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FROM THE PRESIDENT

Welcome to Architecture Georgia. The Georgia Association/American Institute of Architects is extremely proud of this major achievement to reach out to the public, as well as to our members. Here we share with the public the significant architecture that is being created by Georgia architects and we inform our members of our colleagues' excellence in design and practice.

I welcome the public readers. Enjoy! I trust that Architecture Georgia expands your knowledge of what architecture is all about, how it affects your life and how you benefit from good design. I ask that you inform us as to what articles interest you. Critique our efforts, for we are here to serve you.

I welcome our member readers. This magazine is the most significant effort that GA/AIA has ever made (of which I am aware) to inform you, to make visible your work and that of colleagues and to be a sounding board for your ideas. I urge you to contribute and to speak out on issues and ideas. Submit your good work, small and large. To paraphrase Louis Kahn, "Architecture does not have to be different to be good; if it is good, it will be different enough."

The magazine is a beginning, but it is also the culmination of many people's efforts to bring us to this event. Let me thank all who have participated; allow me to single out a few:
- Bob Tippett, for his ideas and initiative.
- Chris Sherry, for his "toiling in the fields" while he served as Editor of Info building a foundation from which we can spring.
- The GA/AIA Executive Committee, who spent many hours in evaluating, debating, planning and committing to see this to fruition.
- The GA/AIA Board of Directors, for its vision and support in funding this venture in not the greatest of financial times.
- Kemp Mooney, for his energy and dedication in implementing the plan and in taking on the mantle of Editor.

Here, then, is Architecture Georgia, for the best in us all.

W. Jeff Floyd, Jr., AIA
President
Georgia Association/American Institute of Architects

EDITOR'S NOTES

Architecture Georgia needs you.

With the first issue the debate begins . . . what will be the focus of this new state architectural journal? Will it be full of pretty pictures or a technical, informative journal? There is a variety of material in this issue: Design Awards produce strong visual images and education as we have known it in Georgia has centered around the program at Georgia Tech. Codes and product information are briefly encountered within these pages. What comes next, in part, depends on you.

Early planning of this journal established three goals as a beginning. The magazine would serve as a promotional program for our profession, it would discuss education in the development of future professionals and in the continuing education of the practitioners, and finally it would provide a forum for discussion of ideas. These goals can, and probably will, change as issues are produced. One further goal statement that will be a necessity is that the magazine will represent the entire state and not just the metro areas.

Due to the Design Awards and the attention to Georgia Tech, there is a focus in this issue on the Atlanta area. The design awards programs over the years that this editor chaired them were most predominantly Atlanta submissions. Hopefully, this trend will change in upcoming programs. Our focus on Georgia Tech states the intention of communicating what is occurring in the educational programs in the state. Our next focus will be on the architectural program in Savannah with later attention on the new five-year degree offered at Southern College of Technology in Marietta.

As you review this first issue, consider ideas that will enhance future ones. Bob Woodhurst has been suggesting "architect's doodles." Send us some and we will award a prize for the best of the year. A prize will also be given for the best entry in the "hidden treasures" collection as proposed by Dorothy Spence. Send us your work. Remember that to get it reviewed doesn't take professional photographs - that can come later. Send us sketches of projects in the works, as well. For the magazine to represent the state, the architects throughout the state must contribute. Don't wait, start now.

Send material to:
Architecture Georgia
Georgia Association/American Institute of Architects
1197 Peachtree St. NE
Atlanta, Georgia 30361

One of Georgia's "Hidden Treasures," this Carpenter's Cottage is located in Maysville, Georgia. Photo by Kemp Mooney.

Enthusiastic support from many members of the Georgia chapter has resulted in this project's beginning. What started as a conversation between Diane Greer, Carolyn Maryland and Merrill Elam several years ago has, through the hands of Bob Tippett, Robert Ussery and Jeff Floyd, been brought to reality. To move forward, this support needs to be continued and expanded by helping Carolyn Maryland with her efforts to obtain advertising. Our profession is about building and we have partners in the construction and materials arenas. Let's invite them to participate in this opportunity to bring our profession to the public through supporting Architecture Georgia with advertising. The giving season is around the corner. Last year we discussed giving Architecture Georgia to your clients and friends through gift subscriptions, a great way to help underwrite the magazine and, unlike oranges, Architecture Georgia won't rot.
FRANK BECKUM PASSES AWAY

Frank Beckum, Jr., assistant dean of the Georgia Tech College of Architecture, died April 29, 1990, of an apparent heart attack. He was 64.

Beckum joined the Tech faculty in 1955 as an associate professor and became a professor in 1969, teaching classes in architectural history and drafting. He was the Georgia Tech Blueprint faculty advisor.

Architect Tom Ventulett delivered the eulogy, saying, "He pushed them (students) to limits they were unaware they could achieve and they have never forgotten the confidence and self-respect he helped them attain."

Beckum was born in 1926 in Wrens, Georgia and graduated from Georgia Tech with a bachelor's degree in architecture. He also received a master's degree in architecture from Princeton University. He studied at Technische Hochschule in Stuttgart, West Germany, as the first recipient of a World Scholar Fund grant in a program funded by the Georgia Tech YMCA. In 1987, he received the ANAK Faculty Award as the Distinguished Professor at Tech. He was also given the Excellence in Teaching Award by the Atlanta Chapter of the AIA.

Last April, literature, architecture and politics converged in a simple, striking structure which is currently on display in the architecture building at Georgia Tech. The structure, entitled "The House of the Suicide", and its companion "The House of the Mother of the Suicide", were part of an imaginary town described in a compendium of words and images called "Lancaster-Hanover Masque" by New York architect/teacher John Hejduk. Hejduk's masques are plays with no dialogue in which the quirky buildings are as much characters as the people who inhabit them.

"The House of the Suicide" is displayed in the lobby of the architecture building. The 24-foot metallic-gray box crowned with splayed spikes was built over the course of five years by Georgia Tech students who took Hejduk's sketches, interpreted them three-dimensionally and built them from scratch as a class assignment.

Hejduk was at Tech to give a lecture in honor of the completion of the "Suicide" structures which he has dedicated to Jan Palach, a Czech dissident who killed himself during the Soviet invasion of his country in 1968.

Jim Williamson, the Tech professor who oversaw the project, labeled it "an exercise in poetic architecture" that's about nuts and bolts, as well.

Hejduk, on the other hand, sees no such separation in his work. "My teaching, writing, my drawing and my building are parallel. There are many ways to practice the discipline. I think architects have thought about practice in too narrow a way."

Hejduk, who is dean of the architecture school at Cooper Union, first attracted attention in the 1970's as one of the New York Five, along with modernists Michael Graves, Richard Meier, Charles Gwathmey and Peter Eisenman. He has since abandoned that early formalist interest for a more visionary view of architecture.

Although he has built few commercial projects, the two Tech "houses" are part of a growing international community of his imaginary structures. Interested students and artists have constructed other buildings from the masques in West Berlin, Oslo, London and Philadelphia. Hejduk would like to see the two built at Georgia Tech go to Prague, Czechoslovakia.
ALBANY MUNICIPAL AUDITORIUM RESTORED

The restoration of the 74-year-old Albany Municipal Auditorium, cited as one of the most important historic preservation projects of recent years in this state," has been recognized by the Georgia Trust for Historic Preservation.

Significant not only for its architecture, designed by A. Ten Eyck Brown, but also for its cultural meaning for the town as site of important events throughout the 20th century, the auditorium has been carefully and meticulously restored by the architectural firm of David Maschke & Associates.

The restored auditorium, which contains 1,000 seats and a full working stage, has approximately 30,000 square feet. The project took three years to complete at a cost of $4.1 million.

Because no drawings by the original architect survived for Maschke to use, the firm was forced to work from "old photographs, newspaper accounts, other written descriptions and people’s recollections to envision how the building has originally looked,” Maschke said.

PRESTON STEVENS, SR. PASSES AWAY

Preston S. Stevens, Sr., a prominent Atlanta architect and founder of the Atlanta-based architectural firm of Stevens & Wilkinson, Inc., died August 29, 1989 at the age of 93. At the time of his death, Stevens, who retired as Chairman of the Board in 1976, held the oldest architectural license in the State of Georgia.

Founded as Burge & Stevens in 1919, the firm was renamed Stevens & Wilkinson in 1946, and it grew to become one of the top 500 design firms in the nation. Stevens & Wilkinson was responsible for the design of such Atlanta landmarks as Tower Place, Atlanta Hartsfield International Airport and the South and East Towers at Atlanta Financial Center.

Preston Stevens was born in 1896 in Chatawa, Mississippi. He was one of the first graduates in Architecture at Georgia Tech. After World War I, he and fellow classmate Flippen Burge founded the firm of Burge & Stevens. In 1934, Burge & Stevens was awarded the Techwood Homes Housing Project, the first federally subsidized housing development in the country which was dedicated by President Roosevelt.

In 1958, Stevens was named a Fellow of the American Institute of Architects. During his 57 years as leader of the firm, Stevens & Wilkinson expanded its services to include Engineering and Interior Design and saw firm-wide employment rise to over 150 people.

STEPHENS SMITH & ASSOCIATES RECEIVES MIDDLE GEORGIA HONOR AWARD

The AIA Middle Georgia Chapter awarded a 1989 Honor Award to Stephens Smith and Associates in Macon, Georgia. The project was an adaptive re-use of an Art Moderne gas station to an office for Stephens Smith and Associates.

The original building was built in the early 1930's as a corner gas station by Gulf Oil Co. in the Art Moderne style. The building lies within the city's historic district and was renovated in accordance with the Historic Preservation Provisions of the 1981 Economic Recovery Tax Act. The goal of the renovation effort was to live one of the few examples of this style of architecture in the area and to create an exciting new architect's office.

W
GEORGIA TECH DIRECTOR, BEPPE ZAMBONINI, PASSES AWAY

In August, 1988, a new spirit arrived at Georgia Tech's College of Architecture. Giuseppe Zambonini had been named the new Director of the Architecture Program. Beppe, as he became known to the architectural community, came to Tech from New York where he taught and maintained a practice of design and construction. A series of his projects have been published internationally; a recent issue of GA Houses illustrated three New York lofts designed and constructed by Beppe and The Open Atelier of Design. Beppe taught at the Interior Design School of New York. He lectured and taught at other eastern schools including Yale and Columbia. On July 7, 1990, Beppe died suddenly at his home in Atlanta of asphyxiation. This has been a tragic loss to his family, his students, his compatriots in teaching and the architectural community.

Early in the summer, an exhibition of mailboxes designed and constructed by Atlanta architects was held at Axis Twenty Gallery. Giuseppe Zambonini exhibited "Cara Mamma ...". Life often leads a person to live in places far away from the friends, family and country of one's youth. Often the only connection to the life and family left behind is through letter writing. These letters from the text of his personal journey and the letters received are the embodiment of his family and friends emblazoned in his heart. The airplane is the vehicle and symbol for this tangential union. "Cara Mamma ..." (Dear Mother) as a humorous model of an airplane also carried those messages of love, hope and frustration for all people separated by time and distance from their families. The airplane is hand cut and bent copper with a single engine's propeller rotation captured in a circular acrylic disk. The bolted connection of propeller to plane forms the mailbox handle. A handpainted Italian flag, when straight up, signals the mailman of important contents inside the box. The mailbox is at once poetic and functional, with fragrant basil growing on top ... giving a reward to take back to the kitchen even if "no mail today" is the postman's refrain.

For Beppe Zambonini this symbolism was a powerful and multidimensional image. He arrived in this country in 1971 maintaining an affinity for the Italian culture and a close connection with friends and family left behind in Italy. His childhood in Viterbo and the surrounding countryside continued to influence his character. An early bond with nature developed a love for plants, animals and water reflected in his work.

The mailbox in its lighter moments also displays the humor and optimism that was part of Beppe's character. Birdseed and water containers insure that the beauty and splendor of life will always continue to alight on the Italian mailbox.

Both sides of life's emotions, comedy and tragedy, are revealed in this copper plane. The mailbox, at its most serious, speaks to that deep desire to communicate with the past and a Mother that had departed this world in August 1989, not realizing how soon Mother and Son would be reunited, and how an airplane would take him back to Italy for his last journey home.}
The Move to Atlanta

The State Capitol was originally moved from Milledgeville to Atlanta in 1868, but the move was proposed as early as 1847. Upon its relocation to Atlanta, the state government was temporarily located in the Kimball Opera House on the southwest corner of Forsyth and Marietta Streets. Built by Hannibal I. Kimball and his brother, E.N., the building was a five story brick structure with a central clock tower with a mansard roof. As incentive to relocate the state government, the Atlanta City Council had promised to donate land for the Capitol and to construct a Capitol building. Kimball, who had no major tenant for his building, proposed that the City Council rent a portion of the building for the State’s use for $6,000 per year with an option to purchase the building in five years. The upper floor was used as a hotel.

Unfortunately, the building soon became the focus of a scandal that threatened Atlanta’s position as seat of government. Approximately six months after its completion, the building began to settle. A defect in the foundation was discovered which was not easily repairable. The Supreme Court Room was eventually declared unsafe. At this time Kimball obtained the support of Governor Rufus Bullock to recommend the building’s purchase by the State.

On October 25, 1870, after a period of debate, the legislature approved a purchase price of $390,000 although the building was eventually exchanged for state bonds. To further complicate the situation, after the sale it was discovered that the building was encumbered with a $60,000 mortgage. To avoid public outrage, the Atlanta city Council stepped in and paid off the mortgage, clearing the building’s title.

In June 1877, the Atlanta City Council, during a Constitutional Convention, passed a “Memorial” to the Convention which stated, “Atlanta is selected by the Convention as the permanent Capital of the State, and if such selection is submitted to and the same is ratified by the people, the city of Atlanta will convey to the State of Georgia any ten acres of land in or near the City of Atlanta, now unoccupied, or the square in the heart of the City, known as the City Hall Lot, containing five acres of land, and bounded by a street on every side, on which to locate and build a Capitol for the state.”

Second, the City of Atlanta will build for the State of Georgia on the location selected a Capitol Building as good as the old capitol building in Milledgeville.”
On December 5, 1877, Atlanta was selected as the permanent state capital and on August 15, 1879 the Atlanta City Hall Lot was accepted as the site for the new Capitol Building. The fee simple deed was transferred from the City of Atlanta to the State of Georgia on November 1, 1880 and signed by W. L. Calhoun, Mayor.

**NOT TO EXCEED ONE MILLION DOLLARS**

On September 8, 1883, a Legislative Act approved by Governor Henry D. McDaniel, was passed to appropriate funds for the building of the new Capitol. It stated that the "cost should NOT exceed One Million Dollars; that the work be finished by January 1, 1889, and that the building be constructed under the supervision of a board of five Commissioners, exclusive of the Governor, who was designated as ex-officio Chairman of the Board."

The Commission was composed of: Governor Henry D. McDaniel, Ex-officio Chairman of the Board; W. H. "Tipp" Harrison, Secretary; E.P. Alexander, Commissioner; Philip Cook, Commissioner; Benjamin E. Crane, Commissioner (succeeded by Evan P. Howell after his death); A.C. Miller, Commissioner and W.W. Thomas, Commissioner.

The Capitol Act specified that "the said building shall be built of granite, rock and marble, as far as practicable, and all the materials used in the construction of said building shall be found and procured within the state of Georgia; provided that same can be procured in said state as cheaply as other materials of like quality in other states."

**ARCHITECTURE**

The Capitol Commissioners advertised for architectural proposals on October 6, 1882. Ten proposals were submitted and the firm of Willoughby J. Edbrooke and Franklin P. Burnham of Chicago was selected because according to the judge, George B. Post, a New York architect, it was "more academic, very dignified, simple, elegant and more monumental" than the others. Edbrooke and Burnham gave an argument during a meeting at the Kimball Opera House between Sam Venable and A.B.F. "Bud" Veal, contractor Charles D. Horn was shot and killed. Veal was aiming at Venable and shot Horn instead.

**CORNERSTONE CEREMONY**

The cornerstone, the only marble on the exterior, was laid on September 2, 1885, with more than 10,000 people in attendance, according to Atlanta Constitution reports of the time. In the Southwest corner, the arches over the basement windows had been completed as well as the massive foundations. The machine for cutting stone was kept in motion and drew such a large crowd of spectators, that it almost became necessary to shut down the saws. People came from all parts of the state, and the grandstand was so packed, people perched in trees and the tops of houses to view the activities.

Senator Robert G. Mitchell, of Thomasville, presided over the ceremonies and introduced the orator of the day, General A.R. Lawton. A time capsule was buried beneath the cornerstone containing items of the time including a Code of 1812, a military roster, newspapers and one of the rejected architectural plans for the Capitol. Masons sprinkled it with wine for joy, corn for plenty and oil for peace. The ceremony was reenacted on the 100th anniversary in 1985.

**COMPLETION**

The Capitol was completed on March 20, 1889, and delivered to Governor John B. Gordon by the Capitol Commission less than three months beyond the requested date of January 1, 1889. On July 3, 1889, the Legislature marched in a body from the old Capitol at Marietta and Forsyth to occupy the new building.

The dedication ceremony was held on July 4, 1889. Governor Gordon by the Capitol Commission of 1889, the old City Hall was demolished and on November 13, 1884, excavation began for the new Capitol. On August 7, 1887, while trying to stop an argument during a meeting at the Kimball Opera House between Sam Venable and A.B.F. "Bud" Veal, contractor Charles D. Horn was shot and killed. Veal was aiming at Venable and shot Horn instead.

**Expenditures listed by Capitol Commission**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aggregate amount for work and material</td>
<td>$897,210.48</td>
</tr>
<tr>
<td>Salaries of five Commissioners, 5 1/2 years</td>
<td>$27,500.00</td>
</tr>
<tr>
<td>Architects' salaries, drawings, etc</td>
<td>$25,000.00</td>
</tr>
<tr>
<td>Salaries of Superintendents</td>
<td>$10,626.00</td>
</tr>
<tr>
<td>Additional land bought to “square” the lot</td>
<td>$20,000.00</td>
</tr>
<tr>
<td>Frescoing halls and offices</td>
<td>$10,645.00</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>$8,900.09</td>
</tr>
<tr>
<td>Grand total expenses</td>
<td>$999,881.57</td>
</tr>
<tr>
<td>Appropriated for Capitol</td>
<td>$1,000,000.00</td>
</tr>
<tr>
<td>Balance Left in Treasury</td>
<td>$118.43</td>
</tr>
</tbody>
</table>
CENTENNIAL continued from page 10

This epic accomplishment of erecting a magnificent Capitol within the appropriation of $1,000,000 and having $118.43 left in the Treasury was unprecedented then and would be considered a miracle now.

**ONE HUNDRED YEARS UNDER THE DOME**

During the past century, several changes have occurred to our present Capitol, although it stands today much as it did when originally constructed. In 1929, the first renovation occurred under Governor L.G. Hardman. The Legislature appropriated $250,000 for cosmetic repairs and for the transformation of the basement into offices. Then in 1958, the second renovation occurred under Governor Marvin Griffin. This renovation was primarily confined to the dome. The clerestory windows were rebuilt and sixteen fake tin columns were replaced with stone. The torch arm of the statue atop the dome was electrified. Most visible was the addition of gold leaf to the dome. This required 43 ounces of Georgia gold mined from Dahlonega and Lumpkin County.

**CAPITOL FACTS**

- **Length**: 347’9”
- **Depth**: 272’4½”
- **Capitol Weight**: 70,300 tons
- **Rotunda rises from second floor to height of 237’4”**
- **Dome**: 75’ in diameter, 8,400 square feet
- **Atlanta population in 1889**: Approximately 50,000
- **Originally rooms on the top floor were living quarters for the family of an adjutant general who was “Keeper of Public Buildings.”** There used to be a secret staircase from the basement to the Supreme Court chambers.
- **Fireplace chimneys now conceal heating and air conditioning equipment**
- **A time capsule buried beneath the cornerstone in 1889 contains items of the period including a Code of 1812, a military roster, newspapers and a rejected architectural plan for the Capitol.** Jefferson Davis’ body lay in state in the Rotunda in 1893.
- **Upon demolition of the old city hall-country courthouse for the new Capitol, 500,000 bricks were salvaged and used for the new building.** Capitol was placed on the National Register of Historic Places in 1972.

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1989 GA/AIA DESIGN AWARDS

The Georgia Association, American Institute of Architects has announced winners in the 1989 GA/AIA Design Awards Program. Chairman of the Design Awards Committee was Kemp Mooney, AIA, of Atlanta. The jury, chaired by Charles Gwathmey, FAIA, included Robert Siegel, AIA, of Gwathmey Siegel & Associates, Architects, New York; Peter Hopfinger, AIA, of The Hillier Group, Princeton, N.J.; and Philip Babb, AIA, of Philip Babb Architect, New York.

Of seventy-seven submittals, eight were chosen to receive awards.

A design awards program was begun in 1973 by the Georgia Association, AIA, to encourage excellence in architecture, to bring public recognition to distinguished design by Georgia architects and to recognize the vital role played by discerning clients.

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Atlanta, Georgia

SCOGIN ELAM AND BRAY ARCHITECTS
A team (contractor) Anonymous Friend, David Biddle, CNE Enterprises, A.J. Concrete Pumping, John Caudle, Nancy Moynihan, Buzz Biddle and A. Derrick, Inc.

Spanning a small lagoon in a man-made lake at a multi-use complex, the Bridge at Concourse was designed by the architects as "an object in the landscape ... a folly, an object of pleasure and enjoyment; an unreasonable combination of bridge parts, unnecessary and suggestive, demanding the attention of the crosser." The jury, calling it "highly poetic and lyrical ... a piece of sculpture," gave it an Award for Excellence in Architecture. They commended Scogin Elam and Bray for its appropriateness "as a gesture - a focal point ... a sense of center full of memory."
The Martinelli residence in Connecticut is located on an eight-acre site which includes a meadow and horse barn, a golfing range and garages for several sports cars which the owner drives and maintains. Built for a family with two children, one portion of the house is the formal and public area, while the other is less formal and more privately oriented. The jury called it a “finely crafted house . . . relentlessly studied and artfully done, with no evidence of flaws in construction.” The architect, Anthony Ames, acknowledges references to Le Corbusier’s villas of the 1920’s and the jury noted that the “abstract image, (is) well-identified with American Modernism, recognizably drawing from its sources.” An Award for Excellence in Architecture was given.
AWARD FOR EXCELLENCE

NEW VISIONS
City Sponsored Gallery
Atlanta, Georgia

SCOGIN ELAM AND BRAY ARCHITECTS
Welch Tarkington Inc., General Contractor

The New Visions Gallery, designed by Scogin Elam and Bray for the Bureau of Cultural Affairs for the City of Atlanta, is located in Midtown Atlanta. Highly visible from the exterior, the gallery provides exhibition space to young and emerging artists who often are supported by grants and fellowships from the Bureau. Construction was partially funded by the Bureau. Trammell Crow, Inc. made the space available at much-reduced rent and provided a construction allowance, and the architects donated their time. An Award for Excellence in Architecture was given by the jury which called it “an airy, transparent space with a high intensity of active architecture...a project of contrasts.”
AWARD FOR EXCELLENCE

Photos by Robert M. Cain and Jeffery Folinas.

SANDLER HUDSON GALLERY
Atlanta, Georgia

ASSOCIATED SPACE DESIGN, INC. ARCHITECTS
Gerald Associates; Lighting Consultants
Qua-Ser; General Contractor

Associated Space Design was charged with creating a setting appropriate for display and sale of contemporary art at the Sandler Hudson Gallery, located in a storefront on Peachtree Street in Atlanta. Designed to provide a strong character of its own, but not to compete with the art, the gallery has a curved wall as the focal point which divides the space into a large gallery, a small room with niches for jewelry and small art objects, a reception desk and a viewing room. The jury stated that “the project exhibits constraint, with a developed richness,” and noted that the “refined minimalist space . . . allows the exhibited art to be the focus.” The project received an Award for Excellence in Architecture. In May 1990, Sandler Hudson Gallery received an IBD/INTERIOR DESIGN award from the Institute of Business Designers.
An Award for Excellence in Architecture went to Scogin Elam and Bray for their design of the furniture showroom and administrative facility of Herman Miller, Inc. in Atlanta. The architects stated "it is an architecture of and about the attitudes, desires, interests and goals of its owner," a company which has long had a "philosophy of rigorous attention to detail, a common-sense attitude toward the making of things, combined with a sincere fascination with the creative spirit. . . . The entire space is the showroom." The jury called it "an environment of exceptional craft, material, color, texture and light . . . highly inventive . . . a very rich, intriguing place of commerce, to sell an image of wares."
CITATION

UNDERGROUND ATLANTA
Atlanta, Georgia

COOPER CARRY/TURNER – A Joint Venture; Architects
HCB/TWC, A Joint Venture; General Contractor

Underground Atlanta, built on the city’s original and earliest streets, was designed as a joint venture of Cooper Carry & Associates, and Turner & Associates, to revitalize a major area of the city and restore Atlanta’s “town center.” Where possible, existing turn-of-the-century buildings were restored to their original state. Where past alterations made that impossible, new facades were created to be sensitive to their neighbors. Many buildings, once part of a 1970’s entertainment complex on the site, were lost to fires and the construction of a rapid transit line. Infill structures to replace them were provided with detail, scale and textures designed to evoke the period buildings. Landscaped plazas, water feature and light tower were introduced to create outdoor public areas. The jury considered the light tower “a very good gesture...a landmark, a clear identity figure.” They considered the project “a mixed-use development that seems to be sensitive to interventions with the new people-gathering places,” and awarded it a Citation.
The Gainesville Dental Clinic, designed by Reynolds/Lord & Sargent, Inc., received a Citation from the Awards Jury for "the rural aesthetic . . . well-studied with its reinterpretation in a new 'modern' building." Materials once typical to farmhouses and outbuildings in the North Georgia mountains, such as wood siding, tin roofs, pine flooring and handmade wood trusses were used for the dental clinic to give the appearance of two small buildings built upon the ruins of earlier structures, complete with river rock fireplaces. The architectural solution was deemed “fitting in its place.”
CITATION

THRESHOLD PRODUCTIONS (FORMERLY MICRO MART)
Atlanta, Georgia

RICHARD RAUH & ASSOCIATES/ARCHITECTS
Lowe Engineering; Civil Consultants
Childress/Hunt, Structural Consultants
Design/Build MEP Consultants
Abrams Construction Co.; Structural Contractor

A "high-tech" image was desired by the owner of a microcomputer firm for a "flagship" store on Peachtree Street in Atlanta. Located in a commercial strip, with its site raised above the street, the structure required dramatic architectural treatment according to Richard Rauh, the architect. Concrete block, glass block, painted steel, aluminum and stainless steel panels were used to present an "identity of image related to its function of a computer store," according to the jury, which provided a "strong facade development, and street image with a good sense of arrival." A Citation was awarded.
COLUMBUS MUSEUM – COLUMBUS, GEORGIA
WASHINGTON, D.C. METROPOLITAN
AIA CHAPTER DESIGN AWARD

HECHT, BURDESHAW AND JOHNSON PC, ARCHITECTS
Columbus, GA
Kress Cox Associates
Washington, D.C., Consulting Design Architects

The new Museum facility shares a distinctly Mediterranean design with the Tuscan revival style of the original Museum residence – the W. C. Bradley home – which is preserved and incorporated into the new facility.

TRINITY SCHOOL – ATLANTA, GEORGIA
NATIONAL AIA HONOR AWARD

LORD, AECK & SARGENT, ARCHITECTS

The AIA Awards Jury included architects Stanley Tigerman, chairman, Peter Eisenman, George Hartman, Samuel Mockbee, Rob Quigley, and Thomas Vriesman; industrial designer Henry Beer, and architectural student Matthew W. Gilbertson.

The jury comments called the Trinity School “uninhibited, energetic, and egocentric . . .” Calling it a “giant three-dimensional toy,” jurors felt that the “building entertains as well as educates.”

They cited “the columns at the entrance, made of evenly stacked cubes [which] are reminiscent of children’s blocks. The circular, triangular, and square windows subtly teach children about the various types of masonry arches and create whimsical play spaces. The bright blue, green, yellow and red moldings, mullions, stairways, and railings accent the more restrained tan and gray tones of the floors and walls.”

1989 AIA AWARDS
MONUMENT FOR THE BICENTENNIAL OF THE FRENCH REVOLUTION

Harris Dimitropoulis, an assistant professor of architecture at Georgia Institute of Technology, was the winner of an international competition in Paris during the celebration of the Bicentennial of the French Revolution. His project, a monument honoring the French Revolution, was constructed during the summer of 1989. The monument built at the Parc de la Villette in Paris, was the winning project of the "Inventer 89" competition.

The monument is comprised of 28 brick cylinders or towers on a triangular grid, forming an equilateral triangle. Each side of the triangle contains seven towers and measures approximately 75 meters. Each tower, reminiscent of a prison cell, fortification, etc., is made of 5,400 bricks. Each brick carries the inscription "Liberte Egalite Fraternite, CC" (200 in Roman numerals) and the Villette logo, on one side.

The numbers three and seven were used for their hermetic origins, and also for their relationship with the event. Three, reflecting "Liberte Egalite Fraternite," is also connected to the division of power in a democratic government. Seven is directly related to the event, being the number of prisoners freed from the Bastille at the time of the storming.

The monument stood for ten days and then on July 6, 1989, in keeping with the intent of the design, the monument was inaugurated by Madame Danielle Mitterrand and the crowd began the demolition of the towers in symbolic reenactment of the original storming of the Bastille. Celebrants walked away with the bricks which serve as reminders of the original event and also of the celebration in which they were instrumental. The original stones of the fortress were engraved and dispersed throughout France in 1789.

Notions of ephemeral versus permanent are a major concern especially in the case of monuments. The monument which Harris Dimitropoulis designed, reached its completion and became permanent through the bricks which, when dispersed, either remained as souvenirs or are incorporated into buildings.
SGF Prize 1989

Robert Rule, a student at Georgia Tech's College of Architecture, won the 1989 SGF Prize, an annual prize given by Herbert and Bruce Cohen and their firm, the Southern GF Company, since 1974. Rule's design for a Superstructure in the City, Atlanta at Tenth and Peachtree, was judged best in the competition by a jury which included Anthony Vidler of Princeton University, Charles S. Ackerman, one of Atlanta's leading developers, Jerry Cooper of Cooper Carry and Associates Architects, Livio Dimitriu, a professor at Pratt Institute, Linda Jewell, a professor of landscape architecture at Harvard, Angel Medina, art critic and professor of philosophy at Georgia State University, Thomas Schumaker from the University of Maryland and Catherine Howett, historian and critic at the University of Georgia.

Gregory V. Ramsey received second prize, Elizabeth E. Goodwin won third prize and Nancy Caster received honorable mention in the competition that is part of the sixth year graduate studies. Each year, the $10,000 SGF Prize funds international travel for the first prize winner. A sculpture created by Arnaldo Pomodoro is also given to the winner.

"To design a piece of the city, one must know the city.

To know the city, one must read the city.

Reading the city conscientiously and accurately requires an examination of the visible and invisible, the real and the implied, and the uncovering of the associations between the events which make up the current city.

It has been observed, by a close reading of Atlanta, that the current city has primarily become involved with a series of events, linked only abstractly by a loosely defined set of coordinates, (the city grid). Architecture has lost its meaning and its ability to say anything about the city. The events which are important and occurred within the city have been removed from architecture, and have relegated themselves to anonymous building.

The social program, therefore, as set out by this project, is to reinvent a way to operate within the city to restore an architecture which speaks about the city, and not simply about itself.

The assertion follows that the architecture of the city is made up of three mutually exclusive things: events, building, and morphology.

It is morphology which has been neglected in the search for an architecture of the city. Rather than trying to 'fix' the city with an imposed set of rules and operatives, what better way to operate within the city than to use the morphology of past and present to create a discourse between the disjunctive events within the city and building itself to create an architecture which is utterly and completely about the city, and the site, of which it is part?

Using the evidence within the city, (marks on the ground, existing building, past building, invisible lines, political lines, the skyline, etc.) based on a reading of the particular site involved, a superstructure for dealing with the architecture can be established to deal not only with building, but spatial continuity and providing a way for the disjunctive events of the city to occur."

A Library - Madison, Georgia

By Patricia Kerlin, Visiting Instructor

The junior level studios at Georgia Institute of Technology went to Madison, Georgia this past winter quarter to design a community library. Madison was chosen because of its clearly defined downtown business district with a public square surrounded on four sides with one-to-two story brick and stucco commercial buildings. The studio focus was on public and civic architecture within an urban and historical context. The polemical issues of building typology, tectonics and scale were important to the development of the projects.

In Madison, the county courthouse once dominated the center of the square until a fire forced it to relocate to the northeast corner block in 1905. It now faces diagonally to the center where a post office built in 1932 presently occupies the crown position. Working within the rich layers of this particular historical context, the students were asked to design a 20,000 square foot library to house 100,000 volumes. Two building sites were available to the students, both were city blocks facing the square, one adjacent to the courthouse and the other diagonally from the southeast corner.

The program requirements included square footage for each area of the library with a specific requirement for a Public Meeting Room to function by day for the library's use and by night through a separate entrance for the needs of the community.

The College of Architecture hopes to continue this dialogue with the town of Madison through future studio projects and public exhibits.
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James Mount, a very special teacher and one of Georgia's truly creative architects, died May 12, 1990, in Davidson, North Carolina. His students and his work were his special focus along with his dedication to his family. James was a friend to us all and contributed to our lives professionally and spiritually.

At a memorial service held in The Korean Church of Atlanta, Jeff Wierenga recalled the many gifts James Mount brought to him during his extended illness several years ago - packages of books, magazines, notes of encouragement and visits were an expression of his friendship. After his recovery, Wierenga worked with Mount, and he commented on his experiences as he watched "Mount the Architect."

The American Institute of Architects benefited from his boundless energy and interest in the national design committee and the Atlanta Book Center, the state and local design award programs and programs dealing with children. He edited an issue of Art Papers on architecture with Bernard Dotson. He was a founding member of the board of ASA and served as its president. He was avidly enthusiastic about the AIA's move to start a state journal of architecture. Mount was teaching at Auburn University when he died. After many years at Georgia Tech, he also taught at Southern College of Technology.

Mount was a graduate of Auburn University and the University of Pennsylvania. He was always a student of architecture, whether he was leading students through the Salvation Army Hostel in Paris by Le Corbusier, or wandering through the countryside with his family. We miss him and know that his work provides us with the opportunity to remember his spirit.

From Mack Scogin
May 16, 1990

"We have, for over twenty years now, been fascinated with the fanciful and engaging productions of James' creative world. He has continuously surprised, puzzled and enlightened us by his wondrously different way of seeing things. We have often speculated that central to the making of the foundation of this very special world is the fact James grew up here in Brantley, Alabama. Coming back here after many years of absence and seeing, once again, the beauty of this landscape, the architectural distinction of these towns and feeling the love and support of his family has confirmed our suspicions and brought new insights and meanings to our understanding of his exceptional sensibility. It is important today, for those of us who have shared our individual experiences of unpredictable creative development in architecture, to acknowledge James' particular and unique talent . . . . And, in a joyful manner to think about the job and generosity he brought to his work and to those around him.

Because we cannot possibly say all that should be said, Merrill and I thought it would be best for her to simply share a few reflections she has written that speak to aspects of James' work and life that have touched the two of us, and perhaps you."

From Merrill Elam, May 16, 1990

"With James, there is never the possibility of no possibility. This, it seems to me, is the very nature of the meaning of creativity, to create, to be creative . . . ."

"Each act, for James, is a new beginning . . . . a fresh way of seeing, of making. It is all bound together in the person and the life and the objects of the making . . . ."

Then about certain drawings:

"There are simple, child-like lines caught in the two-dimensional surface of the paper or canvas that hint to us, who are lucky enough to have seen them, of endlessness, of the possibility of space at once captured but free to roam."

Over the years, and especially lately, there have been paper shards stacked together . . . . unselfconscious experiments of space and form.

It is, I believe, the emergence of a wonderfully dyslexic architecture where the boundaries of space and material merge and blur . . . .

Tactile . . . humane . . . gentle . . . but also ordered and powerful. It is a point of skillful and mature un-learning.

None of us can fathom what James' new work might be . . . . magic is my guess."

From Robert H. Canizaro, Jackson, Mississippi

"James had a special understanding about how fragile life is, a better understanding than most of us. He treated each day and project as a gift. I observed James presenting his work to Lou Kahn one day with great enthusiasm. Kahn was speechless, which was not unusual. But then he said, "I don't know what to say but it's good . . . Good Work."

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From Denise Scott Brown
January 3, 1989

"Jim, as a designer, has skill and probity, his buildings fascinate as documents of a complex thought process, but they please and have charm as well, and they have integrity. The built work is well put together; its details show loving care and originality, many are delightful. Granted his buildings are few, but this is the norm for academic-practitioners. It relates not only to the narrowness of the market in America today, for his type of architectural talent, but also to the fact that other fields, including teaching, have drawn upon his creativity. Jim may also be an architect for the long haul - Louis Kahn had not built a great deal by the age of fifty either.

With his type of talent he has probably made the right decision in practicing alone or in a quite small group. If architectural creativity of this order is to survive in commercial practice, support of an unusual nature is necessary, this is hard to come by. As it is, the periodic appearance of intense, thoughtful buildings, fruit of much study, as only this kind of architect can give them, is of great value to the profession at large and especially to students. The built results of this process may become icons to the profession, as they have done in the work of architects such as Bruce Goff, Herb Greene and Frank Gehry.

Jim has managed to form a symbiosis between this form of practice and teaching, which could be of great benefit to his students. His professional activity provides him a rich experience that he can share with his students. If he is able to share (and his teaching ability is not known to me and not the subject of my letter) he has something of enormous benefit to give them: the day-to-day struggle of a truly creative person in his field and one who is still growing. Jim Mount did not become a little Lou Kahn. For the same reason I think he will not beget Jim Mount clones, but will teach students how to search and find their own way in architecture."
Atlanta architect Richard H. Bradfield has been elevated to the College of Fellows of the American Institute of Architects. President of Bradfield Associates, Inc., he is one of 62 new Fellows who were invested on May 19 at the 1990 AIA Convention in Houston. Fellowship is a lifetime honor presented by the AIA for notable contributions to the profession of architecture.

Richard Bradfield was nominated for Fellowship on the basis of his accomplishments in both public service and service to the profession. His emphasis has been on housing for low-income families, the homeless, the handicapped, the elderly and battered women and children. For more than 30 years, he has been a staunch advocate for good design in public housing, convinced that "good design doesn’t cost more."

In 1985, he received the Presidential Award for Design Excellence from President Reagan for scattered-site infill housing in the historic area of Charleston, S.C. Mr. Bradfield has served on the Housing Committee of the AIA since 1983, and frequently testifies before Congress on housing matters as a spokesman for the AIA, urging reform of governmental regulations to better provide decent, affordable housing for the elderly, handicapped and homeless.

The critics came to Atlanta on May 12 for the symposium "Critical Architecture/Architectural Criticism: The Work of Scogin Elam and Bray." Hill Auditorium at the High Museum of Art was the setting for the program which was sponsored by the Architects’ Society of Atlanta and the Architecture Program of Georgia Tech. The seminar was attended by 150 architects, designers and critics who were treated to a full day of presentations by a group of noted scholars from various fields. The program concluded with a round-table discussion which included Mack Scogin, Merrill Elam and Lloyd Bray.

The critics were invited to extend a conversation which had been initiated by the built work of the Atlanta architectural firm of Scogin Elam and Bray. Beginning with the premise that their body of work is in fact "critical," the symposium was proposed as an effort to expand, clarify and strengthen the criticism offered by the firm’s work.

Participants in the symposium were given a brief which stated the following: "Architects have been struggling in recent years, with growing signs of desperation, to deal with the proliferation of theoretical activity, which has arisen in an attempt to understand the new architecture and the conditions which fostered it. On one side of the theory debate are those who desire that theory determine the form, and constitute the core, of the architectural investigations. On the other side are those who wish to place themselves somewhere in the margins as commentators and adjudicators.

Neither kind of theorist is presently serving the cause of architecture well, and not because either lacks keen insights or astute analyses, but because each operates at extremes of the theory’s potential, both sides of which the theorist ought reasonably to serve. The Critical Architecture/Architectural Criticism symposium proposes "criticism" as an alternative to either approach to theory. Design criticism (as proposed here) is not about pronouncing the true, the good and the beautiful; it’s rather an attempt to continue, to reform and to enrich architectural production. A revitalized "culture of criticism" is the means by which we architects engage in what is literally a constructive conversation, one which is able to assist the reconstitution of architectural design as a healthy practice which critically informs our lives and our aspirations. The symposium addresses a peculiar problem faced by all architects: design criticism is effectually used in teaching the fundamentals of design, but it remains weak in the culture of design practice. The symposium will examine the relationships between the increased concern with architectural design, the rise of critical theory, the effects of criticism in design training and criticism’s potential if extended into the realm of design practice.

Mark Linder opened the conference with a presentation which articulated a specific framework for the practice of architectural criticism. Turning away from the notion of journalistic criticism, he built an argument for a criticism which employs diverse graphic and reproductive techniques in the manner of artist Robert Rauschenberg. Jennifer Wicke, Associate Professor of English and Comparative Literature at Yale, read a masterful paper which surveyed the numerous critical positions which are found in architectural circles today. She offered a cautious appraisal of a direction which might be available in the future, drawing largely upon her own approach to literary theory. Alan Plattus, Associate Dean of the Yale School of Architecture, seemed to virtually extemporize an engaging fugue-like talk on "The Architecture of Difference" and ultimately reinforced Wicke’s warnings about the limits of a deconstructive approach to critical practices. During the afternoon, Jeffrey Kipnis of Ohio State’s School of Architecture made a presentation which focused upon the early experimental work which Scogin Elam and Bray produced while still working at Heery and Heery. His presentation revealed early concern with some of the strategies which Wicke and Plattus had warned against. In fact, Kipnis’s talk was a powerful defense and demonstration of the value and efficacy of deconstructive practices.

The final paper of the day was given by Anthony Vidler of the Princeton School of Architecture. Invariably insightful and scholarly, his lecture argued for a vigorous and careful reassessment of the role of ornament in architecture. Highly critical of the postmodern trend toward decoration and flamboyance, Vidler drew upon the writings of Loos and Semper to devise a modern vision for the design and use of ornament.
ARCHITECTURAL
INTERIOR
PHOTOGRAPHY

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A NEW WAY TO DO CAD DETAILING
By David Hingston, AIA, CSI and Janet Pope, AIA

Vertex Design Systems in San Francisco has a new line of software products which actually helps architects with the design, management and production of detail drawings. The new software automates detailing – the area most critical to allowing good designs to be well-built, especially when limited budgets, cost overruns, and time limitations press the architect's construction documentation. Liabilities for architects and engineers can also be limited by this process. The huge task of assembling code information and manufacturer's information into a cohesive, coherent set of documents could be done more quickly and most importantly, more accurately.

Vertex Design Systems began with a business plan in the fall of 1988, acquired capital and started the business in the spring of 1989 with forty architects and software developers. Their mission was to simplify the process of CAD drafting of details through the use of a “Building Block” approach rather than the use of “Primitive” lines and shapes to draw details. In other words, they have developed a system in which architects (and engineers) can now assemble details rather than draw them from scratch.

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When an extremely fast turnaround time or very tight budget for construction documentation is needed, the company has developed groups of Vertex Dynamic Details. Currently, Vertex Design Systems has 11 groups of pre-assembled details (using Vertex components) completed out of 30 groups in production. Examples of their Dynamic Details groups are: Interior Construction - Metal Stud and Gypsum Board, Interior Doors - Metal Stud Walls, and Roofs - Built-Up. Each group contains about 100 to 200 details; all of the groups are classified by types of construction (metal, wood, concrete, masonry, etc.) and different building locations (roofs, exterior walls, interior partitions, floor/ceiling, foundations, etc.)

The third part of the Vertex System is the Manufacturer’s Electronic CADalogs. They are produced by Vertex for Building Product Manufacturers. Architectural catalog information is assembled onto a floppy disk operable by PC-DOS and CADalogs are compatible with most of the popular CAD and word processing programs. An example of one of their Electronic CADalogs is the Pittsburgh Corning Corporation’s PC Glass Block Division CADalog, where the program asks the architect for the type of glass block application, the type of structure in which the glass block will be used (commercial or residential), and the location within the structure (interior or exterior window, wall or panel). Information on size and pattern options, descriptions and specifications for each can then be reviewed, a selection made, specs transferred to most word processing programs, and detail drawings to most CAD Programs (including The Detailer and AutoCAD).

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For additional information, contact Don Hester, National Sales Director, Vertex Design Systems, (800) 688-2799 at 282 Second Street, 4th Floor, San Francisco, California 94105.
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FROM THE PRESIDENT

Although people are seldom aware of it, architects touch their lives every day. The buildings and environments where we live, work, learn and play are created with the help of architects, who serve society by designing functional, efficient, attractive and safe structures. Because architecture both expresses and molds our lives and values, the forces of change will certainly alter the nature of the environments we create.

To ensure that both architects and the public we serve are prepared to create an environment that will meet the needs of society now, and into the 21st century, the American Institute of Architects has undertaken a multi-year program called “Vision 2000.” This far-reaching initiative has been carefully identifying, defining and exploring the forces that will shape the American Future, and its built environment.

Analyses of these broad “trends” will lead to the creation of scenarios for a variety of potential futures (some desirable, some not) that could occur as the result of choices made now and in the near future. “Vision 2000” will select from the range of possible scenarios a “preferred” future for architecture and the environment, and will develop strategies for achieving it.

As a nation, we are slowly, even reluctantly, facing the economic facts of life and renewing a national determination to take responsibility and make things work. There is a growing demand for better environmental protection, a revival of idealism to solve social problems, a return to high standards of business and professional ethics, a consumer expectation of quality and service at an affordable price, and a holistic search for a better quality of life.

The leaders in achieving this “preferred” future need to be both visionaries and pragmatic problem-solvers. Who are better-trained or experienced than architects for this role? As a profession, and as individuals, architects must assume this leadership position by getting involved. We must spark the debate, define the course and inspire our neighbors to action. We have the ability, and therefore the responsibility, to participate and lead.

A society that understands the social and economic value of design, and which demands the full involvement of architects in managing issues and concerns of the environment and society, is a society that will value the services of the architect. Not only is “getting involved” good citizenship, it’s also “good business.”

Brian H. Gracey, AIA
President
Georgia Association/American Institute of Architects

EDITOR’S NOTES

The design issues facing the coastal architect were the focus of a panel discussion at the November Design Conference in St. Simons. The panel, which included Robert C. Ussery, Jr., AIA with Steven H. Bigelow PE and J. Patrick Barber, focused on designing with the ecology rather than against it. The major discussion centered on the Wetlands Legislation and the impact it will have on our future projects. Of interest was that the issues relate to the entire state, not just the coastal belt. As the former state chapter president Bob Ussery explained with his own firm’s projects, this attention to the land will be a major factor for many of us, from the mountain areas to south Georgia.

Remnants of the past, these two towers are found south of Darien near the river. These remind us of special coastal conditions - rice plantations that stretched along the waterways from South Carolina to south Georgia. The towers are left over from the pre-war period when Butler’s Plantation thrived with sea island cotton, indigo and rice.

On a bluff overlooking the river in Darien stands St. Cyprians Episcopal Church built by and for the freed slaves around 1876. Original tabby walls and buttresses recall the image of country parish churches, but with materials that place the church in its own site. Although the river is in view, the church faces toward the town, seeming to ignore its special sense of place.

This second issue of Architecture/Georgia takes a specific look at recent work by architects whose practices deal with the special issues of the coast on a constant basis. Does this suggest that the architecture produced becomes different in image, material or structure than in other parts of the state? In part, these published projects do exhibit a contextual response to their region. Some projects submitted did not seem to make a comment on the issues of the area; these projects are being filed for future consideration.

• Work that involves the southern part of the state will be included in the April issue of Architecture/Georgia and later in July the northern half will be featured; plan ahead and let us hear from you about ideas and projects relating to these areas from the peanut farms and swamps to the mountains and lakes, from Albany to Rome in two easy issues.

• Many of us are ill prepared to look at the business downswing affecting our profession. The students I see are asking fearful questions about their immediate opportunities as they finish the programs of professional education. They can easily observe the loss of those whose jobs have been terminated, the small offices that have to close doors, and the lack of interest in their submitted resumes to potential employers. The young professionals currently searching for re-employment must wonder what their opportunities are as well. The chapter office’s files on jobs are constantly being reviewed by applicants, and Dorothy Spence says that there are numerous calls asking about the job market in the Georgia area.

Obviously this is a condition that calls for challenging solutions and as Brian Gracey suggests in his letter, it is looking at the future with new ideas of assuming leadership roles in our communities and helping to make solutions that will have a positive effect on our interests.

• Make Dorothy Spence and Bob Woodhurst happy. They are still looking for those hidden treasures and doodles; if not these ideas, send us some sketches for everyone’s enjoyment. If work is slow, surely there are some sketches underway.

Kemp Mooney, AIA, Editor
1990 Rothschild Award Presented to Peter Hand, FAIA

Peter H. Hand, FAIA is the recipient of the 1990 Bernard Rothschild Award in recognition of his most distinguished service to the profession of Architecture in Georgia. He has been an active member of the Atlanta Chapter/GAAIA since 1973. He served nationally on The Institute's A/E Procurement effort (1974-85), as a member of The Institute's A/E Selection Task Force (1982-84). During this period, Peter assembled and utilized every important study of A/E Selection procedures and because of his commitment, the State of Georgia passed its first A/E Selection legislation in 1984. He also organized, wrote and produced a 30-minute slide-show for local components to use prior to the presentation to the General Assembly.

He was the co-originator of ARCHIFEST and served as its first chairman in 1981. ARCHIFEST is recognized as one of the most effective public festivals about architecture in the country.

Peter Hand has headed GAAIA's most successful lobbying efforts since 1979. He organized 7 seminars statewide, bringing together architects, building officials and politicians to discuss Handicapped Access Legislation in Georgia and ANSI Standards. He was the recipient of the Atlanta Chapter's most prestigious Ivan Allen Award for Community Service in 1985. He wrote the Guidelines for Archifest which continues to be requested by other AIA Components. At the request of the Order of Architects in Quebec, he assisted them with their first Archifete and was a speaker at their convention. In 1985 Archifest became a model program in The Institute's Source Book. He was a moderator for Atlanta's Future Forum, a forum of prominent politicians, business leaders and professionals. He served as Co-chairman of the 1980 and 1986 SARC Conventions. For these and other accomplishments, he was elected to the College of Fellows in 1987.

Beginning in 1987, Peter Hand has served as a member of The Institute’s Environmental Education Committee and was chairman of the committee in 1989.

He has served in all offices of GAAIA and as President in 1984 and received the Bronze Medal in 1980 and in 1984 in appreciation of his service to the profession.

The Bernard B. Rothschild Award was established in 1981 to honor Bernard B. Rothschild, FAIA, FCSI for his long and dedicated service to the profession of Architecture. For 43 years, “Rocky” has performed continuous, dedicated service at the Atlanta Chapter level, the State, Regional and National levels of The American Institute of Architects. He has served as President of the Atlanta Chapter, Georgia Association, as South Atlantic Regional Director, as Chancellor of the AIA College of Fellows, Chairman of the Documents Committee (he has served on that committee since 1967). In addition to AIA activities, he has also served on the Georgia State Board of Architects, and been active nationally with the Construction Specifications Institute. (He was elected a Fellow in CSI in 1964), the National Council of Registration Boards and the National Architectural Accreditation Board.

In 1973 Rocky received The American Institute of Architects’ Edward C. Kemper Award in recognition of his significant contributions to The Institute and the profession. In 1982, he was selected to receive a Special Presidential Citation from The American Institute of Architects, as a part of the 125th anniversary of The Institute and in recognition of his continuous and dedicated service to the profession at the local, state and national levels, forming much of the foundation of current architectural practice.

In establishing the award, the Board of Directors of the Georgia Association AIA stated, “The Rothschild Award is the highest honor which the Georgia Association of The American Institute of Architects can bestow and is awarded by the Board of Directors in recognition of the most distinguished service to the profession of Architecture in the State of Georgia.”

The award is in the form of a silver medal designed by the late Julian H. Harris, FAIA and a Fellow of the National Sculpture Society. Past recipients of the award are Elhamae Ellis League, FAIA; Jerome M. Cooper, FAIA; R. Stan Woodhurst, AIA and John A. Busby, FAIA.

St. Luke’s Honored Nationally for Design

The Interfaith Forum on Religion, Art and Architecture honored four churches in their national awards program for 1990. St. Luke’s Presbyterian Church in Dunwoody, Georgia, was awarded a Citation Award for Excellence in Design. Jack Durham Haynes, AIA, of Atlanta, received the award for his project at the IFRAA Boston 1990 Conference. IFRAA is an affiliate of the American Institute of Architects.

In discussing his experience with St. Luke’s, Jack recalled that Billy Payne, spearhead of the Atlanta Olympic Committee, was the chairman of the church’s building committee. Payne has commented that this experience of working with his church on the addition of a new sanctuary, helped in his determining how to organize the efforts of Atlanta’s successful bid for the 1996 Olympics.

Design Teams Visit Cordele’s Downtown

Cordele, Georgia, was the site this fall for the sixth Georgia Main Street Design Project. The American Institute of Architect’s state association with the Atlanta Chapter AIA, the Historic Preservation Section of the Georgia Department of Natural Resources and the Cordele Main Street Program joined forces October 26 and 27, 1990, to initiate the study and workshop. Linda Ramsay, AIA, of Savannah, leads the AIA effort and John Cheek chairs the Historic Resources Committee.

The AIA is involved in the Downtown Design Team because it offers an opportunity to educate the public about quality design and to demonstrate the profession’s commitment to the revitalization of
Georgia downtowns through the reuse of historic buildings and studies of design improvements in the existing business districts.

The Historic Preservation Section of the Department of Natural Resources is involved to expand its technical assistance and community education roles. The team volunteers and professionals visit a town over a weekend. A workshop is offered on Friday evening and includes presentations regarding the development of commercial architecture, maintenance of commercial buildings, environmental and landscape design techniques, lighting design and retail displays.

The team visits building owners Saturday mornings and offers technical assistance on how to improve their buildings. After each site visit the team has a follow-up discussion on each of the buildings. Within a month after the visit, the building owners receive a written synopsis of the team's comments.

Conceptually, the team was developed to promote sensitive rehabilitation design issues in the downtown arena. Building owners become more familiar with the role of the design professional as well as the availability of technical expertise from the Historic Preservation Section.

Previous site visits have been made to Newnan, Brunswick, Rome, Waycross and Millen, Georgia.

Murray K. Barnard is Bronze Medal Winner

Murray K. Barnard always had an interest in housing and his dedication has brought him satisfaction and the Bronze Medal awarded by the Georgia Association of the American Institute of Architects. Barnard is the senior partner in the Barnard and King Architects firm.

The Savannah architect’s interest in affordable housing grew in the 1960s as homes for low-income families became more and more scarce.

In 1983, Barnard helped found the Coastal Empire Habitat for Humanity and he has continued to assist the organization by using his time and skills to renovate houses in need of repair and to build new ones.

Habitat for Humanity is a non-profit group that helps low-income families not eligible for other assistance buy homes with interest-free loans. People who purchase the homes must work 500 hours on Habitat projects to become eligible for the program.

Barnard was recognized for, among other accomplishments, designing plans for construction or renovation of several houses in the Savannah area. He was nominated by AIA’s South Georgia Chapter.

Barnard, a Waycross native and an Auburn University graduate, came to Savannah in 1958 and established his firm in 1969.

He is president of the Coastal Heritage Society, a member of the South Georgia AIA and a member of the Architectural Commission of the Episcopal Diocese of Georgia.

In 1983, he helped found the local Habitat affiliate after being approached by the Rev. Liam Collins, then pastor of St. Mary’s Catholic Church.

SGF Prizes Awarded At Georgia Tech

The SGF prizes for 1990 were announced after the jury deliberations at Georgia Tech’s College of Architecture on December 8. The winner was Julie Sanford. Second place went to Ifhat Benavou, third to Andy Jarrett and honorable mention to Andy Crenshaw.

This year’s project dealt with the design of a new train station in the location of the earlier Union Station near Five-points and the Omni complex in Atlanta.

Southern GF Company and Herbert and Bruce Cohen have sponsored this competition for fifteen years. It is a unique and special gift to the educational experience in the graduate program. Forty-four students were in studios taught by Harris Dimitropoulis, Lane Duncan, George Johnston and Kemp Mooney.

Jurors for this year’s program were Thom Mayne, chairman Merril Elam, Anthony Ames, Eric Owen Moss and Steven Holl. The final jury deliberation of twelve designs was held publicly after a preliminary review of the total forty-four.

A sculpture by Arnaldo Pomodoro and a $6,000.00 traveling fellowship went to the winner, Julie Sanford.

Barnard’s team at a Habitat project.
Savannah Waterfront Cited with Awards

Several awards programs have honored the developed waterfront of Savannah. On October 12, 1990 The Waterfront Center's annual award selected the Savannah Riverfront Redevelopment for its design quality. The U.S. Department of the Interior's annual award selected Savannah's contributions to the riverfront preservation. In addition, the Georgia Governor's Awards in the Arts Program recognized the city's efforts and in particular praised the architectural firm of Gunn and Meyerhoff and the engineering firm of Hussey, Gay and Bell for their work in restoring the city's riverfront.

The 1990 awards were chosen from 95 entries in nine categories. In the absence of Mayor John P. Rousakis, receiving the award for the City of Savannah, were Robert D. Gunn and Eric Meyerhoff of the Savannah architectural firm of Gunn & Meyerhoff A.I.A. Architects, P.C., designers of the project. Immediately following the awards presentation, award recipients were honored at a champagne reception. The winning entries were displayed for the Conference.

The Savannah Riverfront Project has previously been honored with the Governor's Award of the Georgia Arts Council, the American Institute of Architects, and the U. S. Department of the Interior. Completed in June of 1976, the Savannah Riverfront Project blossomed into an award winner with the maturing of its landscaping, and the acclaim by many visitors and users of the Riverfront. Last year the Mayor of Hiratsuka-City, Japan, along with a group of statesmen and engineers, visited Savannah to study Savannah's Riverfront, in preparation for their own project.

The Savannah Riverfront was conceived and started by the City of Savannah in 1973. Gunn & Meyerhoff A.I.A. Architects, P.C. and the engineering firm of Hussey, Gay, and Bell were selected to design and supervise the project through construction. Funded with an Urban Renewal Grant, along with the City's money, the seven million dollar project has become the focal point of many Savannah festivities including concerts, St. Patrick's Day, and the Octoberfest, just completed last weekend. It is now the northern anchor of the City, and hopefully, will soon become the linkage point to the anticipated Hutchinson Island Project.

1990 Atlanta Chapter Awards

The Atlanta Chapter 1990 Awards were announced December 16, 1990 at the chapter's annual holiday party.

The Silver Medal was presented to Stevens & Wilkinson, Inc. for pioneering the introduction of contemporary architecture in the South and continuing a pursuit of design distinction for seventy years.

To the PEACHTREE STREET EXHIBIT TEAM the chapter recognized Ben A. Darmer, Chairman, Philip Peters Drey, Elliot A. Pavlos, Rajiv Batra, Stephen T. Swicegood, Carl A. Smith, Gary Johnson, Joseph E. Rabun and Ray C. Hoover, with Service To The Profession Awards.

Roberta L. Unger was also a recipient of a Service to the Profession Award for her chairing the 1990 Archifest.

Ben A. Darmer received the service award for his leadership as chapter president 1990.

A Special Award went to Architects Designers Planners for Social Responsibility in appreciation for their contribution to Archifest 1990 in bringing a display of projects from the Soviet Union and the United States giving a broader flair to the annual festival.

Service to the Profession Awards were presented to George P. Melas for leadership in the Professional Development Lecture Series, and to James R. Vaseff as chairman of the American Institute of Architects' Regional and Urban Design Committee and his work on the Growth Management Task Force.

Nix, Mann & Associates Receive Two 1990 SARC Design Awards

At the 1990 South Atlantic Regional Conference at Asheville, N.C. in August, two Georgia architectural projects received recognition in the design awards programs. The Visitor Reception Center at Emory University and Piedmont Hospital's Rehabilitation and Fitness Center in Atlanta received Merit Awards for Design Excellence.

Both designs are by Atlanta architects, Nix, Mann & Associates, Inc.

James Smith was responsible for the design of the Emory project and Barbara Crum led the design team for the Piedmont Rehabilitation and Fitness Center. Both projects were involved with relating to existing structures.
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Birmingham, Alabama

JOVA/DANIELS/Busby – ATLANTA
KIDD/PLOSSER/SPRAGUE – BIRMINGHAM
A Joint Venture, Architects
BRICE BUILDING COMPANY, INC. – BIRMINGHAM, General Contractor

BUCKHEAD BRANCH LIBRARY
Fulton County Library System
Atlanta, Georgia

SCOGIN ELAM AND BRAY ARCHITECTS
J.M. Wilkerson Construction Company, General Contractor
The Georgia Association, American Institute of Architects has announced winners in the 1990 GA/AIA Design Awards Program. Chairman of the Design Awards Committee was Larry Lord, AIA, of Lord Aeck & Sargent, Inc., Atlanta. The jury, chaired by Rob Wellington Quigley, AIA, San Diego, included Roger Seitz, FAIA, of the Irvine Company, Newport Beach, California; Hugh Davies, Director of the San Diego Museum of Contemporary Art; Dirk Sutro, architecture critic of the San Diego Edition of the Los Angeles Times; Richard Dalrymple, AIA, Principal-in-Charge of Design, Pacific Associates Planners Architects, Inc. Of sixty-six submittals, five were chosen to receive awards.

Awards for Excellence in Architecture went to Jova/Daniels/Busby-Kidd/Plosser/Sprague, A Joint Venture, for the Corporate Headquarters of Southern Progress Corporation in Birmingham, Alabama; and to Scogin Elam and Bray Architects, Inc. for the Buckhead Branch of the Fulton County (GA) Library System. That firm also received a Merit Award for their design of House Chmar, an Atlanta residence. Other Merit Awards went to Gerald O. Cowart, AIA, of Savannah, for the Parkersville Collection, a cluster of infill homes within a National Register Historic District on the Georgia coast; and to Rosser Fabrap International for the O. Wayne Rollins Research Center at Emory University, Atlanta.

JURY MEMBERS
ROB WELLINGTON QUIGLEY, AIA (JURY CHAIRMAN)
Principal, Rob Wellington Quigley, AIA
ROGER SEITZ, FAIA
Vice President of Urban Planning and Design
The Irvine Company
HUGH DAVIES
Director
San Diego Museum of Contemporary Art
DIRK SUITRO
Architecture Critic
San Diego Edition, Los Angeles Times
RICHARD DALRYMPE, AIA
Principal-in-Charge of Design
Pacific Associates Planners Architects, Inc. (PAPA)
YOUNG ARCHITECTS JURY
TODDY CRUZ
CATHERINE HERBST

PARKERSVILLE COLLECTION
Isle of Hope
Savannah, Georgia

GERALD D. COWART, AIA, ARCHITECT
Gordon Cross, Highland Contracting, Inc., General Contractor
Gordon Cross & Bruce McNall, Owners
This Craftsman-style revival house received the Design for Better Living Award from the American Wood Council. Its two story exterior design is accented by an extensive wrap-around porch. Once you enter the Bruce Gordon House, its openness is apparent. The large living room is highlighted with Craftsman style paneling and the staircase features window seats. Colonnades frame the entrances into the dining room. The roomy, well-conceived kitchen leads to a breakfast room and a family room with built-in cabinets, bookcases, fireplace, and wainscoting. An alternate plan converts the family room into a first floor bedroom. Upstairs, the master bedroom suite includes a massive bath with whirlpool tub and walk-in closets. Two large additional bedrooms and bath complete the plan. The area above the family room serves as storage or can be converted into a bonus room. The Bruce Gordon House has been featured in Better Homes and Gardens.
PARKERSVILLE COLLECTION
Isle of Hope
Savannah, Georgia

GERALD D. COWART, AIA, ARCHITECT
Gordon Cross, Highland Contracting, Inc., General Contractor
Gordon Cross & Bruce McNall, Owners

1990 GA/AIA DESIGN AWARDS
BEACH HOUSE
Tybee Island, Georgia

BARRY RENTZEL
Rentzel Architects & Consultants
Savannah

This striking dunes residence on the back river at Tybee Island received a South Georgia Chapter Honor Award in 1989 for its design.

The three level house is nestled into sand mounds resembling coastal dunes. The lowest level contains garage and boat storage, the main level with its protected grass deck contains living, dining and kitchen as well as three bedrooms all of which open to decks. The highest level has a loft with extended views to the water.

The mass of the house extends upwards from the sand mounds creating a strong image that is very much a part of the coastal context.
A BLUFF HOUSE
Wilmington Island, Georgia

THE SPRIGGS GROUP PC, Architects
Savannah

Located on a high bluff overlooking a wide navigable waterway, this residence fronting on Turner’s Creek has extended views of water and marshlands.

The structure is divided into three groupings of living, sleeping and service. The “great space” is located to maximize panoramic views of the creek and marsh; the master bedroom also takes advantage of this vista.

The truncated gable form is used in each of the three wings; in each gable a semicircular form occurs as lattice, louver or glazing. In the great space the window is stained glass which introduces colored light into the space, by Anselm Atkins.

A dock house extending out over the creek continues the theme of the house and its materials.
ST. MARYS, GEORGIA
City Hall and Davis Buildings

THE SPRIGGS GROUP PC, Architects
Savannah
RSH Constructors, Inc., General Contractor
Jacksonville, Florida

In 1985, the Georgia AIA Design Awards Program honored this project with an award for design excellence. The renovation of older structures into a new City Hall and commercial block for St. Marys has been cited by a number of award programs. Allen Freeman of Architecture suggested in his comments about the design, that the project recedes and compliments the more authentic neighbors rather than mimicking the historic structures in the coastal town that dates from the 1730's. The Spriggs Group obtained the contract through a competition staged by St. Marys.
POLICE STATION
Kingsland, Georgia

THE SPRIGGS GROUP PC, Architects
Savannah
The Sherburn Co., Inc. General Contractor
Jacksonville

Design a complex that includes new structures for a city hall, fire station and police station. That was the opportunity facing The Spriggs Group as they worked to create a civic presence in the growing town of Kingsland which has been impacted by the Navy TRIDENT Submarine Base. The wooded site fronts a major highway and a smaller downtown street.

The police facility is positioned on the smaller street. Its image is dominated by a canopied walkway accessing the entry and allowing ‘drop-off’ visitors. The canopy also shades the exterior windows. Pitched roof shapes and textured walls create a scale complimenting the small town vocabulary.

Not shown are the city hall and fire station facilities.
**New Regional Headquarters**
Georgia Department of Natural Resources
Brunswick, Georgia

**John A. Tuten & Associates; Architects**
Brunswick, Georgia

Saussy Engineering, Inc.; Structural
Savannah, Georgia

Dulohery, Weeks & Gagliano, Inc.; Mechanical / Electrical;
Savannah, Georgia

Edenfield, & Spencer; Landscape Architects
Sea Island, Georgia

TDS Construction, Inc.; General Contractor
Baxley, Georgia

This complex of buildings is sited along the marshes of the St. Simons sound and is viewed from the Lanier Bridge. The main structure contains offices for the Georgia Department of Natural Resources and it is raised above the flood plain allowing for automobile and boat storage below. The lobby will have as a focus an aquaria for viewing the aquatic life indigenous to the Georgia coastal waters. The structure houses facilities for staff and public meetings.

A marine services building connects to a floating dock for boat access to Plantation Creek leading out to the sound.

The site is the result of filling the marsh-land with material from the widening of Highway 17.

A strong image from the distant view, the facilities' white structural frame with recessed window wall suggests a memory of older low country structures sited along waterways with deep shaded porches. The timber dock structure recalls images of fishing and boats consistent with its location.
Photos by H. Hambright
ST. JAMES CATHOLIC CHURCH
Savannah, Georgia

DIEHRICH ARCHITECTS & ASSOCIATES, INC., Atlanta
PATRICK O. SHAY & ASSOCIATES; Associate Architect, Savannah
Dulohery Weeks & Gagliano, Inc.; Mechanical/Electrical/Plumbing: Savannah
Saussy Engineering, Inc.; Structural: Savannah
Merck & Hill; Acoustics: Atlanta
Rives E. Worrell Co., Inc.; General Contractor: Savannah
Image Design Inc.; Interior Design: Marietta, Georgia

A complex that included a parochial school and multi-use facility was the beginning of St. James Catholic Church. As originally constructed, the group of buildings had limited impact to its neighbors.

One of the goals of the current congregation was to express the function of the church with a strong visual image. The new brick sanctuary is positioned in a cluster of existing trees fronting on major roads in the southwest suburbs of Savannah. The spirit of the new liturgy is expressed in the design while maintaining roots in the traditional church forms.

Significant windows were designed and executed by the J. Piercy Studios in Orlando, Florida.
MARSH HOUSE
St. Simons, Georgia

USSERY / RULE ARCHITECTS PC
St. Simons, Georgia

The ocean is in the distant view from this east facing house on the marshes of St. Simons. Built as a speculative venture it is one of several residences the architect has designed for Richard White, a developer-contractor.

Issues dealing with the marshes and the tidal floods set the main habitable floor of the residence nine feet above grade. This floor contains the major entertaining and living spaces; the kitchen and informal dining open onto the screened porch with its commanding view of the marshes.

Above, the master bedroom opens onto a deck with the same spectacular vista.

Photos by Harlan Hambright
TWO PROJECTS
Savannah and Sylvania, Georgia

L. Scott Barnard & Associates, Savannah

OLD COUNTY COURTHOUSE
Savannah, Georgia

The old courthouse will be preserved as a local landmark. It was designed by William G. Presont, a Boston architect, and completed in 1889.

A renovation was accomplished in 1954, but the structure was abandoned in 1979.

The new project, which will be completed in 1991, includes a 165-seat Commission Board Room, as well as state-of-the-art working facilities for 150 county staff.

BAILEY RESIDENCE
Sylvania, Georgia

On a soft rolling plain atop the highest point in Screven County, the Baileys new residence is planned. Their goal according to Barnard is to build a house that recalls carpenter gothic with a twist of 'tongue-in-cheek.'

The design includes a wide array of passive elements including shading, selective plantings, orientation, and fenestration considerations.
The architect comments that to retain the flavor of the coastal Georgia setting, the primary material for this library structure is tabby. They continue that the original process for tabby construction in the eighteenth and nineteenth century was researched and duplicated. The tabby mixture was poured in three foot lifts and actually saved money in the total construction budget of the 17,000 sq. ft. facility that cost $1,100,000.00.

The construction process with the library utilized a veneer approach to the use of tabby; a six inch veneer over 1/2 inch asphaltic board, 1-1/2 inch insulation board and 2x6 studs became the job condition. The interior of the library consists of other materials creating a warm environment through color and texture.

According to sources, tabby was first used in Georgia in 1740 at Frederica; by 1745, most of the houses, the major portion of the fort and the king’s magazine were all constructed of tabby. Gutters carrying runoff back to the river also were of the tabby construction. Tabby was used primarily as flooring and for load-bearing walls. Within the coastal area tabby was used widely until about 1790; in 1830 a revival of its use was seen in sugar and rice plantations, but was not much after 1850.

Tabby is made from a mixture of one part lime, two parts sand, and two and one half parts oyster shell. To get lime the colonists would collect baskets of oyster shell debris left by the Indians. These would be placed in mounds over hot coals; the material would calcinate, or reduce the shell to lime which would become the cementing agent. As a social event “lime burnings” would last all night and were usually accompanied with consumption of large quantities of ale and wine not unlike a New England “barn raising.” Preferably, clean river sand was used in the mixture.

John Bartram described the method of construction. The English built wooden boxes open at top and bottom, being held together by wooden pegs that went through the side walls of the box at top and bottom. As the tabby hardened, the pegs were removed so that the boxes could be raised for the next pour. The English method produced pours about two feet high. Five courses usually formed the wall and the top course was notched for beams laid directly in the wall. The Spanish used similar methods.

Continued on page 27
Savannah College of Art and Design
Architecture Program Progresses

The architecture program at the Savannah College of Art and Design adds another dimension to Savannah's celebrated role as an architectural center. No longer is Savannah just a place to study the history of architecture or the strategies and techniques of historic preservation. It is a place where 200 students from around the country and around the world are preparing for the challenges of architectural careers in the twenty-first century. It is a place where those students are experimenting with the most contemporary theories of architectural design within the rich interdisciplinary environment of a college of art. And it is a place where philosophically and culturally diverse educators—architectural thinkers and practitioners—unite in a shared mission.

In 1985, the Savannah College of Art and Design became the second institution in Georgia to offer a professional degree in architecture. Always a facet of the young college's master plan, the five-year Bachelor of Architecture program was seen as the perfect complement to existing undergraduate and graduate programs in interior design and historic preservation and became the third component in the college's School of Building Arts.

Today the college has almost 2000 students. In addition to those studying architecture, students are pursuing the Bachelor of Fine Arts or the Master of Fine Arts degree in Fiber Arts, Graphic Design, Historic Preservation, Illustration, Interior Design, Painting, Photography, or Video. Two small classes haven taken their Bachelor of Architecture degrees and all reports indicate that they have achieved great success in their entry into the profession.

The college faculty now exceeds 100 members, with ten full-time and four part-time teaching exclusively in architecture. To intensify the classroom or studio experience, college policy mandates small classes. In architectural design studios, the student-to-professor ratio currently averages ten to one.

Unlike students on the campus of a typical college or university, the students at the Savannah College of Art and Design occupy studios, classrooms, and shops in rehabilitated historic structures throughout Savannah's landmark downtown. The college's commitment to the preservation of Savannah's historic resources is especially evident in the extensive renovation work on Eichberg Hall, a century-old railway office building which is now academic home for students of architecture, historic preservation and interior design.

The mission of the architecture program at the Savannah College of Art and Design is to prepare students for professional careers in architecture which are dedicated to the artistic possibilities of that discipline. The challenging course of study aims to equip students with the theoretical, tectonic, professional, and ethical capabilities to create an architecture which is rich in meaning and delight, which is responsible to humankind and the earth it inhabits, and which effectively shelters and accommodates its dwellers.

From the vantage point of Savannah's uniquely humane historic district, an assessment of the contemporary built environment reveals a decided need for an architecture which is richer, more meaningful, and more responsive to the human condition. Supported by courses in liberal arts, architectural theory, and art/architectural history, the sequence of nine design studios poses students with a series of ever more complex architectural design problems that pose the question: How can architecture attain true human significance in the contemporary world? Design studios also hone students' problem-solving skills and demand a synthesis of all of the pertinent issues facing practicing architects of the future. Students may take their final two design studios as a self-devised Final Project.

To ensure that artistic intentions can successfully be transformed into built realities, the required curriculum contains three courses in structures, two courses in environmental control systems, two courses in materials and methods of construction, one course in architectural practice, as well as necessary courses in math and physics.

Two unique aspects of the course of study reinforce the artistic orientation of the program. Where students in a state university program in architecture might take their basic design courses from members of the architecture faculty, at the Savannah College of Art and Design, architecture students participate in a college-wide design foundations program. First-year students take classes in freehand drawing and basic design, which are taught by painters, printmakers, and sculptors. Students develop unusual skills in spatial manipulation, strong sense of color, and awareness of the power of conceptualization.

Continued on page 25
As upperclass students, they have additional opportunities to broaden and deepen their architectural education through visual arts exploration. A block of five elective courses allows students to take classes in any area of study at the college. Some students concentrate their exploration in a specific area like painting, some sample the concepts of the various disciplines, while others choose to pursue an additional bachelor's degree in interior design or historic preservation.

The facilities and equipment of the School of Building Arts add strong support to the educational program. 45,000 square foot Eichberg Hall contains three 6300-square foot open dedicated studio spaces, classrooms, resource libraries, conference space, faculty offices, and a computer aided design laboratory. To further its commitment to computer aided design, the School of Building Arts is installing twenty new work-stations in the lab and relocating the existing eleven work-stations out into the studios. As preparation for contemporary professional practice, students are using AutoCAD, AutoCAD AEC, and AutoShade software in the CAD lab.

College-wide facilities, of course, serve the architecture program as well. The college's library collection of architecture books, slides, and videos has grown rapidly to meet the needs of the growing program, while the college's various galleries exhibit student, faculty, and other professional work. This winter, the college's Computer Graphics division will make 80 Commodore Amiga work stations and 60 Mac II work stations available to the student body. Similarly, a student taking a course in the Video Department has access to the extensive array of equipment utilized by that program.

Coursework is enhanced by a variety of extra-curricular educational events. The annual "Focus on Architecture" week and other lecture programs have attracted a number of architectural leaders to speak in Savannah – Anthony Ames, Brent Brolin, Turner Brooks, Peter Eisenman, Marco Frascari, Michael Graves, Charles Gwathmey, Tannys Langdon, David Macaulay, Samuel Mockbee, Antoine Predock, Terry Sargent, Robert Stern, and Carlos Touzet from Arquitectonica, among others. An emphasis on the making of architecture is reinforced by extra-curricular events like The Shelter Challenge, a competition among student and faculty teams to design and build shelters of architectural quality for the homeless with an extremely limited budget and within an extremely limited time constraint. Faculty-led workshops often concentrate on professional entry issues.

Each year, a very active chapter of the American Institute of Architecture students sends representatives to that organization's national meeting, this year held in San Francisco, and sponsors an annual college-wide Beaux Arts Ball.

The architecture program at the Savannah College of Art and Design was granted candidacy status by the National Architectural Accreditation Board in May of 1988, and underwent a successful interim candidacy visit by an NAAB team during the winter of 1990. At the encouragement of that team, the program made formal application for a five-year term of accreditation during the summer of 1990. An NAAB visit for initial accreditation is scheduled for the spring of 1991. The decision regarding accreditation of the program will be made during the NAAB's June, 1991 board meeting.

Matthew T. Lowry, AIA
Director, School of Building Arts
Savannah College of Art and Design

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Program – from page 26

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Matthew T. Lowry, AIA
Director, School of Building Arts
Savannah College of Art and Design

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Student: Kevin Rose
Hometown: Taunton, Massachusetts
Project: Convention Hotel in Savannah
Course: Design Studio 6
Professor: Daniel Snyder, AIA
After years of decline, life is returning to Savannah’s Martin Luther King Boulevard – this time, in the form of four hundred young people studying architecture, interior design, and historic preservation in the Savannah College of Art and Design’s most recently rehabilitated facility, Eichberg Hall.

Designed by Alfred Eichberg in 1887, the structure is just one component in a 10-acre, nineteenth century railway complex on the western edge of Savannah’s historic district. Known as the “Red Brick Building” by the Central of Georgia Railway, Eichberg Hall’s 45,000 square feet served as offices and drafting rooms for that company until the early 1970s. A seventeen year period of vacancy and deterioration ended in 1988, when the three-story building was purchased by the Savannah College of Art and Design as the home for its rapidly expanding School of Building Arts. The college viewed the quality of the building’s spaces and its restrained decorative detail as components of a perfect environment for students of design.

The Savannah College of Art and Design has distinguished itself in its efforts to preserve the historic resources of Savannah. At its founding in 1978, the College committed itself to historic preservation when it purchased and restored the circa 1890 Richardson-Romanesque Volunteer Guards Armory on Madison Square. In the ensuing years, the college has purchased and rehabilitated numerous historic structures throughout Savannah’s downtown – from a late nineteenth century county jail to a 1930s vintage streamlined diner.

The college’s most recent projects include the conversion of a 1920s five-story commercial structure just north of Eichberg Hall on Martin Luther King Boulevard into a home for the Department of Photography, the conversion of an 1850s home for indigent women on Broughton Street into labs and classrooms for the Computer Graphics division, and the restoration of Broughton Street’s Weis Theater as the college’s theater and auditorium.

The Eichberg Hall project began with a series of planning and programming meetings involving faculty and students, as well as a basic cleanup of the pigeon-inhabited shell. The college then selected Lee Meyer, AIA, as the architect for the project. Meyer
Several idiosyncrasies in the existing construction provided opportunities for contemporary enrichments. Inexplicably on the building’s bottom floor, major masonry bearing walls had been lifted up on large steel girders creating major openings between spaces. Meyer and Lowry designed grids of steel and glass to insert on the openings, bringing natural light into the center of the building, while maintaining audio privacy among the classrooms.

The college’s own construction group, headed by Marion Hilliard, acted as the general contractor and performed all of the restoration work, including the reconstruction of some 175 wooden double-hung windows, the replacement of over 500 tiny panes of stained glass, and the reinstallation of a half an acre of bead-board ceiling. Construction began in the fall of 1989 and was complete in May of 1990.

With the students at work within, the completed project is a neutral and elegant container for their colorful, creative activities. The quality and quantity of sunlit space, the tactile quality of the original detailing, and the long vistas through the building and beyond make the studio spaces unusually benevolent places to work and an unusually effective medium for learning.

Studies and classrooms generally feature sixteen foot high bead-board ceilings, thirteen foot high windows, beadboard wainscoting, and highly detailed wood panel doors with transoms. Contemporary elements include the carpet, which was installed to aid acoustic absorption, and extremely simple four-tube fluorescent light fixtures. The signature interior color scheme of the Savannah College of Art and Design – pinkish-grey walls with bright white trim effectively highlights the wall openings and details in Eichberg Hall.

With the stained-glass-lit CAD lab literally open to the studios and jury/gallery space, the compelling time-place juxtapositions which are the hallmark of the Savannah College of Art and Design become most evident – students exploring on the latest high-technology equipment in a humane and historic environment.

Deirdre J. Hardy, AIA Chair, Department of Architecture Savannah College of Art and Design

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