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1980 DESIGN AWARDS



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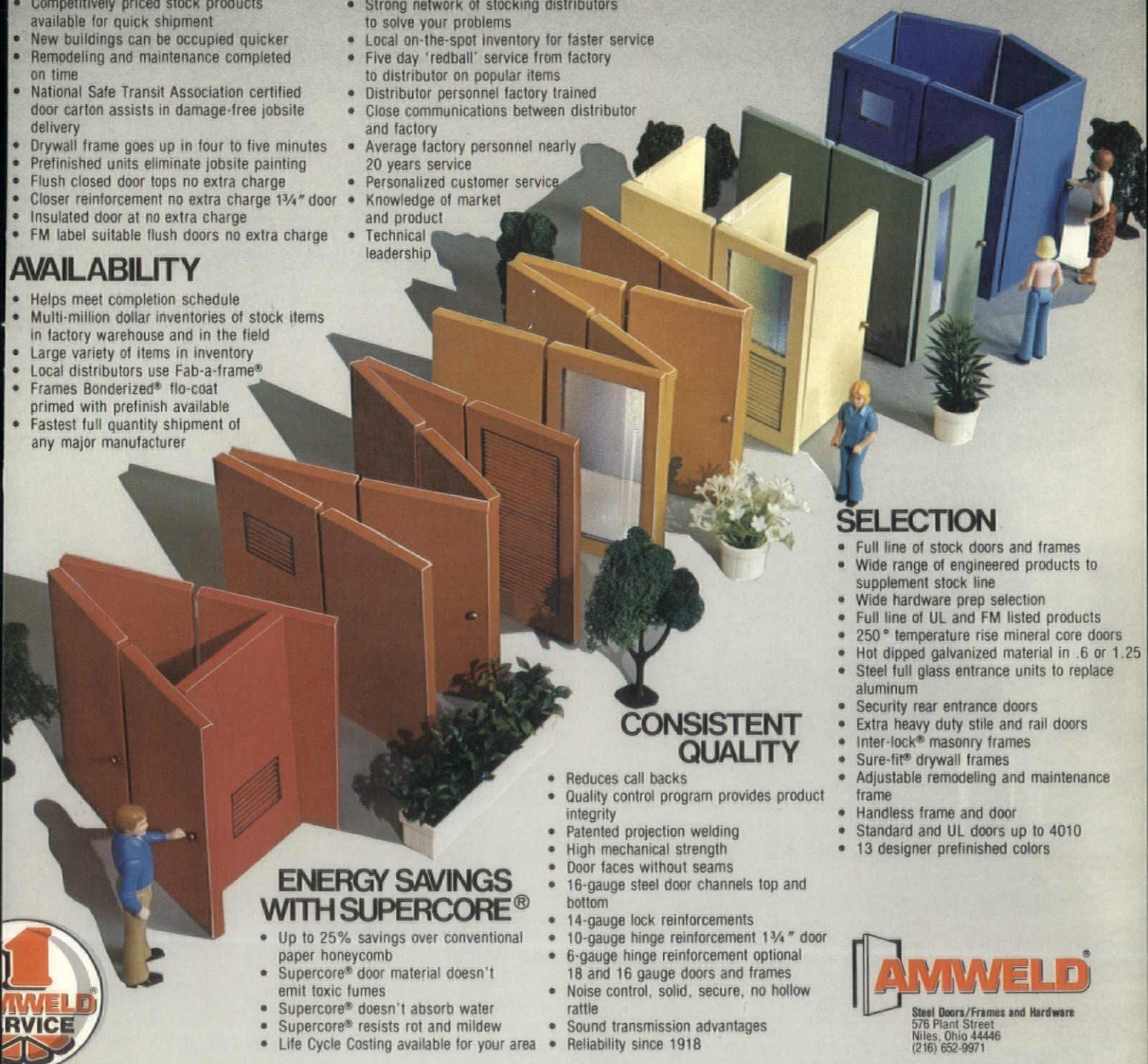
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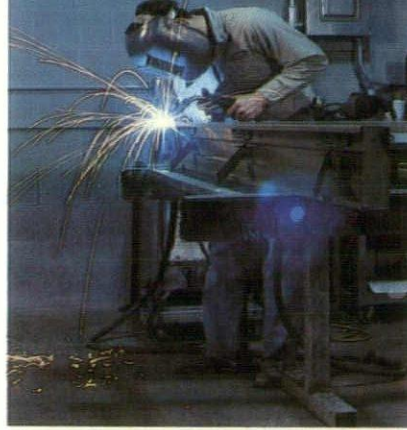
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**IOWA ARCHITECT**

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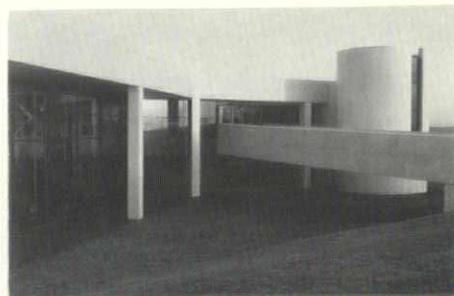
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**On the Cover:**

Northeast Iowa Technical  
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Award. Durrant Group Arch.  
and Eng., Dubuque, Ia.

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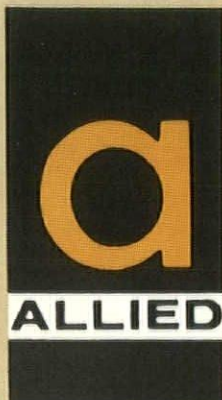
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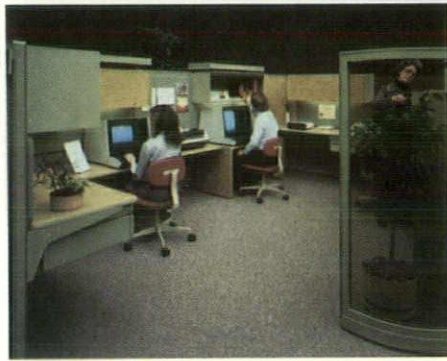
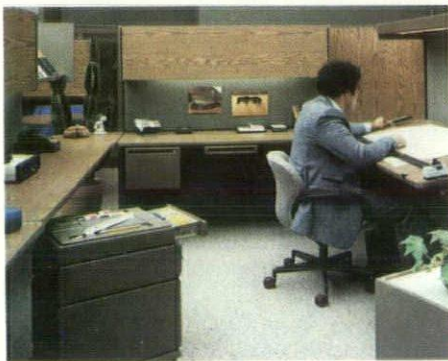
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# WORKS IN PROGRESS

## YMCA/YWCA Is Enlarged And Combined



A joint YMCA and YWCA facility by Midland Architects, Inc. of Burlington, Iowa is nearing completion in Burlington. The project incorporates energy efficiency, functional efficiency and vandal-resistant finishes to replace existing YMCA and YWCA buildings. Careful cost containment to bring construction costs in line with competitive pre-engineered structures proved vital to the project's success. Insulated load bearing precast concrete wall panels with a steel frame for interior structure were used to reduce costs and to accelerate enclosure of the building. A standing seam metal roof over the entrance contrasts with the precast walls. The facility is planned for expansion in several directions, while featuring a gym large enough to house full court basketball and gymnastics simultaneously, running track suspended above, four locker rooms, three handball courts, weight room, exercise room, nursery, lounge and office spaces. Energy conservation is addressed by orienting fenestration to the south, using a heat recovery system for locker rooms and providing tinted insulating glass at windows which are protected by building overhangs and recesses from summer sun. The 35,900 square foot recreational structure will cost \$2 million.

## Communications Facility Unifies Campus

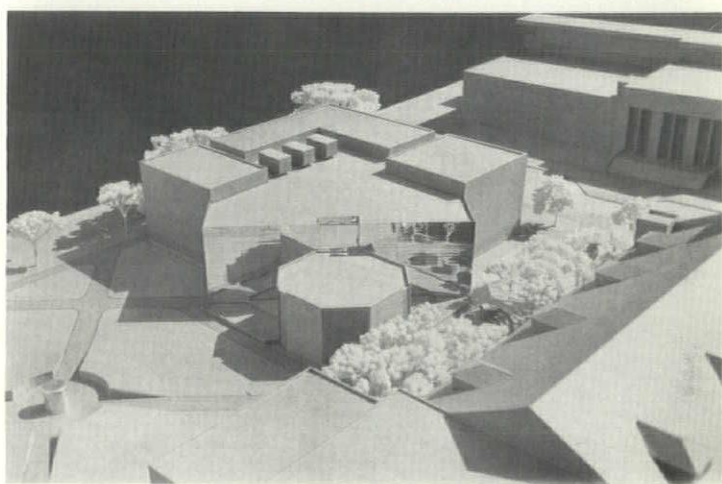
Thorson/Brom/Brosnar/Snyder, Architects have won preliminary design approval for a new Communications Facility at the University of Iowa in Iowa City. Located directly west of the Pentacrest and north of the University Library, the facility will house the Department of Communication and Theatre Arts including television, film, recording, and radio studios and support elements. It has a special education affinity to its neighbors, the University Library and English and Philosophy Building. The building's simple geometric forms and warm red/brown brick masonry surfaces are intended to blend

and unify with these common interest elements. Internally the major traffic element, an interior pedestrian street bisects the building along a dominant traffic path and separates the public and quiet activity zones within the structure. The Facility is intended as an open forum for the study of the process and effects of both interpersonal and mass media communication and is designed to invite the participation of the entire University.

Sound control and isolation are extremely important for the highly technical functions of the building.

The reflective glass surfaces of the pedestrian street and vertical circulation areas serve to separate the lecture hall and theatre octagonal pad from the large mass housing the studios, technical support, and departmental functions. The focal point of this central circulation core is the three story skylighted stairway linking the public areas.

The 47,000 sq. ft. project will cost \$5.6 million. Photographer, David Mathiasmeier, AIA.

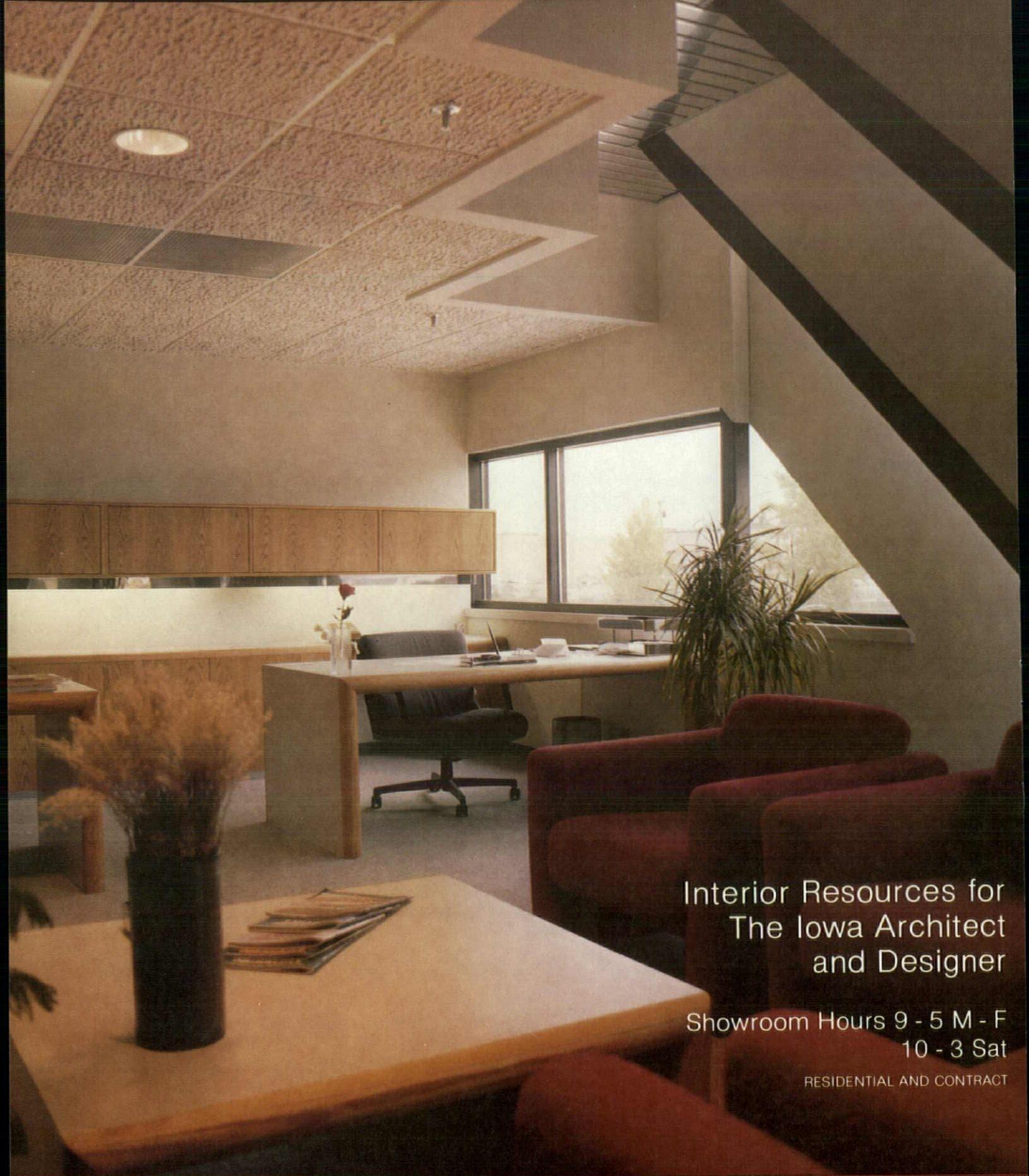


## Expansion Achieves Energy Savings

Wehner, Nowysz, Pattschull and Pfiffner, Architects, Iowa City, have undertaken an 11,000 square foot addition for the Jameson Corporation of Iowa. The project will increase the size of the existing manufacturing area using modular construction units. Double - tee wall panels are implemented to serve both as foundation wall and exterior skin. In association with Energy Consultant James Schoenfelder, the architects are working to significantly reduce energy consumption in the existing manufacturing plant as well as in new construction. The south wall is designed as a 2800 square foot passive solar storage medium assembled of reused and relocated double tees and corrugated fiberglass. This wall will account for 25% of the projects' budget figure.

The **Iowa Architect** encourages submission of projects in the design or construction stage. Photographs, sketches or model reproductions will be published to accompany written data.





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# DESIGN AWARDS 1980

## THE JURY

### Stanley Abercrombie, A.I.A.

is the senior editor of the A.I.A. JOURNAL and a Registered Architect in the state of New York as well as a member of the American Institute of Architects.

Design experience includes 5 years with John Carl Warnecke & Associates, 3½ years with Marcel Breuer & Associates and private practice with Paul Vieyra. Stanley has served as editor or contributing editor for *Urban Design International*, *The Livable City*, *Abitare in America*, *Interiors*, *Urban Design* and *Architecture Plus*. Teaching assignments include Harvard School of Design, Pratt Institute, Columbia University and the New Jersey School of Architecture.

He is a graduate of the Georgia Institute of Technology with a Bachelor of Architecture from MIT and a Master of Architecture (Urban Design) from Columbia University. Honors include the Loeb Fellow for Advanced Environmental Studies, Harvard Graduate School of Design; Jessie H. Neal Editorial Achievement Award; U.S. Representative on U.I.A. Triennial Honor Awards Jury, Paris; and Presidential Design Citation (with Paul Vieyra), from New York American Institute of Architects.

### James A. Murphy, A.I.A.

is the Executive Editor of PROGRESSIVE ARCHITECTURE and a member of the American Institute of Architects.

Prior to joining PA in 1970, Jim was a Design Architect with SMS Partnership/Architects in Stamford, Connecticut and a Designer with Clark & Enersen, Olsson, Burroughs & Thomsen of Lincoln, Nebraska.

Professional activities include service on the curriculum advisory board of Dutchess Community College, Poughkeepsie, New York and Vermont Technical College, Randolph, Vermont. Speaking engagements include Harvard, Rice, RPI, North Dakota State, University of Nebraska and several A.I.A. regional functions.

### Charles K. Hoyt

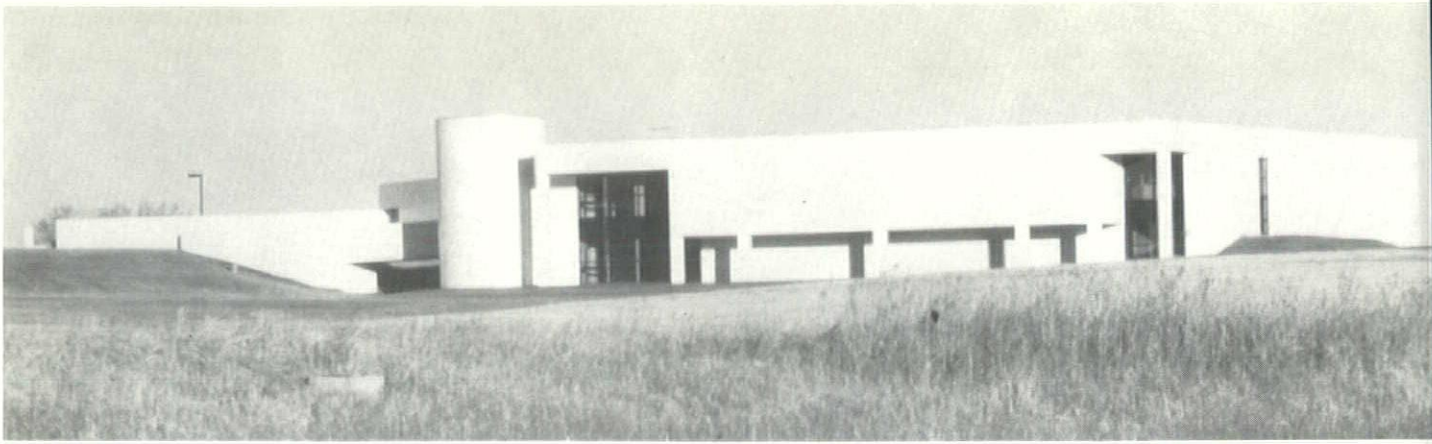
is an associate editor of ARCHITECTURAL RECORD and a member of the American Institute of Architects. His responsibilities at the RECORD over the last eight years have included features on new construction planning, interiors and adaptive re-use.

Before the RECORD, he was the chief architect for the New York State Urban Development Corporation's New York City Regional Office with responsibilities for the design and construction of lower-income housing. His experience in private practice has included a brief period in his own office and three and a half years with Edward Larabee Barnes.

At one time the youngest member of the American Society of Architectural Historians, he has special interests in architectural preservation. These had grown to the creative planning of new construction to include older buildings in the city fabric, sometime before that concept gained its current popularity. Hand in hand with that concept, he sees the current growing role of architects in interiors as a significant direction, when whole new buildings may not always be the answer to a client's needs or the economic climate.

He is a graduate of the University of Pennsylvania School of Architecture, the Honolulu Academy of Art and Blair Academy in New Jersey.





## HONOR AWARD

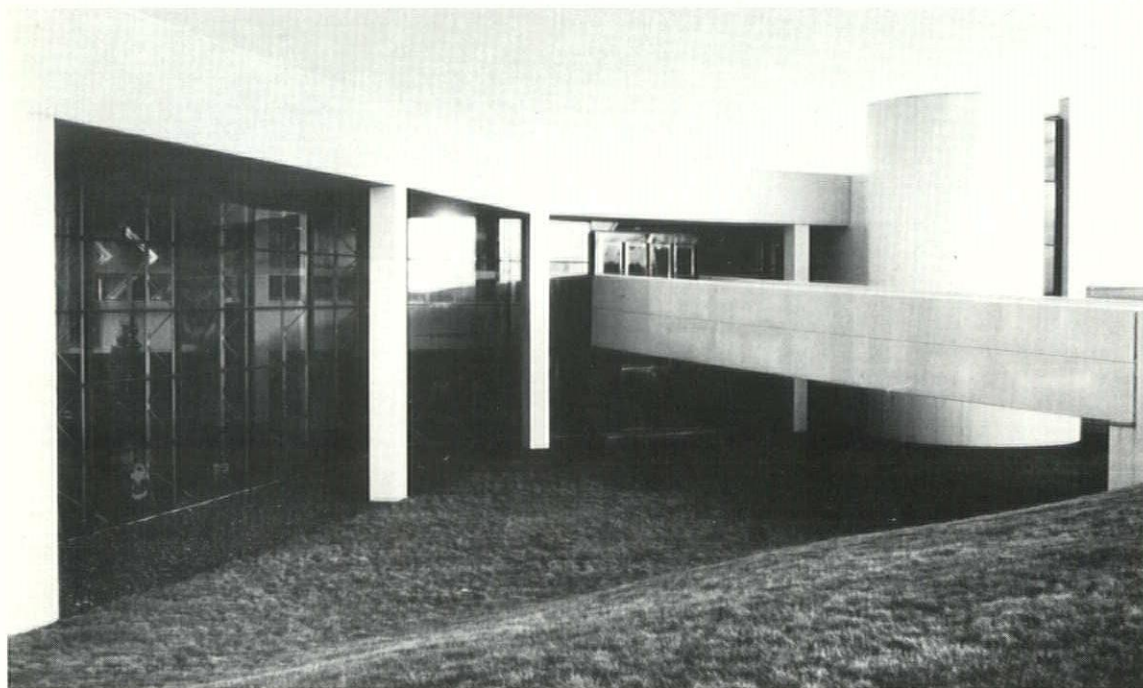
Northeast Iowa Technical Institute  
South Campus, Dubuque, Iowa  
Durrant Architects, Inc.

**Owner:** Northeast Iowa Technical Institute

**Engineers:** Durrant Engineers, Inc.

**Contractor:** Viggo M. Jensen, Iowa City, Iowa

**Photographer:** Skot Weidemann, Madison, Wisconsin





## Program

The new South Campus of Northeast Iowa Technical Institute brings together more than 450 students and 16 programs of study that were previously housed in rented facilities scattered throughout the Dubuque area. Course offerings include business, health care, and various types of shop work.

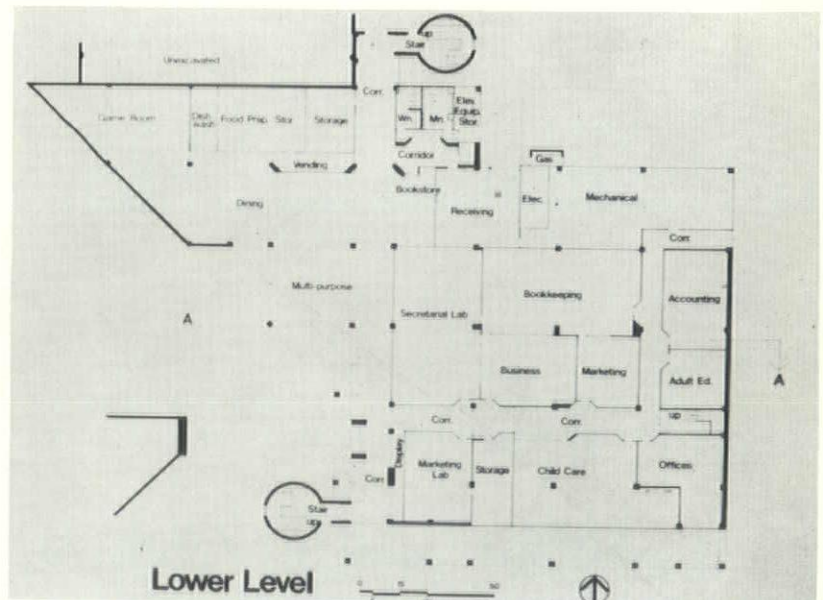
The building claims a 97 acre site of rolling agricultural land adjacent to heavily traveled U.S. Highway 20. Its position on a knoll at some distance from the highway allows its white mass to serve as its identification sign. The crisp low form conveys its concept as an efficient and unified single-building campus.

A concrete bridge leads students and staff from the parking and drop-off areas to the entrance and main circulation corridor at the second level. The main corridor, with its glass railing, forms a defining edge for a two-story atrium space which is first visible from the bridge.

The triangular atrium area contains lounge and dining functions and the instructional materials center. It serves as the unifying core of the complex as well as a buffer zone between the classroom and shop wings. Large classroom spaces are divisible into smaller units with folding partitions. This allows flexibility for day-to-day use. Steel frame construction, prefabricated metal sandwich panels on the exterior, and light non-load bearing partitions on the interior allow for long term flexibility and expansion.

To minimize heat loss, the building turns itself inward and is bermed into the site on the north and east. Window areas have been minimized and only the atrium looks outward onto the countryside. The southerly exposure of this area allows for winter solar gain. Heat gain in summer is reduced with overhangs.

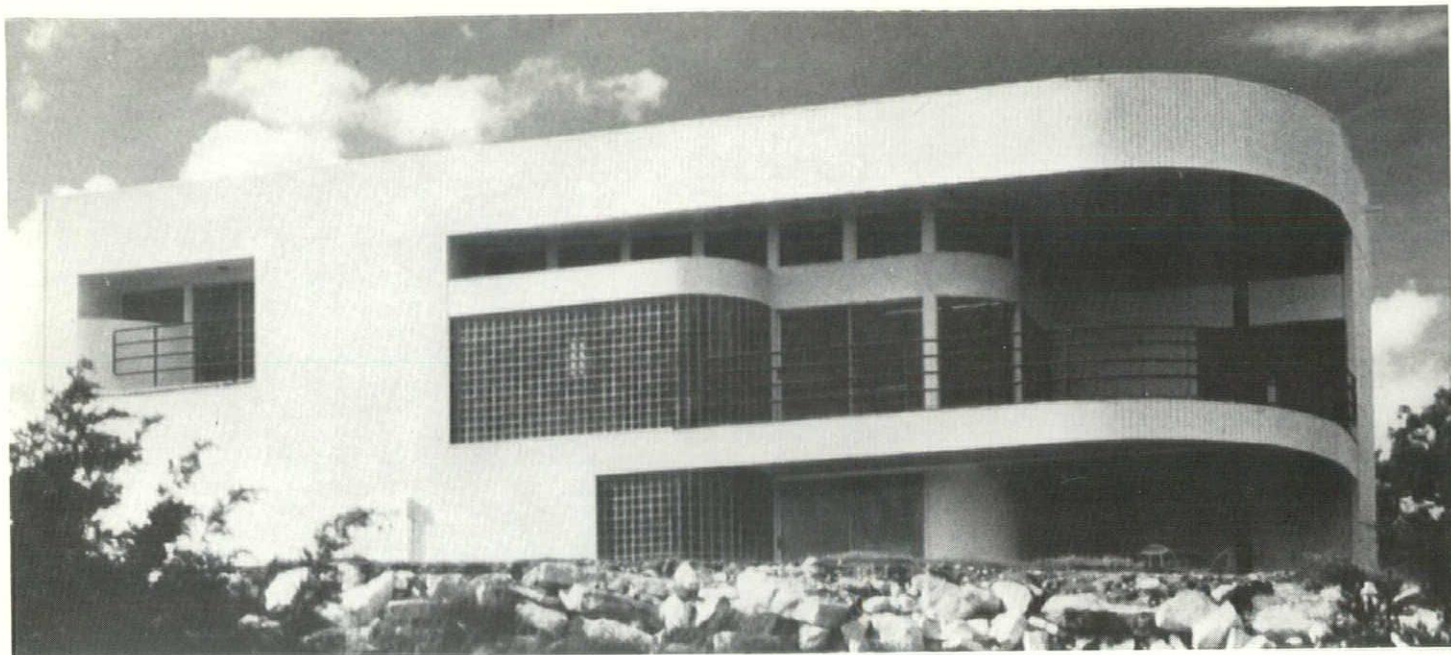
It is anticipated that both student population and course offerings at the facility will double in five to ten years. Plans for expansion are already underway. The building project, including 77,500 square feet of floor area on two levels and all site development, cost approximately \$3 million.



## Jury Comments

Taking off from a technical program, the design employs technical pieces and fine design to arrive at a mature and exciting statement. It appears to address energy issues and design issues simultaneously — quite appropriate, and often mis-handled these days, despite the crying need. While we can only guess at its energy performance, its design excellence seemed clear to us. The building resists fads and exudes confidence, making a fine technical object along a busy highway, in otherwise open agricultural land.





## HONOR AWARD

Retirement Residence  
Lago Vista, Texas  
Charles Herbert & Associates, Inc.

**Owner:** Mr. & Mrs. Gerald Clause

**Architect:** Tom Clause

**Structural Engineer:** James W. Wilson

**General Contractor:** Vosco, Inc.

**Photographer:** Tom Clause, Charles Herbert & Assoc., Inc.

### Program

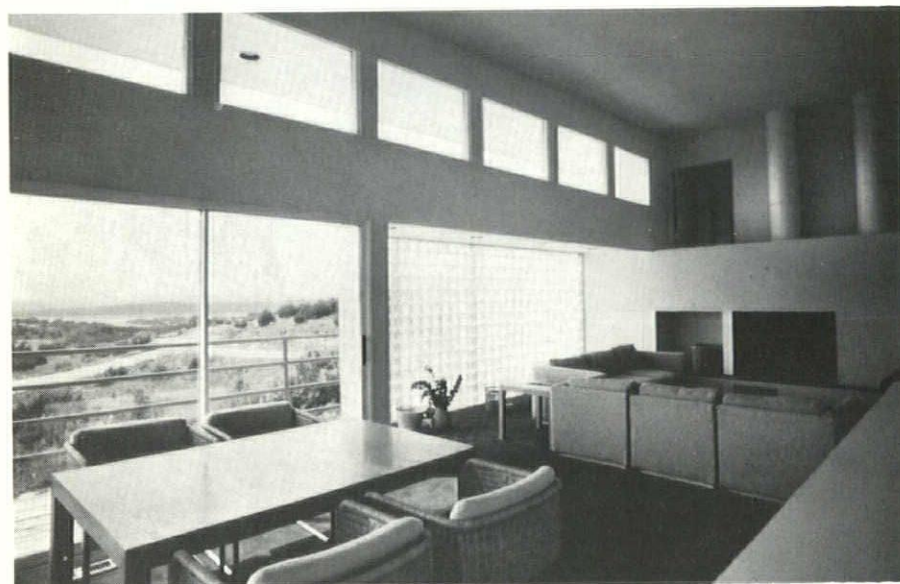
The architect's parents, both avid golfers, purchased a lot on a golf course within a lake development in the Texas hill country west of Austin. They desired an efficient plan that took advantage of the dynamic view.

### Solution

The elongated south facade allows large glazed areas which utilize passive solar conditions, the long views and the prevailing southerly breezes coming up from the valley below. The relatively opaque north facade buffers the northerly winds and provides privacy from the golf cart path. The curves open the spaces to decks, the short views south and east and allow the occupants to watch the "action" on the golf course.

The house was designed to the allowable vertical limits for the development to insure these views over future neighbors. The vertical planning places the master bedroom in the highest and overlook position, allows high ceilings in living spaces and zones guest areas below. This vertical planning plus the deck forms expand the visual scale of a relatively small 1800 sq. ft. house. The glass block in the living areas maintains desired openness while also providing a sense of enclosure and privacy.

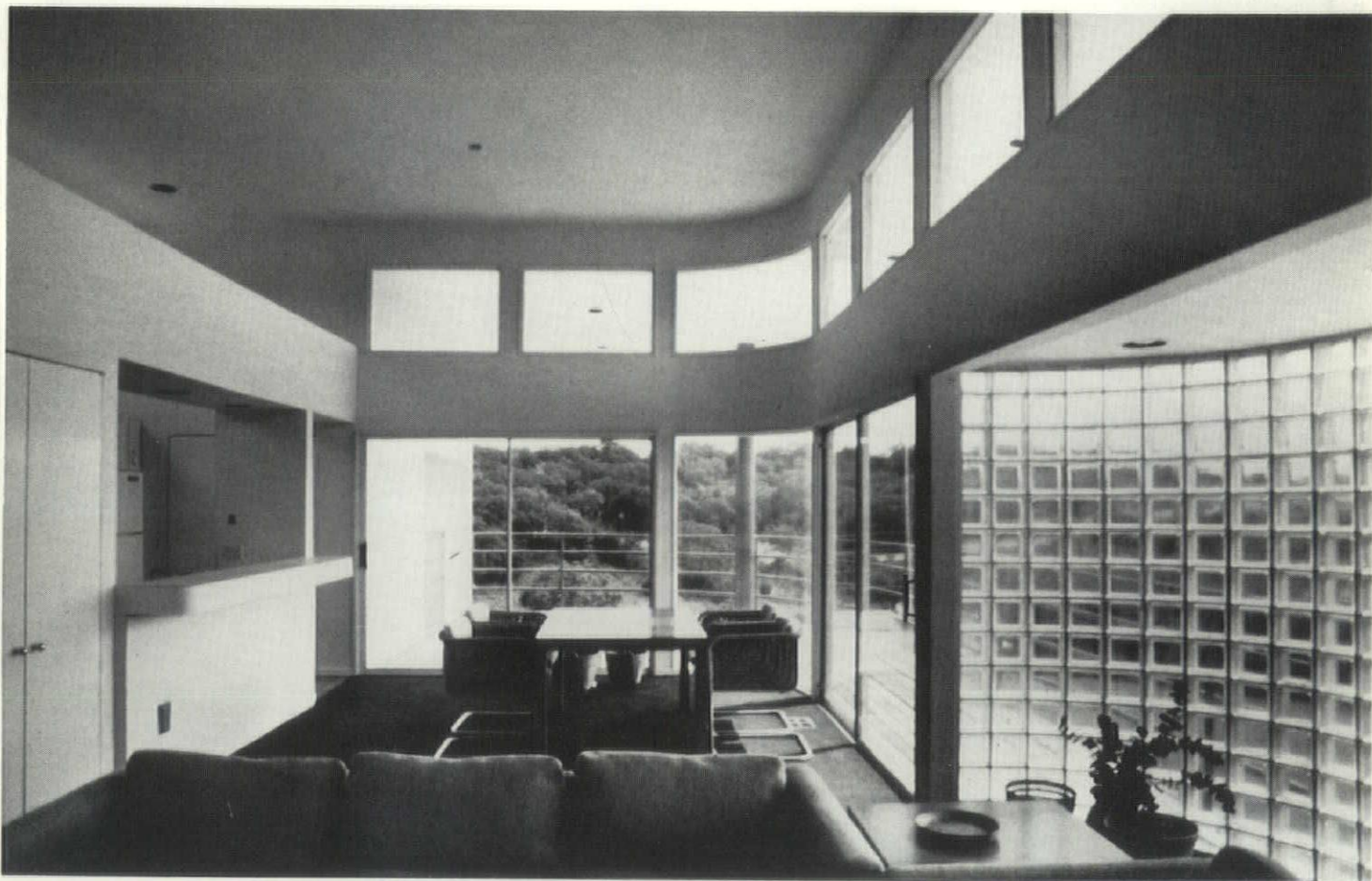
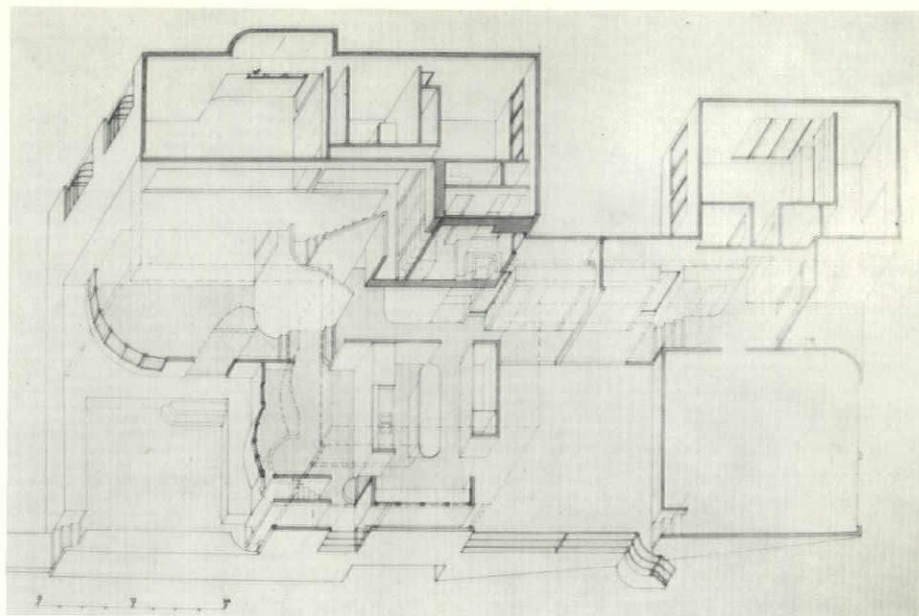
At the present time, the house has been partially furnished for use as a vacation home. Landscaping will be completed when permanent occupancy takes place in late 1981.





### Jury Comments

While this house for the architect's parents owes much to well-known architectural antecedents, all architecture derives from precedents and sources in the designer's learning background. This is a fresh interpretation, deftly assembling materials, shapes, and functions into a pristine and elegant statement. The house appears to be sited superbly to take advantage of views and sun, while shutting out north winds and providing privacy from the golf cart path. Proportions and formal relationships are extremely handsome and well thought out.





# HONOR AWARD

## Whiteside County Law Enforcement Center Morrison, Illinois Durrant Architects, Inc.

**Owner:** Whiteside County Public Building Commission  
Morrison, Illinois

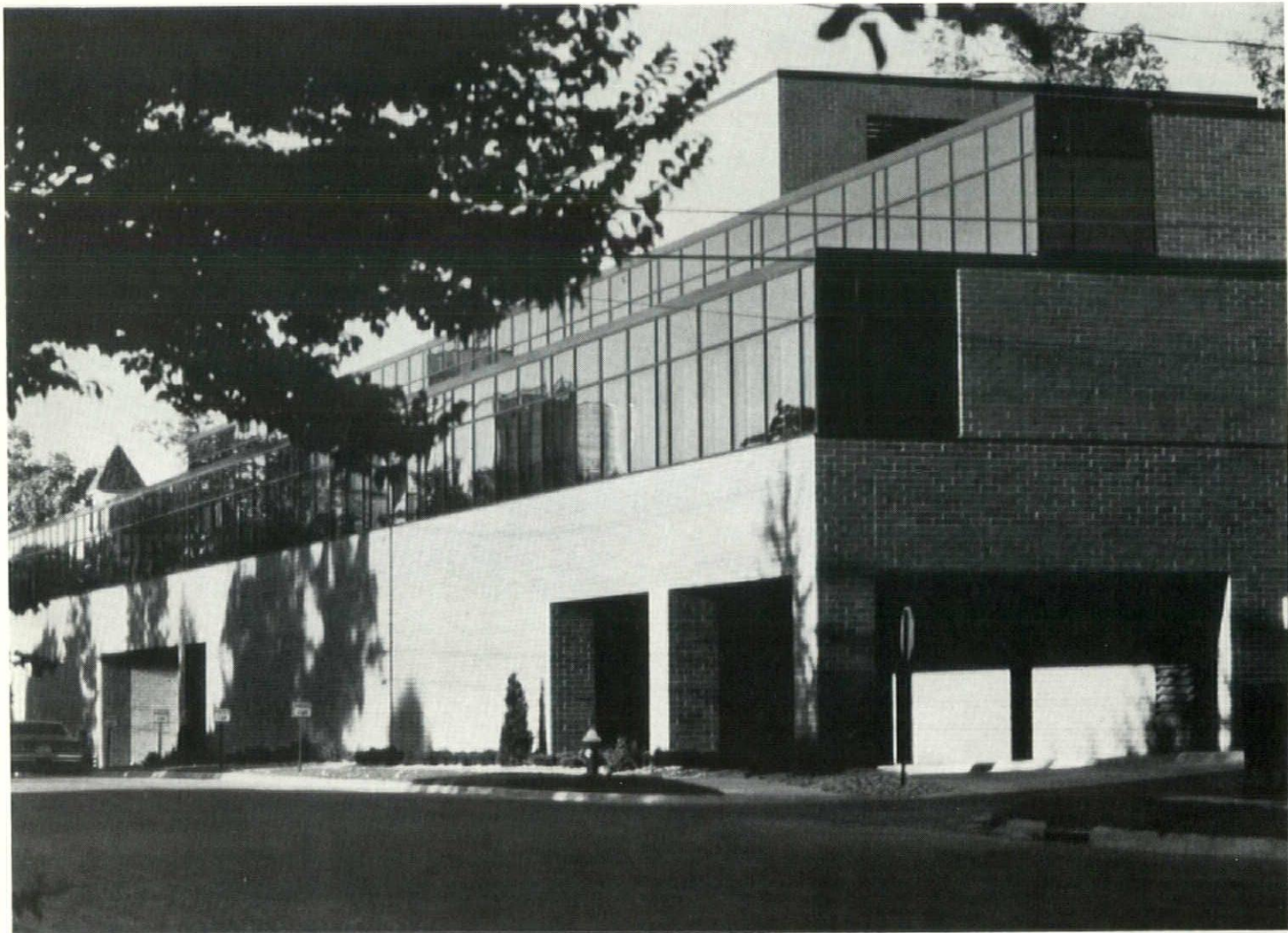
**Structural Engineers:** Durrant Engineers, Inc., Dubuque, Iowa

**Mechanical Engineers:** Moore — Bingham and Associates, Inc.  
Cedar Rapids, Iowa

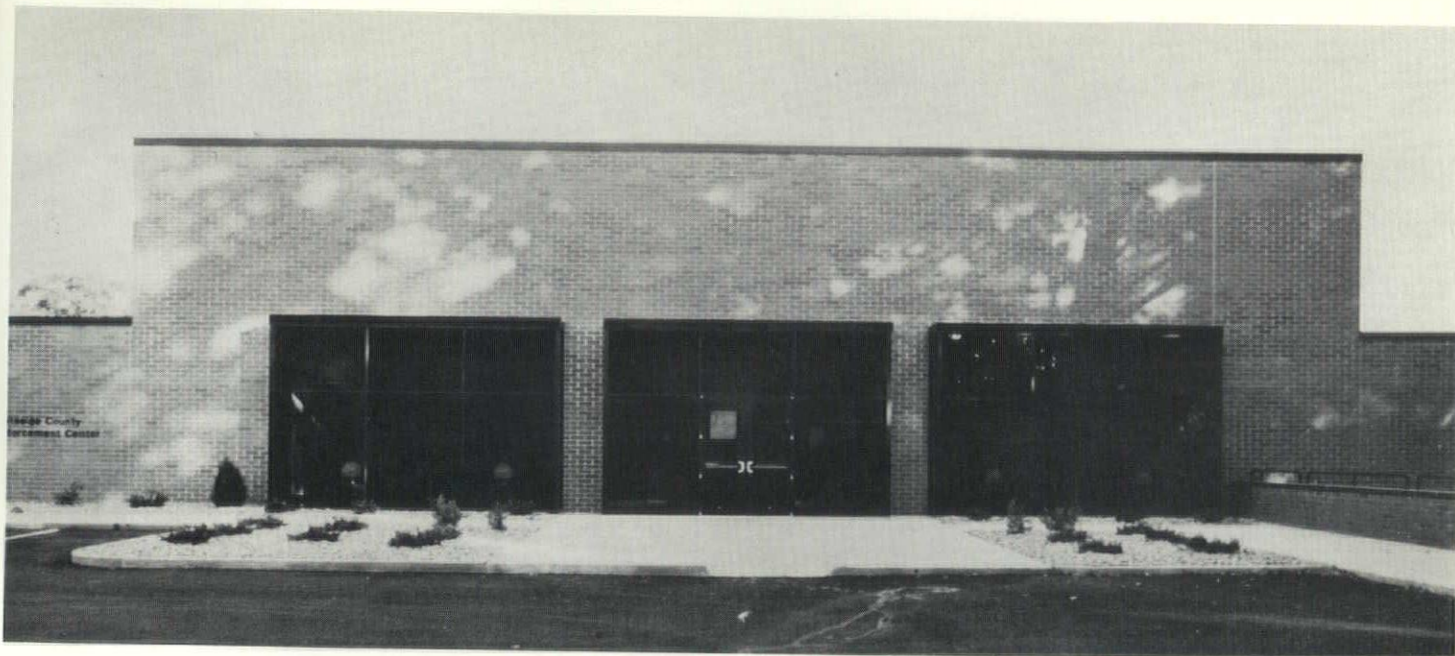
**Contractor:** Richard J. Prescott Construction Company, Inc.  
Sterling, Illinois

**Food Service Consultant:** Thomas J. Jaeschke and Associates  
Brookfield, Wisconsin

**Photographer:** Ken Smith, Dubuque, Iowa







### Program

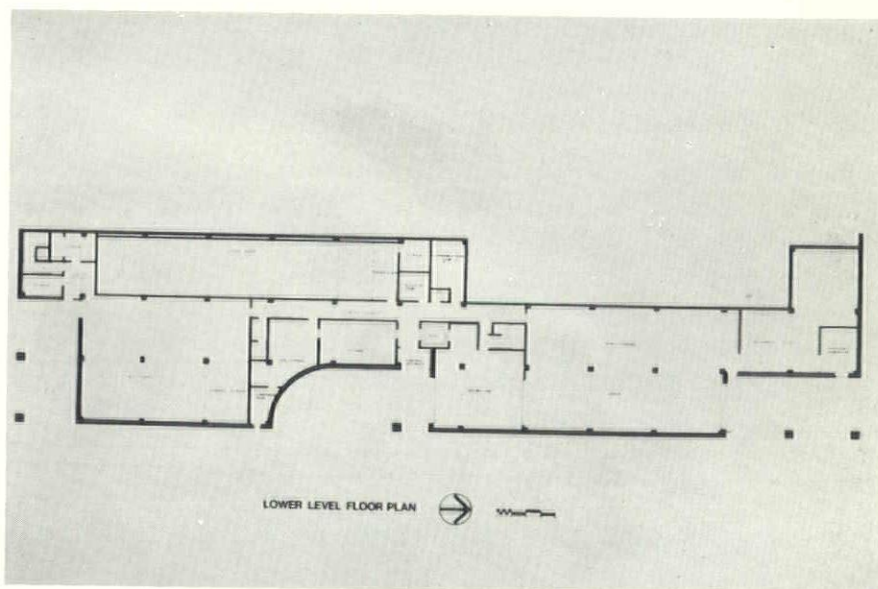
This project provides sheriff headquarters and jail facilities for a primarily agricultural county in western Illinois. The facility functions in conjunction with a century old brick courthouse which stands on a knoll in a residential neighborhood.

### Solution

Site and program requirements demanded a linear three-story structure with massing that could potentially interfere with the scale of the area. A steep slope east of the courthouse required access at two levels. Staff and prisoners enter the building from the street at the lower level. The public enters at the upper level and shares a parking area with courthouse users. Detention functions occur at mid-level.

To reduce the apparent scale of the building, the street facade has been stepped back, with brick used only at the lowest level. Continuous bands of glass at the upper levels relieve the building mass and provide a light and airy feeling from within. Brick is again used on the one story wall facing the courthouse with expanses of glass defining the entryway.

The project includes 50,200 square feet of space, with a 64-bed detention area, kitchen, staff offices and a hearing room. A security system operated from the central dispatch station controls access throughout the facility. Total cost of the project was approximately \$3.6 million.



### Jury Comments

An extremely erudite solution to a potentially austere program. Scale, detail, massing, and siting appear to be handled with great care and skill. The stolid, almost classical facade facing the old courthouse gives way to a very sympathetic and almost Scandinavian expression on the downhill side. Assuming the detail execution is carried out as it appears in the slides we saw, this is a fine scheme. The interiors did not quite live up to the overall expression, perhaps due to budget constraints.



# HONOR AWARD

## Dial Corporation — Remodeling Des Moines, Iowa Charles Herbert and Associates, Inc.

**Owner:** Dial Corporation

**Contractors:** Neumann Bros., Inc. — General  
Johnson Electric Co., Inc. — Electrical  
The Waldinger Corp. — Mechanical

**Consultants:** James W. Wilson, Structural

**Photographers:** Jim Dwinell, Jeff Dodge,  
Charles Herbert and Associates



### Program

The building houses the headquarters and computer for a nationwide financial service company. The building had been a parking ramp and later converted into an office building with a furniture store on the first floor. In 1975 the current owner extensively renovated the interiors employing open office planning techniques. When surrounding structures were razed a program of exterior upgrading was undertaken with the provision that minimal disturbance occur to occupants and existing interiors.

Exterior concrete brick loadbearing walls were showing signs of deterioration. First floor store windows were no longer desirable for offices because of the solar heat gain and distracting street traffic. On the now visible alley sides of the building the addition of a stairway and new mechanical systems had created a hodgepodge of window openings, louvers and ventstacks.

### Solution

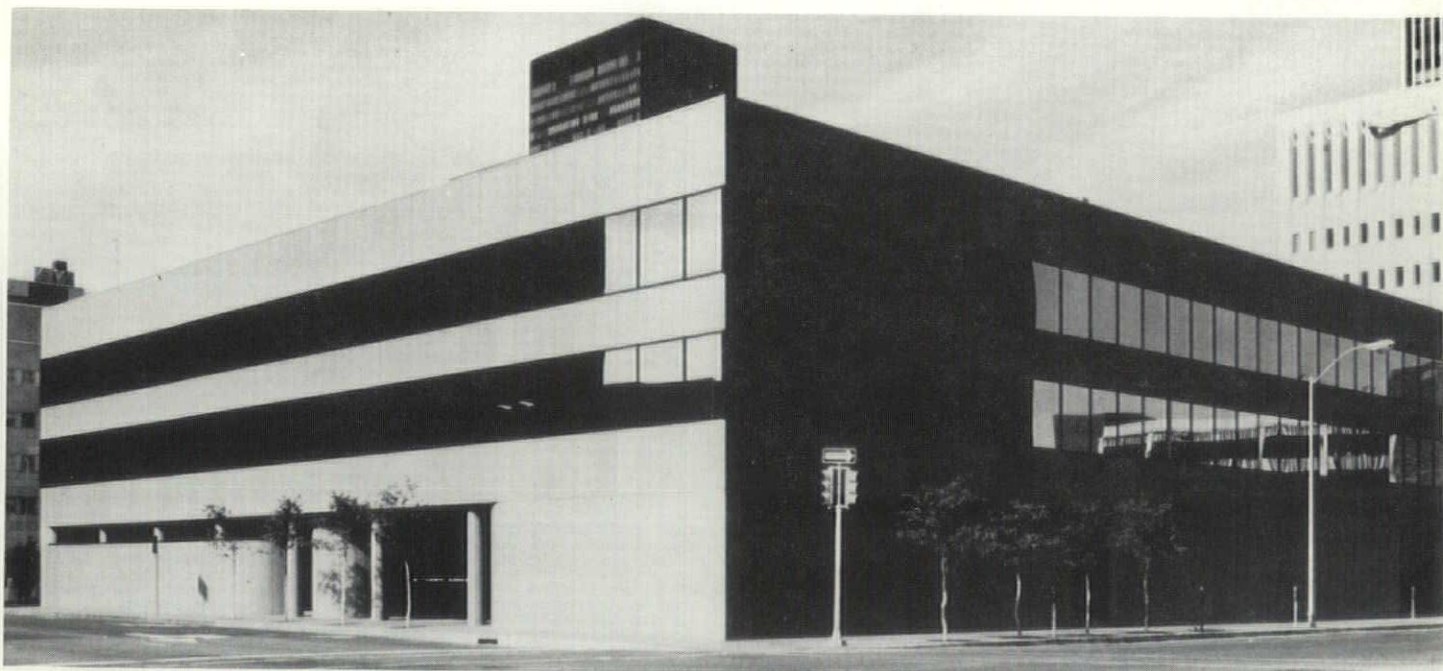
The solution was to sheath the building with a charcoal thermal granite and reflective glazing. Improving building proportions and creating a desired financial corporate image of stability and dignity. Sheathing the building created a double insulating wall decreasing the building's air infiltration and protecting masonry from further deterioration. A sculptured first floor base wall undulates into the lobby space and around the receptionist to define entrance and provide transition space from a tight sidewalk. This base wall visually separates first floor functions from street traffic and recessed skylights above provide offices with diffused natural light.





### Jury Comments

A third use of an existing building, this design sheaths a previously undistinguished freestanding structure with a taut new skin in a simple and direct way. It is a sensitive, crisp, clean solution to a common design problem often botched by overkill. Its minimal detailing and thoughtful materials choices combine with quietly sculptural first floor elements to produce a uniform piece of architecture with considerable presence. Although there appear to be openings behind only some of the continuous glass bands, areas with no view glass are really no different than glass spandrels—an almost universally accepted phenomenon, aesthetically.





# HONOR AWARD

Mr. and Mrs. Ace R. Cory Residence  
Okoboji, Iowa  
Charles Herbert and Associates, Inc.

**Structural Engineer:** Griffith and Katzmann

**General Contractor:** Smith and Jones Construction Company

**Photographer:** Tom Clause, Charles Herbert and Associates





### Program

The Owners, a couple who have been life-long vacationers at a lake resort, desired a permanent residence recalling some of the old traditions of summer cottage living: separate "outback" guest house and garage structures, now illegal, which served to define automobile approaches and form semi-private backyards; symbolic front doors facing dock and lake; views of sailboat race courses; and the character of screened porches. Their program further dictated against the removal of any of the mature stand of burr oak trees identifying the neighborhood.

### Solution

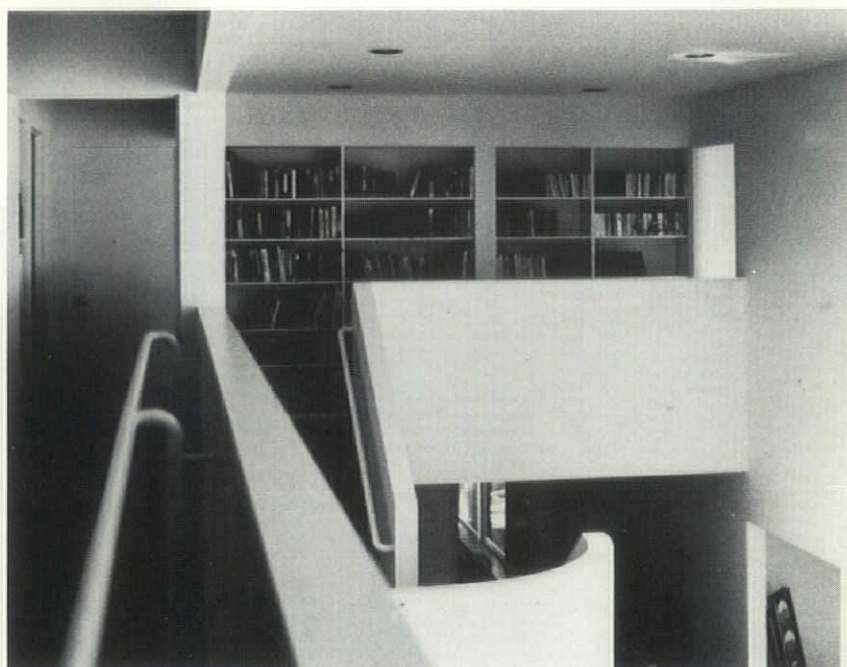
The solution was to reach for vistas, breezes, morning light and sunsets from literally all of the spaces; allow for rooms dedicated to winter hobby and summer guest functions for visiting relatives; and offer a variety of direct routes to the lake from various parts of the house.

The typical narrow side yard with its accompanying lack of privacy has been avoided by turning the long-axis of the house perpendicular to the lake. The office and garage elements form a privacy wall punctured only by the entry. All exterior and interior functions are ordered along a major circulation spine. The dock becomes an extension of the exterior circulation route connecting lake, south facing decks and drive.

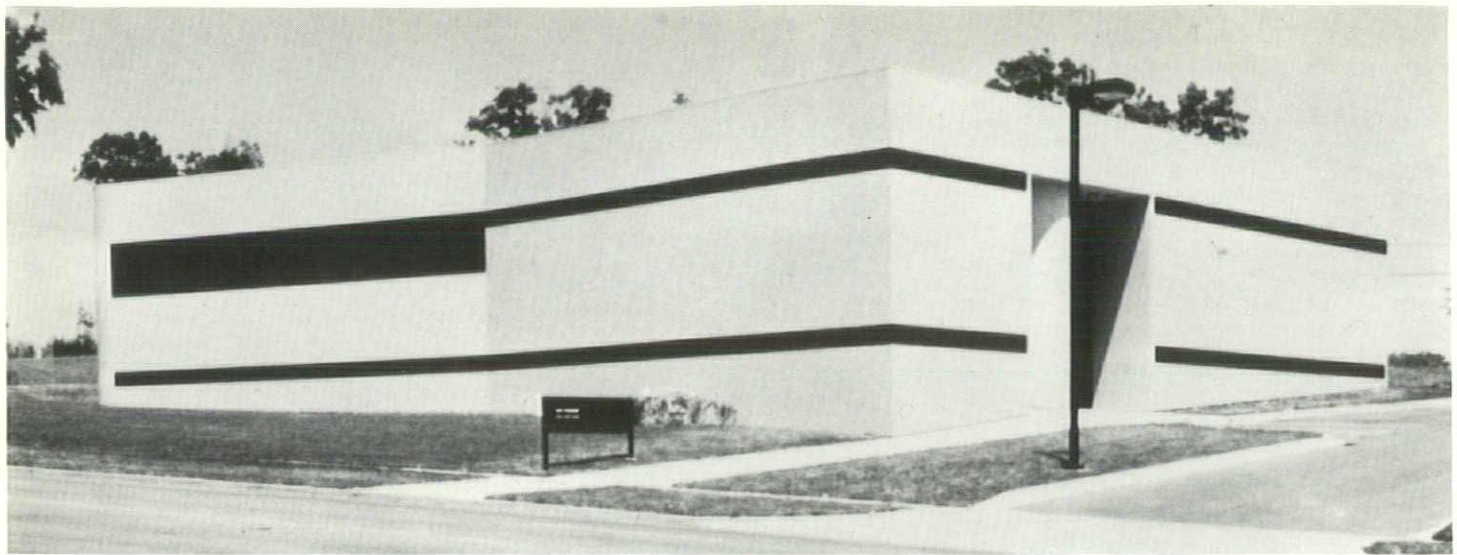


### Jury Comments

Houses are personal statements, probably more than any other architectural form. In this house, the clients' life patterns and desires seem to have shaped and molded the resulting design very dramatically. It is more complex than most, but in that complexity lies a great deal of strength. Not only are diverse pieces and style allusions woven skillfully together, but it looks like a delightful place to live. Lake views, preserved trees, pleasant decks, nooks, and crannies abound. Although not slick and minimal like some of the other awards, it is a sophisticated and knowing mix of forms, elements, and spaces.







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**Consultants:** James W. Wilson, Structural Engineer

**Photographer:** D. Bryan Shiffler

Charles Herbert and Associates, Inc.

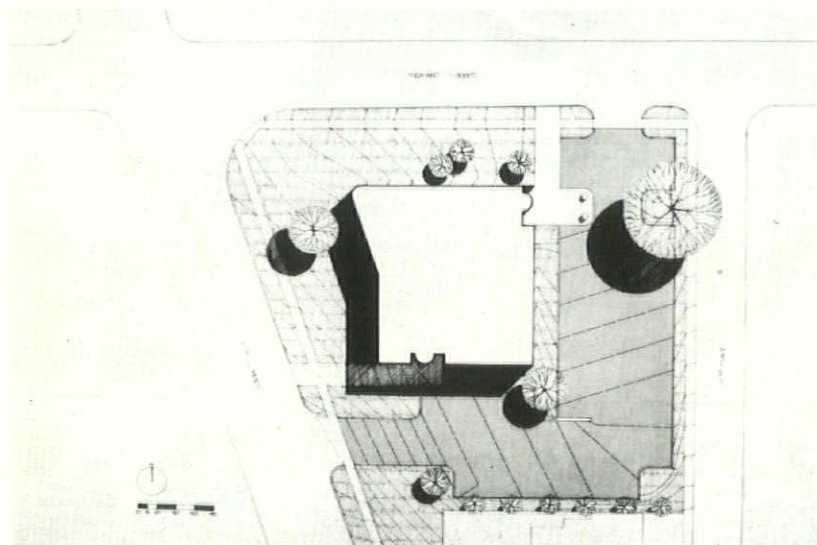
### Program

The client desired a speculative medical office building for a large doctor's office on one floor and rental space on the other. The site provided was tight with the required number of car parking stalls and building code setbacks. The project required occupancy within one year.

### Solution

The building was sited so that both rental floors have direct access for patients from the parking lot. The site in this way provided easy circulation for the handicapped and avoided the connotation of basement typically attached to below grade rental space. It was also hoped that separating entrances would allow two tenants to maintain their own building identity while sharing the same structure.

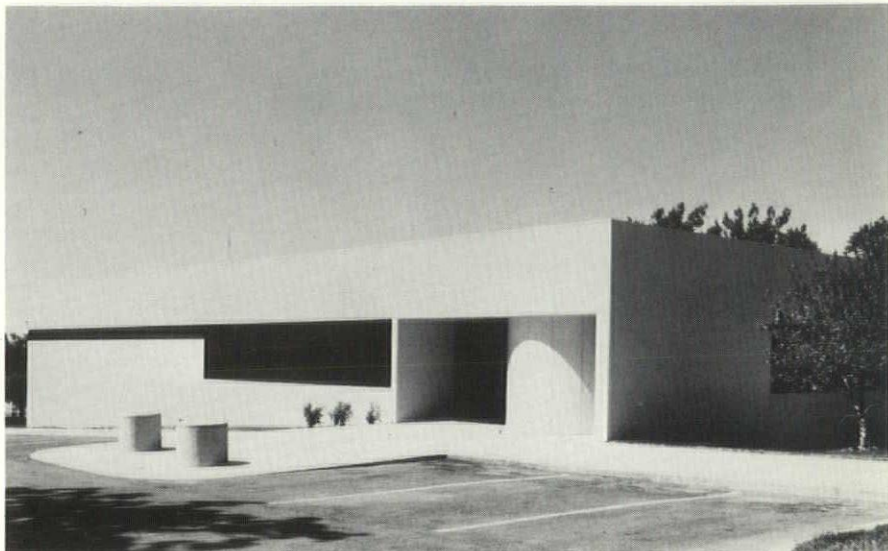
To reduce both erection time and construction costs, the building became a lightweight steel frame sheathed with foam insulated metal panels. Construction was fasttracked to achieve an excavation to completion time period of only 10 months.





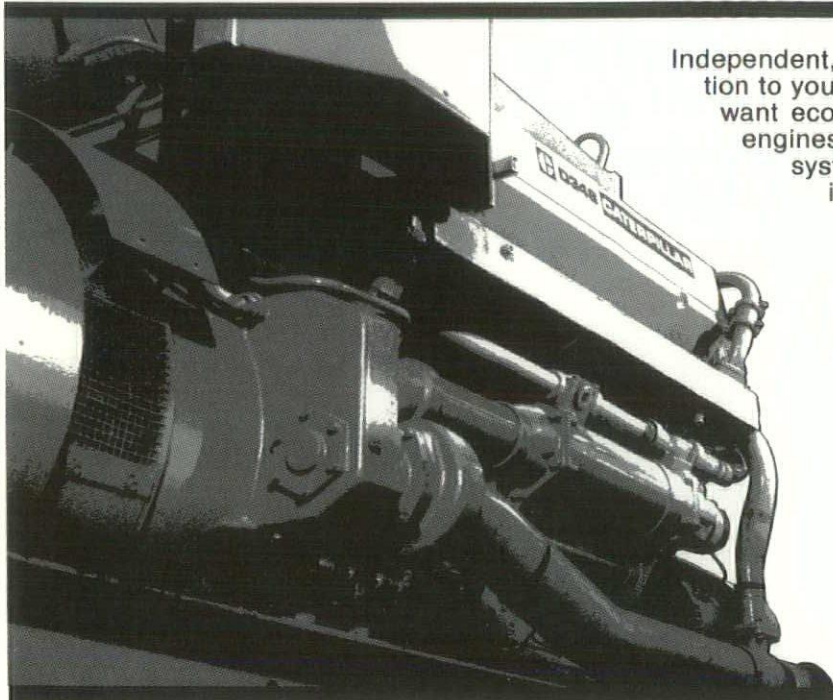
### Jury Comments

Completed with considerable savings of time and means, this structure is a quality demonstration of what can be done within constraints. Although we did not know too much about its context, the building, as a self-contained piece of architecture, seems a delightfully sleek and straightforward solution. Buildings like this get built all over the country, and we'd like to see more of them with this high level of design skill. The strip windows seem to fit the program beautifully, and our only question concerned the use of space inside the obtuse corner on the street side.





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


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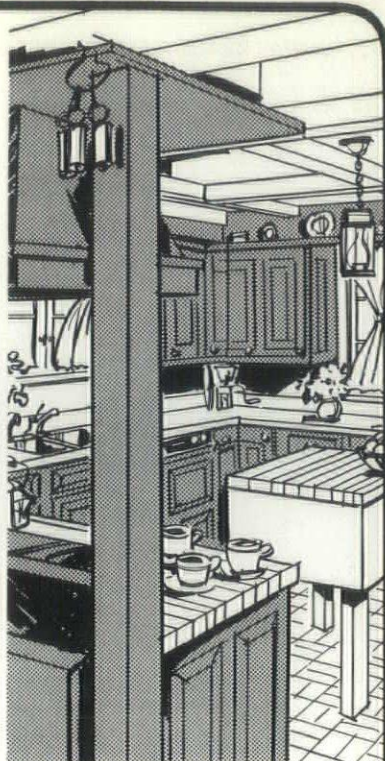
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# Getting Things Published

by James A. Murphy, Editor Progressive Architecture

One of the enduring uncertainties editors encounter as we visit with architects around the country concerns the mechanics of getting published. Many architects, absolutely convinced of the difficulty or mystical procedures involved, shy away from trying. We cannot know, from our admittedly Eastern offices, that something wonderful is being built in Mason City if we are not told about it, and that's naturally one of our major hurdles. The second is overcoming the somewhat popular opinion that it is immodest for an architect to call our attention to his or her finest work. It is neither a difficult nor secret process.

The key to getting published is quality. Quality is, of course, somewhat subjective, being defined by the observer. The observer, in this case the editors of the three architectural publications represented at this event, may have different backgrounds, goals, biases, or criteria. Certainly, our publications do things differently, and we believe that is appropriate. There **are** areas in which we compete for material, however, like it or not. While that is not ideal, and sometimes causes anxiety and/or problems, none of us has lots of surplus pages or the editorial budget to squander on duplication of effort. For that reason, it is important that you inform each source you submit material to of submission to other media.

Remember, like yourselves, time is our expense just as much as photography, office overhead and travel. For these reasons, I think it might be interesting to give some general thoughts, at least from P/A's viewpoint, about the mystical art of getting published. At the outset, I would like to point out that my education in architecture, and my life experience from birth to 1965, was gained in Nebraska. While that may put me in enemy territory on football grounds, I think that it qualifies me to understand the limitations, both real and imagined, of architectural practice in the Midwest. Conservative and nonresponsive clients, often the defense given for a lack of design quality, know no geographic boundaries. But quality architecture **is** being done in Iowa, Nebraska, Kansas, Missouri and elsewhere. Some of it we know about, and some of it we probably do not.

In order that we might correct any oversight, it is possible for us to make the process more visible for you, and remove the shrouds where they are perceived. The main points are, in no specific order:

- Avoid over-amounts of humility
- Apply your own critical analysis of the work before sending it to magazines
- We are, like you, busy people; but we'll take time, if you invest it
- The submission process is not, as I said before, a tightly regimented, secret, or difficult one
- We are neither all from, nor out to promote, any one section of the country

My first point comes from experience with architects, colleagues and friends, who feel guilty if they point out their accomplishments. This feeling is unwarranted, especially if the quality is there. Although the firms in major metropolitan areas may have a lead in understanding the value of good public relations efforts, the whole thing still boils down to you telling us what you're doing right—however you want to communicate that. Whether it is to architectural magazines or to important publications read by potential clients, the word should get out in a form appropriate to each audience you want to reach. But you should, in some way, blow your own horn.

On the second point, we ask you to be your own jury. Does this project represent your finest work? How does it compare with jobs currently or recently published? Does it solve the problem in significantly better ways or advance the so-called "state-of-the-art"? Does the story you have to tell teach the profession anything really significant? Does the story have more levels than merely that of form-making? I know from the aforementioned experience that I often felt if I got better-than-competent design past a stubborn client, I had licked the world. But if we are honest with ourselves, we'd admit that, among other things, is almost a universal given—and it is why we are architects and not hospital administrators. So look at what you are submitting for publication with an eye to the audience you want to reach. And compile—as much for yourselves as for the intended receiver—a list of the significant accomplishments your design achieves.

In making our joint busy-ness a point, I perceive a two-way communication issue. On one hand, it takes valuable time for you to submit presentable graphics and information to us or anybody else. But please be assured that if, after your self-analysis, you take the time to send in a thoughtful package, you will get a thoughtful



response. Chances are you can almost duplicate much of your material without horrendous expense, for submission to local, state, regional, national or organization awards programs in addition to queries about magazine interest. (Not to mention client presentations.) We'll discuss specific requirements but much of the work need not be done differently for each use.

A healthy understanding is necessary from your side, as well. The flow of material across the desks of architectural editors is sometimes mind-boggling, always a challenge. If the quantity of mediocre, and competent, and good, and excellent ideas that come to us regularly is analyzed, it becomes obvious why we ask for each of you to think about the project you submit as if it were being entered in a competition. It is.

Mechanical rules for entering that competition really do not exist, short of common sense decisions, like not to send us half-scale models or a whole set of construction documents. The usual, but by no means required, format is a standard 8½ x 11 binder, led off by written facts and figures with a brief synopsis of ways in which the project excels and of other thoughts about both the design process and the solution.

Following that should be the normal complement of plans, including site and context documentation. It is also informative to include cross sections, and possibly any unusually interesting details. What comes next is largely up to you, although an aside about procedure at P/A is probably worth mentioning. The ten of us that make up the strictly editorial part of the staff make decisions jointly in weekly meetings. Therefore, the graphic form that best suits us is slides, which may be supplemented by regular photos. The slides allow us all to discuss the same images simultaneously.

While I will not dismiss the need for quality photography in describing your project to editors, I do not want to overemphasize it unduly, either. Do not feel compelled to wait until Balthazar Korab, Hedrich-Blessing, or Joel Strasser has visited the job to send us information. We love these people, and obviously if they have been there, terrific. But most of you have someone in your office who can take respectable slides. These are usually fine. If we want to publish the building, and better graphics are needed, we can always discuss it later. In some cases, we have gone straight to publication with the architect's slides, usually 35mm Kodachrome, since that minimizes graininess. A caution, though: these

slides **can** kill your chances if they are too amateurish or the lighting is bad—either too bright or too dim or too low contrast.

Generally, there are two stages at which we consider buildings for publication: when entering construction, for our news report, or when nearing completion, for more extensive coverage. If the latter course is decided upon, an editor will personally talk with the architect and tour the job, before it is published.

We are not unmindful that we are located in the East and may often be seen as heavily favoring the East Coast to the exclusion of other areas. The Cornhusker in me hates that notion, and there are statistics all the magazines could produce to refute most—maybe not all—of these impressions. However, if some of you in the silent Midwest would like to do your part to right this presumed wrong, these guidelines will help.

In recent roundtable discussions I've had with a number of architects in cities like Chicago, Houston, Seattle, Portland, Indianapolis, Atlanta, and Washington, we have discussed, among other things, the balance problem. One thing that came out of these conversations was that, given the distribution of this country's population, correlated with appropriate distribution of architects, perhaps a certain imbalance is inevitable. The sheer number—**not proportion**—of architects doing good work is higher in highly populated areas because the overall number of architects is higher.

We also believe that ideas and philosophies across the country are important. If we accept the fact that most, though not all, major philosophical changes at least find their beginnings in academically nurtured surroundings, perhaps it is not unusual to find them emerging from our colleges. While many of these proposed changes will be roundly denounced by those practitioners who find a comfortable niche threatened, we still think that it is essential to understand new ways of approaching design—new ideas. If architecture ever becomes no more than competence and keeping the rain out—as vital as these things are—then ideas will no longer count. Many participants in the discussions we hosted felt that new ideas are essential to professional and intellectual growth, and that **exploration** of these ideas—not necessarily **adoption** of them—was healthy and worthwhile. Imitation, exploration, and modification of ideas can come from Iowa, or Nebraska, or Berkley, or Princeton. They're all valuable. We welcome yours.



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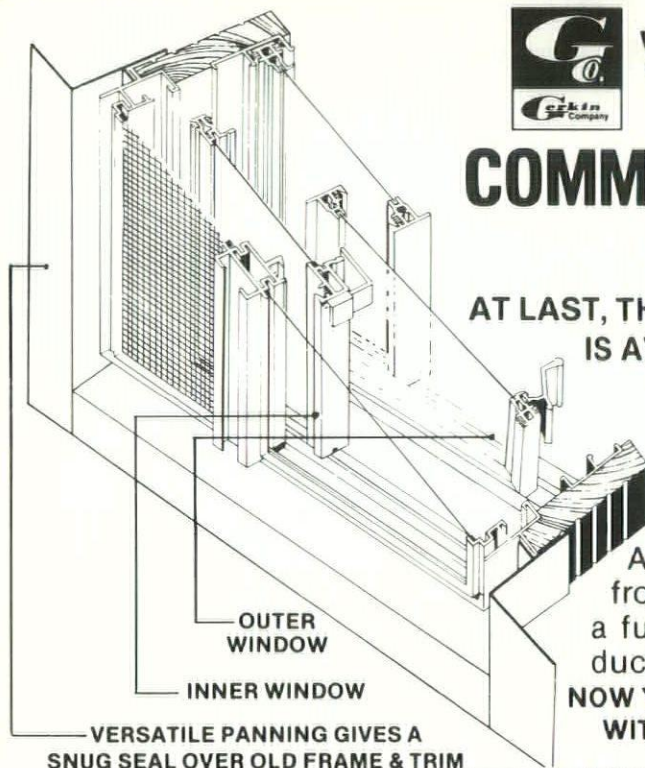
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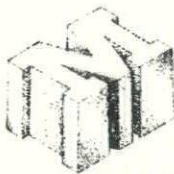
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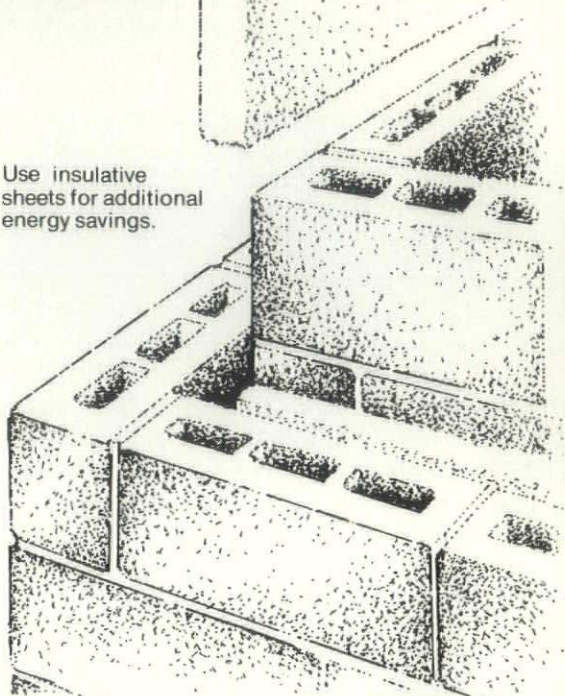


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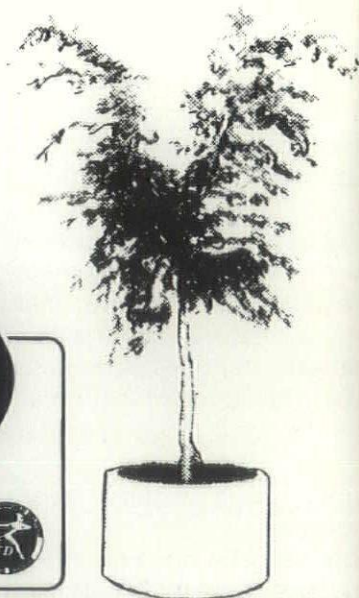
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# More Thoughtful Approaches for the 80's

by Charles K. Hoyt, Associate Editor *Architectural Record*

Each one of us who writes in architectural magazines is acutely aware of rapidly changing times. In 1975, I wrote an article in the *Record* on how to do business in the Middle East. I recommended that Beirut was the place to establish an office because it was so Westernized. It was only a few short days before Beirut was in flames and my phone was burning.

How well we gauge changing times is a source of some pretty sensitive discussion that would probably be better left for some future date. But, what we are constantly trying to do is not just report the changes, but — within the limits of our controversial abilities — we are trying to predict them.

We try to predict what is going to happen, because it is only by this means that we can really hope to help architects to cope with many increasingly perplexing alternatives. These range from the status of ethical standards to questions like: "Is post-modernism here to stay?"

Indeed, our areas of concern must be stretched way beyond the traditional ones of design and the technical means of achieving it to just about everything that happens. For instance, when a new war breaks out in (my favorite subject) the Middle East, between two of our major suppliers of fuel, we all know that architects and their clients are going to be that much more sensitive to how many Btu's it's going to take to run that new building that is now on the drawing boards.

But despite popular belief, not all of the news is bad. Many of the changes that we see going on about us are opportunities, even when they seem only thinly disguised as such. Many tend to cause architects to design better buildings and have a vision of those new buildings in a better relationship to the users, their surroundings and to their place in what is for many Americans a new concept: an historic continuum. Those monumental older landmarks that we prize today because they not only lend a vital sense of texture and interest but seem a sign of gentler and more considerate times, were in reality the products of boom or bust times in which everyone thought there would never be anything bigger or awesome.

But we have gone on to build increasingly bigger and more awesome buildings ever since. It's just that the majesty of technology has replaced a few of the carved cherubs along the way.

This is not an argument against vintage or monumental buildings. They are many of our not so secret passions. It is just a way of emphasizing that the current limitations of resources of all kinds have caused us to look at what we as architects do with fresh eyes. We are encouraged to take everything we do more seriously these days, including to ask: "Should some proposed new buildings be built at all? Are they needed? Will they enhance an already desirable environment? Can we afford them at any cost?" If we don't come up with enough clients and circumstances that provide "yes" answers, we go into related fields like interior design, restoration techniques, solar energy development — or even journalism.

Even if all of the new buildings today do not look that different from what they were say ten years ago, they certainly are, or should be. And an awful lot of architects and their clients are still providing positive answers to questions on cost, fuel efficiency, environmental impact and the like, despite the fact that there is a whole new ball game.

Our collective conscience has grown, and we are more accountable to it. Those that are not may find themselves in the same plight as a journalist that recommends that architects move to Beirut in 1975.

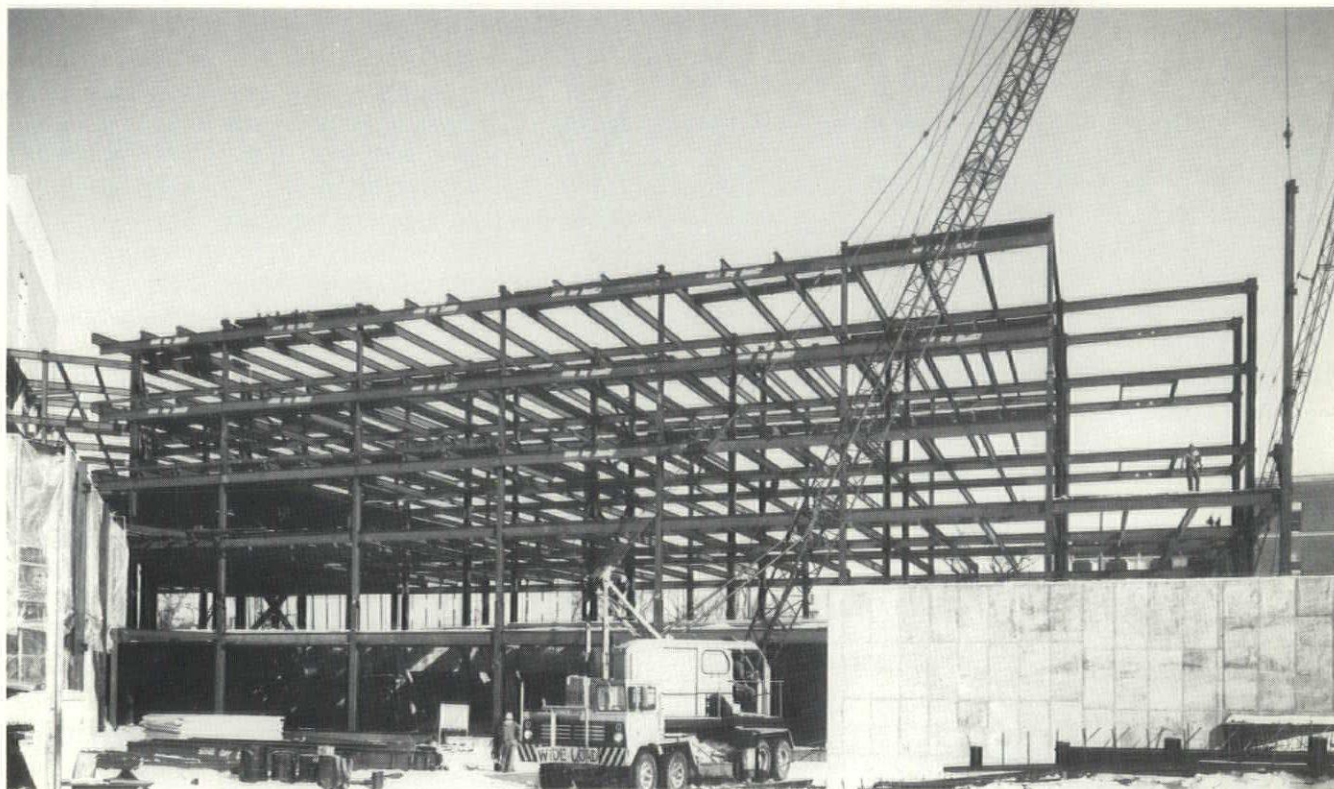
In a seeming irony, a lot of current talk among architects and journalists concerns "style." And it is true that there are new developments here. Even while our concerns for economic, practical and other matters such as the effect of new construction deepen, many architects are developing an often personal and seldom boring design language that comes closer to other expressive forms of art. The trend can be seen to be part of new more serious attitudes. For despite the playful nature that characterizes many of the new designs, art is serious, or portends to be. And this lavishing of attention on individual objects seems to be a satisfying response, when the ability to continue building at high volumes becomes a question. It is a slower approach, and for many a more emotionally appealing one.

Another currently popular issue much more strongly affects how the profession will be perceived by laymen. It is the desirable scale of new projects, especially when they could be bigger and out of sympathy with the

continued on page 39



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For years, energy conservation concerns have focused attention on windows and other glazing systems as possible sources of energy waste. This is primarily based on conventional analysis of heat conduction losses through single-pane (single-glazed) or thermally unimproved fenestration.

Thermal improvements and multiple glazing, now recognized and often recommended or prescribed by governmental and building code organizations, have helped ameliorate this concern. However, a principal benefit of fenestration components — their function as "valves" to admit desirable elements of nature (sunshine, air and light) — has not been widely recognized. (Fenestration components include windows, doors, skylights and sliding glass doors for residential building construction: windows, curtain walls, store fronts and entrances for commercial building construction.

Since 1965, the Architectural Aluminum Manufacturing Association has been deeply committed to passive solar research and the resulting benefits that can be obtained by the judicious use of fenestration products. For example, AAMA began working toward a voluntary standard with thermal testing of windows and doors in 1965, which has been referenced by HUD in the most recent change in Minimum Property Standard (MPS) for one and two-family dwellings.

The energy saving opportunities for passive solar systems stem, to a great extent, from the building code bodies and the public's clearer understanding of energy saving capabilities of properly used windows. It was only a few years ago that a major effort was undertaken to shrink and, in some cases, eliminate windows because the energy-saving capabilities were not well understood. AAMA's *Banking on Windows* booklet deals basically from a non-proprietary viewpoint of the energy saving capability, further enhancing the acceptance of passive solar.

A major element of fenestration components is the ability of properly designed and utilized glazing to act as solar collection devices which can contribute free heating to a building in winter and free daylighting year-round.

Although an intuitive concept, which architects have long translated into a subjective preference for southerly exposures, this effect has not been factored into engineering planning and design. This has been largely due to the absence of quantitative data, as well as the post-war disposition toward supplying light, heat and cooling via engineered electrical and mechanical systems.

Recently, because of energy concerns, there has been a growing impetus toward reducing reliance on fuel

consuming mechanical systems, and improving the thermal performance of the building envelope.

In view of these developments, AAMA and the AAMA Research Foundation have sponsored research aimed at providing quantitative data to aid in developing fenestration designs and building operating practices which take maximum advantage of free solar energy and the environment.

As a result of documented research conducted by the AAMA Research Foundation, a simplified method of calculating conduction heat loss and solar heat gain through windows and doors has been developed.

To further expand its work and credentials in the area of passive solar gain, AAMA's broad involvement of the total fenestration industry was initiated through the creation of the National Fenestration Council (NFC), whose objective is to define benefits of fenestration products as they relate to daylighting and passive solar gain.

Currently, AAMA and the NFC are involved in the second phase of a solar gain study that has been implemented to study typical residences and climatic areas, quantifying southern exposure solar heat gain benefits as well as the effects of summer conditions.

The objectives of AAMA's research into passive solar are:

- 1) The education of the public and construction industry regarding the ability of fenestration components to beneficially utilize passive solar energy and natural environmental conditions, and 2) the widespread availability of sound fenestration design and management techniques to facilitate energy-efficient construction and operation.

The following materials and activities are examples of the ongoing efforts that have resulted from AAMA energy conservation and passive solar research.

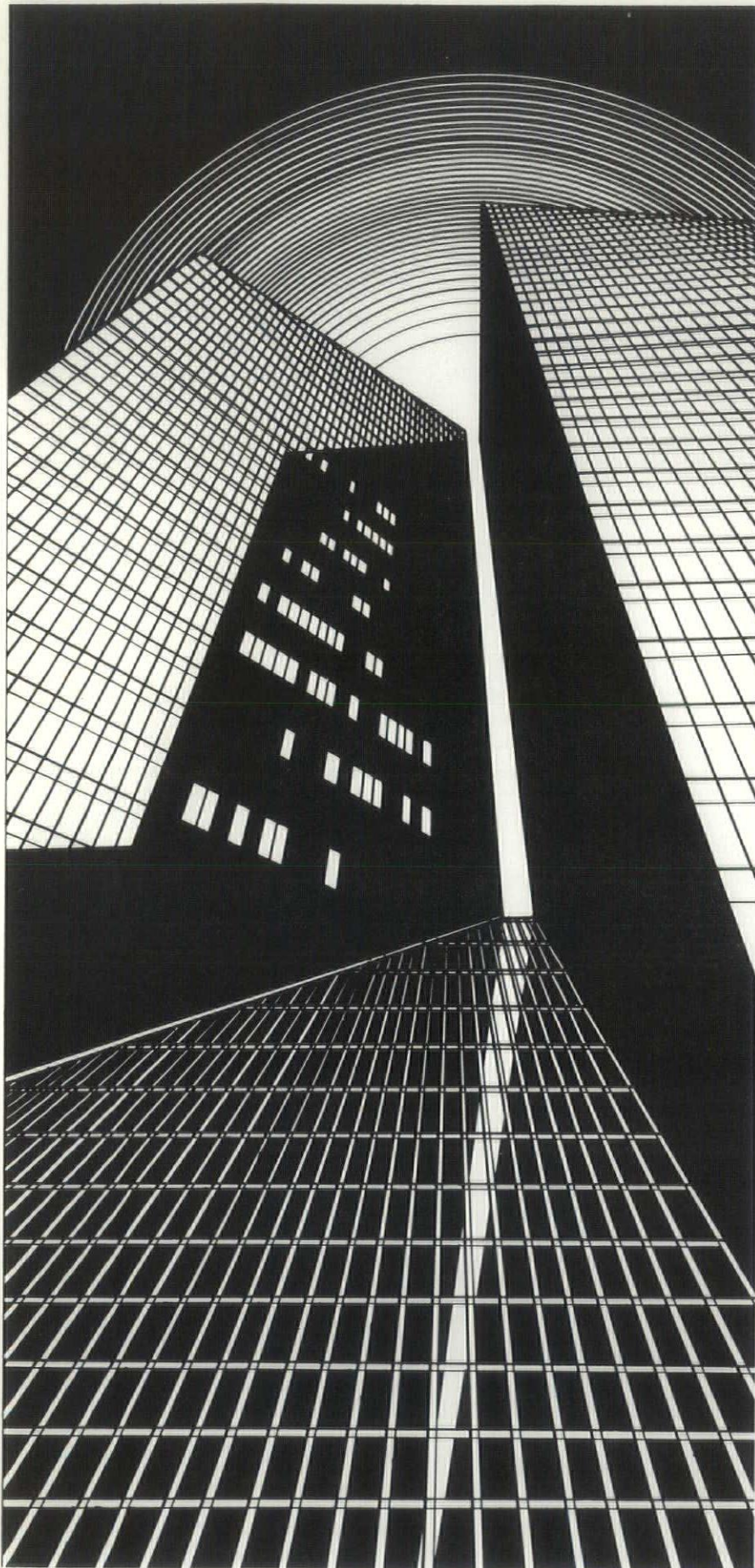
*Saving Energy thru Window Management* — A four-color brochure designed to create awareness among consumers and homeowners of the function of windows as passive solar collectors and to introduce the concept of "window management" via judicious use of shades, drapes, awnings, etc., to save fuel costs.

*Estimating Window Management Savings* — An instruction bulletin for the concerned consumer to provide a simple method whereby the homeowner can estimate potential heating and cooling energy cost savings possible through improved window management.

*Energy Efficient Windows* — A technical booklet for architects and builders to introduce the concept of Solar Gain Factors and their use in modifying conventional heat conduction U-values to take into account the quantitative effects of solar gain for use in the design and planning of homes with optimal window placement and orientation.

*Banking on Your Windows* — A comprehensive consumer-oriented booklet which describes how homes utilize energy for heating and cooling, how windows affect such energy use, and how thermally improved windows and storm windows can be used to reduce energy loss.





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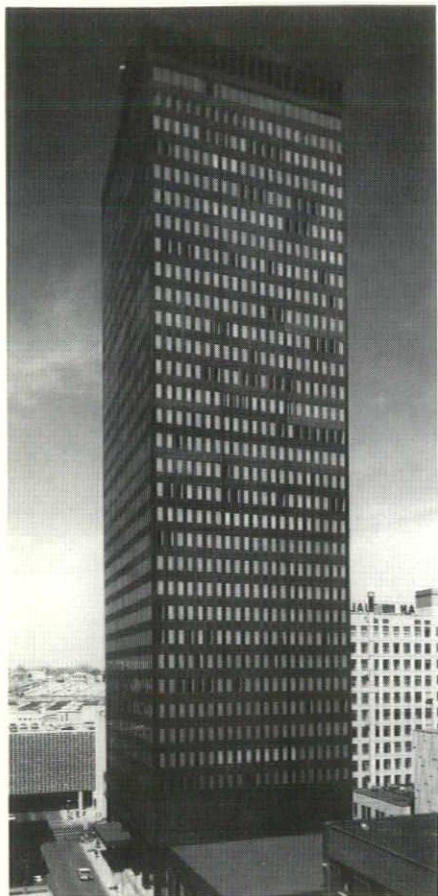
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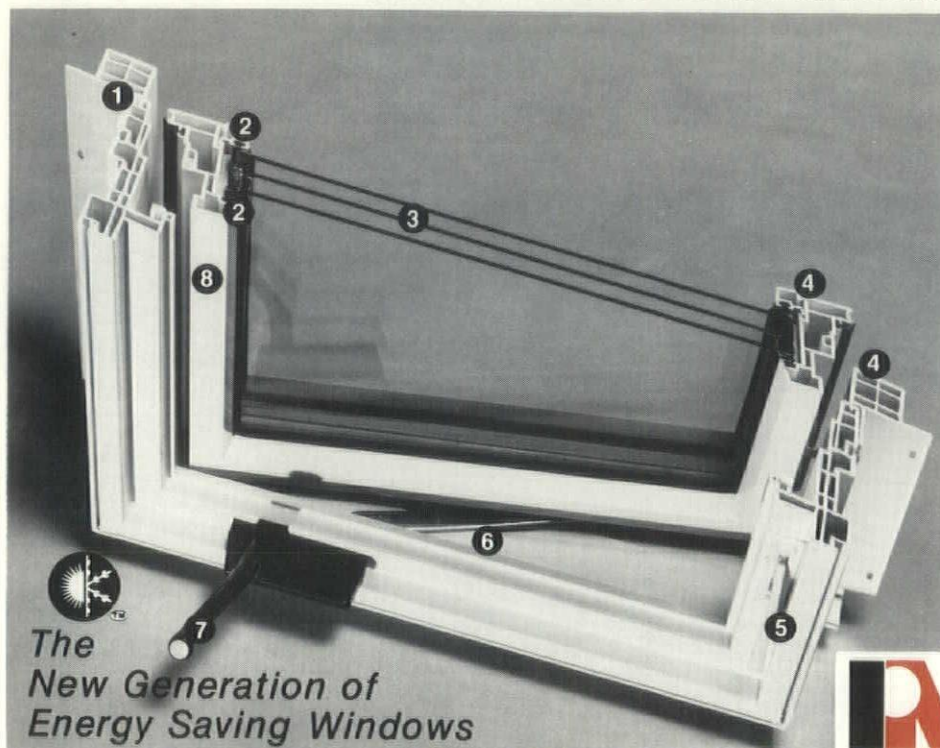
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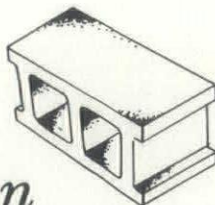
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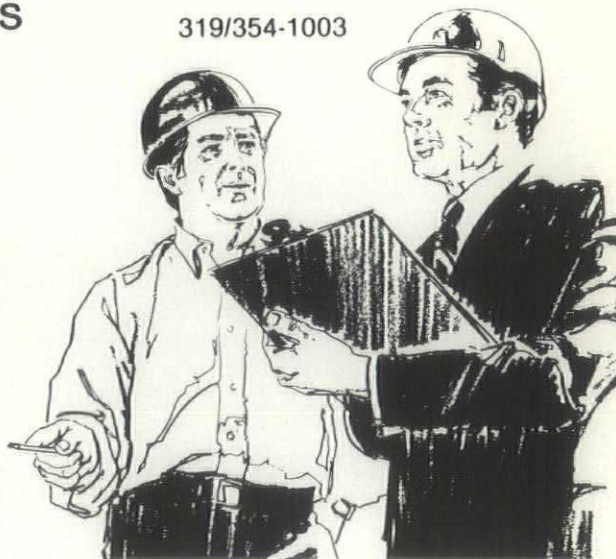


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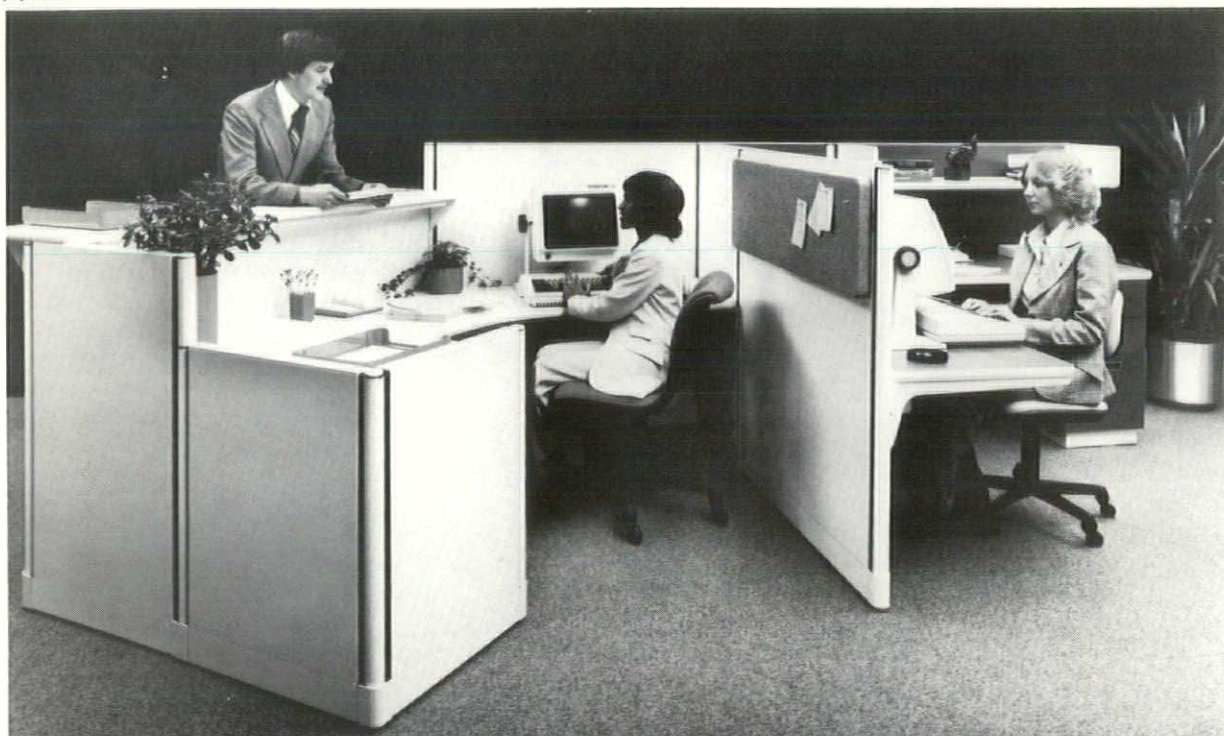
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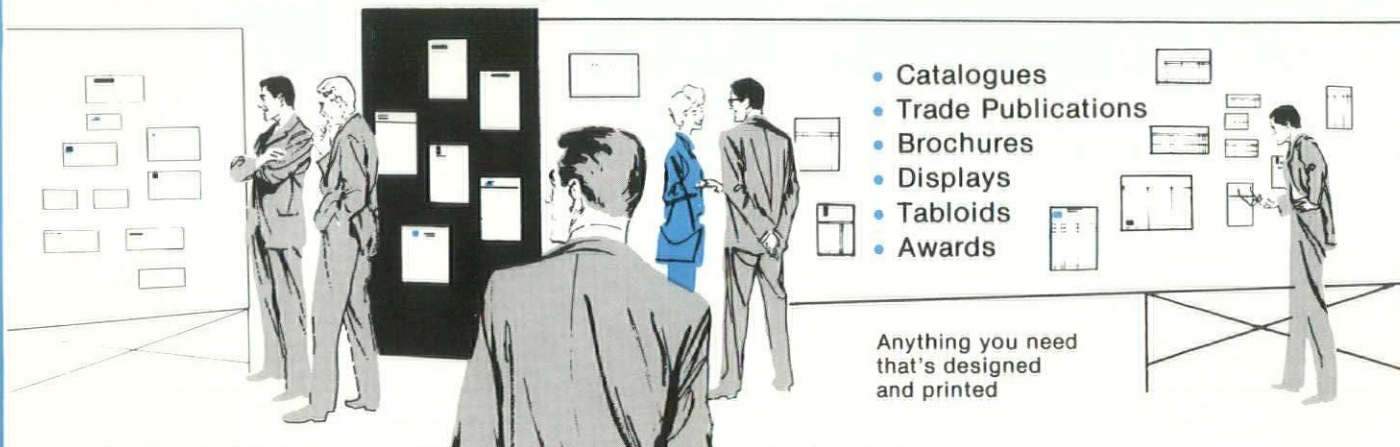
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*AAMA 1603* — A procedure for determining effective U-values of skylights which takes into account effects of solar gain and of daylighting in supplanting electric lighting.

Architectural Aluminum Manufacturers Association, Executive Offices: 35 East Wacker Drive, Chicago, Illinois, 60601

## Dome Shell Inflated In West Des Moines

A new home design took shape October 20 in West Des Moines when Techmar Corporation inflated the shell of an energy-efficient dome residence.

The air form which will inclose the 1,844 square feet of living space in the two-story structure is unique not only in its shape but also in cost and energy-saving factors.

"The Techmar Dome has an estimated energy savings of up to 80 percent over conventional home structures," said David Stanbrough, vice-president of Stanbrough Construction Co., builder of the home. "And we project that the costs of building a home like this are 10 to 15 percent less than for the same home built through conventional construction."

## More Thoughtful Approaches for the 80's

continued from page 32

buildings around them. It may be significant that few of the A.I.A. national award winners this year were very large and that none were high-rise.

But, this is not to say that massive new projects are not going to continue to be built. A prominent example is Miami, Florida where foreign investment has produced some \$4 billion worth of new buildings in design or construction.

At a recent workshop on urban design in Miami, architects Charles Moore, Barton Myers and Jaquelin Robertson rather ganged up on the lack of overall planning that they feared would produce another anonymous urban cluster without particular character or attraction. Even so, some of the country's leading architects are involved there. And the hope is that they can prove that big can still be beautiful.

What we face in the future are more deliberate attitudes in general. We will think about what we do more carefully in areas that seemed of less interest to us only a few short years ago. We will think about our physical and economic limitations, and we will think about newly popular concerns like the natural environment and the ongoing use of the buildings we have already, and then we will go on to build better buildings and better total environments.

Designed by Fredregill Architects and developed by Techmar Corporation, the dome residence incorporates energy-saving features:

- There are no supporting structures to conduct heat or cold through the exterior surface.
- The dome has 34 percent less exterior surface area than a conventional cubical structure of the same volume, so there is less area exposed to the elements.
- The smooth, no-seam exterior minimizes cold and warm air infiltration.
- The highly efficient polyurethane insulation reduces winter heat loss and summer heat gain.
- The dome structure is stronger than post and beam or light wood construction.

In addition, the dome residence can be constructed faster than conventional homes, which decreases the term and cost of construction financing. The possibility of construction delays due to adverse weather is reduced because 80 percent of the construction takes place inside a controlled environment.

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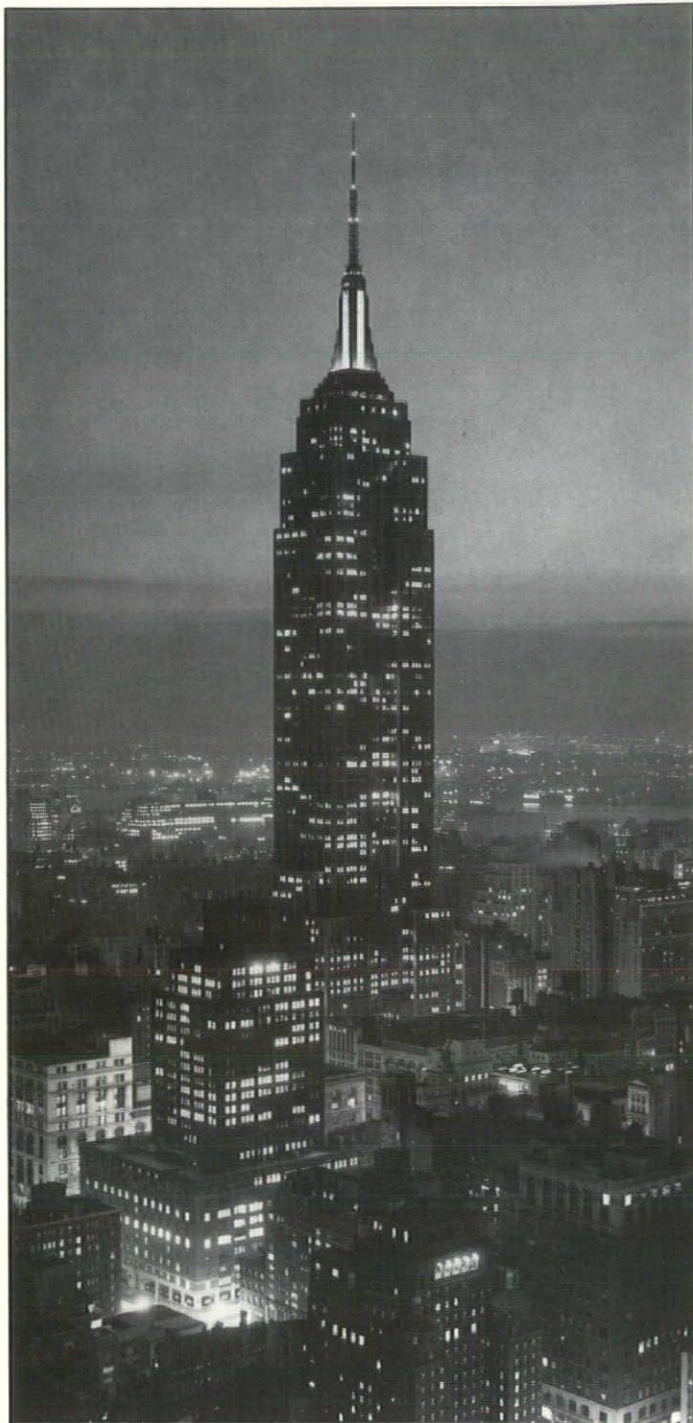
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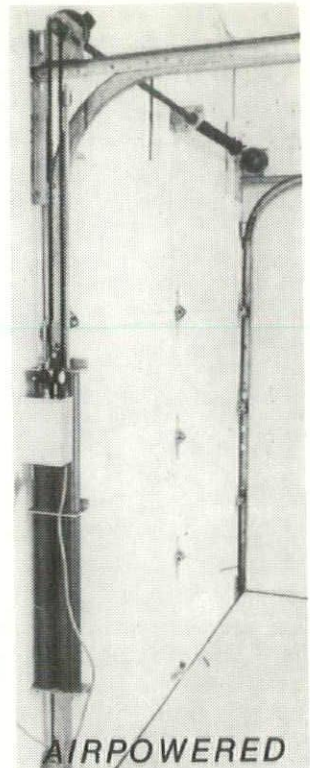
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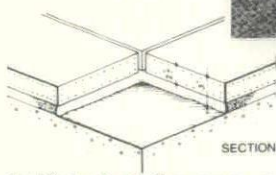
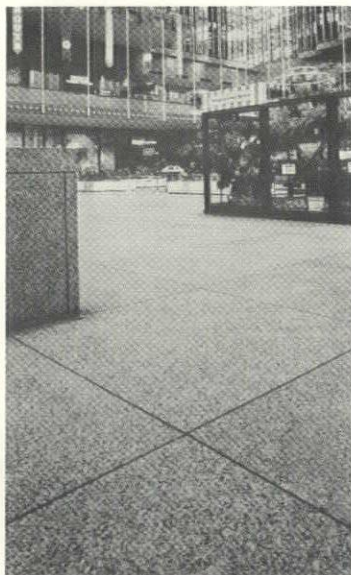
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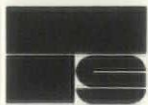
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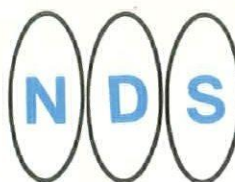
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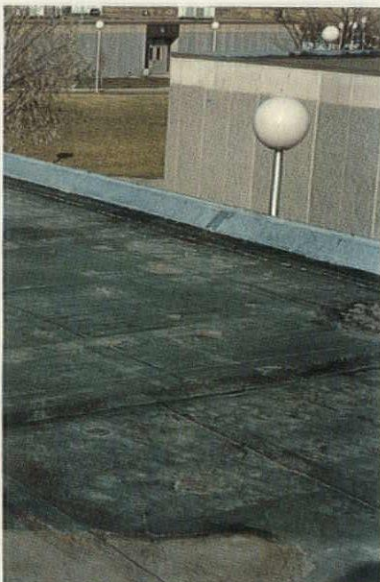


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