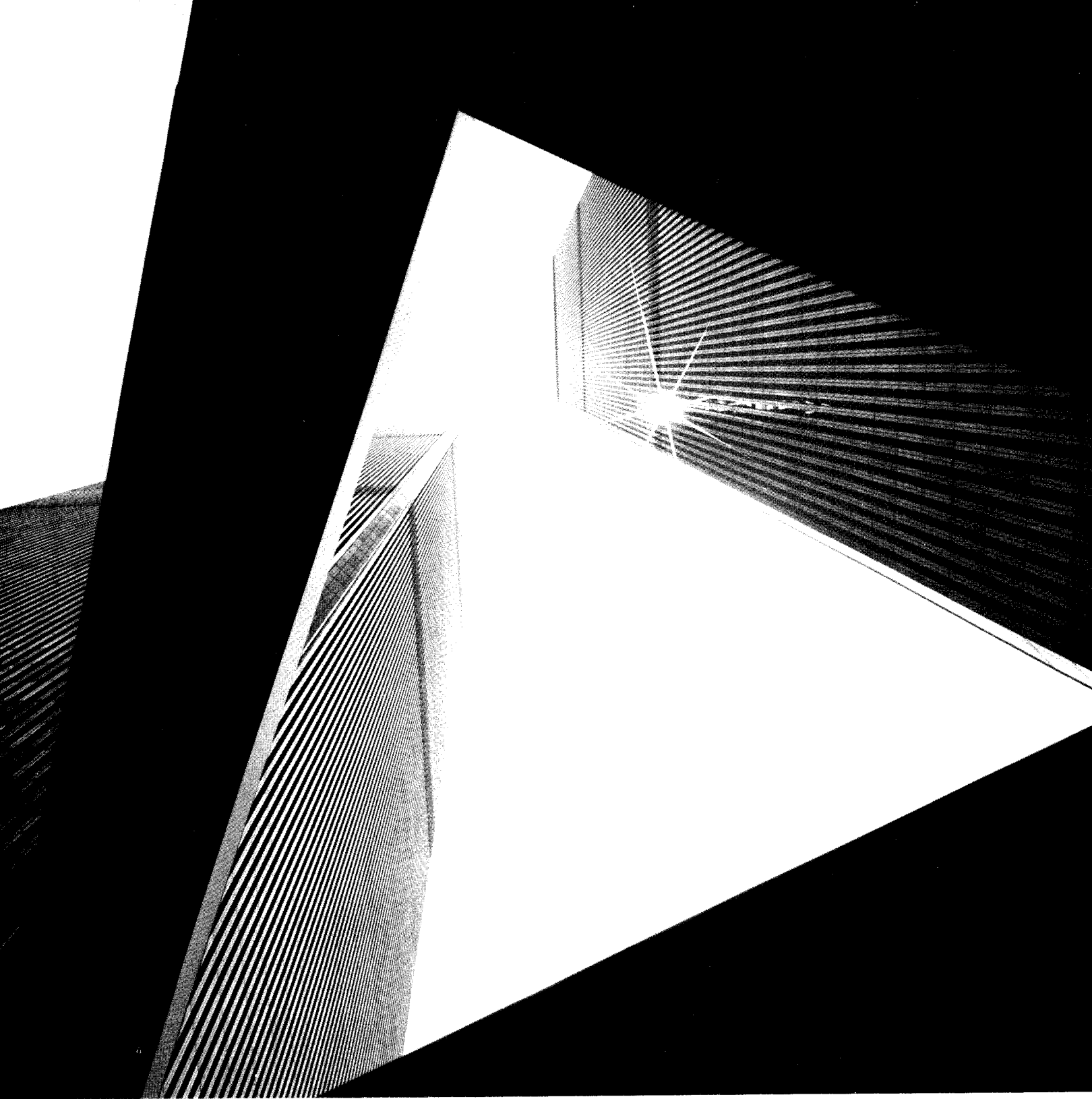
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at the time each was first adopted and what happened when they were generally accepted. Beginning with Puritan townscape, topics include urban row housing, Big House and slave quarters, factory housing, rural cottages, Victorian suburbs, urban tenements, apartment life, bungalows, company towns, planned residential communities, public housing for the poor, suburban sprawl. All are parts of the American dream, all riddled with contradictory messages. The author's central thematic structure evolves around the concept of planning that dominates every kind of housing, while she points to the various ways in which America's passion for the house has been expressed.

The psychological and social values of the home have consistently been a major concern of this architectural historian, who emphasized her search for the answers to the questions of how we live and for whom we build in previous publications, including the first chapter of *Women in American Architecture* (edited by Susana Torre, 1979). It is unfortunate that in concentrating on portraying the ordinary house for ordinary people that she kept to such an ordinary level that it is difficult to sustain an interest in the historical development. The cover of the book, showing a typical family of the '50s in front of their Levittown house, can be depress-

ing or boring or in fact it may tell us more than we want to know about the dream of home. Questions about the present or the future are dimmed by the reader's despair at the possibility of coping with gentrification in the city, waste space in the suburbs, emphasis on quantity over quality in general and the delicate balance between the values of collective versus the single family dwelling.

In the crisis of today's housing costs and energy use, architects ought to take on some kind of leadership, yet this survey of housing policies, housing needs and social values makes such action seem like an impossible dream. *Sara Holmes Boutelle, Founder/Director of the Julia Morgan Association, Santa Cruz, Calif., and author of a forthcoming book on Julia Morgan*

Signs, Symbols and Architecture. Geoffrey Broadbent, Richard Bunt and Charles Jencks, editors. (Wiley, \$52.50.)

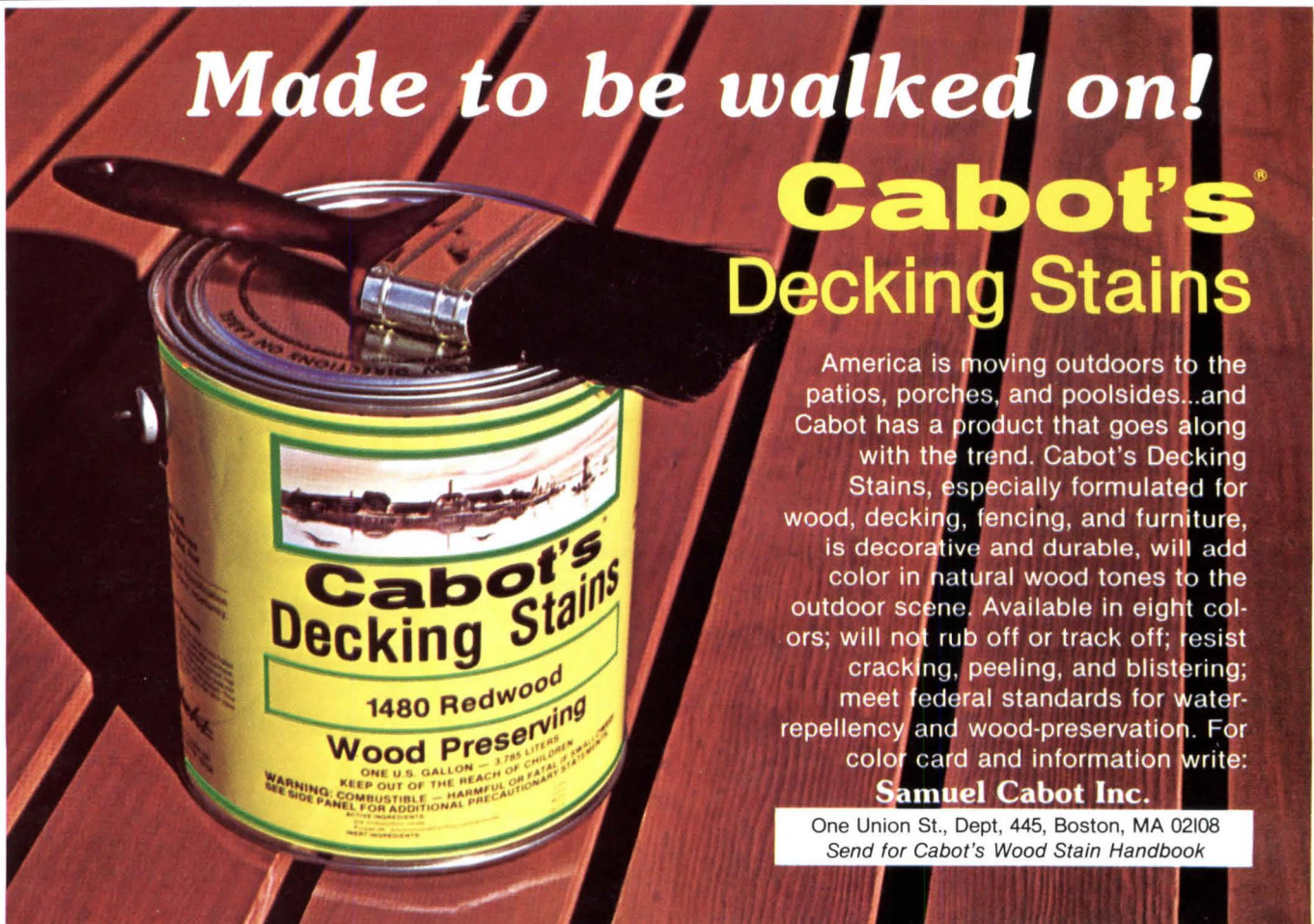
Semiotics (also called semiotic, semiosis and semiology, although the last named term has lost favor because it is a synonym for symptomology in human and veterinary medicine) is the study of sign, that tangle of meaning a culture ascribes to its objects and activities. It is generally considered a form of linguistics—except by those semioticians who consider linguistics (and nearly everything else) a form

of semiotics. Its foundations were laid in the early 1900s; but major development, nearly all of it European, did not begin until the late 1940s. As a relatively young discipline, it has been subject to varying interpretations, at best analogous to the Jungian-Freudian split in psychoanalysis (and at worst to the schism between Shiite and Sunni Moslems). This intellectual sectarianism has been in no way restrictive. Over the last four decades, semiotics has become increasingly important in the analysis of nearly all areas of human artifact and interaction, from cinema to sociology.

Because there are those who consider architecture the pinnacle of human activity, it was perhaps inevitable that it too should become the focus of semiotic interpretation. (This branch of the discipline is sometimes referred to as "archisemiotics," a neologism whose ambiguous first syllable may indicate the importance attached to it by its followers.) Perhaps equally inevitable, most of the theoretical framework has been formed in Italy, where a restrictive economy has turned architects toward conceptual expression.

Although this book is one of the first texts to present semiotics to an English-language readership, it is in no way an introduction to the field. Semiological theory can be—indeed, most often is—singu-

continued on page 109



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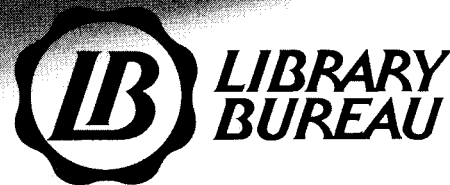
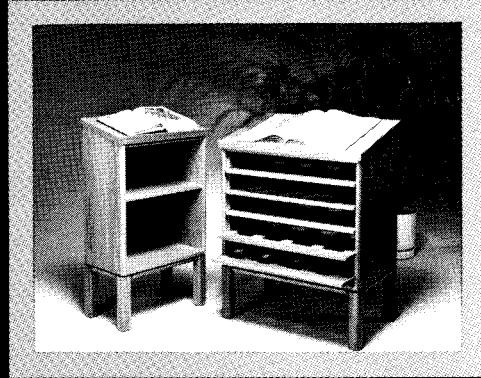
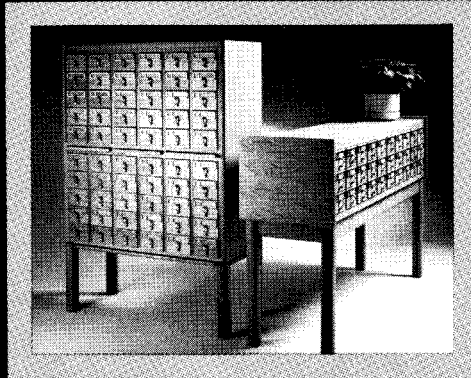
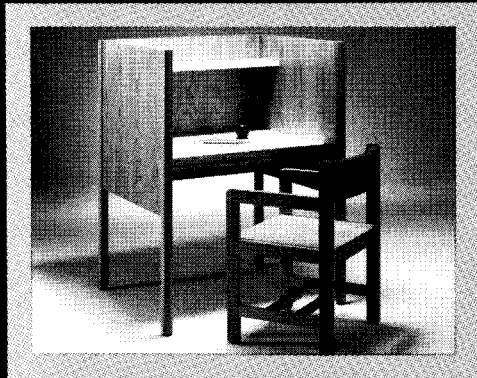
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larly complex, and this complexity is heightened by factionalism and insistence on liturgical purity.

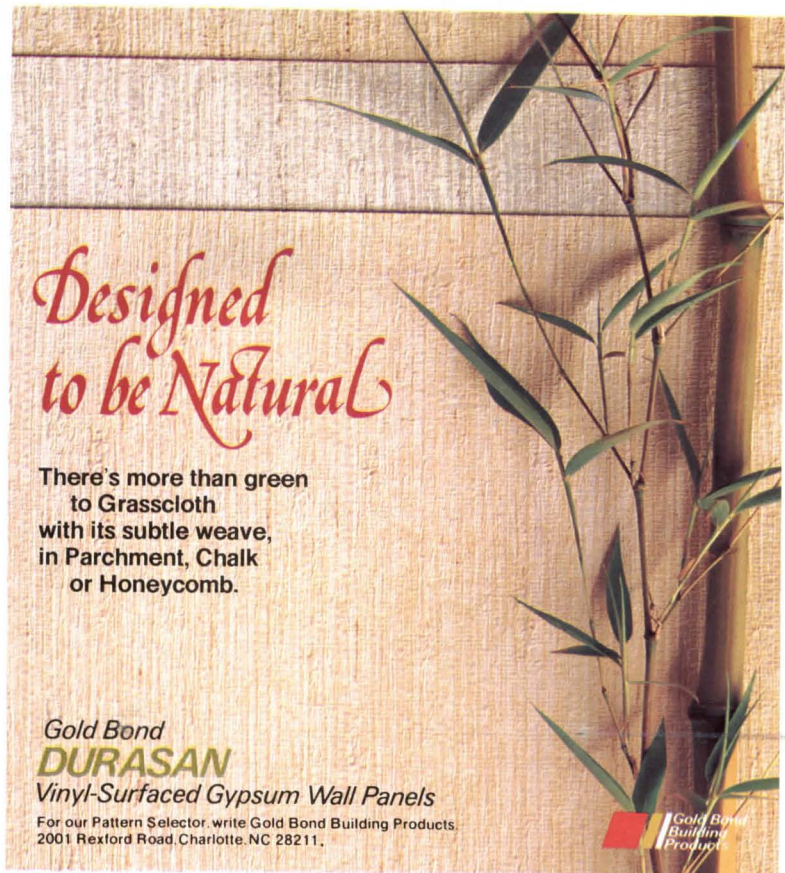
The editors provide some introductory material, but this serves mainly to explain the selection and organization of materials. Readers who are well grounded in semiotic theory may profitably read the book in any order—including that suggested by the editors. For readers who have little background in semiotics beyond that supplied by intuition and common sense, a glossary and an introductory overview (as well as better editing of variant and aberrant spelling) would have been helpful. Also helpful for semiotic neophytes would have been a restructuring of the collection, so that readers could progress from relatively simple explications, in terms of vocabulary, style and content, and deal with the general theories before turning to those papers treating their application to architecture.

Archisemiotics is, in many ways, a kind of architectural criticism, an approach directed not to esthetic judgment, nor to function (one author refers to "such physical banalities [sic!] as building construction, user comfort, convenience"), but to perception. The emphasis is placed on message, particularly on the sign-symbol-artifact that conveys it. Evaluating the message is a complicated process, since it may be a message intentionally sent by the architect and clearly received by the viewer, one unconsciously transmitted but clearly received, or any of the permutations thereof.

In addition, semioticians insist that the message be evaluated within the system formed by the immediate culture, and not from an historical or stylistic point of view except insofar as these are integrated in the popular culture. Readers impatient with intellectual gymnastics may dismiss a good bit of this as fitting the old wine of common sense into a strangely theoretical new bottle. This may be especially so in that a good many of the articles in this collection are devoted to criticizing the terms other semioticians have used to describe phenomena. Still other articles appear to seek an architectural quark, some structural element comparable to the word in oral and written language.

In addition, most of the papers confine themselves to describing built architecture. A few of the authors do wrestle with the problem of expanding semiotic analysis to unbuilt, or yet-to-be-built, architecture; but almost none seems willing to abdicate architectural vision to the amorphous expectations that will dominate future users. (Le Corbusier's work is a good example of architecture whose "message" has been rejected by its users and reworked until it "says" what they want it to say.)

continued on page 111



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Signs, Symbols and Architecture is not for the casual reader. It requires effort to assimilate the sometimes contradictory information, to absorb the vocabulary and to internalize the theories. The rewards are not immediate, nor concrete, but they are potentially great. The editors have provided a cross section of views that enrich—through either acceptance or rejection—our own perceptions of signs, and to give us a critical base from which to decipher their multiple meanings. *Reed Benhamou, Assistant Professor, Department of Creative Arts, Purdue University*

National Parks: Conservation or Cosmetics? Ann and Malcolm MacEwen. (London: Allen & Unwin.)

This examination of the British system of national parks, which are now undergoing an agonizing appraisal of their short history of barely 35 years, contains much that is relevant to the quite different American system. The MacEwens note common origins in such figures as George Perkins Marsh, William Wordsworth, Frederick Law Olmsted—not to go on to Jefferson, Emerson and others. In more contemporary terms, they discuss conflicts between conservation, recreation and the preservation of natural and cultural beauty. Increasingly, the implicit question that is embraced by such decisions of the Reagan Administration as the liquidation of the Bureau of Outdoor Recreation, or the decision to concentrate available resources on maintaining existing parks rather than enlarging the system, is whether a similar reappraisal is not taking place in this country. The lack of any comparable comprehensive work on the American national parks makes the MacEwens' work of special value to American readers. *Frederick Gutheim, Hon. AIA, Washington, D.C.*

Earth Sheltered Community Design: Energy-Efficient Residential Development. Raymond Sterling, John Carmody and Gail Elnicky. (Van Nostrand Reinhold, \$14.95.)

Not too many years ago, earth sheltered housing was considered an architectural curiosity. Perhaps it still is to many architects. This energy-efficient form of housing, however, is now becoming more accepted by the design community as evidenced by greater involvement in earth sheltering by prominent architects and engineers. Estimates range up to 5,000 dwelling units completed in the earth sheltered mode. In 1978, the Underground Space Center of the University of Minnesota published the best-selling book *Earth Sheltered Housing Design*. Is it not now time for the next step, the examination of the urban design issues related to earth

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sheltering at the community scale? The legislative commission on Minnesota resources, which funded the research for this book, and the publisher, Van Nostrand Reinhold, say yes. The same market that enthusiastically received the housing book will now react to the community design publication. But is it the same market?

The housing book appealed to energy-conscious do-it-yourselfers and a broad spectrum of design professionals. The community design volume may appeal to a considerably narrower market consisting of city planners and a few developers. This would be a shame for, as the authors point out, 70 percent of the energy used by a suburban family goes into transportation and other urban scale consumption. This means that urban design factors such as density, transportation, land use patterns and utilities can potentially have a greater impact on reducing family energy use than the traditional focus on the house itself. The irony is that these 5,000 earth sheltered dwellings already built are, with few exceptions, located in the most wasteful forms of urban sprawl. If this book sells and is read, there is new hope for energy efficiency at the community scale above or below the surface of the earth.

The authors have focused the community design analysis on topography particularly suited to earth sheltered housing. They observe, "At the scale of a larger development, the main benefits associated with earth sheltered buildings are the ability to use marginal, steeply sloping land that is unsuitable for conventional development and, in some cases, the ability to increase densities while providing a greener, more natural environment." It is fortunate for the reader that the analysis can be applied equally well to less difficult terrain for conventional housing.

The urban design issues are discussed in the context of a case study of 143 acres of county parkland in central Minnesota just south of the Minneapolis/St. Paul metropolitan area. Using the overlay technique, the site is analyzed for general topography; percent slope; vegetation; suitability for housing, roads, sewer systems and agricultural and recreation; solar orientation; slope exposure; solar radiation absorption; shadows; wind patterns, and thermal effects. The explanation of the overlay technique in the case study is accomplished with great skill. The book concludes with a presentation of 10 examples of projects that illustrate more or less the principles of energy-efficient site planning using earth sheltered buildings.

Chapters of the book are titled: Traditional Planning Issues; Energy-Related Planning Issues; Roads and Utilities; Types of Energy-Efficient Housing; Site

continued on page 114

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Design for Energy-Efficient Housing; Design Study for Prototypical Site, and Case Studies. In all, there are 263 pages, including 14 pages of bibliography and index.

The book's subtitle, *Energy-Efficient Residential Development*, could easily have been the leading title. For this reason, it is recommended as a highly readable, well illustrated book for both undergrounders and surface folks who are interested in energy-efficient, environmentally sound residential community design. *Michael B. Barker, AICP, Administrator, Design, AIA Headquarters*

The Imperial Ming Tombs. Ann Paludan. (Yale University Press, \$35.)

The increasing number of American architects who have visited China will testify to the moving experience of the Valley of the Ming Tombs. More than the design of the Imperial Palace, the stirring historical presence of the Great Wall, or the mystical spatial character of the Temple of Heaven, the Ming tombs offer something else. In this quiet sheltered valley we stand in a geographical presence; here one finds a strange blending of ancient and modern China, of art and agriculture. And in the processional architecture of the Spirit Road, with its

parade of animals and human figures and the tombs themselves, we find something that is unmatched elsewhere.

Mrs. Paludan has written an excellent guide to these subjective values, and her book can be confidently recommended above any other available source to the prospective visitor. The architect reader will appreciate its plans, detailed photographs and attention to drainage, roof structure and other technical aspects. The archeological rundown eliminates the need to consult other more detailed and specialized sources. The author's dry and occasionally witty prose perfectly expresses her semiprofessional status. (The book was generated by the exceptional opportunities afforded by her husband's tour at Peking when he was Denmark's ambassador from 1972 to 1976.)

As art, more can probably be said for the Han dynasty, but as history the Ming are more important. It was the Ming, after all, who established the unified nation that has descended to our time, and to that is probably due the attention that modern China has given its monuments and their popularity with the Chinese people. But is there a better illustration of *feng shui*—the geomancy that dictates the choice of site, orientation, building height and layout? Does one need more than this to show such characteristics of

Chinese architecture as roof structure, or lacquer and gold decoration, or of great sculpture integrally related to architecture? Of gardens and landscapes creating total settings? Certainly, here is one of the world's great urban design themes. Fortunately, it has found an excellent interpreter, one who well extends the appreciation given by Andrew Boyd in his 1962 account of *Chinese Architecture and Town Planning, 1500 BC-AD 1911*, a work that grows steadily in one's estimation. *Frederick Gutheim, Hon. AIA, Washington, D.C.*

A Guide to Chicago's Historic Suburbs on Wheels & on Foot. Ira J. Bach, assisted by Susan Wolfson, with photographs by Harold A. Nelson. (Swallow Press, Ohio University Press, \$29.95 hardbound, \$16.95 paperbound.)

It would take months to visit and study the remarkable architectural heritage that is evidenced in the suburbs of Chicago. This comprehensive book will serve admirably, however, to start the student of the roots of Chicago architecture on his way. The book covers about 850 19th century buildings considered historically and architecturally significant. There are 35 walking tours, each designed to lead from one building to another in each of

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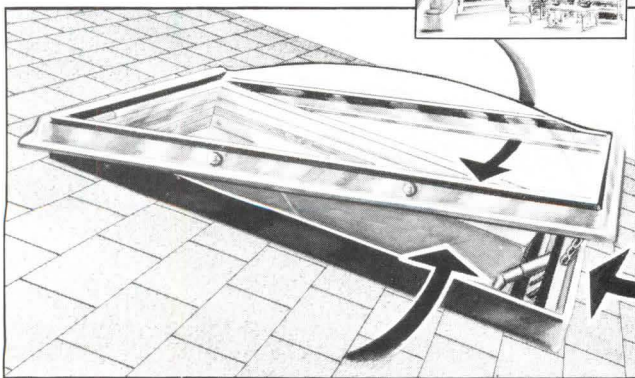
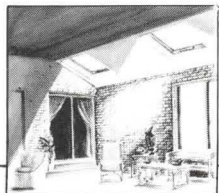


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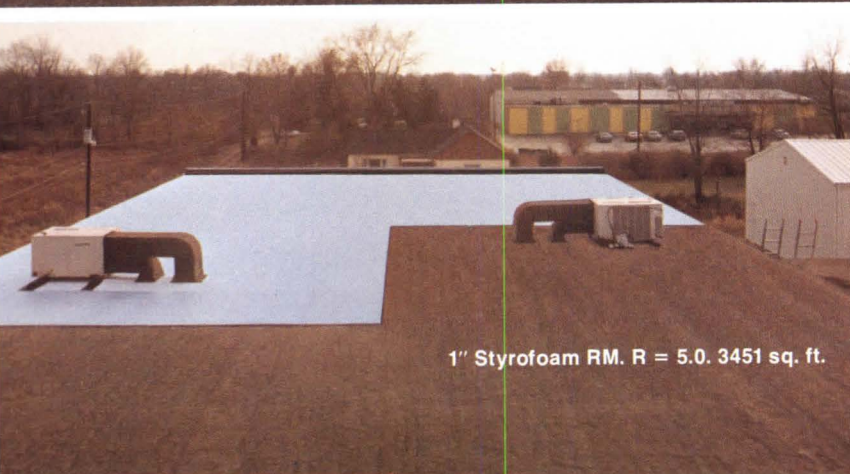
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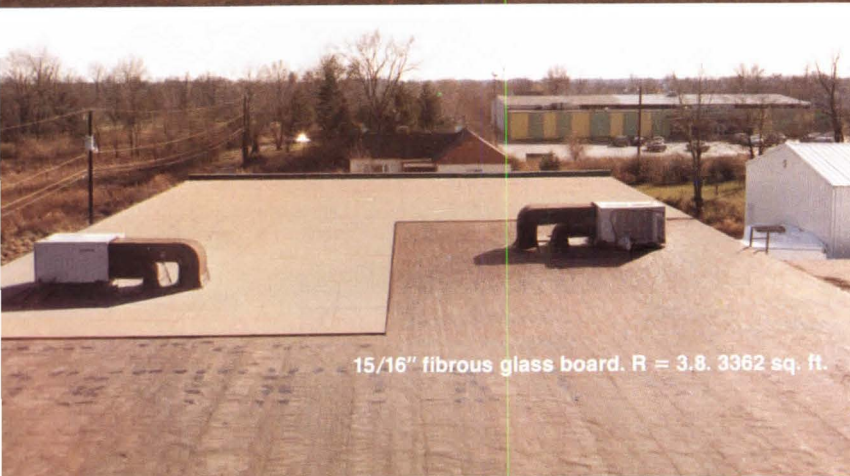
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Books from page 114

the 35 places. Arranged by county and then town, the book provides the location and date and a brief history of each structure. For many of the buildings there are brief discussions of style and architect; when appropriate, information is provided as to whether a building is on the National Register of Historic Places.

The book, which discusses the buildings in Lake, McHenry, Kane, DuPage, Will and Cook counties, contains 42 maps for tours on foot and by automobile. Its more than 100 photographs, made for the book, are by Harold A. Nelson, AIA. Ira Bach, an architect and city planner, is author of *Chicago on Foot* and *Chicago's Famous Buildings*; Susan Wolfson is a Chicago freelance writer. This readable guide is complemented by a commendable introduction on the region's architectural styles by Carroll William Westfall, a professor at the University of Illinois at Chicago Circle.

American Stables: An Architectural Tour.

Julius Trousdale Sadler Jr. and Jacquelin D.J. Sadler. (New York Graphic Society, published by Little, Brown & Co., \$29.95.)

Stable buildings abound in this country, say Mr. and Mrs. Sadler, and there is inherently something most attractive about them. "Large or small, elegant or blockish, historic or contemporary, built for the ages or prefabricated for instant relocation, abandoned, adapted, or in active service, they are informed by a common charm." Just as American houses reflect

a diversity of architectural styles, geographical and local influences and incomes of owners, so do stable buildings. And yet such structures have received scant attention as interpreters of our architectural and social history. The Sadlers make a noteworthy contribution in this book, which will delight the architectural and social historian and the average reader as well.

The book, handsomely illustrated with drawings, plans and photographs, tours the stables and carriage houses across America. It all begins with a look at our "goodly heritage," as European stable buildings of the past are described as well as the early structures in this country. Designed by such notables as Thomas Jefferson, Charles Bulfinch and Richard Morris Hunt, these buildings reflect our past.

Among the buildings mentioned is the carriage house, built to the designs of Dr. William Thornton in 1798, which once graced the property of the American Institute of Architects behind the Octagon.

The Sadlers tell us that it "soon may be too late to look" at many of the other remarkable structures that dot the countryside, for very few have survived in their original form. But they point as well to the new buildings that have been erected "to supply the demand for functional, seemly stables and covered riding areas at a reasonable cost." Although many of them are both attractive and workmanlike, there is also the "inevitable uniformity inherent in mass production and design."

The book's final chapter titled "Children of Invention" concerns the adaptive use of old stabling buildings. They have been converted into restaurants, residences, shops, dormitories, classrooms, offices, galleries, museums, theaters and "at least one chapel, and even a gymnasium." The authors say that "there is no reason to think that all options are exhausted" in the adaptive use of these exceptional structures.

The Architecture of the United States.

G. E. Kidder Smith, FAIA, in association with the Museum of Modern Art. (Anchor Press/Doubleday, 3 volumes, \$29.95 hardbound, \$14.95 paperbound, each.)

G. E. Kidder Smith undoubtedly gained a great deal of information for these volumes when he prepared his noteworthy *A Pictorial History of Architecture in America*. There are three volumes in this new work, the first devoted to New England and the Mid-Atlantic states, the second to the South and Midwest and the third to the Plains states and Far West. The three volumes constitute an illustrated guide to notable buildings in this country that are open to the public. The volumes are liberally illustrated with photographs and maps.

Entries for individual buildings give date, location, name of architect, a brief description of the structure and hours of opening to the public. Nearly every entry is illustrated with a black and white photograph.

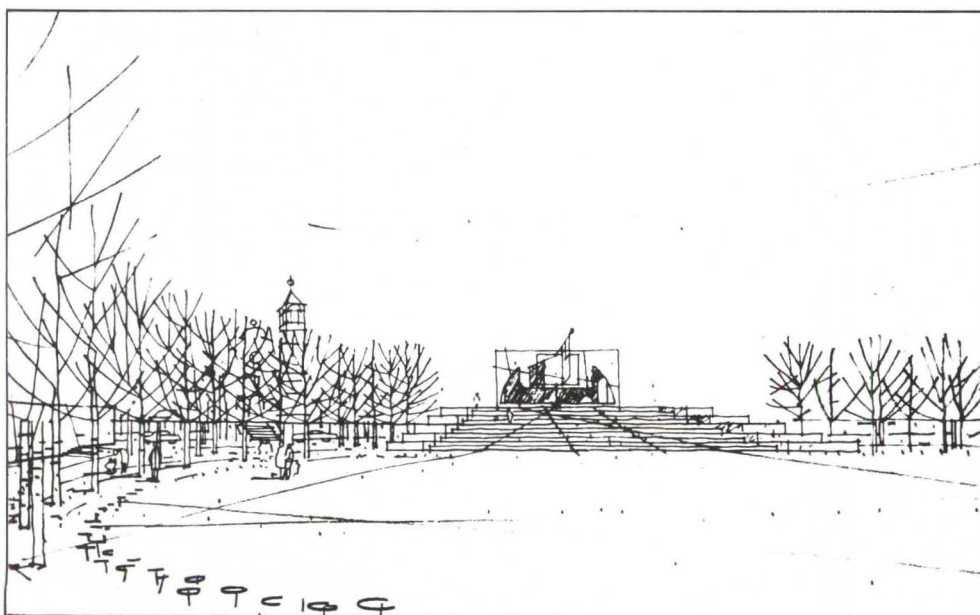
The value of the volumes is increased by introductions to various regions: Frederick D. Nichols (the South), Frederick Koeper (the Midwest), Albert Bush-Brown (New England and the Middle Atlantic) and David Gebhard (the Plains and Far West).

A Guide to the Federal Government for Design and Building Professionals.

John P. Eberhard with Peter H. Smeallie, in association with Thomas Vonier Associates, Inc. (National Center for Architecture and Urbanism, 2000 P St. N.W., Suite 413, Washington, D.C. 20036, \$9.95.)

This helpful booklet will lead the user through the ins and outs of the federal government. Its beginning pages tell how the government is organized and give a brief description of the functions of the executive, legislative and judicial branches. An overview of departments and selected agencies follows, with organizational charts supplied to simplify matters. As John P. Eberhard, FAIA, says, emphasis is placed on the parts of each department that affect the building industry. In the appendices are listings of construction organizations, national labor unions and employee associations, foreign embassies

continued on page 118



New Techniques of Architectural Rendering. Second edition. Helmut Jacoby. (Van Nostrand Reinhold, \$14.95.) It has been a decade since the first edition of this book was published. Both old and new editions are collections of architectural drawings by world-renowned architects. Jacoby, who is a master himself at architectural rendering, says that each drawing "reflects the style and approach to particular architectural problems that are unique to each architect." The renderings are arranged according to the medium of execution. Shown above is Robert Venturi's freehand sketch in pencil of the city hall in North Canton, Ohio.

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and research libraries in the District of Columbia area. Addresses are given and telephone numbers, including area codes, but postal zip numbers are not provided. Perhaps this is because the booklet, small enough to tuck into a coat pocket, is intended for use when one comes to the nation's capital on business with the government.

American Shelter: An Illustrated Encyclopedia of the American Home.

Lester Walker. (Overlook Press, \$27.95.)
From the earth lodge of the prairies and the Northwest, which first occurred in New Mexico and Arizona about 300 A.D., to the concept of how houses may be built in space in the year 2000, this book chron-

ologically traces the development of the American house. There are the pueblo, log cabin, Dutch colonial, saltbox, plantation colonial, Greek revival, steamboat Gothic, Queen Anne, mobile home, California ranch—and many, many more architectural styles. There are brief comments about each style, but, as the title indicates, this is an “illustrated encyclopedia,” and the handsome line drawings show the various configurations, with cryptic information about windows, chimneys, floor plans, construction materials and so on. As the publisher says, this is a source book that speaks “to the what, how, when and where (and even who) of the American tradition, in its continuity with European models and its New World departures.”

Lester Walker, who is associated with the New York City architectural firm of Studio Works, is author of *Housebuilding for Children* and coauthor of *Designing Houses*.

English Historic Carpentry.

Cecil A. Hewitt. (London: Phillimore; distributed in this country by Rowman & Littlefield, 81 Adams Drive, Totowa, N.J. 07512, \$40.)
“Immediately ridiculous,” says Cecil A. Hewitt, is the widely held view that carpenters of historic timber buildings had at their disposal the range of timber joints that are now known—that there is “no history of development toward perfection.” This book, which will be of interest primarily to the architectural historian, follows a historical sequence in its tracing of the history of carpentry in England from the Anglo-Saxon period down to 1890. Hewitt gives many examples of timber buildings, showing how the structures were assembled and how joints were used, thereby making the buildings “as datable as ceramics.” The scholarly text is complemented by Hewitt's own handsome drawings.

Systematic Construction Inspection.

Ralph W. Liebling. (Wiley, \$24.50.)
Liebling, building commissioner for Hamilton County, Ohio, and a contributing editor to AIA's *Handbook of Professional Practice*, calls upon the inspection system in construction to “demand the most from every element of the imperfect construction process.” In separate chapters, he outlines the duties and responsibilities of the design professional, the construction manager, the contractor, the subcontractor, the owner and the building inspector. He also supplies a set of documents used by Hamilton County's building department, and they reveal the job history of a project from application for a building permit to the certificate of occupancy and use. Liebling is greatly concerned about the public safety, and his book, if read by all involved in construction, should prove to alleviate some of the problems.

The Design and Building Industry's Publicity Directory.

Edited by Barbara Welanetz. (Lord & Welanetz Inc. and *A/E Marketing Journal*, \$96, \$76 prepaid.)
This directory describes the editorial requirements of more than 350 national magazines and journals and lists individuals to contact, addresses, readership, editorial format, deadlines and submission requirements. The companion **Awards Directory** (\$48, \$38 prepaid) describes more than 300 national awards, noting purpose, jury criteria and makeup, type of recognition and sponsor to contact for more information. □

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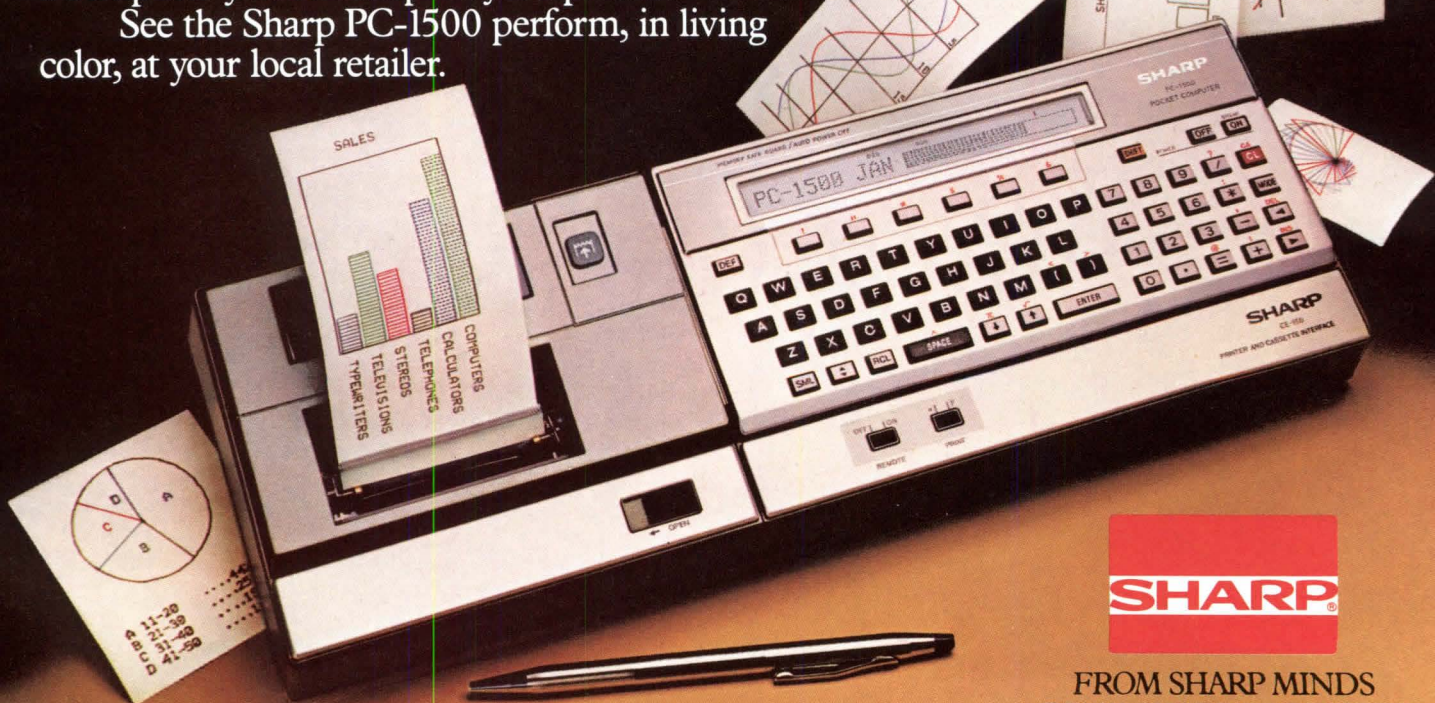
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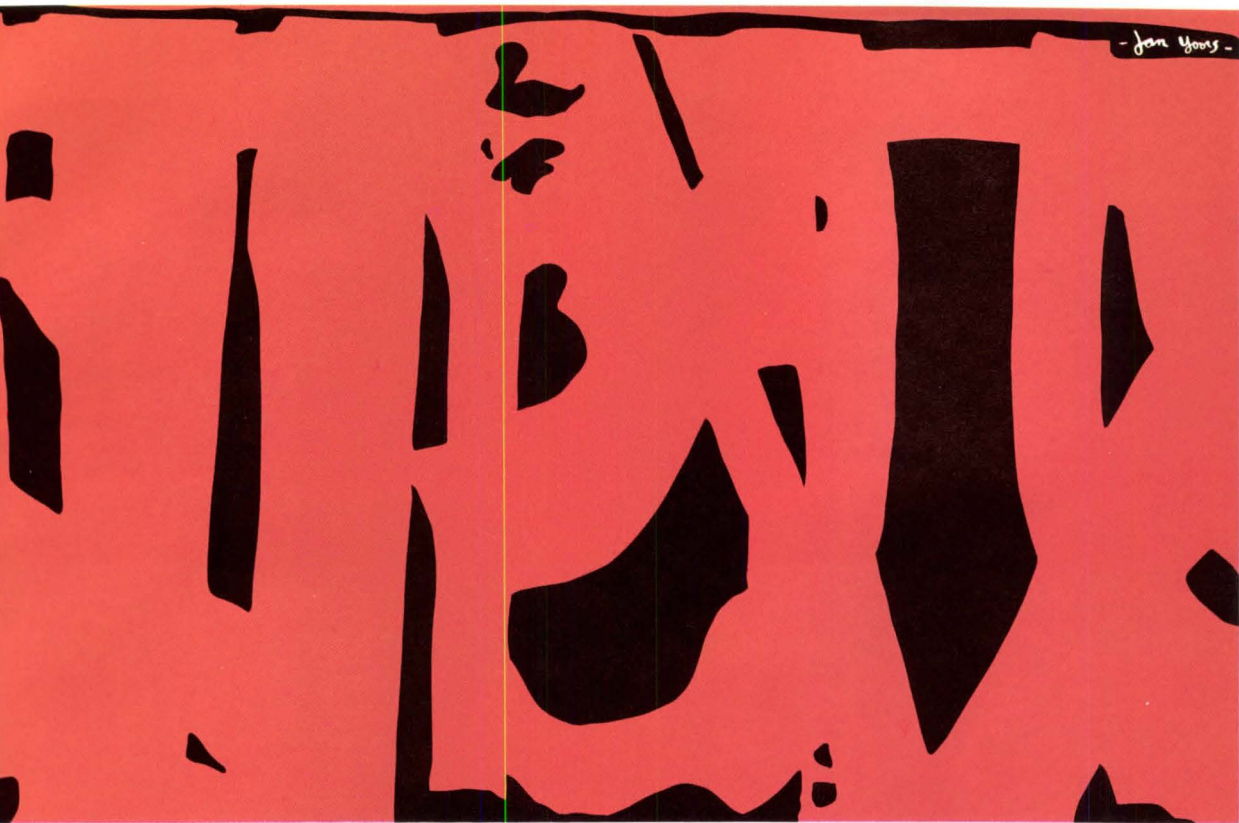
As resources for design and objects of design.
 By Stanley Abercrombie, AIA

The tapestry designs of Jan Yoors, who died in 1977, are still being executed by his family and associates. The one shown here (1), designed by Yoors in 1974, is "Written in the Fire" and is seven feet six inches high, 24 feet wide. Other designs in the collection are as small as seven feet square. Information is available from the Yoors studio, 108 Waverly Place, New York, N.Y. 10011.

Designed by A. Conti for Candle of Milan is the pendant lamp model A552 (2). Its shade is of opal acrylic, and it holds a 100 watt incandescent lamp.

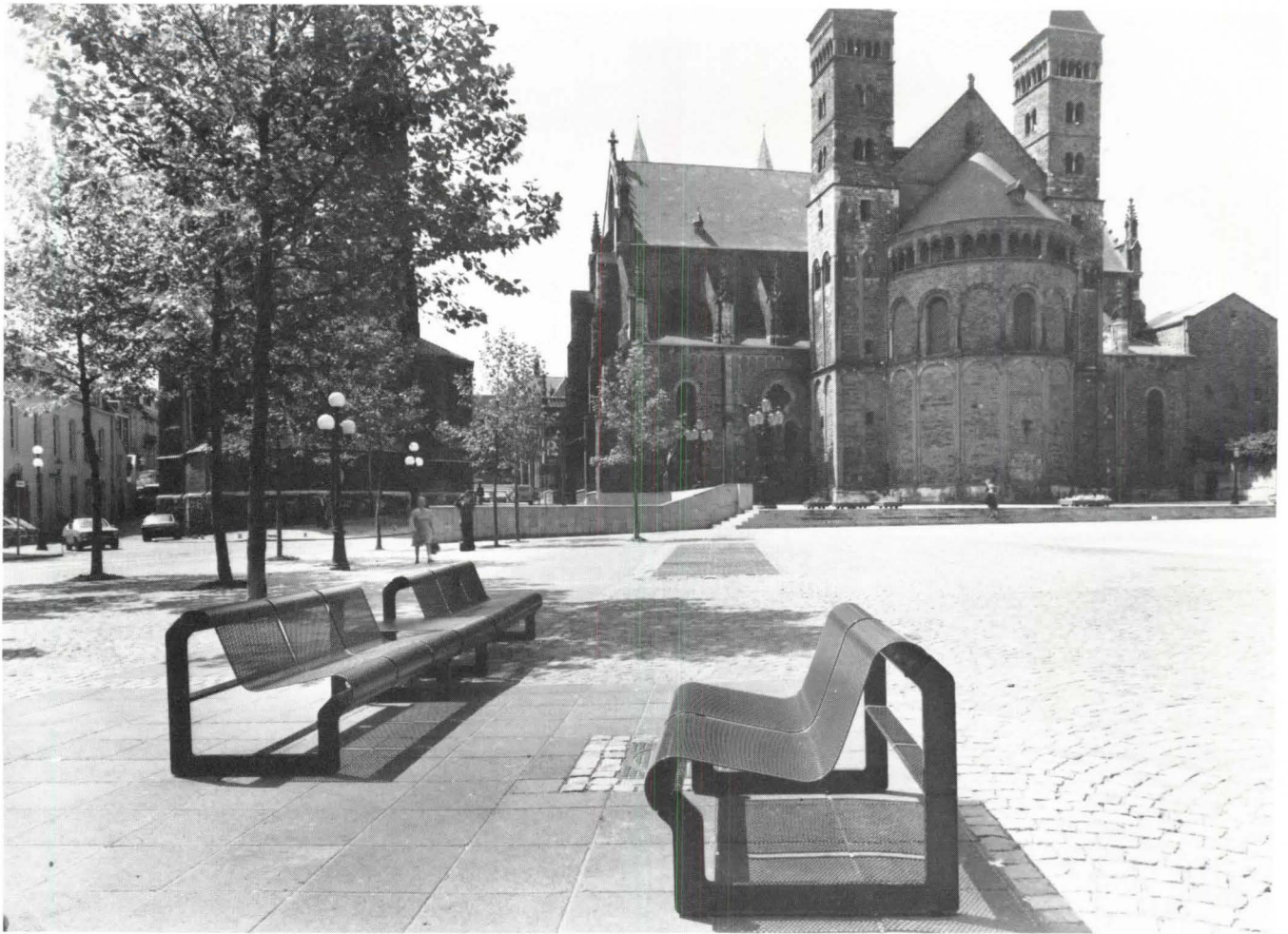
From R-Way Furniture Co., Sheboygan, is the number 147 stacking side chair (3), available in natural or walnut finishes. Chair seats and backs are upholstered, and there are optional ganging devices and a hand cart for moving stacked chairs.

"Vertice" is a new line of executive office furniture designed by architect Jacopo Gardella for Gruppo Industriale Busnelli of Milan, with technical assistance from Centro Studi & Ricerche Busnelli. There are parts of both wood laminate and solid wood, and finishes include white Italian walnut, Tanganyka walnut and wild cherry. The bookcase unit shown here (4) has glass shelves spanning between the vertical wood elements.



4





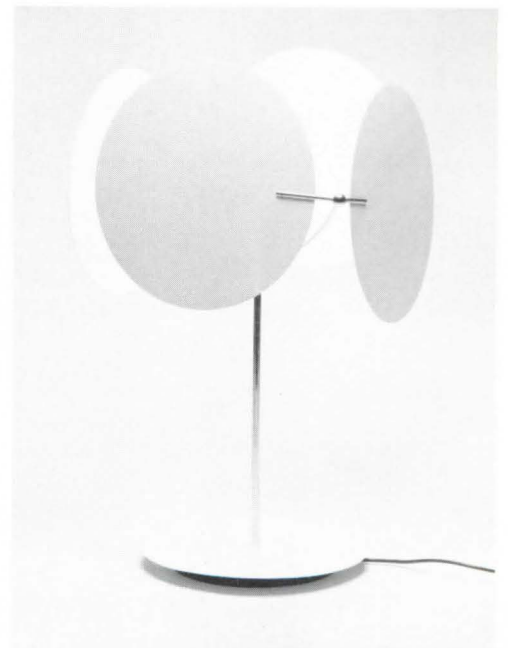
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4



From Artifort of Maastricht, the Netherlands, is the Lagos seating series (1). Designed by Nel Verschuuren of Kho Liang Ie Associates, Amsterdam, it is named for the new international airport at Lagos, where many of the seats have been installed. The seating shell is of perforated steel plate, and the supports of cast aluminum. The shell can also be upholstered and padded, with fabric either stapled on or fastened with velcro strips. Standard finishes are black, white, red and brown, but custom colors are possible for large orders. Matching table units are also available.

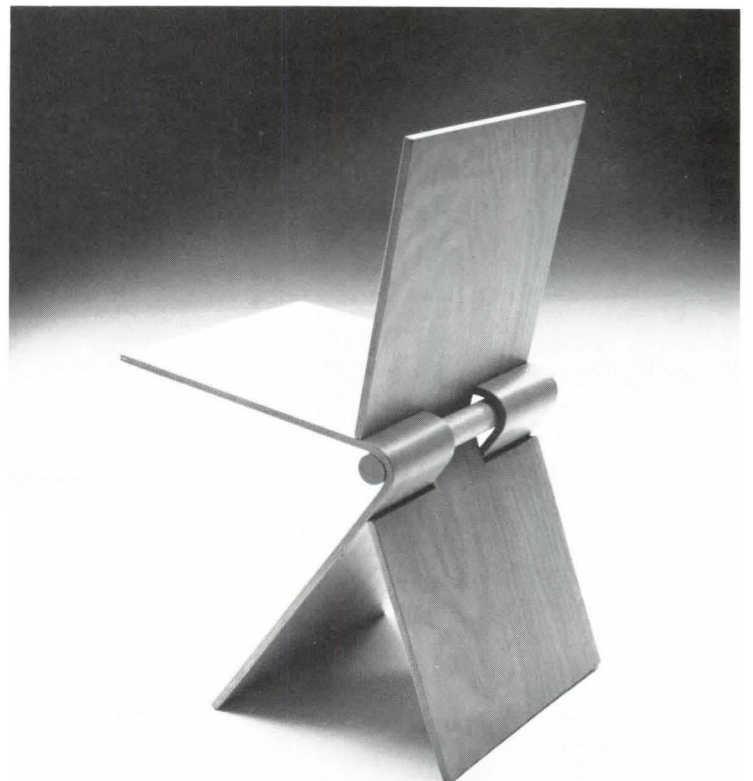
The Saddler's Chair, designed in 1978 by Tito Agnoli (2), is now available in the U.S. through ICF Inc. There are sled base, armless and arm chair versions, all in handsome saddle leather over steel frames. Leather colors are black, dark or light brown, burnt sienna, terra cotta or natural.

The Monet lamps designed by Vico Magistretti are part of the O-Luce Italia collection, Milan. In addition to the table version shown (3), there are floor lamp and pendant variations.

John F. Saladino's Demilune line for Dunbar (4) includes a dining or conference table in either 84-inch or 91-inch lengths, chests and credenzas. With the addition of a pencil drawer, of drawer units suspended from the top, or of storage units on casters, the table can be converted to an executive desk. Top surfaces are of Dunbar patent metal in silver, slate or black finishes; convex drawer units have a lacquer finish, and pedestal bases are of ash.

Another product from the Netherlands firm Artifort is the O20 chair (5), its two parts of pressed beechwood interlocked around a central rod. A matching table is also available, and chairs and table can be lacquered or with a white beech finish, as shown here. □

5



Practice from page 60

between the box beams and supporting rods should have been designed to handle 40,700 pounds combined dead and live load. Further, because of the code's margin of safety for steel components, connections designed to this capacity would be expected to have an ultimate capacity of at least 68,000 pounds, NBS said.

This compares with NBS' structural and materials tests on parts of the walkways and on fabricated replicas that determined the ultimate capacity of each box beam connection as built to be 18,600 pounds. The maximum load on any of the six connections at the time of the collapse was 21,400 pounds, NBS concludes.

Failure could have begun at any of the fourth floor connections, researchers determined, and progressive failure was assured after the failure-induced load was distributed to the other connections. NBS did identify the connection at the middle fourth floor box beam on the side away from the entrance as the most likely to have failed first.

The walkway suspensions were not built as specified in the contract drawings, and NBS said this was a key factor in the collapse. As originally approved by the Kansas City codes administration office, the walkways were to be suspended from a set of six hanger rods that would pass through the fourth floor beams and on through the second floor beams. Each beam would have thus transferred its own load directly into the hanger rods.

The modification to the "interrupted" hanger rod scheme placed a double burden on the fourth floor connections, NBS reported. Researchers concluded that the original connection detail would not have satisfied the city codes but that the original connections would have had the capacity to resist the 21,400-pound estimated loads at the time of collapse.

The report exonerated walkway components, including the welds, nuts and washers, steel channels comprising the box beams and hanger rods. "Neither the quality of workmanship nor the materials used in the walkway system played a significant role in initiating the collapse," according to NBS.

The investigation was initiated by Kansas City Mayor Richard Berkely and headed by Edward O. Pfrang, a structural engineer and chief of the NBS structures division. NBS has no subpoena power and relied on the cooperation of the parties involved. Among the documents obtained were a set of project specifications prepared by the architect, architectural and structural drawings, shop drawings detailing the walkway structural system, daily logs and inspection reports and photographs and videotapes made before and after the collapse.

Architect for the hotel was Patty Berke-

bile Nelson Duncan Monroe Lefebvre (PBNBML), a consortium formed by several Kansas City firms. Gillum-Colaco of St. Louis was structural engineer; Havens Steel Co., Kansas City, was steel fabricator for the walkway components. From field observations and measurements, NBS determined that the structure was built as specified. Shop drawings for the walkways as built bear stamps indicating review by the contractor, structural engineer and architect.

A release issued by lawyers for the architect states that PBNBML "did not design the structural aspects of the Hyatt skywalks nor design any other structural component of the Hyatt," "did not perform structural testing services on the Hyatt" and "did not perform structural inspection services. . . . The architect reviews shop drawings prepared by the steel fabricator but they are reviewed and approved by the architect only as structural details and configurations may affect function, utility, esthetics or any other architectural consideration. The approval of all structural design and details, including shop drawings, for structural integrity and structural accuracy was the responsibility of the structural engineer."

Said Jack Gillum, president of Gillum-Colaco: "The connection shown on our drawing is conceptual in nature, showing the relationships of frame members and the feasibility method to make the connection. This connection was not completely detailed or designed because under current customs and practices of the industry and because of past dealings with the fabricator, the engineering, design and detailing of connections was left to him. This firm did not order, request, design or approve the connection detail that failed." Gillum-Colaco has also disputed NBS' finding that the original structural design failed to comply with the Kansas City building code.

Inquiries made to Havens Steel Co. were referred to an attorney, who failed to return a call. But according to an Associated Press report, documents filed in court by lawyers for Havens contend that the change in the suspension design was ordered by Gillum-Colaco after Havens sought clarification of the design received from PBNBML and Gillum-Colaco. The original design had not detailed how the second floor walkway was to be suspended, say the documents.

Subsequent to the collapse, a third walkway at the third floor level was torn down, the atrium lobby was redesigned by Edward Larrabee Barnes Associates and the hotel was reopened on Oct. 1. Crown Center Redevelopment Corporation is owner of the hotel, which is operated by the Hyatt chain. The collapse has given rise to more than 130 lawsuits seeking over \$3 billion.

Luckman Honored for Service

Charles Luckman, FAIA, has been selected by the American Management Associations and the American Society of Mechanical Engineers to receive the 1981 Henry Laurence Gantt medal for "distinguished achievement of management as a service to the community." Luckman, the 47th recipient of the award, is the first architect to be honored.

Before starting his Los Angeles firm, the Luckman Partnership, in 1950, Luckman spent 18 years in a career in business, becoming president of Lever Brothers at age 37. He has served as an adviser on the U.N. Economic and Social Council and as a member of the board of the Pennsylvania Avenue Development Corporation, Washington, D.C.

Luckman was recognized for "his total career—as architect, executive, community leader and educator—an individual who has made a genuine contribution to management and mankind."

Previous winners include Thornton Bradshaw of RCA, David Packard of Hewlett-Packard and Willard R. Rockwell Jr. of Rockwell International.

Wachsmann Works Indexed

The project works of Konrad Wachsmann, innovator in the art of industrialized building, have been organized and indexed by Robertson Ward Jr., FAIA, under a grant from the National Endowment for the Arts. The original drawings will be available to researchers at the Huntington Library, San Marino, Calif.; and the Smithsonian Institution is to make microfilm sets available at regional centers of its Archives of American Art.

Wachsmann, who died in November 1980, was born and educated in Germany and practiced there until fleeing from the Nazis in 1932. He came to the U.S. in 1941 and during that decade collaborated with Walter Gropius in the General Panel Corporation, manufacturer of prefabricated housing elements that he and Gropius designed. In the '50s and early '60s, he headed the department of advanced building research at the Illinois Institute of Technology, and he founded the Building Institute for graduate studies at the University of Southern California in 1964.

The Wachsmann collection contains more than 2,500 drawings—including nearly 900 from the General Panel project alone—from 117 projects. It is supplemented by extensive photographic documentation.

More information on the details of the Wachsmann archives on microfilm is available from Alan Jutzi, Assistant Curator of Rare Books, Huntington Library, San Marino, Calif. 91108.

News continued on page 128



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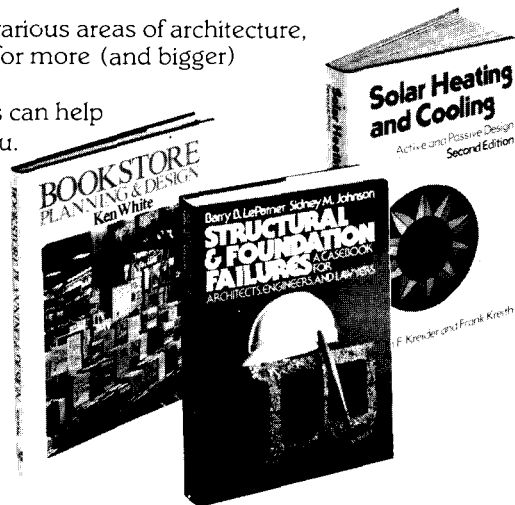
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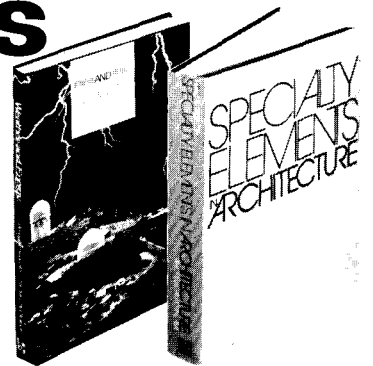
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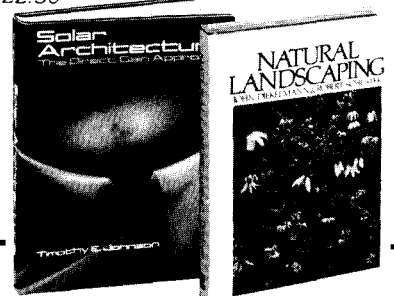


8. HISTORIC PRESERVATION

Curatorial Management of the Built World
By James M. Fitch. The idea of preserving our native built habitat has come into its own at last — offering big, new opportunities to architects and designers. This comprehensive book spans the entire field — from the reasons for preserving, retrieving, and renovating structures and sites to the precise training needed to enter this fast-growing field at the professional level. A rich source for all who want to expand their practice to include adapting old structures, renovating historic buildings, reconstructing ancient artifacts, and inserting new construction in old districts. 448 pp., 454 illus., \$34.95

9. WEATHER AND ENERGY

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BRIEFS

Energy Case Studies Sought.

The U.S. Energy Department has issued a call for papers in connection with a workshop on designing and managing energy conscious commercial buildings, to be held July 19-20 in Denver. Preference will be given to actual projects and commercial buildings, new and retrofit. Re-

quested by May 10 is a one page abstract of approximately 250 words. Send to Marianne McCarthy, MCC Associates, Inc., 8534 Second Avenue, Suite 400, Silver Spring, Md. 20910.

Scandinavian Tour.

The National Trust for Historic Preservation is sponsoring a preservation study cruise July 12-25 along the Scandinavian coastline. The cruise will stop in 11 cities, including Copenhagen, Oslo, Trondheim and Hønningsvaag. For more information, contact the National Trust for Historic Preservation, 1785 Massachusetts Ave. N.W., Washington, D.C. 20036.

Architectural Film Library.

The library, located in New York City, is the first independent film and tape production and distribution center specifically set up to serve the international architectural community. Its first project will be a film on Walter Gropius. Those interested in membership can contact the Architectural Film Library at Snibbes Inc., 77 Irving Place, New York, N.Y. 10003.

Education Programs Abroad.

The Parsons School of Design is sponsoring European study programs with emphasis on the visual arts. The curriculum in Paris includes studies in the history of

architecture, interior design and European decorative arts. The history of Italian architecture and contemporary Italian design will be examined in Rome, Florence and Venice. Contact Office of Special Programs, Parsons School of Design, 66 Fifth Ave., New York, N.Y. 10011.

Edward Barnes Honored.

The Commission for Cultural Affairs of the City of New York has awarded Edward Larrabee Barnes, FAIA, the mayor's award of honor for arts and culture.

University of California, Berkeley Reunion.

The College of Environmental Design will hold its first annual reunion festivities on May 15 for graduates of the departments of architecture, city regional planning, landscape architecture and design. Contact Office of the Dean, 230 Wurster Hall, UCB, Berkeley, Calif. 94720.

Frank Lloyd Wright Microfilm Series.

The Architectural History Foundation/MIT Press has recorded three archival collections donated by Paul R. and Jean S. Hanna to Stanford University. The series includes sketches, drawings, blueprints and photographs of the Hanna house (see Nov. '81, page 64). Correspondence with *continued on page 130*

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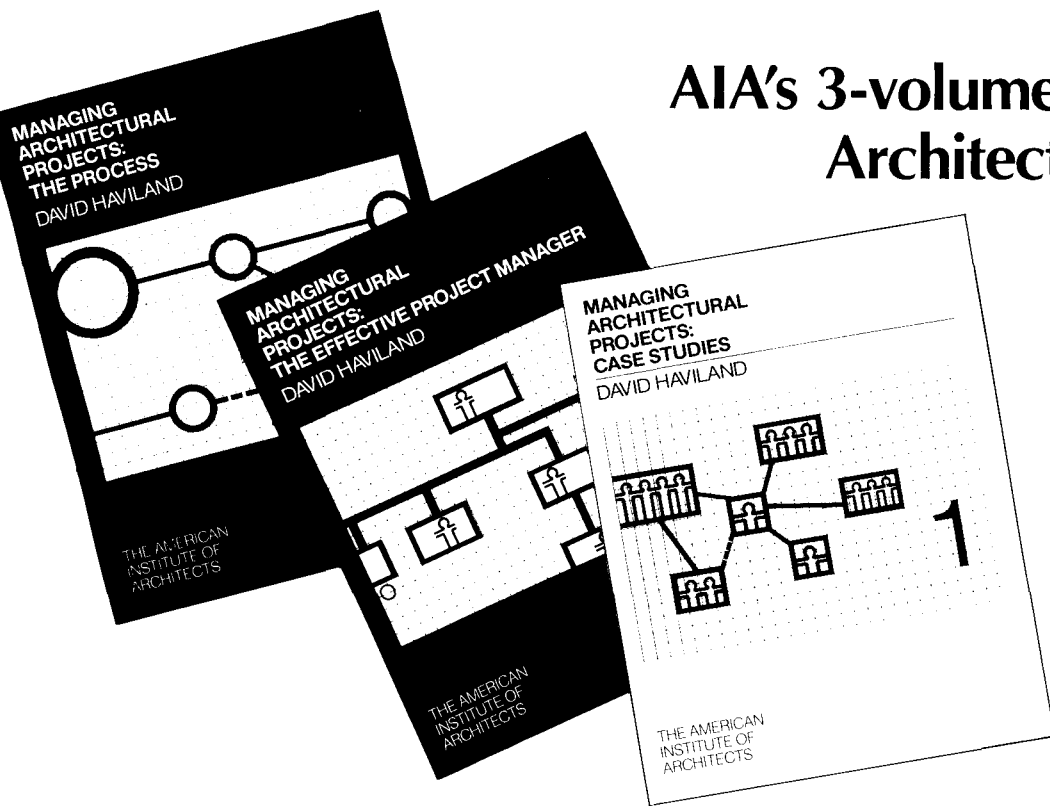
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Briefs from page 128

Wright, contracts, building specifications and documents covering a 50-year period are also recorded.

Residential Energy Standards Seminars.

The California Council/AIA is scheduling a series of one day training seminars for architects and engineers on the new residential energy standards through June. For more information, contact Charles Eley Associates, (415) 957-1977.

Tall Buildings Series Completed.

The Council on Tall Buildings and Urban Habitat has published the last volume of a series on the planning and design of tall buildings. For information, contact L. S. Beedle, Fritz Engineering Laboratory-13, Lehigh University, Bethlehem, Pa. 18015.

PRODUCTS

Heat Reclaimer.

Automatic control system continuously monitors escaping flue gas to determine the escape of heat waste in gas-fired heating systems. The U.L. approved product line includes models and accessories designed for residential, commercial and industrial applications. (Energizer Corporation, Cincinnati. Circle 192 on information card.)

Curtain Wall System.

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Radiator System.

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Ornately decorated bathroom fixtures include tub faucets, towel racks, soap dish

and an optional massage feature. The sets are available in floral, marbled, gold or colored patterns with cut-glass crystal, gold-plated or china fittings. (S. Polliack Ltd., North Yorkshire, England. Circle 189 on information card.)

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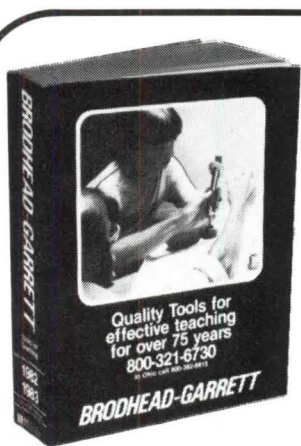
Storage system is made of corrugated fiberboard with a steel reinforced styrene frame. File is available in nine sizes with 16, 25 or 36 individual compartments for storage of blueprints, maps, drawings, proof sheets and other documents in rolled form. (Bankers Box Records Storage System, Itasca, Ill. Circle 187 on information card.)

Solar Pool Collectors.

Solar pool petals are designed to increase water temperature by 12 to 18 degrees and reduce evaporation by 80 to 90 percent by providing heating during the day and thermal insulation at night. Each six-sided panel measures three feet across and weighs less than two pounds. (SEBRA Solar Petals, Tucson, Ariz. Circle 183 on information card.)

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60	Eckel Industries, Inc.	113	30	PPG Industries (Glass)	47
	<i>Susan E. Schur</i>			<i>Ketchum MacLeod & Grove, Inc.</i>	
12	Eliason Corp.	21	24	PSAE (CFMS)	37-39
	<i>CE Adv.-Marketing Agency</i>			<i>Weitzman, Dym & Assoc., Inc.</i>	
71	Fifer, A. J.	128	67	PSAE (Masterspec)	125
1	Follansbee Steel Corp.	Cov. 2		<i>Weitzman, Dym & Assoc., Inc.</i>	
	<i>Group Marketing & Communications</i>		38	Rambusch	56
18	Ford Glass Div.	29		<i>R. Presser & Assoc.</i>	
	<i>Wells, Rich, Greene, Inc.</i>		39	Rixon-Firemark, Inc.	57
19	Forms & Surfaces	30		<i>The Delos Co., Ltd.</i>	
	<i>Sherrill Broudy Assoc.</i>		23	Robert-Gordon	36
72	General Electric-Air Conditioning	112		<i>Gelia, Wells, Mohr & Lippman</i>	
	<i>BBD & O, Inc.</i>		77	Robertson, H. H.	Cov. 3
53	Gold Bond Bldg. Prod. Div.			<i>Rob/Com Adv. Group</i>	
	Nat'l Gypsum Co.	109	44	Schindler Haughton Elevator Corp.	65
	<i>Faller, Klenk & Quinlan</i>			<i>Widerschein/Strandberg Assoc.</i>	
56	Gold Bond Bldg. Prod. Div.		5	Schinnerer, Victor O. & Co., Inc.	7
	Nat'l Gypsum Co.	111		<i>Govatos/Dunn, Inc.</i>	
	<i>Faller, Klenk & Quinlan</i>		21	Shand, Morahan & Co.	34
59	Gold Bond Bldg. Prod. Div.			<i>Hakanson & Assoc.</i>	
	Nat'l Gypsum Co.	113	66	Sharp Electronics	119
	<i>Faller, Klenk & Quinlan</i>			<i>Rosenfeld, Sirowitz & Lawson, Inc.</i>	
14	Haws Drinking Faucet Co.	24	62	Shelter-Rad Technology	114
	<i>Mandabach & Simms/Pacific</i>		54	Simplex Ceiling Corp.	109
7	Herman Miller, Inc.	12-13		<i>Leschin Assoc.</i>	
	<i>J. D. Thomas Co.</i>		28	Sloan Valve Co.	44
55	Hertz Corp.	110		<i>Marsteller, Inc.</i>	
49	Homasote Co.	105	43	Steelcraft/American Standard	64
	<i>Gillespie Adv., Inc.</i>			<i>Fahlgren & Ferriss, Inc.</i>	
16	Inryco, Inc.	26-27	26	Sub-Zero	40
	<i>Melrose Adv. Assoc.</i>			<i>Hagen Adv., Inc.</i>	
3	Int'l. American Ceramics, Inc.	2	65	Sureair	118
	<i>Webb Adv., Inc.</i>			<i>Shaw & Todd</i>	
	Kawneer Architectural Products.	42-43	32	Thiokol Specialty Chemicals Div.	50
	<i>Garrison, Jasper, Ross & Co.</i>		45	Vecta Contract	66-67
70	King Faisal University	128	61	Ventarama Skylight Corp.	114
	<i>Saudi Arabian Educational Mission</i>			<i>Channel Agency, Inc.</i>	
36	Koch & Lowy	55	50	Wool Bureau, The, Inc.	106
	<i>Ribaudo & Schaefer, Inc.</i>			<i>Marc Merrill Assoc., Ltd.</i>	
75	Kroin Architectural Complements	131	48	ZRC Chemical Products Co.	104
35	Levolor Lorentzen, Inc.	53		<i>John D. Burgoyne Adv.</i>	
	<i>Muller, Jordan, Weiss, Inc.</i>				

ACID RAIN

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Acid precipitation has become an architectural crisis of international proportions. And it's a crisis that directly affects your buildings, wherever they may be.

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What causes acid rain? Airborne sulfur and nitrogen pollutants often traveling hundreds of miles before combining with water vapor to form an acid solution,

can fall unpredictably—perhaps on your latest building site.



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