

# DIMENSIONS

Journal for Architecture and Planning January, 1981 Volume 2, Number 1

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# DIMENSIONS<sup>®</sup>

Journal for Architecture and Planning

## From The Editor

*Dimensions* now embarks on its second year of publication. It seems only fitting to take inventory of where we have been, where we are, where we hope to go.

The magazine was conceptually born in October, 1979. Without name, format, or staff, the publication nonetheless began to move, to evolve, to take shape simply as an idea — that *this region's architecture had something to say*.

It has long been an accepted fact that a forum for the design industry is a much needed and obviously quite useful tool. The proto-concept for a publication to fill these needs was proposed initially by Jim Griffin. As the idea gained acceptance and, later, endorsement by the College of Architecture and the Nebraska Society of Architects, the magazine began to evolve. Jim saw as this embryonic idea attained the machinery for operation.

A publication board, a suggested format and, finally, a staff emerged as it appeared ideation might become reality. The January publication date came and went with no glimpse of a product. Weeks turned into months and still there was no magazine. At last, July 1, *Dimensions* made its debut.

Much was faulted the lateness of that initial copy, but it must be said that seven months late or not it did appear in print. And, although Volume I, Number I sent no shock waves through the ranks of *Progressive Architecture*, a framework had been created. For an infant, that first step is the most difficult taken in an entire lifetime. The staff that made that initial step must be given due credit.

With an entirely new staff, issue number two got underway. After some successes, some mistakes and a good deal of scrambling, it went out in October.

The staff increased from two to five and the magazine evolved into its present form. We have made progress, but we have a long way to go, a good deal to learn.

Some of the things we see for the future include a continuation of the interview format making its first appearance this issue; a book review section; continued enhancement of the number, scope and quality of articles; biographical features; regular discussion of the philosophy of today's architecture. This is only the beginning.

These goals are lofty, but certainly attainable. Plans are made for steady, measured growth at a rate that will not allow over-commitment to erase any progress made. In our effort to grow we must keep in mind our ultimate aim — to provide a facility for communication, to put forth a forum for new ideas, to serve the architecture for this university, the NSA, this state and the region.

Sincerely,  
Michael D. Marsh, Editor

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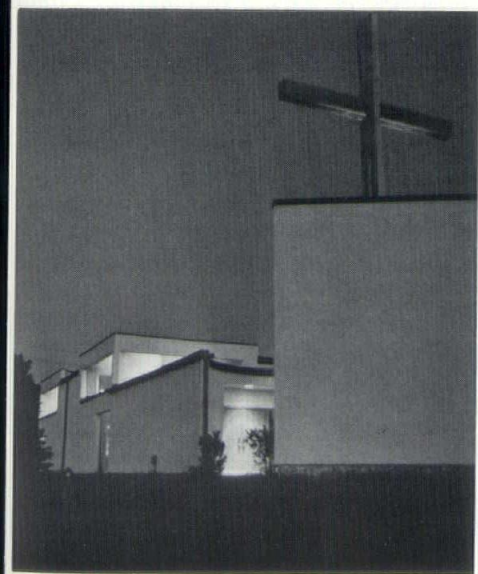
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Cover Photo: Immanuel Lutheran Church, Bellevue, Nebraska. Design by Warren Keeler and Associates.

# A Word From The President

In the days following the "Retreat" Meeting of the Executive Committee of the Nebraska Society of Architects, I have had time to reflect on the goals that have been set for 1981. The list is long, and we shall endeavor to include something for all the membership. Our activities will be centered around the following categories:

Communications  
Education  
Legislative Affairs  
Membership Recognition

Last year the Society, in conjunction with the College of Architecture, took the first steps in establishing the means of communication between the profession and the university with the publication of *Dimensions*. The first two issues were received with both enthusiasm and skepticism, but with this issue devoted almost entirely to the Nebraska Society of Architects, you will have to agree that we are headed in the right direction.

With the increase in the dues structure voted by the membership, the Society will be in a position to provide an educational program that will be of benefit to the student, recent graduates, faculty, and seasoned professionals. Two programs planned for the students and recent graduates include a mock NCARB Design Examination based on the 1980 Exam given nationwide last June. This program with the College of Architecture will be available to both graduating seniors and other candidates taking Section A of the NCARB exam this spring. The other program will be jointly sponsored by the Society and the Nebraska Chapter of Construction Specifications Institute and will cover specification writing, construction com-

munication, and construction law.

It is anticipated that the organization of the Intern Development Program (IDP) will be under way this year to provide a unique work experience program for the recent graduate. When you are called upon to participate, do not hesitate. The entire efforts of the membership will be needed if we are to succeed with this worthwhile program.

The Nebraska Society of Architects Foundation (now in the planning stages) will provide for scholarships and grants to both students and faculty at the College of Architecture through bequests, gifts, and donations from members and firms in the state.

There are excellent programs and seminars sponsored by the Omaha Chapter, Producer's Council, and the Hyde Speakers by the College of Architecture.

The Government Affairs Task Force will again be busy this year keeping a watchful eye on the 1981 Legislative Session and reviewing issues pertaining to the state building code, sunset legislation, energy, state reorganization, and other legislation of importance to the profession. A state-wide minuteman program will be used to alert the membership of upcoming legislative hearings and committee meetings.

In the coming issues of *Dimensions*, I will continue to pass along the progress of the programs that have been set forth for this year. If you have any suggestions that would help in carrying out these programs or any new ideas that would benefit the Society, please let me know.

Arthur D. Johnson AIA, CSI  
President  
Nebraska Society of Architects

# DIALOGUE

## Letters To The Editor

Congratulations on a fine second issue of *Dimensions*. It's quite obvious that you've really got the ball rolling — keep up the good work.

For the record, I would like to make a point about the 'OGEE' staff. As published in your last issue, I am not the editor of the 'OGEE' but rather an editor. The other 'OGEE' editor (or co-editor) is Phil Daubman, who has shared all of the grunts and groans of putting together this year's volume with me. He should also share the credit. I apologize for the misinformation.

Thank you for informing the *Dimensions* audience of the fact.

Good luck with your future issues, and I hope we may someday work together in our goals of informing the people in our region of our profession and its art through the media.

Yours Truly,  
Paul Jeffrey  
OGEE Co-Editor

*Dimensions* reserves the right to reject any letter to the editor in violation of the basic norms of taste or appropriateness. All other submissions will be considered for publication. All letters become the property of the magazine. No unsigned letters will be considered. If an author wishes to have his name withheld, that request should be made with the letter.

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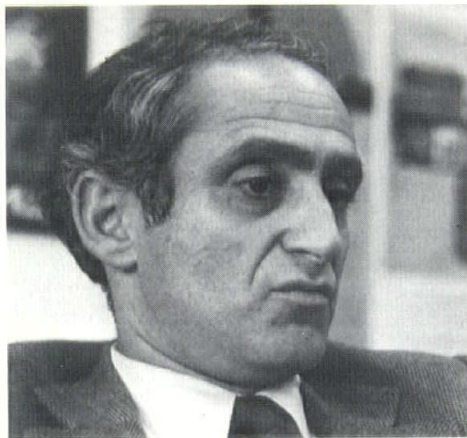
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## INTERVIEW

### Robert A. M. Stern

Jay Murphy



*Robert A. M. Stern, as a featured speaker in the 1980-81 Hyde Speakers Series, took time out to talk with several members of the Dimensions staff when he was in Lincoln this past fall. A man in the mainstream of America's post-modernism movement, Stern proved to be as interesting as he is controversial.*

*His indictment of much of the modern movement, as became obvious during the interview, stems from a long-standing concern about what he terms the "Real Values" in architecture.*



Dimensions:

Since this issue of Dimensions is addressed particularly to those in practice, would you care to comment on where you think the architectural profession is headed?

Stern:

For the last thirty years, the profession has gone through a series of self-destructive, idiotic rules and it's certainly not going to stop. There have been a series of schemes in which anything but designing a building has been the profession's focus. Throughout all this, only a small number of people have tried to practice architecture in the traditional way. Their purpose has been to make buildings better than builders and contractors, sociologists and housewives and every-

body else can make them. This is called *designing*. That's what I am interested in.

Dimensions:

My question asked another way is, "In what artistic direction is the profession headed?"

Stern:

I don't think it's going to follow one direction. I think the search for one direction is naive. This country is too complicated: too many different places, too many different cultural sub-groups, too many different regional attitudes to ever support one style or direction. God help us if it did! It would be very boring, meaningless in the most profound way, and anti-American. This is what really annoys me about the reaction of the average architect to any new idea that comes along and threatens the way he or she does architecture. Take, for instance, the recent issue of *Architectural Record*. It's filled with letters criticizing Michael Graves for his office building in Portland. This is a tribute to the fact that Michael Graves has done one of the few really interesting office buildings in the last twenty years. These critics are all mad because they didn't think of it, they couldn't think of it, or they don't understand it. Thus, their first reaction is to kick it. It seems to me that this is pretty ignorant as a professional attitude.

(Continued)



Dimensions:

Where, then, are we now?

Stern:

I think we are in a period of modern architecture, which is really a modernist phase of architecture that crystalized in Europe in the Twenties and has since developed to become the American Corporate Style. It is certainly not going to disappear, but is on the wane. Thus, what we call modern is really traditional, and the question is, "What new movements are taking place?"

Dimensions:

Can you explain what new movements interest you?

Stern:

It should be perfectly clear that one direction I'm interested in is that which recaptures some of the forms of the past in order to restudy, reinvigorate and reuse them. I'm not interested in these forms only because they are old, (although I think old things sometimes have survived because they are good) but, also, because I think the language of modernism is impoverished and not getting any richer. As evidenced by the Fifties' and Sixties' buildings of *Paul Rudolph, Minora, Yamasaki, Stone and Johnson*, the inherent quality of that style wasn't

**"This country is too complicated: too many different places, too many different cultural sub-groups, too many different regional attitudes to ever support one style or direction."**

capable of development. It just couldn't get any richer without becoming a kind of silly pastiche. Therefore, we end up with classical buildings akin to Sheldon Art Gallery, classicism without grammar, without syntax and without much use for the rhetoric of traditional form.

If my argument about modernism is true, then the question is, "Where do we go?" One way to go forward is to go back. We should look at the architecture in this country that predates modernism and investigate what was fruitful and how we can continue those directions. In movies, often the best in the last ten years were shot in black and white, with hand-held cameras, non-professional actors and low budgets. These are the films you remember. Amidst the media blitz of the Fifties and Sixties and its preoccupation with technology and big office buildings, we have abandoned much of value. It's the techniques and sensibilities to which we should return. Once again small buildings will become the vehicle by which we will explore new ideas.

Goodhue, for example, is up for revival. Lincoln may yet make it on the map for architecture, but it will not be up for I.M. Pei's building and it will probably not be for Philip Johnson's building, at least not in the short run. But, it will definitely be for Goodhue's capitol. Certainly I, and other architects whom I feel comfortable associating myself with intellectually, are looking at buildings which have regional and iconographical content. That is the kind of architecture we are looking to have more and more of. This will put many architects into complete despair, because unfortunately they were trained at a bad time. They weren't extensively trained in history and culture, iconography or even how to draw. They were taught how to make models and that's why they're so scared.

Dimensions:

You have said that the language of modernism is impoverished. As a proponent of post-modernism, would you elaborate on the message that post-modernists want to reinstitute in architecture?

Stern:

There are different messages. One message is that when you are in Lincoln, Nebraska, you shouldn't think you're in Miami Beach, Florida, or New York City.

Dimensions:

We're talking about regionalism?

Stern:

Yes, but not only in such a simple way. In Lincoln you needn't make a building look like a tipi in order to distinguish it. If you go to the capital, you can readily see a whole iconographical program that goes with the program. Here is a true international style of expression, which is the classical language of western European architecture. In addition, there are secondary meanings that come from the building. Through the decorative use of color and carvings, all kinds of things begin to take particular reference to the state of Nebraska.

That's one way. Another way of doing it is to use a building vocabulary that will connect with local traditions, real or imagined. An example is the broadly based Spanish Colonial vocabulary used in Santa Barbara. However,

**"Amidst the media blitz of the Fifties and Sixties and its preoccupation with technology and big office buildings, we have abandoned much value. It's the techniques and sensibilities to which we should return."**

not every place in America has real traditions, that's the whole point of America. The only people who had real traditions in America were the Indians, and they were a nomadic, rather than building culture. Traditions were brought on an associational basis from Europe. What people brought from home was replanted here in order to make a sense of place out of this wilderness. Oftentimes, they would look around and say, "Let's imagine it's like someplace else." This occurred in Chicago in 1893 when they decided to make a Columbian Exhibition that would resemble the great places of Europe.

(Continued)



Dimensions:

That was eighty-five years ago.  
What about now?

Stern:

A more current example of this phenomenon is that of institutions and how their buildings reflect the images they wish to portray of themselves. American businesses used to imagine themselves as great powerhouses and kings of religious institutions of the Twenties. A good example of this is the Woolworth Building, once heralded as the "Cathedral of Commerce." Now, American businesses are on the run. Having lost a certain nerve, they have become a bunch of managers rather than power brokers. So, you have a corporate image of anonymous men in grey flannel suits, for which the mirrored glass buildings of modernism provide a perfect solution for corporate identity. It in fact has no identity, except for sky and your reflected image in the building's skin. Maybe we'll go back again and people will have another sense of what these institutions mean and can be.

Many universities still have an authentic sense about themselves. At Yale, Princeton and many others in the East, they imagine themselves in the Gothic because they're related to the English tradition of European universities. So, you build at Yale, as Saarinen did and others ought to, by taking these sensibilities into consideration and working with them rather than ignoring them. This is the matter of communication with which I am very concerned. Your Pei building downtown communicates that it is a

**“ . . . many people eliminated architecture from their range of concerns because what they were told was good architecture was for them alienating. What they thought they liked in architecture, they were told they couldn't have.”**

production number. It is a rationalized container for offices, for some sort of

activities, and it is an adjustment of the universal grid to a particular place. What I'm saying is that an architect should not be content with only that kind of consideration. He should ask the next question, "What is special about buildings in Lincoln, Nebraska?" What is special about the particular place? What is special about who is permitting this building to be built?"

Dimensions:

During the heroic years of the Modern Movement it was believed by some that the world could be made whole again by new buildings and new paintings. Do you believe that your art can or even should assist in social change, and if so to what ends?

Stern:

Buildings are power based. They are authoritarian and are always built by the establishment, whether in a capitalist or communist world. It takes a lot of money, time and man-hours to build a building.

I am not interested however, in changing the world through architecture in the way that architects of the Twenties wanted to. They believed that their singular view of architecture was better than that of any other architect, and for that matter, the world in general. They believed that clients would eventually come to their senses and learn how to appreciate and use their buildings. I have discovered through my practice, which is largely with private clients, that I have a view of architecture that is actually one that my clients respond to. They seek me out, and others like me, because what they were told was good for them was like so much architectural castor oil. They finally discovered that it really wasn't good for them, that it didn't make them feel better but in fact, it made them feel peculiar and uncomfortable. Thus, many people eliminated architecture from their range of concerns because what they were told was good architecture was for them alienating. What they thought they liked in architecture, they were told they couldn't have. They were told it was old and dead,

that it was only there because of long lost craftsmen and because of five-thousand years of this or that. They turned off.

Now I find, and I think many people do, that people in the real world are very interested in architecture. They're finding that there are architects who are concerned with making the things they're interested in better. These architects do not attempt to reshape tastes, or resort to a crummy sort of catalog for a bunch of pseudo-spurious classical elements so as to end up with a McDonald's or whatever is out there on the strip. Instead, these architects investigate the traditional with their client and produce something that is new and old and good all at the same time.

Dimensions:

Judging from current periodicals, many post-modernists appear to be especially catering to affluent sophisticates who desire countryside dream homes. How do you respond to the accusations that historical allusions communicate little more than a reconstituted set of status conferring cues?

Stern:

That's what architecture is about! But it doesn't always have to take the form of country homes. Architecture is always about the restatement of beliefs of a society in built form, and if anyone denies that, they're crazy. I.M. Pei's building is an exact expression of the corporate mentality of the Fifties and the Sixties. If you want to be a status corporation, you must have the most abstract building on the block. It has to be made of pre-cast concrete or some similar material and have windows bled into a grid. In addition, it has to have the requisite double-wide pompous entrance at its corner with a column left out so that everyone can see that you had enough money to throw a column away. It has to have two Barcelona chairs, one Barcelona table, an English secretary sitting behind a burlled olivewood desk. I could give you a whole list of things.

The executive who built that building does not go home to a building that in any way, shape, or form

(Continued)

stylistically resembles the office building he has imposed on the rest of us. Though I don't know where he lives, I'll bet my bottom dollar that he returns to a house that has the same associational historicizing tendencies in its design that some of the old office buildings in downtown Lincoln have. These tendencies were probably shared with the building he had before he felt he had to move into the new building, and which he has probably torn down to make a parking lot.

You could say, "Maybe he should get Pei to design his house." But, he doesn't want Pei to design his house because he has to live there. Pei's house, as you can see in Fort Worth is a beast. It is pretty abstract, cold, and austere and has little in common with the enduring values of home and hearth. Are the enduring values of home and hearth only valuable at home and hearth? No, it's not true. If it were, the office buildings of Sullivan and Wright would not be interesting. We wouldn't visit the State Capital. We would tear it down and have Pei build a new one.

I think we have gotten off the track. We have made Johnny-one-note architecture and we've set as a standard of good architecture an industrialized, bureaucratized container. The reason why Michael Graves's Portland office building has everyone upset is because he has struck a first blow at the central heart of the American bureaucracy. It's one thing to play at home, or out in the woods, but to say downtown that a building can have things other than bureaucratic elements in its design gets everyone nervous. We must base architecture on something much richer and more profound to the human condition.

Dimensions:

So architecture *can* be instrumental in social change?

Stern:

You know architects only work for rich clients, whether they're individuals or institutions. The ideas of architects, however, are filtered down through the society. Sometimes they are accepted, sometimes they are rejected. The notion of the Miesian office building has been accepted for

offices but rejected by most other users in society. The notion of the traditionally based house was accepted for the houses of the rich but permeated all the way through society. It is very complicated, but essentially we work for people who can afford to make decisions. We are like painters who may wear scruffy clothes and sit in ice cold lofts when they start, but when they become established talents, they sell their paintings to rich museums and clients. Architects don't build buildings for starving social groups unless the groups get governmental support. It's a power based system.

Dimensions:

In light of this power based system, would you agree that aesthetics take precedence over such issues as energy consciousness? After all, it would appear that for the affluent clientele, conservation is a comparatively remote consideration.

**"Now, American businesses are on the run. Having lost a certain nerve, they have become a bunch of managers rather than power brokers. So, you have a corporate image of anonymous men in grey flannel suits, for which the mirrored glass buildings of modernism provide a perfect solution for corporate identity."**

Stern:

No, I think one has nothing to do with the other. The aesthetics of the Fifties and the Sixties, which I deplore, are the most energy profligate set of aesthetics ever devised by man. The idea that the perfect dwelling unit as well as the perfect office unit would be completely sealed off was the modernist dream that started with Le Corbusier and today is the disaster of our energy situation. We didn't have an energy crisis in 1946, nor did we have an International Style. The Lever

House in New York couldn't be built without air conditioning and cheap energy.

Part of the reason I am opposed to the modernism of the Fifties and the Sixties is precisely because of the energy issue. What's wrong with windows? A window isn't really the filling in of a structural grid. A window is a place that helps you to identify your human scale in relationship to the building. This means that the window isn't horizontal any more. Once again it's vertical as it's been for twenty-five-hundred years. Hence, the relationship between man, window and door. The window is not only a means for looking in and out, but also for letting air in or keeping air out. It must operate. Maybe, it should be double hung. Maybe, it should be casement. Maybe, it should be small panes. Maybe, it should incorporate many different possibilities. In this way, an enrichment of language also results in an enrichment of the ability of buildings to respond to the climate and the energy situation.

Dimensions:

In an article titled "Beyond Fragments", Suzanne Stephens talks about post-modernism's paradox of intent. She points out that although post-modernists are concerned with communicating, they also contend that there are no rules.

Stern:

I never said that there are no rules.

Dimensions:

Then, what are the rules?

Stern:

More and more I am inclined to believe that the rules of architecture are to be found in the language of Western Classicism. Le Corbusier understood this very well. His buildings, as Colin Rowe has pointed out, are classical buildings. What Le Corbusier tried to do was to make classical buildings without the rhetoric of classicism. As a result, they are very stripped down and taut. They are all those wonderful things — tight and

(Continued)

exciting for ten minutes — then very boring visually.

Rules are rules. They cannot so much be broken as understood and creatively built upon and manipulated. Let's say that Western Classicism is a language. You have a grammar that when spoken is quite rich and subtle enough to allow for a wide range of choice. At different times we speak the language differently. We speak very different from the Victorians and wildly different from Shakespeare. In addition to the classical and the vernacular, there is a production sensibility that contributes to the language of architecture. This derives from industrialism's early lessons in series production. It was demonstrated by Ford's early conversion from the Model T to the less standardized Model A, that Americans don't want an object-type. They want instead, the Mustang or Camaro. They know that next year they'll get a new model in a different color. It's a consumer society.

The issue here is, "Do you want to play into the consumer society or not?" I'm not interested in changing the world. I'm no better than everyone else. I'm a consumer and I still like to go to Bloomingdale's.

But, as I was saying, there are rules. In my opinion, the grammar of classical architecture is best discussed in the book *The Architecture of Humanism* by Jeffrey Scott. He makes the argument that the language of classical architecture is meaningful because by analogy it is based on an emphatic relationship between people and buildings. A column is analogous to the erect human being, the base of the column is like your feet, the capital like your head. Classical architecture is the only architecture that systematically brings in, not only the human relationship, but nature as well. Because the column has leaves, it can also be seen as a tree. Thus, you get a very rich and fundamental, primitive connection to a very sophisticated system.

Dimensions:

Many of the complaints that have been levelled against post modernism . . .

Stern:

Who makes complaints about post-modernism?

Dimensions:

People who are put off by it. They don't understand your Lang House because of the way you mix historical references.

Stern:

How many historical and cultural references will those people be hit with the course of one hour of television tonight? They don't even have to watch the program, they just have to watch the commercials. They'll get an ad in front of the Eiffel Tower. They'll get perfume in the African jungle. They'll get Kellogg's at Niagra Falls. By the time they're finished, they'll have been around the world three times! If buildings can't even be one tenth that complicated, people going into them will be bored to death.

---

**“ . . . they just have to watch the commercials. They'll get an ad in front of the Eiffel Tower. They'll get perfume in the African jungle. They'll get Kellogg's at Niagra Falls. By the time they're finished, they'll have been around the world three times! If buildings can't be one-tenth that complicated, people going into them will be bored to death.”**

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Dimensions:

Perhaps, people want something different from architecture than from deodorant commercials.

Stern:

Let them look around their living rooms. They'll have Colonial American furniture and they'll have little prints

that they bought on their last trip downtown which look vaguely abstract, expressionist or whatever. They'll wear digital wrist watches and Levis, although they haven't been on a ranch for forty years, if ever.

They'll have dinner which will be spaghetti, as the main course and french-apple pie for dessert, whatever the hell that is! That's life in America. Architects have been telling people all that was crap, and to throw it all out. "What you really want to do, folks, is simplify your life, live in a white box, sit on bentwood chairs and think noble thoughts." That's the world the modern architects told people they were supposed to want. If that's what the good folks want, count me out. And, if I confuse them, so much the better, they confuse me!

About The Author:

Jay Murphy is a recent graduate of the UNL College of Architecture. His expressed interest in Post-Modernism and its social implications lends an interesting perspective to this interview of Robert A. M. Stern.



# ENERGY ALTERNATIVES

## Heat Storage In The Thermal Envelope Design

James D. Tepley

*Editor's Note: Thermal envelope design, since its arrival in the mid-seventies, has been a constant source of controversy. Proponents claim remarkable heating efficiency. Others claim it uses far more energy than heat it provides.*

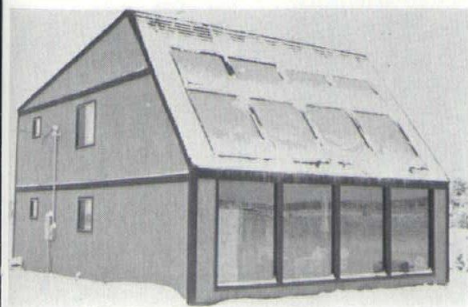
*As it is with any idea or concept in an embryonic stage, thermal envelope design is approached in as many ways as there are people interested in it. And, as there are as yet, no conclusive, no definitive manuals for designing with thermal envelopes, all work done is on a trial, error, revision basis.*

*James D. Tepley is the principal of Associated Architect Artists and Planners, located in Grand Junction, Colorado. He graduated from the University of Nebraska School of Architecture with a Master's Degree in Architectural Design in 1974. Jim has designed six thermal envelope houses, including the first in the state of Colorado. His experience and expertise is useful in analyzing one possibility in the search for energy solutions.*

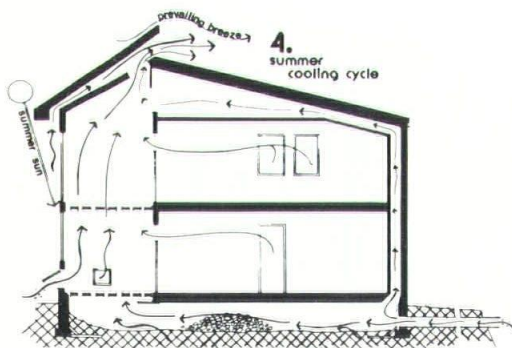
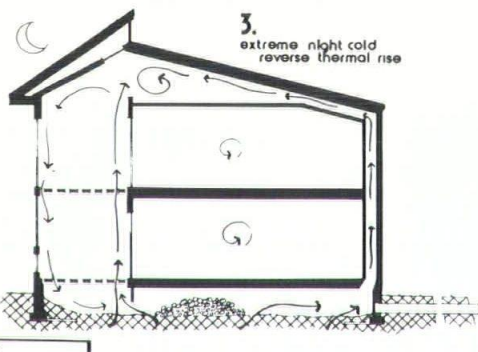
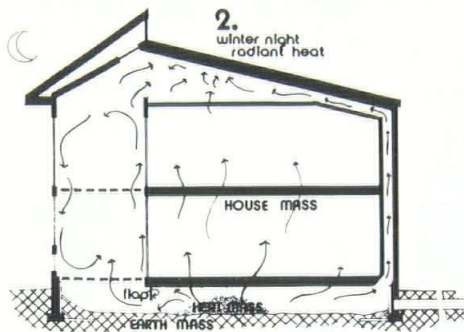
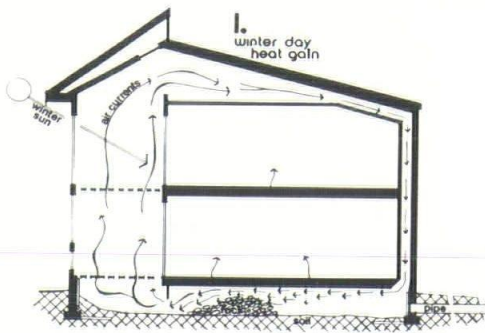
There are three major components in the thermal envelope design: a solarium to collect the sun's energy, a second shell around the living area to circulate the heated air, and a heat storage system. The first two items are obvious parts of the structure, the third item is the more elusive part of the thermal envelope design. There are three distinct cycles that occur in the heat gathering and release phases of the design: direct heat gain and the resulting thermal siphoning, night heat radiating from the heat storage mass, and reverse thermal rise that only occurs when the heat storage temperature equals that of the earth temperature.

Since the thermal envelope design does not rely on fans or other mechanical means to distribute or store the heat, it is a truly passive system. All heat transfer is done by the natural convection process of heated air rising and cooled air falling, the cooler air displacing the heated air. Once the decision is made to use a fan to force air through the loop, the heat storage system will change considerably over a passive thermal envelope system, and the efficiency of the system in conjunction with the problems of construction does not make the envelope cost effective. In this case other active, closed duct systems should be considered, as the spirit, character and efficiency is no longer inherent in a thermal envelope design.

The thermal envelope actively moves  
(Continued)



Bowman House. Glade Park, Colorado.  
(Designed by the author.)



How the thermal envelope works.

air around the loop for only a few short hours during the day, in which time sufficient heat must be stored to keep the house comfortable in the much longer heat loss period. Mass is the only way to store thermal energy! Any structure has mass, a brick structure has more mass than a wood structure.

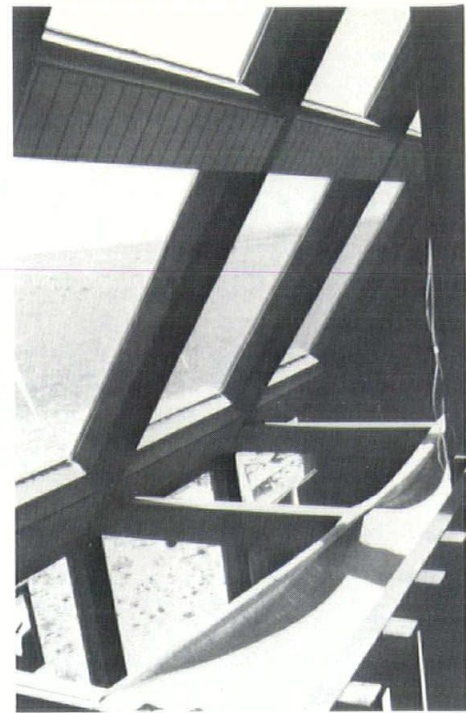
Heat storage in the thermal envelope design consists of these items: the north solarium wall and the solarium floor; the mass of the house itself; the heat mass in the crawl space; the earth mass of the dirt in the crawl space; and the residual heat storing items in the structure itself.

The solarium wall and floor is the collector and transfer area for changing the sun's light into thermal energy. The material of the wall and floor provides the radiant heat to the living area and the thermal energy to keep the loop going after the sun stops shining. Although the budget requirements may call for this to be of wood construction, the use of masonry or adobe provides greater energy storage to keep the convection loop going long after the sun sets.

The mass of the house itself is the most instantaneous storer of heat. The house mass is in the joists, rafters, floor sheathing, carpet pad and carpet, furniture, tiling, cabinets and the other items in the living area with weight. Because of their location in the living area, these become the human comfort storage items. If these items could be kept at a constant 70 degrees for 24 hours, the living space would be a very comfortable space to be in. Because of their lack of mass, these items give heat up rapidly and, therefore, do not represent reliable storage.

The heat mass in the crawl space is vital to an effective thermal envelope design and consists of added rock or brick that provides great mass in a limited area and thus creates a "carryover capacity" for extremely cold weather or for overcast days. This mass becomes an important addition since the other storage items will provide overnight storage (sunny day to sunny day) but will not provide long term storage. This heat mass becomes the basis of the efficiency of the thermal envelope design and its resultant comfort level. Eutectic salts are not a good choice for storage in the thermal envelope design because temperatures within the crawl space rarely exceed 75 degrees, a temperature well below the range of most phase-change salts.

(Continued)



Bowman House solarium.



Bowman House solarium.

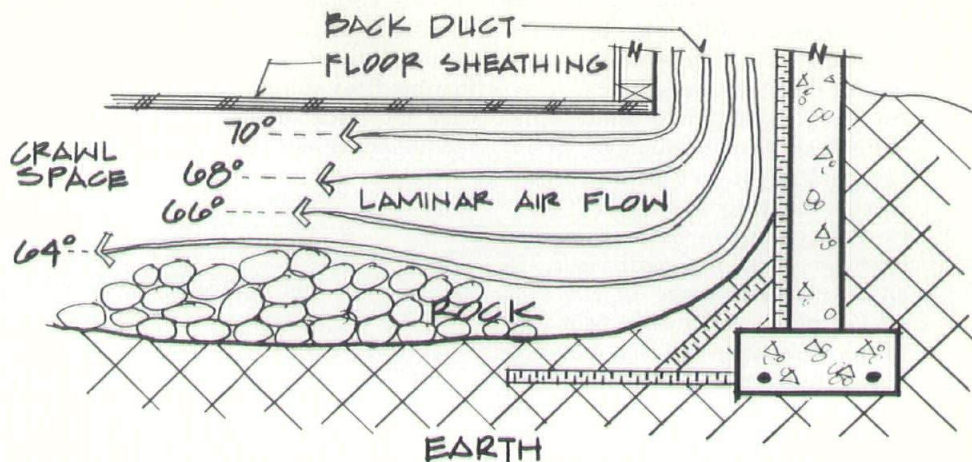
The earth mass of the dirt below the crawl space acts in conjunction with the heat mass in the crawl space. This earth mass provides a constant 53 to 55 degree inexhaustible heat source and has unlimited carryover possibilities but the human comfort level is not in the 53 to 55 degree range, and the earth mass can not be relied on as the only carryover mass.

The residual heat generating and storage items are those which are not usually thought of as such in a conventional house, yet their placement and use in a passive house becomes very important. These items are body heat, hot water heater, ranges, refrigerators, washers and dryers, water and waste pipes. These items can not be relied upon to provide heat as they are use intermittently during the heat generating and storage phases, but nonetheless they do have an impact on the total heating cycle.

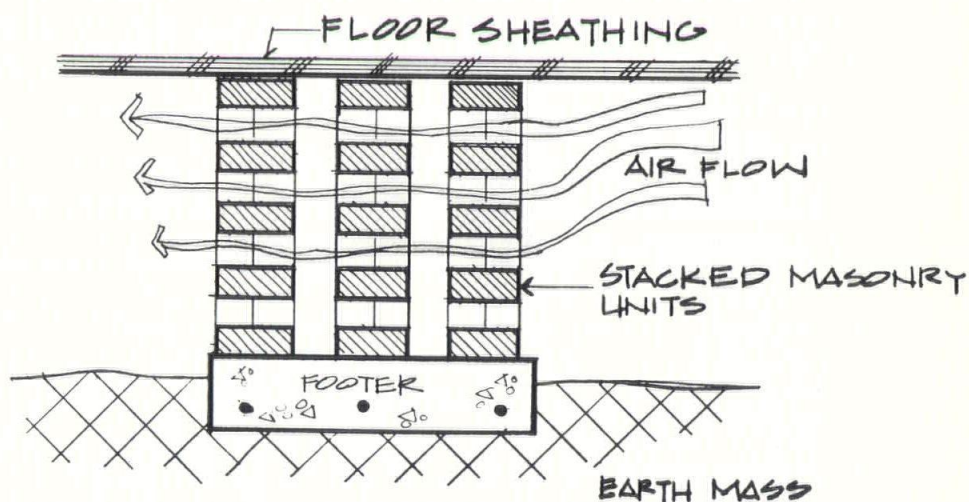
When the solar heated air enters the crawl space from the north wall during a heat gain cycle, it is moving towards the solarium in laminar (or layered) flow, where the hottest air is moving along the highest area which is usually the floor sheathing and cooler layers below are moving slower. This tends to put the hottest air above the heat mass. The question is, "How do I get the hottest air down into the heat mass without shutting off the thermal loop?" In attempting to solve this problem, let me give some approximate rules to follow when considering crawl space heat mass:

- Added heat mass (rock or masonry) is directly proportional to the amount of south facing glass. The following figures are the average result of thermal envelope houses I have designed: .77 cubic feet of heat mass to 1 square foot of glass set at 60 degrees from horizontal or .54 cubic feet of heat mass to 1 square foot of glass set vertical.
- This amount of mass was added to prolong the radiant heat cycle to 48 hours, keeping the living space above 65 degrees on a heavily overcast day. This stored heat in the mass is the "carryover capacity" mentioned earlier. After 48 hours, a wood stove or other backup heat will have to be relied on to provide a living area comfort level.
- More is not better. A much greater mass of rock or brick than required may become a cold sink, and no

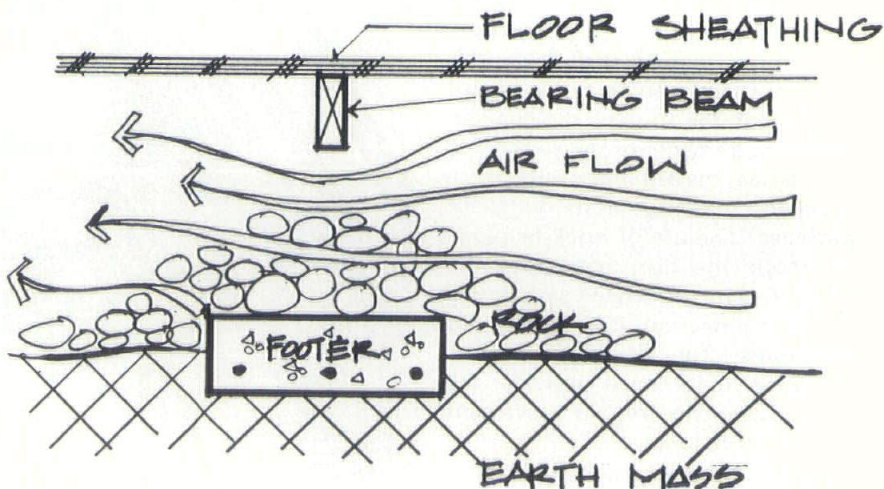
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Temperature differences in laminar air flow.



Possible arrangement using stacked masonry units as storage.



Possible arrangement of heat storage mass.

matter how furiously the thermal loop works it will never bring the rock up to a temperature above that of the earth mass.

- All heat mass should allow some natural air flow throughout its entire depth. The rule here: clear air space should equal back duct area.
- Heat mass should be used in conjunction with the earth mass to allow the heat mass to act as a convector of earth mass heat into the air flow when the heat mass and house mass have exhausted their heat supplies.
- Heat mass should be placed in the center axis of the structure to get maximum benefits from its radiating cycle.
- Heat mass also acts as a cold sink in the summer cooling cycle and that the use of mass and earth should reflect summer cooling cycles.

Different features may be used in order to store as much of this laminar flow heat as possible. A list of devices I have used are as follows:

- Venturi-shaped flow space. The heat mass (rock) is piled in a gradual upslope and a sharper downslope to provide increased air speed over the rock pile. This increased air speed allows some of the laminar heat to be forced into the rock pile.
- A "flap" the width of the house. The bottom of this flap should be lower than the top of the heat mass as this causes the hot air to stagnate below the top of the heat mass, and therefore transfers some of the heat into the rock.
- The use of concrete footers as heat mass. The concrete footers have maximum contact with the earth mass, and with the heat mass placed on top of the footers, the conduction requirements of the earth mass to the heat mass is improved.
- Stacked masonry units with air passages. The use of brick or block to stack the heat mass into the highest layer of heated air allows a direct connection from the air to the mass. The open area of the masonry units must provide the proper area for free air movement of the entire loop.

These specific heat storage systems were used in conjunction with the design of a total independent structure. Each solution satisfies other requirements for

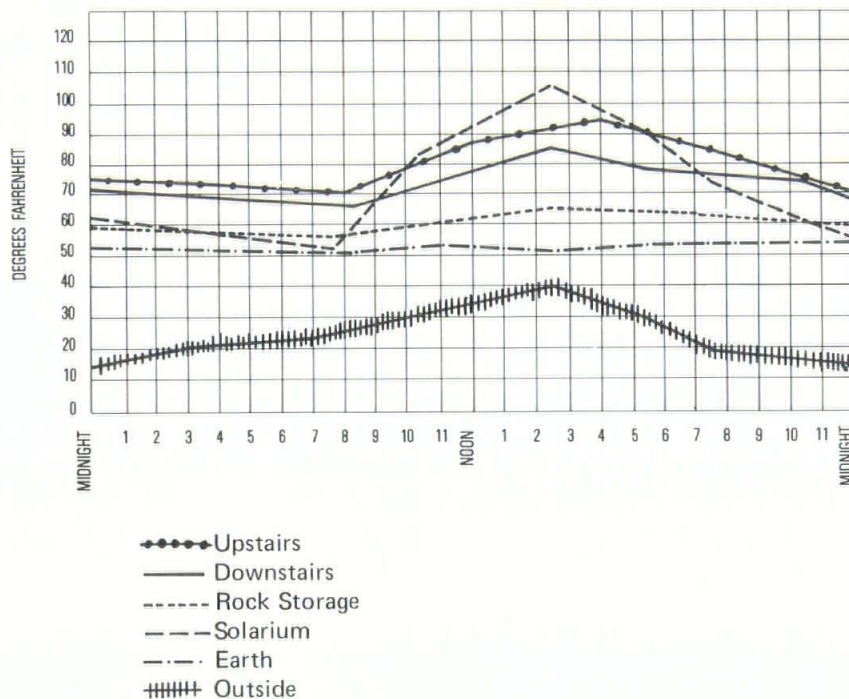
summer cooling, site requirements, structural analysis and budget considerations not mentioned in this article. Before any thermal heat storage system can be finalized the total design and performance requirements must be considered.

If appropriate design is used to keep

the spirit and function of thermal envelope structures intact, they will provide the majority of heating requirements at cost-efficiency levels that are good at the onset and get better with age, with every rise in the price of fuel with every sunny day.

### Bowman House, Glade Park, Colorado OPERATING TEMPERATURES, JANUARY 20, 1980

Sunny Day, Clear Night. Living Area and Solarium Not Vented.



Interior of Hollinger House solarium.  
(Designed by the author.)

# CALENDAR

## Upcoming Events

**January 12-15, 1981:** Alcohol Fuel Workshop, Southeast Community College, Milford Campus, Milford, NE 68405. Contact Bruce Stutzman. (402) 761-2131. Fee \$150, includes meals.

**January 15, 1981:** Nebraska Society of Architects, executive committee meeting, Omaha.

**January 24, 1981:** Nebraska Planning and Zoning Commission meets in Grand Island.

**January 26-29, 1981:** Alcohol Fuel Workshop, Southeast Community College, Milford Campus, Milford, NE 68405. Contact Bruce Stutzman. (402) 761-2131. Fee \$150, includes meals.

**February 9-12, 1981:** Alcohol Fuel Workshop, Southeast Community College, Milford Campus, Milford, NE 68405. Contact Bruce Stutzman. (402) 761-2131. Fee \$150, includes meals.

**February 23-26, 1981:** Alcohol Fuel Workshop, Southeast Community College, Milford Campus, Milford, NE 68405. Contact Bruce Stutzman. (402) 761-2131. Fee \$150, includes meals.

**March 20-22, 1981:** Energy Expo 1981, held at the Exhibition Hall, Kansas City, MO. Contact Mary Jo Doherty, (816) 561-1069. Fee \$2.50.

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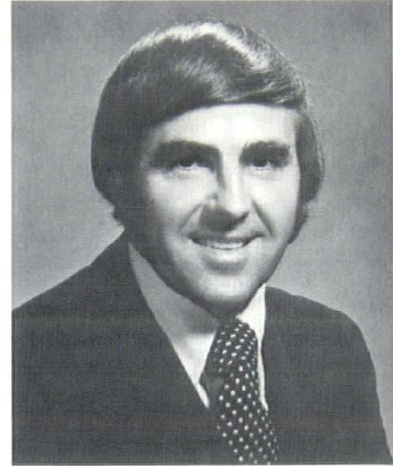
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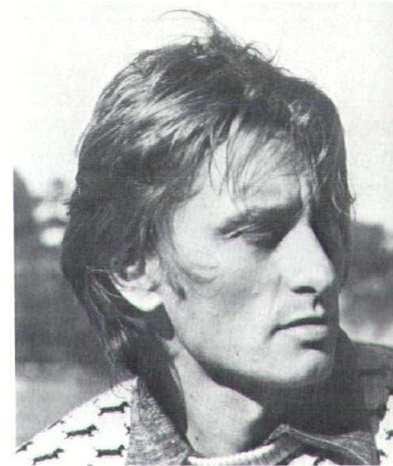
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F.A.I.A.**  
President, Charles  
Herbert and Associates  
Inc., Des Moines, Iowa.

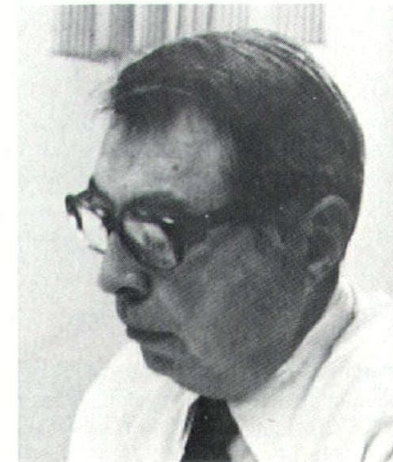


**Helmut Jahn, A.I.A.**  
Partner and Director  
in charge of Planning  
and Design, C.F.  
Murphy Associates,  
Chicago, Illinois.



### Jury Chairman

**Robert Elkington  
F.A.I.A.**  
In private practice for  
himself, St. Louis,  
Missouri.



# y Of Architects Honor Awards

Presentation of honor awards for distinguished accomplishment in architecture to five Nebraska architectural firms highlighted the annual banquet held by the Nebraska Society of Architects at Mutual of Omaha's Dome in Omaha, Friday evening, November 7th. There were 43 entries in this year's awards competition.

Dana Larson Roubal and Associates, Omaha, received an award for the Douglas County Correctional Center, 710 South 17th Street in Omaha. The jury indicated "the massive scale is sculptured, delineated carefully by texture and materials with a clear functional plan, good interiors". An award for "innovative excellence in masonry" was also presented by the Nebraska Masonry Institute for this entry. The general contractor for the center was Charles Vrana and Sons, Omaha.

Warren Keeler and Associates, Bellevue, was honored for the design of the Immanuel Lutheran Church, 104 North Galvin Road, Bellevue. The jury noted "the entry procession reached for dimensions larger than the project itself, had a clear plan organization with an understated solution, the appealing quality adheres to basic architectural elements."

Bahr Vermeer & Haecker, Architects, Ltd., Omaha received an award for The Bowen Residence, 6007 Lafayette Court, Omaha. "The concise planning of elements to take advantage of volume/narrow site form and space are carefully integrated" noted the jury on this entry. The general contractor was Gary Bowen, Omaha.

Leo A. Daly, Omaha was honored for Mutual of Omaha-United of Omaha International Headquarters Addition, 33rd & Dodge Streets, Omaha. The jury stated "successful open, urban space, counterbalance, good concept of exterior/interior. High facade, large space is handled despite complexity. Well executed." General contractor was Peter Kiewit Sons' Company, Omaha.

Bahr Vermeer & Haecker, Architects, Ltd., Lincoln, received an award for North Meadows Apartments, 11141 N. 137th. Street, Waverly. The jury noted "the retirement village was planned as a community with quiet material expression and refreshing quality. The form houses break down the traditional institutional character, well detailed." Wilson Construction Company, David City, was the general contractor.

The 1980 Associated Arts Award, presented to an individual or group whose contribution to architecture and the built environment has enhanced the stature of the architectural profession, was presented posthumously to Peter Kiewit. Mrs. Kiewit accepted the award on behalf of her husband.

Jury members for this year's competition were: Robert Elkington, F.A.I.A., Chairman, St. Louis, Missouri; Helmut Jahn, A.I.A., C.F. Murphy Associates, Chicago; and Charles Herbert, F.A.I.A., Charles Herbert Associates, Des Moines.

# NSA HONOR AWARD

**Project:**

Immanuel Lutheran Church  
Bellevue, Nebraska

**Architect:**

Warren Keeler and Associates  
Bellevue, Nebraska

**Client:**

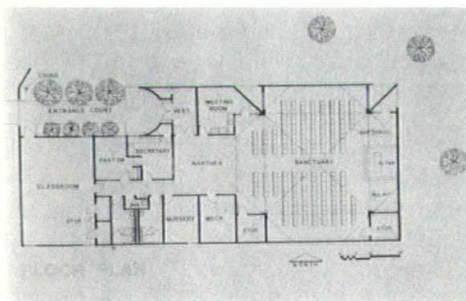
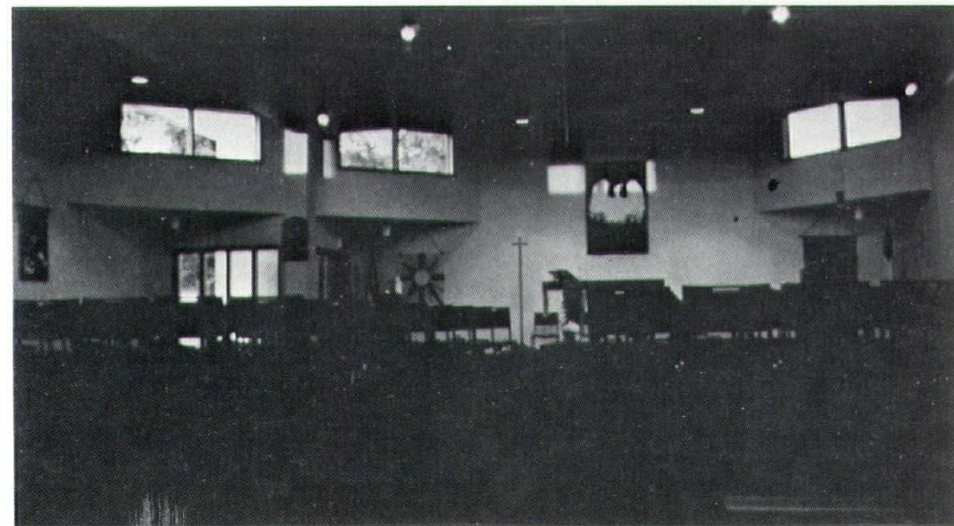
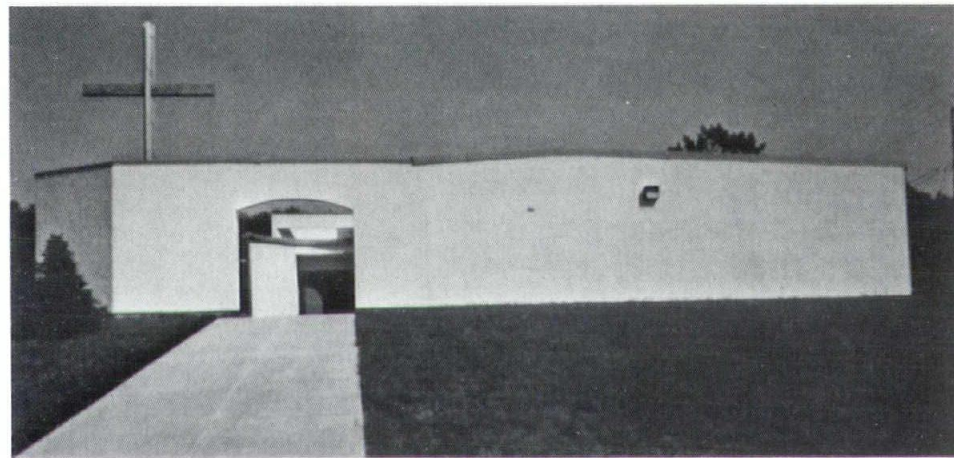
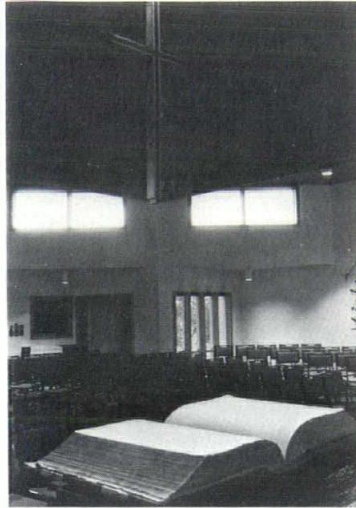
Immanuel Lutheran Church

**General Contractors:**

Gocken and Sons Construction Co.  
Fremont, Nebraska

The exterior building proportions of the plan interact with the varying scale, mass, and voids of the elevations to create a sequential hierarchy of proportions progressing from an overall building proportion equal to the Parthenon, then subdividing into the Golden Section and concluding with the simple geometric statement of the larger scale square exterior of the sanctuary.

The spatial and mass development of the sanctuary is based on self-symmetry. Small pieces of the figure repeat portions of the overall shape. By a process of continual subdividing of the volume and sides, creating and re-creating the whole, the space develops three layered plans as the volume moves vertically.



# NSA HONOR AWARD

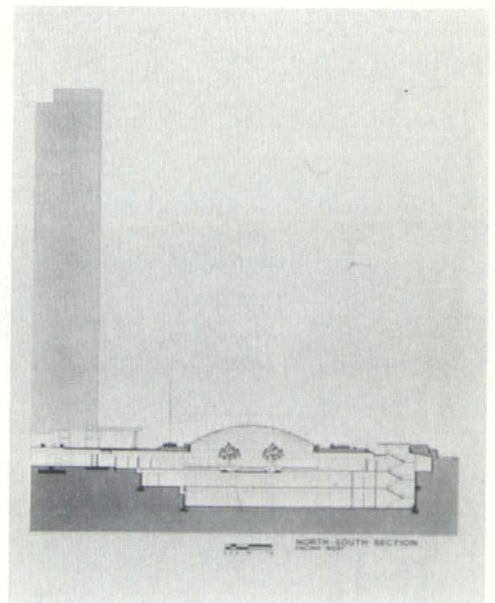
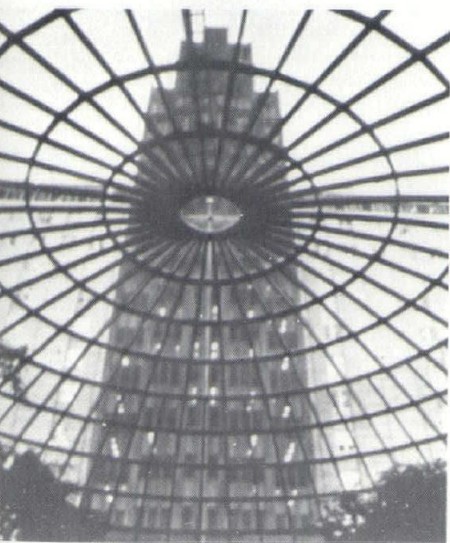
**Project:**  
Mutual of Omaha  
United of Omaha  
International Headquarters  
Addition Omaha, Nebraska

**Architect:**  
Leo A. Daly  
Omaha, Nebraska

**Client:**  
United of Omaha  
Omaha, Nebraska

**General Contractor:**  
Peter Kiewit Sons' Company  
Omaha, Nebraska

The dome provides an ambience for those below. By allowing light to the levels below, the underground environment is made more livable for the firm's employees. Changes of levels in the court area, trees and plants and the central fountain create an area that aesthetically enhances the environment.



# NSA HONOR AWARD

**Project:**

Douglas County Correctional Center  
Omaha, Nebraska

**Architect:**

Dana Larson Roubal and Associates  
Omaha, Nebraska

**Client:**

Douglas County, Nebraska  
Omaha, Nebraska

**General Contractor:**

Charles Vrana and Sons  
Omaha, Nebraska

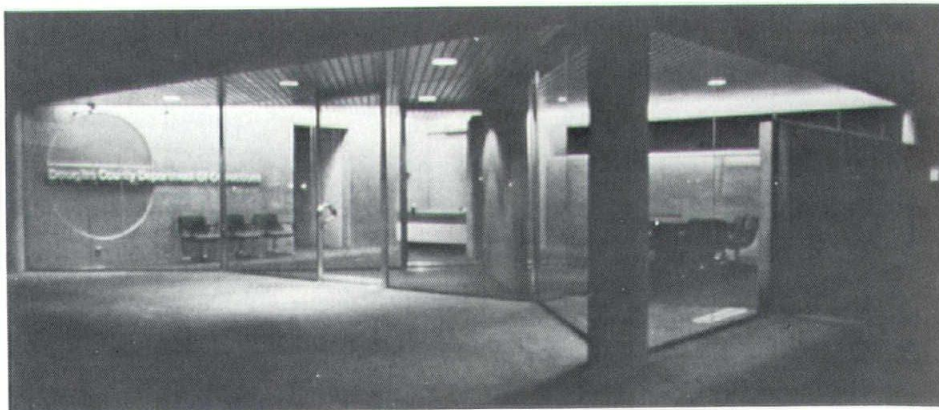
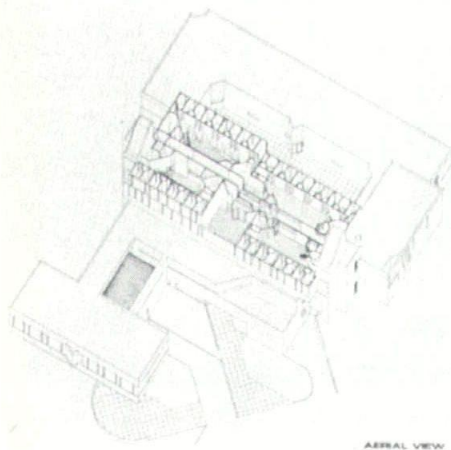
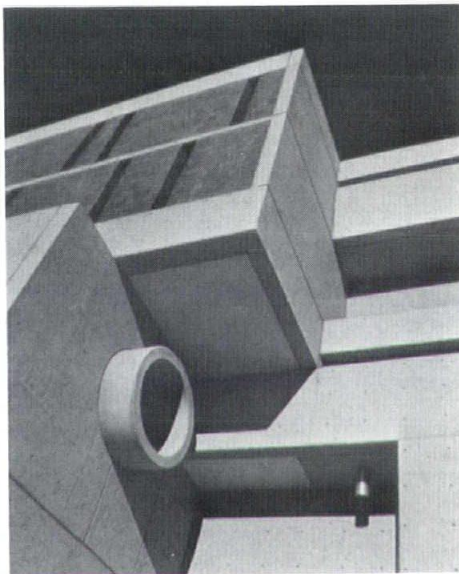


An attempt was made to achieve the following goals:

— to design the facility to present a most attractive and substantial appearance to enhance the down urban core.

— to design an environment which is not criminal in itself; establish an atmosphere reflecting the right of privacy and self-respect of the incarcerated while retaining the public right to securely detain prisoners.

— to retain the necessary detention security without oppressive visual awareness of security to the public or the resident.



# NSA HONOR AWARD

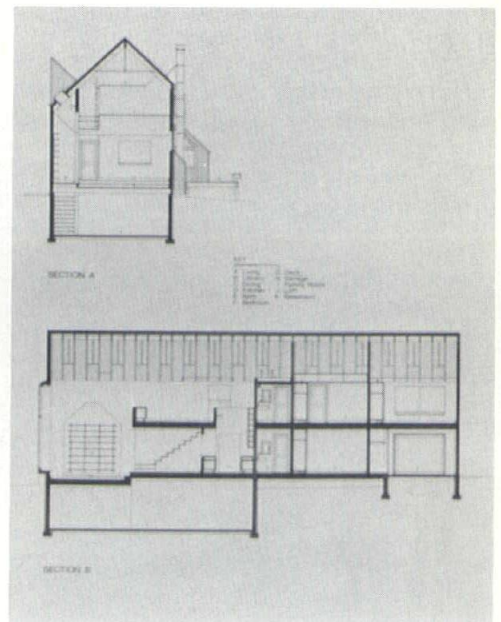
**Project:**  
The Bowen Residence  
Omaha, Nebraska

**Architect:**  
Bahr, Vermeer & Haecker,  
Architects, Ltd.  
Omaha, Nebraska

**Client:**  
Mr. & Mrs. Gary Bowen  
Omaha, Nebraska

**General Contractor:**  
Gary Bowen  
Omaha, Nebraska

This house, while appearing compact and narrow from the exterior, features an interior that is characterized by openness and light. Circulation space has been minimized while usage of the available floor space and interior volume has been maximized. Skylights and a large south window, which frames a dramatic view of the city, contribute to the airy feeling of the interior.



# NSA HONOR AWARD

**Project:**

North Meadows Apartments  
Waverly, Nebraska

**Architect:**

Bahr, Vermeer & Haecker,  
Lincoln, Nebraska

**Client:**

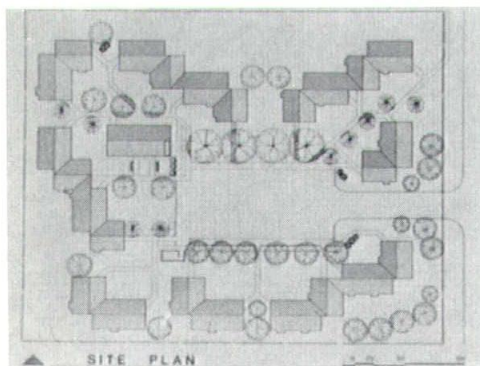
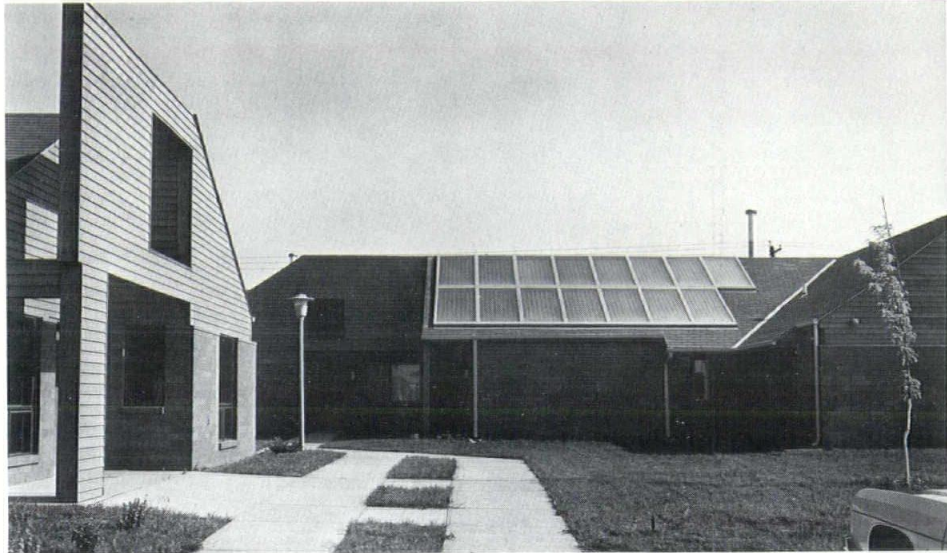
John and Sharalyn Zinnecker  
Lincoln, Nebraska

**General Contractor:**

Wilson Construction Company  
David City, Nebraska

Scale and form are realized as key elements in determining the residential and village character of the design. The nine buildings are grouped on the site to develop the form of the project as a whole but also to retain the integrity of each individual unit. Courts are realized by the juxtaposition of the various buildings. A hierarchy of building types is suggested by the larger scale of the village center with its single articulation of form in contrast to the seeming complexity of the other building forms.

Each living unit is articulated by its own facade, its particular orientation, and location in its building. The entry door to each unit always occurs on a gable end and is further identified by a cut-out over the front door.



## The Nebraska Masonry Institute Award

The Nebraska Masonry Institute presents the Nebraska Masonry Institute Award for innovative design and quality use of masonry products in buildings to Dana Larson Roubal and Associates, Omaha, Nebraska, for the Douglas County Correctional Center, Omaha, Nebraska.



## Associated Arts Award

The Nebraska Society of the American Institute of Architects presents the Associated Arts Award to Peter Kiewit whose contribution to architecture and the built environment has enhanced the stature of the architectural profession.





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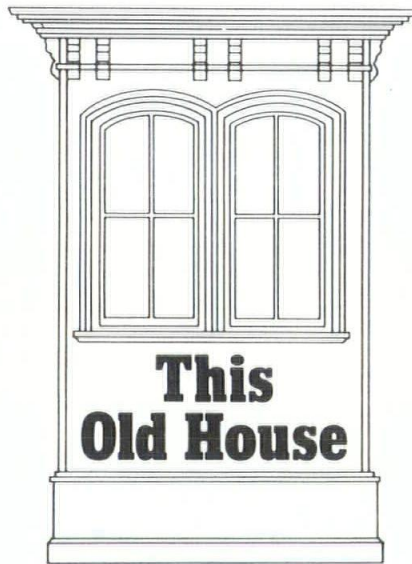
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# "This Old House" Tackles Historic Victorian Home



Oak Hill 1895



First, they took a rundown, ramshackle 120-year-old house in Dorchester, Massachusetts and, with the viewers looking over their shoulders, conducted a total renovation job. Now that old house is new again; and "This Old House" host Bob Vila and his workmen take on a new challenge — the Bigelow House — a sprawling historic mansion in Newton, Massachusetts.

The 27-week rescue effort on the long-abandoned house begins Thursday, January 1 at 8:30 pm on PBS (check local listings). "This Old House" is produced by WGBH Boston and is funded by Montgomery Ward and Company.

"This Old House" is specifically designed to take the mystery out of home rehabilitation. Viewers can follow along step by step through every aspect of the remodeling process — from plastering and painting to roofing, landscaping and tax assessment. Host Bob Vila is a Boston designer and builder whose expertise and appealing manner combine to make even the most time-consuming chore seem manageable.

The newest star of "This Old House" is the Bigelow House, which was designed by Henry Hobson Richardson, the foremost Victorian architect in the country, and is listed in the National Register of Historic Places. The large, rambling shingle-style house will be converted into condominiums, with four units in the main house and one unit in what is now the barn. The house has fallen into disrepair since it was abandoned in 1973. Renovations will preserve the architectural integrity of the historic structure.

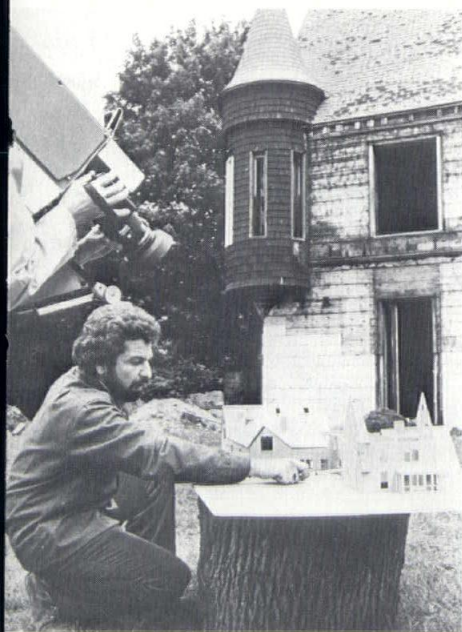
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and return the property to the Newton tax rolls.

Designed for Dr. Henry Jacob Bigelow in 1886, the house stands on Oak Hill, one of Newton's highest hills, and commands a magnificent view of the surrounding countryside.

Renovations on the house will incorporate modern kitchens, plumbing and energy-saving devices, including solar collectors for hot water. At the same time, as many architectural features as possible will be retained, restored or replaced with similar materials salvaged from other structures. The exterior of the house will also remain much as it was when originally designed, and will be enhanced by the appropriate landscaping.

Information on the legal, technical aspects of condominiums and cooperative apartments, including zoning changes and building permits will also be included in the series. Many of the concepts involved in renovating the Bigelow House can also be applied to smaller and single family homes.





# NEWS NOTES

## **Roger Massey Elected To Committee**

Roger M. Massey, Chairperson of UNL's Department of Community and Regional Planning, has been elected to the Executive Committee of the Association of Collegiate Schools of Planning and was elected Treasurer of the Education Division of the American Planning Association.

## **Associate Professor Elected**

Marie Arnot, Associate Professor of the Community and Regional Planning Department at UNL, has been elected President of the Community Development Society for 1980-1981.

## **ASC/AIA Chapter Activity Summary**

President Patrick Phelan informs us that the UNL Student Chapter of the AIA boasted a strong, active membership of 35 students this year, and an increase in student participation in the College's activities.

Faculty advisor Ricky Cunningham and a delegation of 28 students recently returned from the 1980 ASC/AIA National Forum, held in Philadelphia. The Nebraska delegation was second in size only to the Temple delegation, which was the host school this year. The UNL architecture exhibit outdistanced the other schools in quality and size.

In addition to experiencing the historically significant site of the Philadelphia/New York area, the students also gave the National Forum an impressive sense of the enthusiasm present at the University of Nebraska. The student chapter hopes to send a comparable delegation to the 1981 Forum in Los Angeles and possibly create a Forum to bring the convention to the Midwest in future years.

## **Assistant Dean On Temporary Assignment**

John Benson, Assistant Dean of UNL's College of Architecture is on temporary assignment as the Acting Assistant Vice Chancellor for Academic Affairs. He is on a 75/25 percent commitment respectively between his new position and the College of Architecture.



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## Firm News

### The Clark/Enerson Partners

The Clark Enerson Partners has announced major expansion and reorganization. According to Albert C. Hamersky, president, The Clark Enerson Partners has formed two new corporations, reorganized the Lincoln firm into three divisions, and recognized the contributions of certain key personnel with stock ownership and promotions.

In order to expand its geographic area and increase the variety of services which it can provide for its clients, The Clark Enerson Partners has joined with Wight & Company, a 50-person Illinois firm of engineers and architects to form The Delas Corporation. It offers services in land development, engineering, landscaping design, architecture, and systems, particularly in the Chicago area.

To expand service in western Nebraska and in the state of Colorado, The Clark Enerson Partners has joined Clapsaddle & Bond of Evergreen, Colorado, in the formation of The Jeffco Group. Several

major projects are already underway by Jeffco in the Denver area ranging from a \$28 million apartment complex to a firemen's training academy.

Hamersky also announced the reorganization of the Lincoln firm into three major divisions and named new managers of each division.

Lowell S. Berg, a graduate of the UNL College of Architecture, and a Project Architect for The Clark Enerson Partners since 1975, was chosen Managing Partner, Architectural Division.

Ravinder K. Maniktala, a mechanical engineer with the parent firm for ten years, has been named Managing Partner of the Engineering Division and a principal of the firm.

Kenneth Fairchild, with more than eight years' experience as consulting engineer will be in charge of the electrical engineering portion of this new division.

Charles L. Thomsen, a principal of The Clark Enerson Partners since 1964 and recognized authority in the field of alternative energy sources is establishing a consulting engineering firm in Albuquerque, N.M. Thomsen will retain ownership

in The Clark Enerson Partners and will continue to provide specialized engineering services for The Delas Corporation, The Jeffco Group and the Lincoln firm.

The Planning/Development Services Division will be under the direction of Orval J. Stahr, a graduate of the University of Nebraska-Lincoln College of Architecture and a Certified Planner in several states. Stahr recently returned to Nebraska after eight years as Associate Director of the City of Columbus, Indiana, Planning Department.

In a final announcement, Hamersky said that several key staff people at The Clark Enerson Partners have been named Associates of the firm. They are John E. Sinclair, Bernard P. Rempe, Lowell S. Berg, Robert J. Alfieri, James C. Hille, all graduates of UNL's College of Architecture and Joanne R. McCandless and Kenneth Fairchild. They will join Albert C. Hamersky, President; William D. Schlaebitz, Vice President; Charles G. Helson, Treasurer; Charles L. Thomsen, secretary; Ravi Maniktala; and Harold L. Tarr as stockholders and members of the Board of Directors.

### Jackson-Jackson Associates

The firm of Jackson-Jackson Associates currently has underway the construction of the new First National Bank at York, Nebraska.

Five stories high, with a gross floor space of nearly 52,000 square feet, the building, Jack H. Jackson design, is scheduled for completion in late 1981. It will include a spiral staircase connecting the lower three levels and a glass wall elevator climbing the building's entire height.

Energy conservation was a major consideration when designing this project. Gold reflective glass is going to be used to reduce the air conditioning load, ventilating type light fixtures will divert heat from the fixtures directly back to the air distribution system without going through the occupied spaces, and a new system of radiant ceiling panels will be used for heating efficiency and comfort.

### Davis/Fenton/Stange/Darling

The staff of Davis/Fenton/Stange/Darling has been further expanded in recent months in the architectural, mechanical, and interior departments. New faces include: Wynn Mehlhoff, a 1975 UNL graduate and former architect for the University's Physical Plant; and Ron Powell, a May, 1980, graduate in architecture. Part-time employees numbered among the recent staff additions include Tim Bashford, a fifth year senior in mechanical engineering and Lee Ann Griffin, an interior design assistant.

Current D/F/S/D projects include the expansion and remodeling of the Country Club of Lincoln; Skywalk III, a skywalk across "N" Street from the Atrium to the CTU Building completed as a joint-venture; and new branch offices for American Charter Federal Savings & Loan (formerly State Federal Savings) in Seward and Columbus. A main design element in both facilities is natural daylighting and hybrid passive solar considerations.



## Positions and Situations

In accordance with our goal of expanding our services to accommodate the needs of our readers, *Dimensions* is initiating a Positions/Situations section. We hope this will further enhance the quality and scope of communications we facilitate. Space will be available at \$2.50 per column-line, minimum five lines.

### University of Nebraska

The University of Nebraska, College of Architecture is looking for people to fill the following positions:

— Faculty position (tenure-leading) to teach all levels of architectural design and building environmental systems. B.S. and M.S. in architecture or advanced degree with concentration in building environmental systems required.

— Two faculty positions (tenure-leading) to teach at the intermediate or advanced design levels with secondary emphasis in one of the following areas: (1) building environmental systems, (2) computer methods, (3) energy systems and research, or (5) design methods and research. B.S. and M.S. in architecture or an advanced degree in one of the areas listed required.

— Instructor in architecture (non-tenure-leading) to teach in one or more of the following areas: (1) basic design, (2) architectural design, (3) graphics, (4) visual communications, (5) environmental technology or (6) behavioral science. B.S. in architecture or environmental design required.

— Bereuter Fellowship position. (non-tenure-leading) This was created by the Nebraska Legislature to provide "excellence in undergraduate teaching" at The University of Nebraska. M.S. in architecture required. Professional experience and registration preferred. One year appointment.

Filing date for applications is February 1, 1981. Starting date for positions is August 15, 1981. Salary is commensurate with qualifications, experience and length of appointment. Anyone interested in these positions should make letter of inquiry or send resume, application, and minimum three references to:

Homer L. Puderbaugh, Chairman  
Department of Architecture  
206 Architecture Hall  
The University of Nebraska-Lincoln  
Lincoln, Nebraska 68588  
Phone: 402-472-3592

— Position of Chairperson, Department of Architecture. Masters degree in architecture or equivalent and professional registration are required. This is a twelve-month appointment with limited teaching responsibilities. Salary and rank commensurate with experience.

The Chairperson serves as the principal liaison between the Dean of the College of Architecture and the departmental faculty, and represents the department in relationships with students, other departments within the University, the profession and the public.

Filing date for applications is March 15, 1981. Starting date is August 17, 1981. Letters of inquiry, application, or nomination and resume with brief statement of academic and administrative philosophy and a minimum three references should be sent to:

Professor Jim Porter, Chairperson  
Architecture Chairperson Search  
Committee  
College of Architecture  
Lincoln, Nebraska 68588  
Phone: 402-472-3592

— Assistant or Associate Professor in the Department of Community and Regional Planning (tenure-leading) to teach principles and practice of regional planning and development and other courses in M.C.R.P. program. P.H.D. with professional experience is preferred. One degree in planning is required. Salary commensurate with qualifications and experience. Filing deadline for applications is March 10, 1981. Starting date is August 17, 1981. Resume, application and references or letters of inquiry should be sent to:

Roger Massey, Chairperson  
Department of Community and  
Regional Planning  
College of Architecture  
University of Nebraska-Lincoln  
208 Former Law Building  
Lincoln, Nebraska 68588  
Phone: 402-472-3592

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# COMMENTARY



R. Randall Vosbeck, FAIA  
President, The American Institute of Architects

Architecture is a response to the times. It is, if you will, the litmus paper of a culture — its hopes, its values, its habits. Whether we consider the flourishing of Gothic buttresses across the face of 12th-century Europe or the soaring, self-confident Chicago School, architecture — as the most public of the arts — has always been a window into the spirit of an era.

What we see through that window is not, however, always a reassuring sight. In the 20th century, for example, our built environment has all too often reflected what has been called our society's "throwaway mentality." Nowhere has this mentality been more in evidence than in our extravagant consumption of energy — materials, financial, and, ultimately, human.

Poor siting, building forms that are unresponsive to the environment, a

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**"In the 20th Century, our built environment has all too often reflected what has been called our society's 'throwaway mentality'."**

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flaunting of context, a design process that is rigidly compartmentalized (this step for the architect, that for the engineer) rather than a true team effort, a preoccupation with first costs instead of a careful attention to the eventual expenses of operating a building — all these and much, much more remind us how often architecture — *our* architecture — has been a disquieting echo of a peculiarly American bias; that is, our tendency as a

people to be exploiters rather than stewards of our resources.

But, should architects be content to be merely an echo of our society's values — the dark side at that? Is there an active alternative?

I believe there is. And, I believe that energy is the key — the key to awakening America's architects to the fact that we do have a choice to reflect what is best in our culture. I'm talking here about innovation, thrift, independence, individuality and a love of the land.

This is why the American Institute of Architects is committing an unprecedented portion of its human and material resources to the development of an energy education program for our profession. We want to be sure that architects are ready to meet the new design imperatives of this decade. And, we are sealing this commitment by announcing to the world that we have, "A Line on Design and Energy."

Some have asked me why the Institute chose this particular combination of words — "A Line on Design and Energy" — as its theme for 1981. Let me say right off what this phrase does *not* mean. It does not mean that we are trying to get the public to listen to us by adopting for our own use a headline issue. Instead, our "Line" is the belief that architects can play a vital role in freeing our people from a ruinous dependence on fossil fuels. We can do this not by settling for less, but *insisting* on better: a better management of the design process, a better integration of a building with its environment, a better use of our finite resources.

Energy is a design issue. It is for at  
(Continued)

least two important reasons. First, energy is a form giver. There is no form of life on this planet that does not owe its appear-

**"I believe that energy is the key to awakening America's architects to the fact that we do have a choice to reflect what is best in our culture."**

ance and organization to its unique response to energy. This, by the way, is to say that factoring energy into the design process opens the way for what I would call a more organic architecture; that is, an architecture that would be far more "regional" in its appearance than has been the case in the last 50 years.

Energy is a design issue for a second, more subtle reason, a reason that persuaded me to place the word "Design" before "Energy" in our 1981 theme. If our goal were simply to build buildings that use less energy, we could easily pile on the insulation and create thermos jugs or let, as it were, the sunshine in by an unthinking commitment to daylighting.

However, look what happens when we do so. Take the example of daylighting. I could imagine designing a building in which the light through the windows provided the necessary footcandles at the office desk for most of the working day. What about glare? What about the difference in intensity of light between the office interior and the outside world? Such a difference would easily persuade an officeworker that his or her workspace was dim. The lights would be flicked on. You would have a curious situation in which more windows prompted officeworkers to reach for the nearest light switch.

What is needed, in other words, is not an architecture based on energy alone, but an architecture based on energy-conscious *design*. Such an architecture gives our public the choice I spoke of earlier. It offers them a clear distinction between the wastefulness of business as usual and a new way of sheltering and enhancing human activity. Such an architecture offers this profession the opportunity to lead once again as we have at every creative burst of the human imagination. This is the choice, I am convinced, that confronts us now. It is a choice that the AIA will do everything in its power to make sure is available to every American architect and, in turn, to all our people.

## Do you know something?

Dimensions is in constant need of articles and suggested articles for publication. Material may be submitted directly to this office. Please make submissions typed double-spaced. Suggested length is 600-1000 words. Appropriate graphic material is always welcome. If you have any questions please call or write our office.

At present, articles on the following topic have been requested by our readers. If you have particular knowledge or experience on any, please share it.

- City planning as related to energy use
- Public spaces, plazas and their relationships to people
- The architect's relationship to the interior designer
- Word processing systems
- Marketing architectural services
- Problems of small firms
- Computers in architecture
- State-of-the-art passive/hybrid solar applications
- How an architect can survive the U.S. economic situation
- Design/Build
- Landscaping
- Salaries of architects and graduates in architecture as compared to other fields and professions
- Frank Lloyd Wright's McCook, Nebraska, house
- Professional ethics, advertising, client services
- Improving architects' image and status
- Young architects starting their firms
- Urban renovation
- Housing for the elderly
- Energy conservation
- Architectural solutions created by small offices
- Designing for the physically disabled

## If you do, share it!



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