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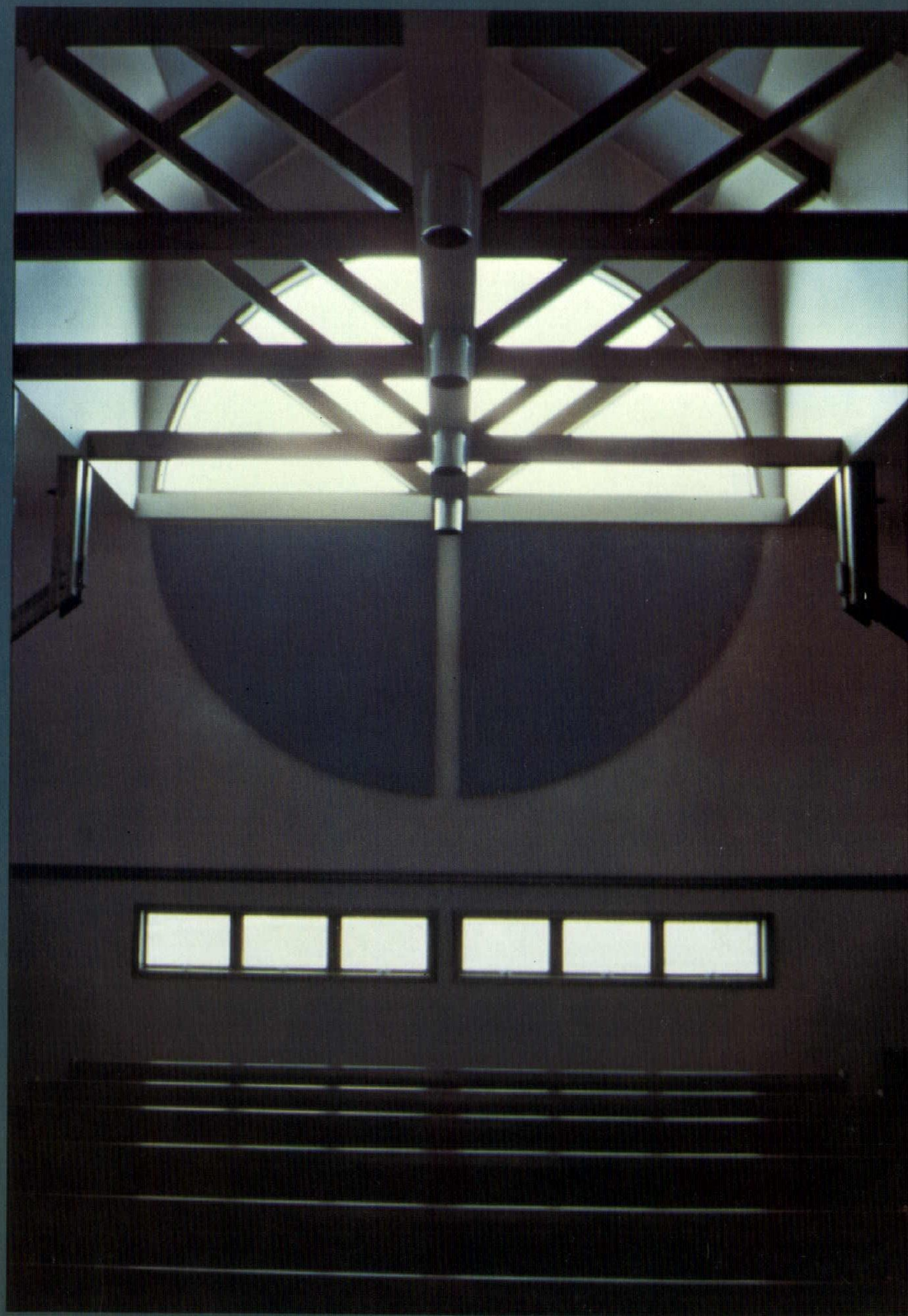
Journal for Architecture and Planning

July 1984, Volume 5, Number 3



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Departments

Articles

On the cover

Photograph by P. Michael Whye

First Church of Christ, Scientist, Lincoln
Architects: Alfieri, Sinclair and Hille

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"The Goodhue Charrette"

By Joseph Luther, D.E.D.
Assistant Dean, College of Architecture

REMEMBRANCES OF FUTURES PAST

It is Sunday morning, April 15, 5 a.m. As the rich light of dawn moves through an arch, it slowly creates a moment of illusion. Shadows and scattered light subtly call forth an instant of memory and a legacy of promise. Although brief, the vision is crowded with many images, each demanding recognition.

Tables are piled high with great folds of tracing paper. Walls are covered with overlapping layers of sketches. Floors are awash in the debris of large and small wads of discarded creativity. Moving along the walls, forming an encompassing circle, are linear patterns of sketches, a melanse of ideas coalescing into a recognizable image of a city form. Center to this maelstrom is a diminutive but exact model of the tower of the Nebraska State Capitol, standing at the focus of broad monumental axes of tree-lined boulevards.

They were all here in that moment of cognition. Bertram Grosvenor Goodhue and Ernst Herminghaus lived in the designs embodied in the architecture and landscape architecture of the Capitol. Harry F. Cunningham, Benjamin Hemphill, Fred Dakin, Norman Hansen and Nathan Hazen shared not only the design and construction of this architectural monument, but also the promise of this gift to the people of this state through the generations of architectural students at the University of Nebraska.

The visions of these designs included not only a building complex which has been described as "first among ten greatest examples of American architecture" but also the establishment of the Department of Architecture at the University. As the design and construction of the Capitol proceeded, studios at the University were filled with discussions, sketches, and critiques of architectural education by the Capitol design team and their students.

This early morning light also illuminates the memory of another legacy, the tradition of the "Charrette of the Ecole des Beaux-Arts" in 19th century Paris. This school of design is considered the ultimate in architectural training. Its reputation derives from a design process which demands excellence through learning-by-doing. With a high level of detail, close faculty involvement, and intense competition, the "Beaux-Arts" design problem approach begins with the "equisse" or sketch problem and ends "en charrette." The Charrette refers to the carts in which the completed drawings are to be placed at the hour of deadline for conveyance to the critique. As the Charrette moves through the studios, students must place the completed design sketches on the cart or fail the course of study. The Charrette has become a symbol for the final drive to complete a design.

The Beaux-Arts designs are traditional in style, emphasizing good taste and intuition. The predominant building type is the monument, while the architectural style is mostly neoclassical. Designs are judged in a critique by a jury of faculty and guest architects.

GOODHUE EN CHARRETTE

At 5 a.m. on this Sunday morning, in the advanced design studio of Nebraska's College of Architecture, the Charrette is moving into its 45th hour. Since 8:30 a.m. on Friday, April 13, students, faculty, visiting professionals, and local community leaders have been intensely working in a charrette process to complete the designs initiated by Goodhue some 64 years ago. Even at this early hour, the sounds of the charrette cart can be heard in the minds of the design team as they face the critique, a public presentation, at 3 p.m. that afternoon.

The streaks and smudges on Tom Laging's white coat are a record of the hours of leaning into students' sketches. Mike Marsh's face reflects the tension of overseeing the story board as the text and sketches are edited and assembled into the design document. In a low voice, Mike confers with Lu Perantoni about the text which she is pushing into final form. David Larson sits wearily on the steps, trying to catch a moment's sleep. John Kay moves in and out of the drawing tables with the last editions of the sketch problems. Laura Kunkle and Harold Holtz are surrounded by mounds of white paper scraps as they cut, wax and lay out page after page for the final document. Tony Wong is still bent over the table adding a last touch to the Lincoln landscape. Arturo Montoya discards yet another sheet of butter paper in what seems to be an endless search for the perfect solution to a design problem. Ed Bukacek readies drawings for the document as Stan Gove works them into page after page of final layouts. Even at this hour, the activity is purposeful, methodical and well-orchestrated.

This Charrette had begun at 8:30 on Friday morning and would extend until the critique on Sunday afternoon. Reflecting the Beaux-Arts tradition of architectural education and the College's dedication to applied research and public service in design studios, the Charrette sought to revitalize and complete the Bertram Goodhue concept for the Capitol Environs, including the mall designs of Ernst Herminghaus. The charrette focused on two of the primary and unrealized opportunities presented by Goodhue: the streets and adjacent areas along two principal axes directly to the east and to the south of the Capitol. The goal of the charrette was:

(A) Provide a forum for professional and public discussion of these and perhaps other alternatives for the two potential malls.

(B) Examine current physical conditions that exist and measures that could correct deficiencies.

(C) Recommend a framework for further design development and implementation in short and long term futures.

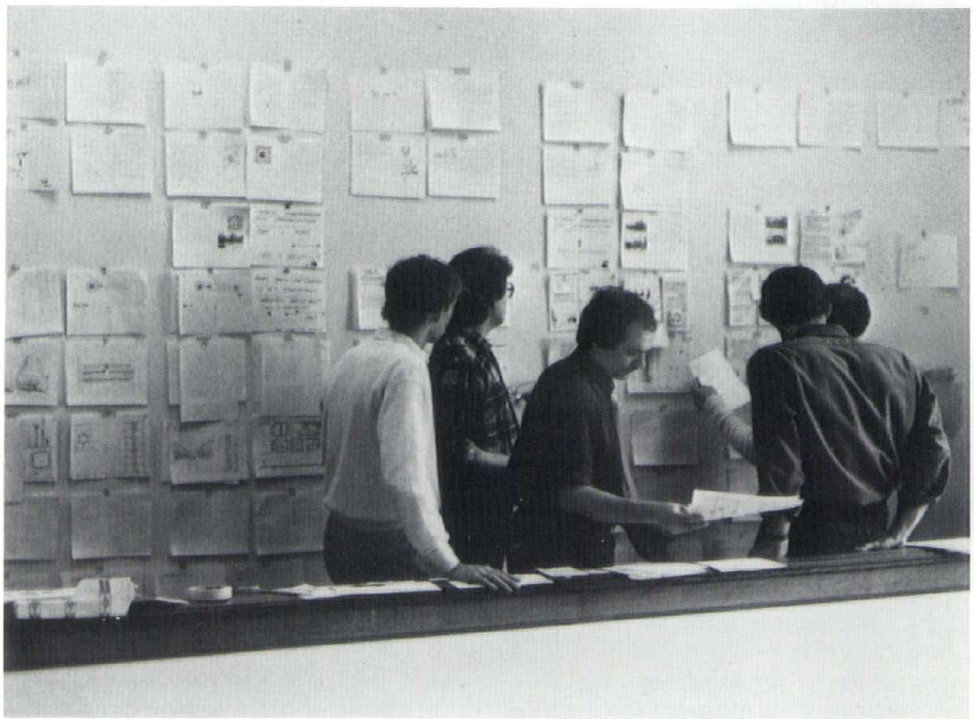
THE CAPITOL ENVIRONS

Goodhue had suggested that his design for the Capitol building should be protected by local zoning ordinances which would maintain the visual dominance of the Capitol tower. The City Planning Commission took the lead in preparing plans, which by 1921, called for the creation of wide boulevards on axis with the Capitol building. This Capitol Environs Plan was slow to be implemented, despite the urging of Goodhue and the Capitol Commission. In particular, the zoning and widening of 15th Street to the south and "J" Street to the east were problem areas.

By 1927, the construction of the Capitol was well underway and the first official Capitol Environs Committee was formed. Among the proposals that year were the widening of 15th Street and "J" Street to form 120 foot wide malls and the muture relocation of the Governor's Mansion on the center line of 15th Street between "A" and Washington Streets. Over the next 57 years, these suggestions were repeated in various forms by successive Capitol Environs Committees.

Most recently, the *Nebraska Capitol and Environs Plan* of 1975 and the 1977 *Urban Design Plan for the Nebraska Capitol Environs* encouraged the final completion of the design process which began in 1920. The College of Architecture was involved in these design activities, with Professors Tom Laging and Roger Schluntz being honored by a 1st Award from *Progressive Architecture Magazine* for their designs and for the National Endowment for the Arts

Tom Laging introduces the critique.



Mike Marsh at the Story Board.

Detail of "J" Street Mall Pavillion at Antelope Park

sponsored report on the Capitol Environs.

The success of the development of the Centennial Mall to the north and the Lincoln Mall to the west of the Capitol created the impetus to conclude the design for the 15th Street and "J" Street malls to the south and east. The Friends of the Capitol Environs Citizens Committee urged the City Planning Director, Garner Stoll, to continue the design work. Concurrently, the Capitol Architect, Bob Ripley, was encouraged by State officials to study the possible implementation of designs for these two remaining malls.

THE STUDIO PROJECT

The College of Architecture was approached by these two interests in January 1984. Dean Steward, promoting the College's emphasis on applied research and public service through the use of experiential education in design studios, initiated a project proposal process which resulted in the students in ARCH 855, Advanced Architectural Design, under the direction of Professor Laging, engaging in this intensive 3-day Charrette.

Reflecting the Beaux-Arts traditions, Professor Laging invited three visiting design critics to contribute to the Charrette. Responding were Roger Schluntz, AIA, Chairman of the Department of Architecture at Arizona State University; Richard Farley, AIA, of Johnson, Hopson and Partners, a Denver architectural firm; and Joseph Lengeling, AIA, of Mitchell, Giurgola, architects of New York City; all graduates of Nebraska's College of Architecture.

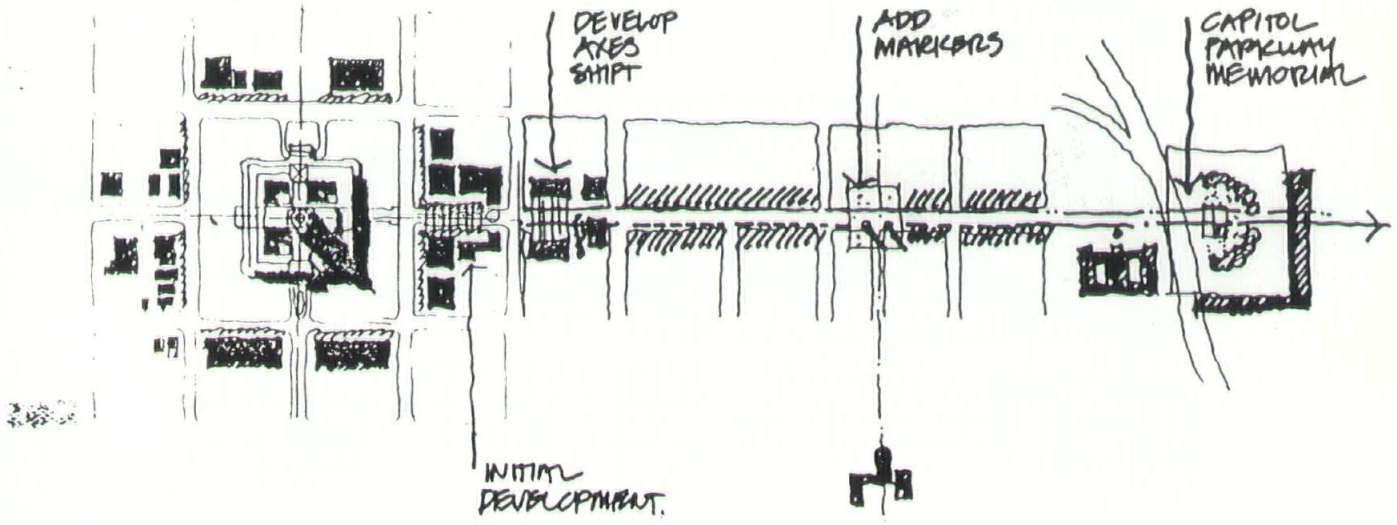
Local professionals also contributed time and talent to this Charrette. These included Charles Humble, Joseph Luther, James Caruso, James McGraw, Richard Sutton, Albert Macchietto, and Bob Ripley. Three design teams were formed, with Farley directing the 15th Street Mall Design, supported by Richard Sutton as landscape architect; Langeling directing the "J" Street Mall with Luther providing environmental design support; and Schluntz directing the implementation design, supported by McGraw, Humble, and Caruso as community planners, legal experts, and development specialists. Students were assigned to work with each team and, within each design corridor, were given specific problem sites for which they developed sketch plans and designs. Laging provided overall project management, while Mike Marsh served as document editor Deanna Holtz, Suzanne Welty, and Joanne Marsh typed through the night and into the dawn.

At the onset of the charette, the premise was that the length of the South Mall would extend on 15th Street from the Capitol south to "A" Street where a major focal point would terminate the axis. The East Mall would lie from the Capitol east on "J" Street to as far away as Capitol Parkway, terminating again with a major focal point on or near the green space in front of Lincoln High School. Within these two malls, the design would address landscaping, street furniture and lighting, overhead utilities, development prototypes, adjacent landuse, zoning and associated design guidelines, vehicular and pedestrian circulation, various legal implications, the effect on land values, as well as the present and future development of the Capitol Parkway/West Bypass traffic corridor.

These premises had been used in the early visual reconnaissance studios conducted on-site by the design students to establish the basic conditions of these two sites. These studies, contained in a booklet prepared for all charrette participants, had provided a data base from which the design teams created alternative sketch plans for the 15th Street Mall and the "J" Street Mall.

THE PROPOSAL FOR 15TH STREET MALL

The 15th Street Mall extends from the Capitol at "H" Street south to "A" Street. In this corridor, 15th Street has a definitive boulevard character, with a right-of-way of 120 feet and a median planting strip 20 feet in width. The Mall slopes gradually north to the Capitol and provides a sense of serenity derived from its residential character

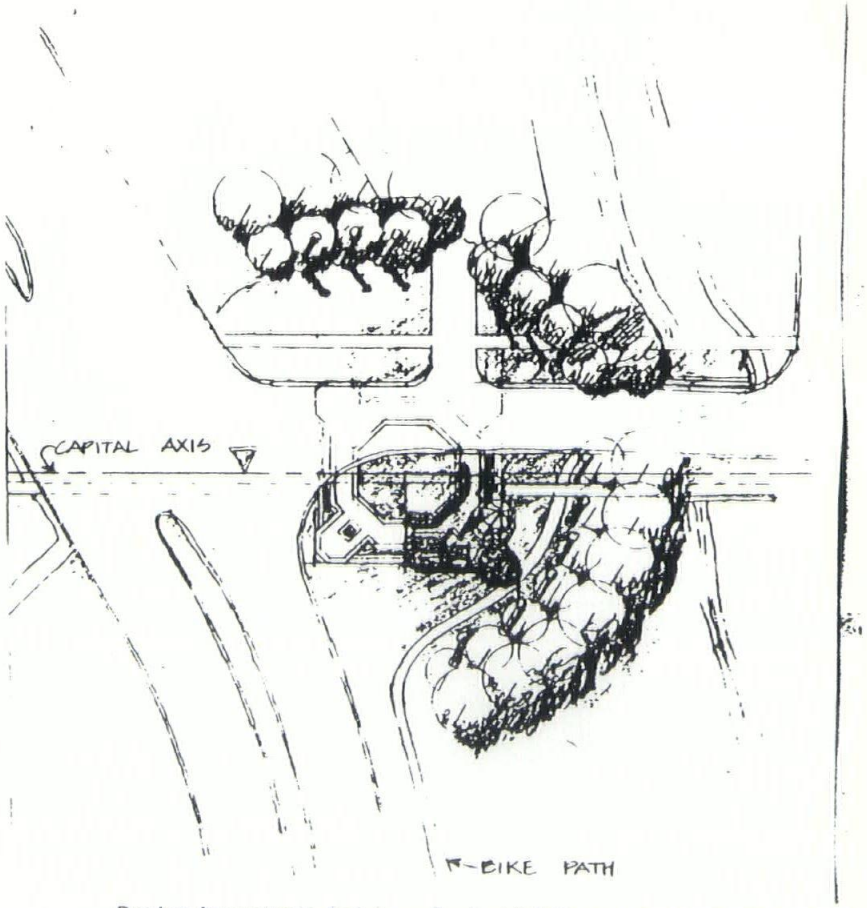


Sketch plan for the "J" Street Mall.

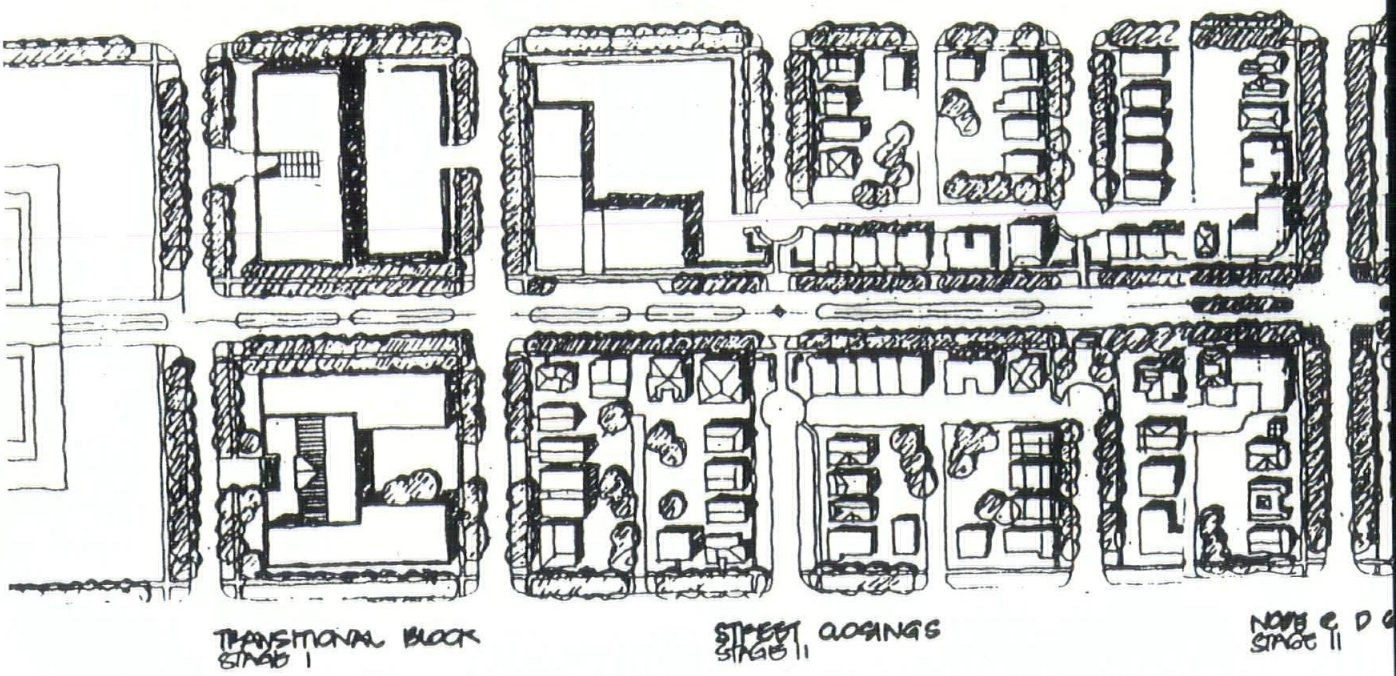
The design proposal for the 15th Street Mall respects the vision of Goodhue and Herminghaus. More than the three other axial malls radiating from the Capitol building, the south mall would be an extension of the Beaux-Arts style, flowing from the Capitol tower into the residential community. This area contains the potential for exceptional visual drama with the existing mall creating a progression of view frames from which to perceive this architectural landmark.

While the primary aspect of the design proposal is an emphasis on views of the Capitol building, the Mall would also serve to link the new focal point of the relocated Governor's Mansion with the Capitol Building thereby creating unified visual element. The Beaux-Arts style of the Mall would be reinforced by the use of appropriate landscaping and street furniture. The Mall, lined with residential development, would be the only one of the axial systems to emphasize this type of land use. The elegance of this residential pattern would be further extended east and west into the neighborhood along the cross axes of the streets dissecting the 15th Street Mall. In this sense, the design would serve as a catalyst for the revival of this residential neighborhood.

The first stage of the design strategy for the 15th Street Mall suggests the immediate physical manifestation of a unified character by extensive use of



Design for entry to Antelope Park at "J" Street and Capitol Parkway.



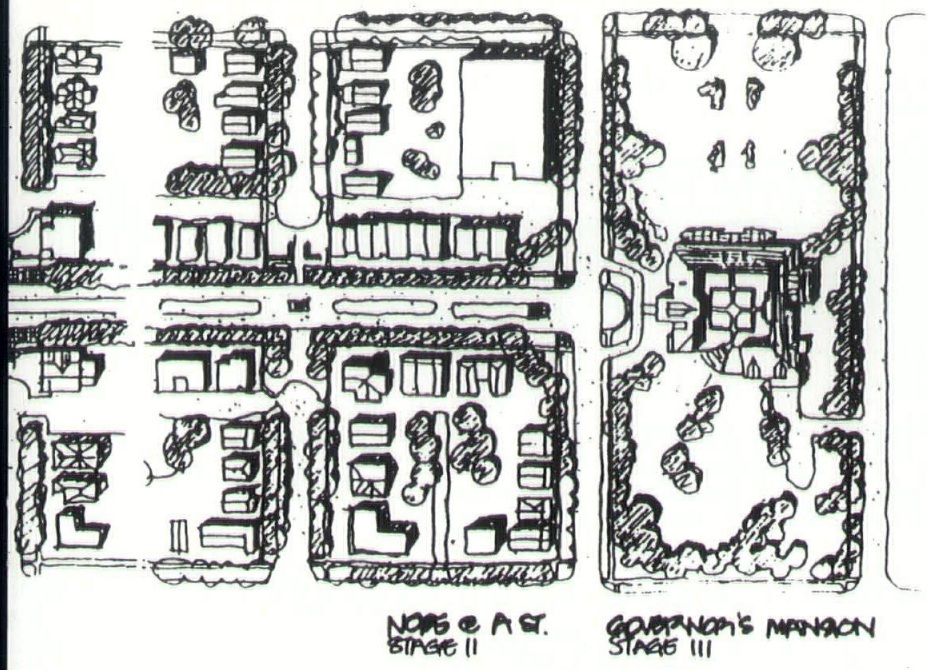
Conceptual Design for Norris Pavillion.

landscaping and street furniture. This visible and tangible evidence of commitment to the design would encourage private investment in the area by symbolizing both the quality and dedication of the plan. The design detail would follow the initial landscaping concepts established by Herminghaus.

At the second stage of development the site for the Governor's Mansion would be purchased and dedicated. Additionally, various street closures would be affected, reinforcing the mall environment. The third stage would focus on the construction of the Governor's Mansion, as well as completion of the esplande islands and upgrading of development in the corridor.

THE PROPOSED "J" STREET MALL

The "J" Street Mall, although lacking in street and building alignment, has amenities not offered by the other three axial malls. One of the unique features of this axial street is the ability to view the Capitol clearly from distances in excess of two miles. This great length with intermittent views allows for a progression of events, nodes, or markers to be developed along the length of the axis. There is



Sketch plan for the 15th Street Mall.

First Plymouth Church and also at the main entrance of Lincoln High School.

The "J" Street axis remains the most undefined of the four malls in the Capitol Environs. the most obvious eccentricity is the "jog" at 17th Street caused by misalignment of "J" Street. A house sits squarely on axis and essentially denies axial development of the design. For the greater extent of "J" Street, east of this point, the centerline is some 30 feet north of the Capitol centerline.

The design proposal is to bring the "J" Street east axis into concert with those of the other axial malls. Realignment would be achieved by maintaining the north edge of the axis while maintaining a build-to line on the south. This action would achieve conformance over time, with an equal setback on each side from the centerline of the Capitol axis.

Adding structures to the north edge of the corridor would encourage the southern parcel owners to conform and actually allow the northern parcel owners to add units, small structures or walled gardens as extensions of their properties. The end result would also an opportunity for a secondary axial development from "J" Street south along Capitol Avenue to the be a narrower street wall, recentered on the Capitol axis.

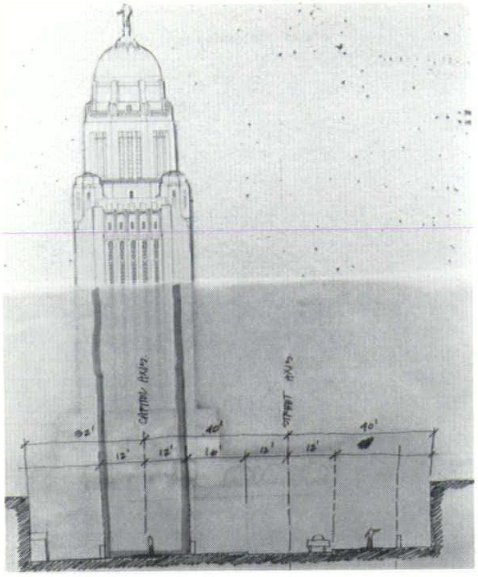
A second "parti" that emerged as a design proposal was to develop the identity of the street with single points, or nodes, on the axis with implied connections in between. Key intersections would be identified to receive monuments. The anchor at Lincoln High/Capitol Parkway would be an obvious location for a monument, as well as the cross axial connection with the Plymouth Church to the south.

The first stage of the "J" Street Mall design would involve the abandonment of "J" Street between 16th and 17th Streets, creating a pedestrian green space, on axis with the Capitol, bordered on the north and south with a column of trees. This pedestrian mall would be structured around an inviolate shaft of space 24 feet wide. This shaft, centered on the Capitol, would extend to the limits of State jurisdiction. The shaft will be defined by landscaping. Midway on this plaza, yet off center to the north, would stand a pavillion housing a statue of George W. Norris.

All four corners circumscribing the Capitol site would be replanted with a continuous border of trees on the opposite side of the streets from the Capitol grounds. In addition, "J" Street would be abandoned from 17th Street east to the mid-block driveway in the next block. This closure would then be developed into a pedestrian walk and green space which would be bordered on the north by a column of trees which would extend eastward along the north side of "J" Street to Lincoln High School. This colonnade of trees will serve to replace the loss of street and trees along these blocks as well as to establish a link to the Antelope/ Capitol Parkway area.

Phase II of the "J" Street design calls for the construction and landscaping of a Pavillion/Node east of Capitol Parkway at the entry to the Antelope Park playing fields. The design for this Pavillion would be a semi-circular colonnade of trees that would curve toward the Capitol, creating an enclosure for the immediate area. In the center of the wall of trees, located directly on axis with the Capitol, would be a garden plan of the Capitol tower. One of the corners of the tower would be replicated at full scale to give the observer a sense of the actual scale and dominance of the Capitol building.

Also, the pedestrian walk would be constructed to center on the Capitol Tower, running along the south side of "J" Street from the dual axis plaza at



Detail for "J" Street Alignment.

17th Street to the green space in front of Lincoln High School. The pedestrian walk would narrow "J" Street from 21st to 18th to a total width of 24 feet, creating a one way vehicular pattern traveling west, with parking only on the north side. A transition of scale and axis would occur between 17th and 18th streets. The large open spaces around the Capitol would pinch down to human-scale space as the corridor moves into the neighborhood.

Construction of the south half of the dual axis plaza on the east side of 17th Street would be completed in Phase III. Also in this last phase, a node and marker would be constructed on the existing right-of-way at Capitol Avenue on axis with First Plymouth Church to the south. At this point, the transition from one to two axes, from monumental spaces to smaller intimate spaces, and from a lowe elevation to a nearly flat approach t the Capitol would all occur. A pedes trian-scale street lighting scheme would be installed from 16th Street t the Pavillion at Antelope Park.

These design proposals were pre sented and critiqued at an assembly o local community and state officials a 3 p.m. on Sunday afternoon. Each guest and participant was given a bound copy of the 75 page design document – *The Nebraska Capitol Environs: East and South Mall Proposal.*

The legacy of Goodhue and Herminghaus, as well as the Beaux-Arts Charrette was summed up in the introduction to this document in which the three visiting critics and alumn provided this thought:

"In returning to Nebraska for this study, we are reminded again of the unique qualities that make Lincoln a special place, and of the architectura and symbolic significance of the Nebraska State Capitol. The inter national acceptance of Goodhue's contribution to this state – that of the design for one of the most importan structures of this century – may ofter be overlooked by those who simply accept, unself-consciously and perhaps too casually, this cornerstone . . . a building which transcends generations."

In an intensive effort, exemplary o the best in architectural education students, faculty, professionals, and community leaders worked together on a design team basis to contribute t the future of the community and the preservation of a legacy. For the future, this design plan offers a chance to provide vision, forethought, guidelines and strategies for public and private action and incentives for the redevelopment of these two malls. The design may be used to attract substantial levels of private investment that will serve the community interest by creating a system of malls within the Capitol Environs, realizing the vision of Goodhue and Herminghaus.

The redevelopment and rennova tion of these malls offers the potentia of strengthening the city's tax base attracting new businesses to the city center, serving as a catalyst for city center development, and providing a more economically and energy efficient city form that is at once enjoyable for its patrons and representative of the quality of the culture of the community and the state. It represents both a legacy and a promise.

David Larson at dawn.

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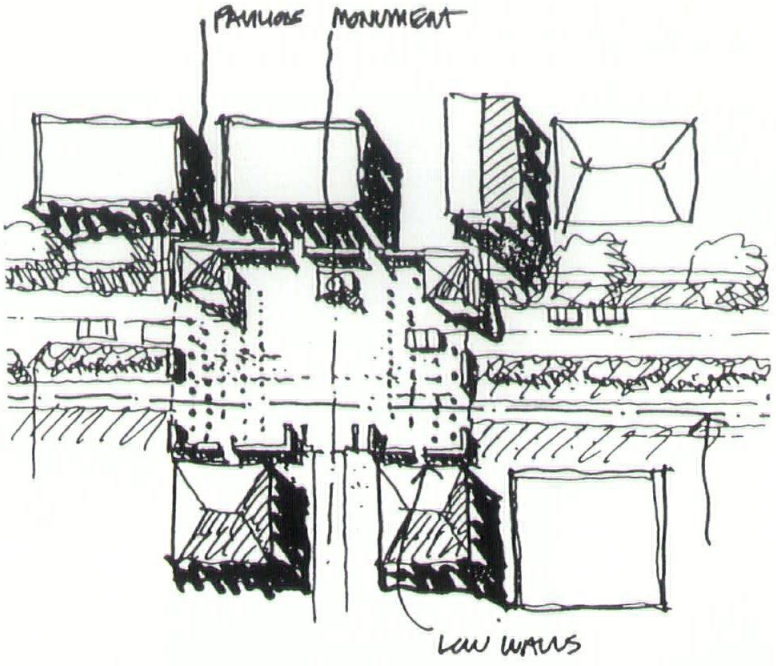
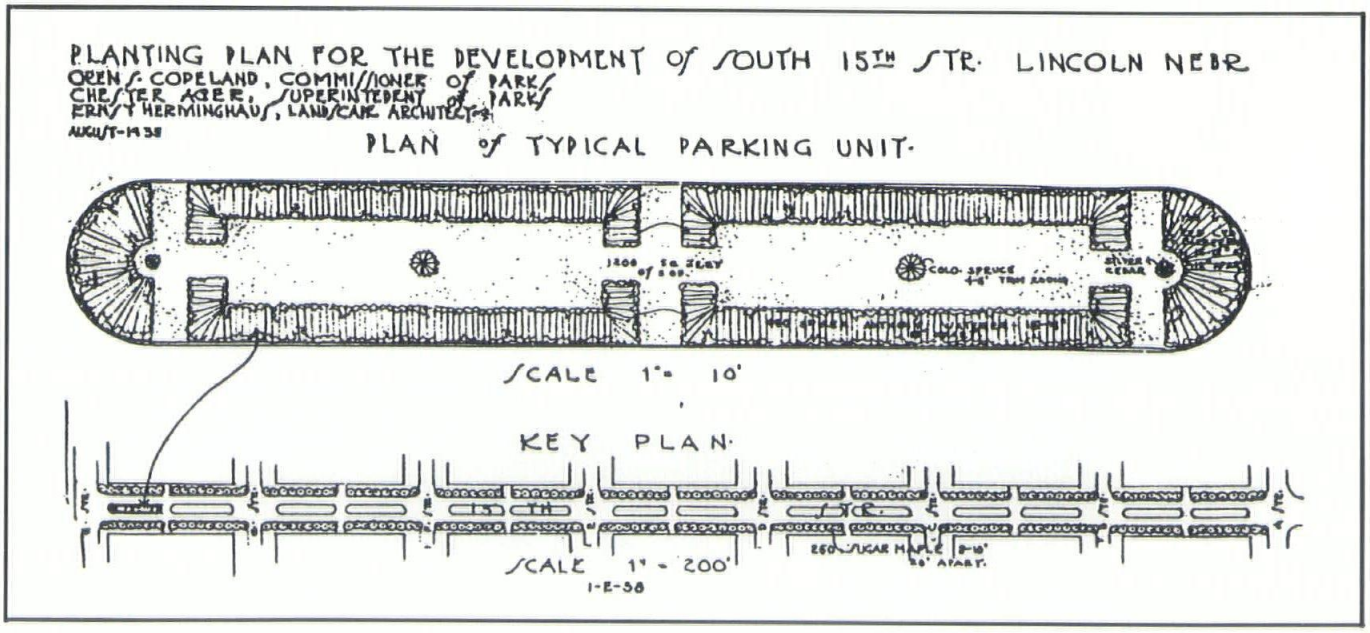
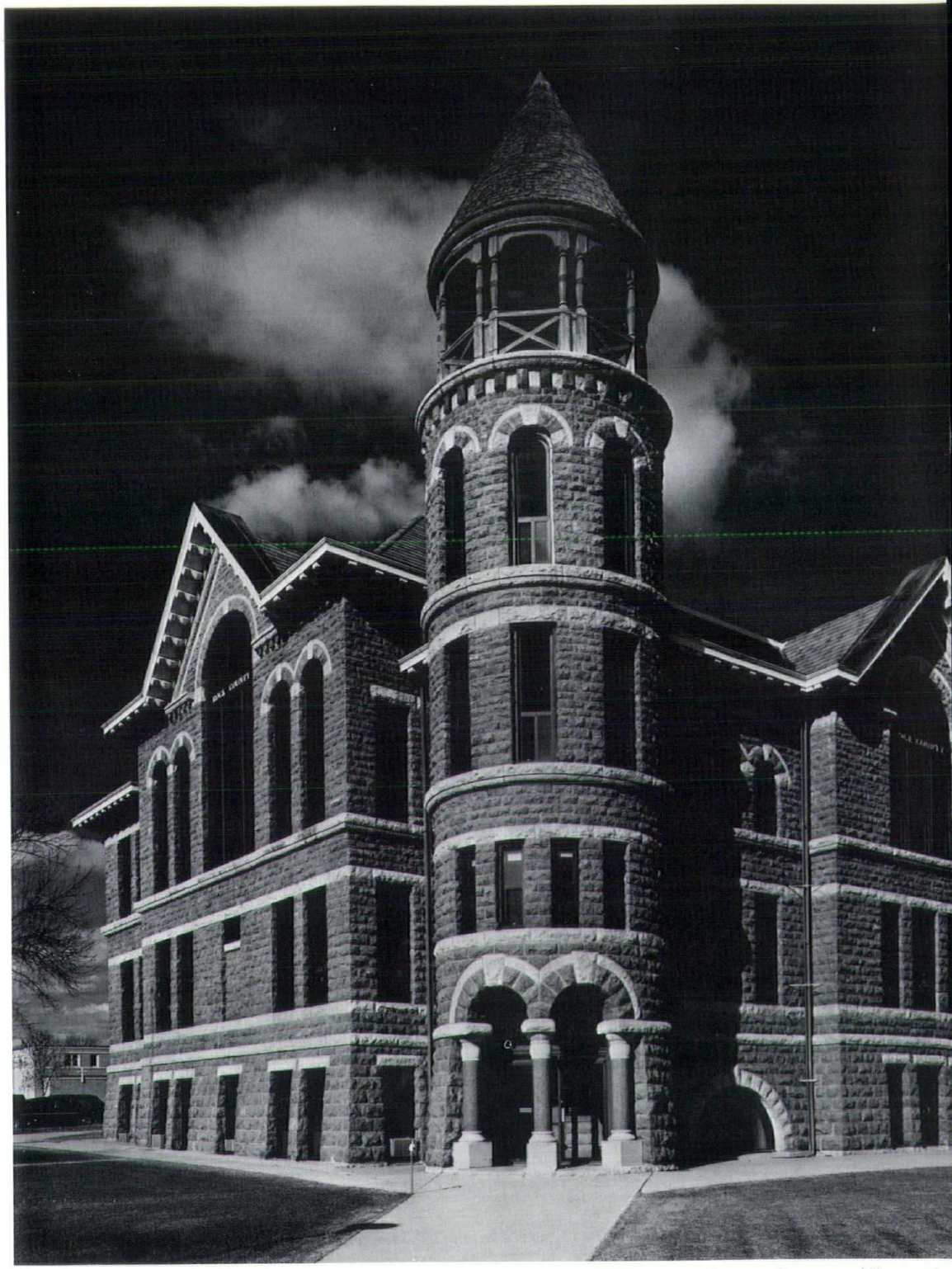


Conceptual design for Pavillion at the dual axis of "J" Street and Capitol Blvd.



Detail of Herminghaus Landscape Design for 15th Street Mall.



Rock County Courthouse, Luverne, Minnesota.

Thoughts About Architectural Photography

Article and photographs by P. Michael Whye

As a professional photographer who caters primarily to architects and engineers, I hear many comments from those in the design fields. Prominent among the questions is, "Why do I need a professional photographer to take pictures of my building?"

A quick reply to that is, "A pro can shoot better than you, that's why." What the question really should be is "When should I hire a professional photographer?" I'd love to say architects should use professional photographers all the time but that isn't realistic from the pocketbook's point of view. To know when to hire a pro, examine a few items:

– Are your pictures for in-house purposes? In most cases, such as the construction progress file, your own photos will do fine. In some situations, such as drawing renovation or restoration plans over photos of existing structures, consider using a pro who can provide you with pics of straight walls (more on the "straight wall" aspect later).

– Are your pictures for promotional purposes? If you're a good enough photographer with good equipment (forget the litte cameras that shoot smaller than 35mm film), you can possibly do your own. Keep in mind, what looks "all right" to you might not impress your prospects in the slightest. It is said a picture is worth a thousand words and, while I've seen some nice efforts, I've also seen some pretty poor essays out there regarding what some architects have designed. A pro has the eye not only for composing photos to tell a story but also toward quality in the final results . . . something not usually given in photofinishing done by labs that handle processing for the general public.

If you know you want to shoot your owns pics, think about the following: 1) Develop filing systems for slides, negatives and prints. I've seen too many firms where "Oh yeah, I think the pictures of the McNally Building are in Jim's top desk drawer . . . dunno where the negatives are though, must have got lost . . . maybe the prints were made off of slides. I forget." The simplest filing system for each of the above categories is to group them first by category (medical facilities, office buildings, educational . . . etc.) then by specific job name and, within each job name, in chronological order. If you have proof sheets, file them immediately next to the negatives.

2) Use the lower ASA films whenever possible. They give better resolution, tighter grain structure and contrast than higher ASA films. Fine qualities in those three elements help in making good enlargements. There's a trade-off here, though. While the slower films have better enlarging capabilities, they pretty much relegate you to shooting exteriors unless you're packing a tripod. The faster films, such as 400 ASA, allow you to shoot interiors as well as exteriors.

3) If you desire color prints of interiors, use negatives whenever possible because they can be color-balanced during printing whereas it's much tougher to do that with slides. The trouble here is that interiors are usually lit by lamps that are of a variety of color temperatures. While our brains automatically sort out "white light," color slides cannot without using filters for each situation (and, when there's a crossover of different color temperatures, the situations are quite scary . . . more than even some pros can handle!)

4) If you need slides, there is generally only one way to go (there are others but very complicated) . . . buy slides. Now for a bit of name dropping. Kodachrome is by far the best slide film on the market (not just my opinion but that of a few thousand pros). Its tones are truer than other slide films ever, if you're wanting large, 4x6 foot blow-ups, don't use 35mm film.

For perspective control, the ultimate is performed with the view cameras, those things that we pros hide behind with cloths over our heads. If you want vertical verticals, you'll get it with this type of hardware. A photographer can also do reasonably well with 35mm and 2¼" gear if he or she knows how to handle it properly (a note about PC lenses for 35mm cameras . . . I haven't seen anyone yet who handles a PC worth a darn because what usually happens is that the person fumbles with the lens, eventually says, "To hell with it," and tilts back anyway, producing the 3-point perspective that the PC was designed to avoid).

Overall, when you think about hiring a pro, check out his or her background in architectural photography. Believe me, shooting a building is not like an ad for Ma and Pa's Applesauce. If the photographer has an understanding of architecture, it helps you immensely.

When arranging the shooting, do a few things.

1) Discuss what angles you want in and around a building unless you have complete confidence in the photographer's abilities. You know what you want your prospects to see and not to see. Do this aspect by either going over the plans (if you think the photographer is competent enough to understand the drawings), walk him or her through the building before the shoot or accompany him or her during

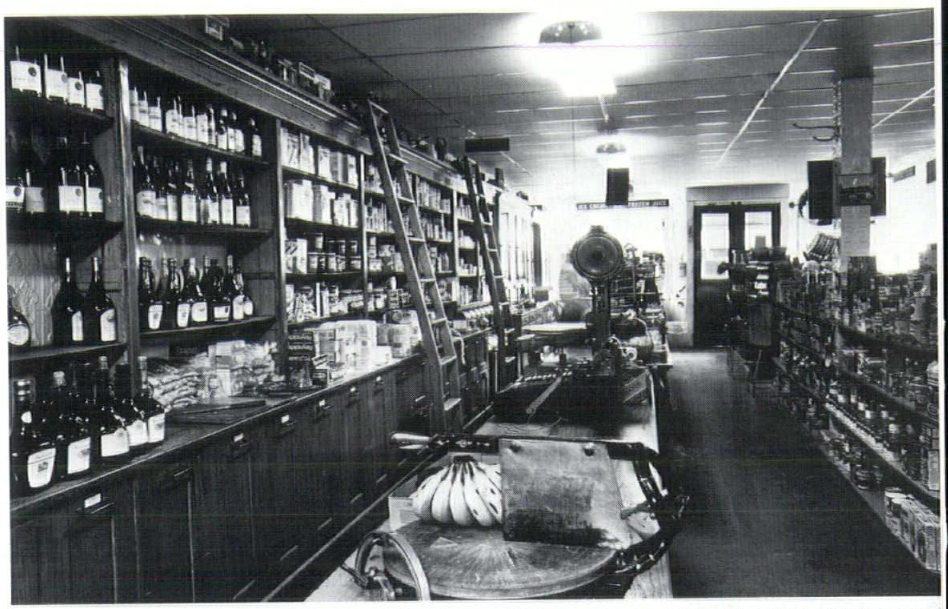
the shooting. The third case can require much downtime on your part and both it and the second case will be time-consuming for a project that is distant from your office.

2) Be smart in setting up pictures. Even though the building is your design, ask the owner for permission (they might even split the cost of hiring the pro. Approach the contractors and suppliers too, for that thought). Some owners don't want pics made in their buildings, usually for security reasons. Also, be sure someone at the building knows the photographer is arriving. Trust me, walking into a bank or a county jail when the architect forgets to announce your coming can be quite traumatic for all involved (I had doubts about getting out of that jail when I had planned!).

Also, be sure to orient photographers as to the direction of your buildings. Telling a photographer to shoot in the morning when the entrance of a building faces west is a waste of his or her time and your money. Even if wanting interiors only, discuss the natural lighting that's available with your photographer.

Another aspect of architectural photography concerns renovations and restorations. Think about shooting "before" pictures in either case. Sometimes a completed project, by itself, doesn't look all that impressive but if a prospect can see that the project once resembled the trashpile of the earth, the "after" picture attains more significance as to what you, the architect, designed. Also, "during" photos may impress a client who's interested in using his building while a renovation or restoration takes place, particularly if the construction is phased to work around the client's business. The "before" and "during" pics don't necessarily need to be shot by a pro, however, the pro should be considered for the "after" shots.

If you can shoot for yourself and do it well (and not just say you can), then do it. If not, then talk to a pro. A good set of photographs can help you sell your designs. Seeing is believing and seeing good photos will help your prospects believe in what you can do for them.



Interior, Cooke City General Store, Cooke City, Montana (still active).

King's College Chapel, Cambridge, England

Ceiling detail, King's College Chapel, Cambridge, England.

Arbor Lodge, Nebraska City, Nebraska.

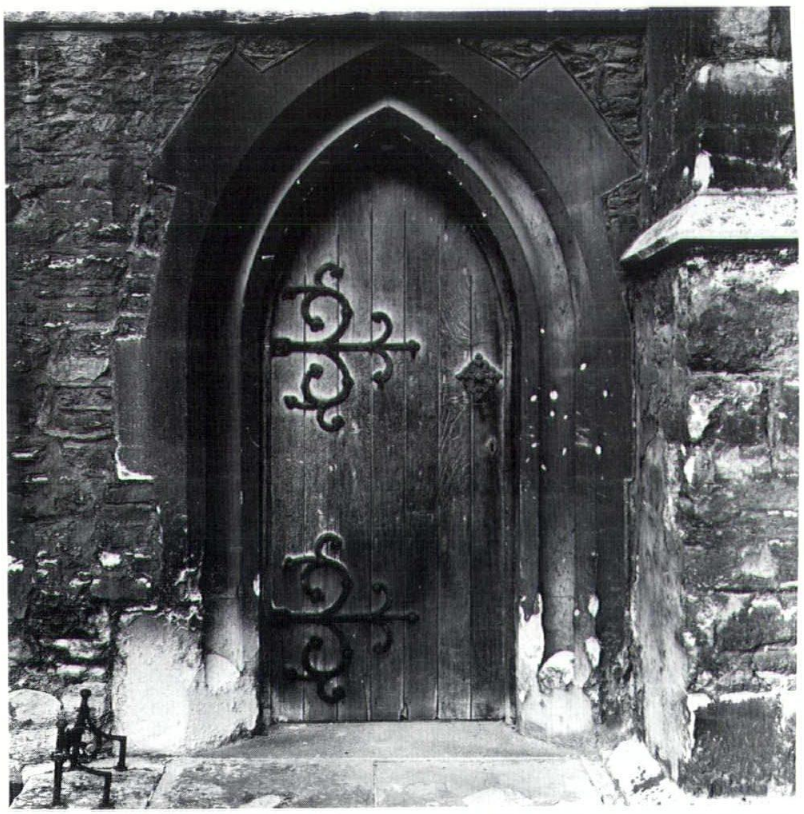
Sioux County Courthouse, Orange City, Iowa.

Design graphics/graphics design

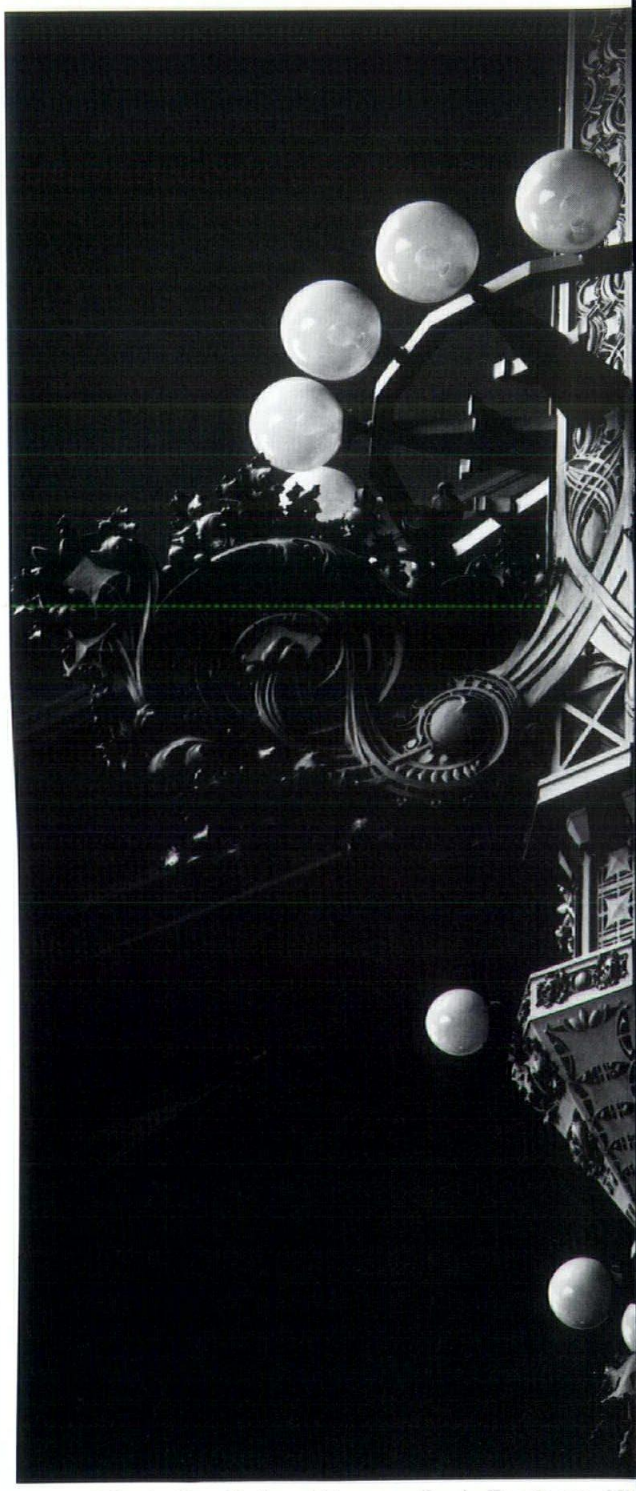
Marlin General Store, near New Ulm, Minnesota (restored by the Minnesota Historial Society).

When I shoot for myself, I prefer to use fine grain black and white films. Black and white allows me to concentrate on the shape and form of the buildings or parts of them in which I'm interested. Older buildings, including those not in use anymore, catch my eye more than new structures. What usually intrigues me the most about any building are lines. When they lead, beckon, thrust, entice, converge, diverge and so on, they are what I try to convey to anyone looking at my photographs.

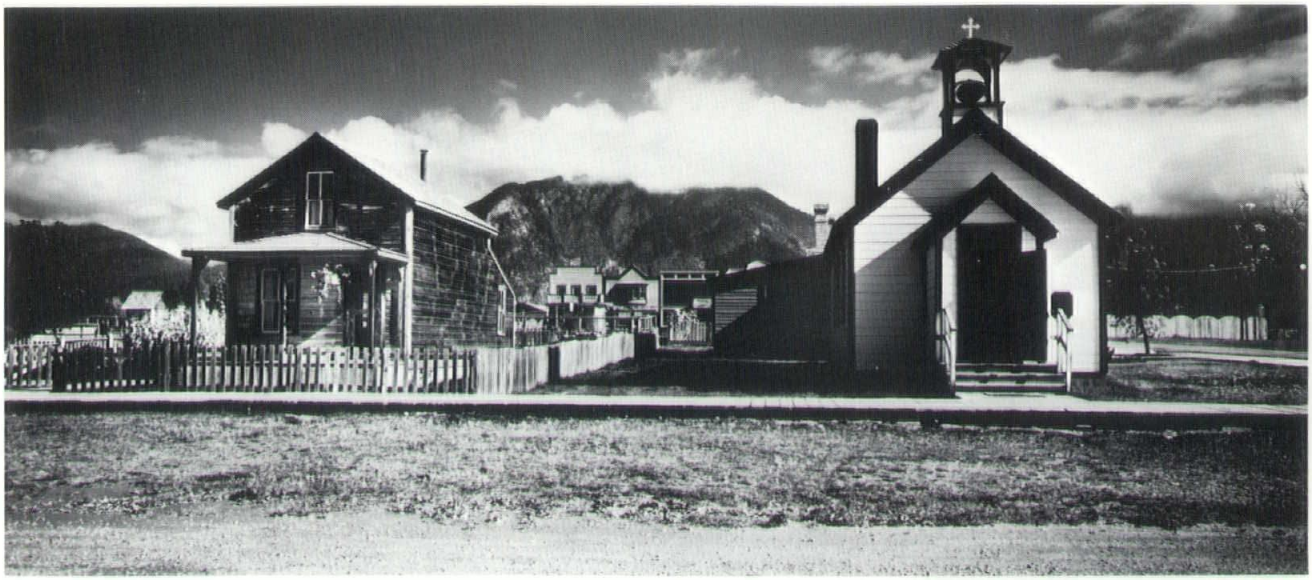
Mike Whye



Side door, St. Davids Church, Bedford, England.



Electrolier, National Farmers Bank, Owatonna, Mi



House and church, Fort Steele, British Columbia, Canada.

Corner Store, Plymouth, England.

uis Sullivan.

"Ornamental Modernism"

By James H. Stange
President,
Davis-Fenton-Stange-Darling
Architects – Engineers

The subject of ornament as it pertains to architectural design is one which has intrigued architects through the ages. It has run the gamut from the most elaborate periods such as the Baroque and Roccoco styles in centuries past to the essentially ornament free period of 1920 to 1970, called Modernism.

Since then, however, there has been a renewed interest in ornament and decoration. The first evidence occurred in the late 1960s when Robert Venturi proclaimed that "Buildings are emotional presences as well as intellectual ones".

During the 30s, Ludwig Mies Van der Rohe, one of the early leaders of the Modernist movement, proclaimed *"Less is More"*. The implication being that simplicity is the essence of design and decoration merely distracted from the form and sheer elegance of modernist work. Venturi considered Mies' statement and countered with *"Less is a bore"*. He represents Post-modernism.

There is currently taking place in the world of architecture, a considerable re-examination of what buildings in cities should be. In question, among other things, is the fate of Modernism, the school of architecture which arose in the 1020s and has come to dominate skylines of cities throughout the world.

World War I so horrified European artists that many of them tried to repudiate in their work the old order they held responsible for the war. Among architects, this meant renouncing the architecture that had been in vogue, the richly ornamented style. The modernist embraced a utopian view of a new society in which architects improved the daily life of the average man. They sought a new architecture that would use modern technology to create economical, functional buildings. Today, many architects regard those aspirations as either naive or presumptuous. Critics maintain that instead of creating a better society, Modernism produced bland, inhuman cities.

Post-modernists, as they call themselves are shedding some of this austerity and are bringing back a more playful, historical style of building. Charles Jencks, an architectural critic, contends that modernism is indeed dead. It died, he says, on a summer day in 1972, when buildings of the Pruitt-Igoe public housing project in St. Louis were razed. Built scarcely 20 years earlier, the modernist project had won an American Institute of Architects Honor Award for its designer, Minoru Yamasaki.

To Mr. Jencks, the fact that Pruitt-Igoe was crime ridden and so vandalized that it had to be demolished proves the folly of modernist aspirations.

While conceding Modernism has its failings, others say that the Post-modernist infatuation with ornament is trivial and reduces architecture to fashion design. Ada Louise Huxtable, a former New York Times architecture critic says flatly, "Modernism is not dead, nor is it to be debunk".

Until recent years, the devate was academic, because Modernism in architecture reigned supreme. Today, the controversy has more meaning because the post-modernist insurgents are winning away some big commissions from established modernists.

During the recent American Institute of Architects convention in New Orleans, Michael Graves, one of the leaders of the postmodernist movement, had just entered the hotel elevator when he noticed lapel buttons people were wearing.

One button read "We don't dig Graves". Another showed a red slash through Mr. Graves design for the new Portland, Oregon Municipal Building. Mr. Graves, who was on his way to a black tie banquet where he was to collect a prize for his Portland design, said he was a bit stunned by the display of hostility.

But as one of today's most talked about architects, Mr. Graves is accustomed to criticism as well as praise. His Portland building's pastel colors and mixture of art deco and Egyptian ornamentation have come to identify the developing Post-modern movement in architecture, a fanciful blend of derivative, classical ornament in modern materials.

The lapel buttons were the mischief of Bernard Zimmerman, a Los Angeles architect and instructor at California State University at Pamona, who gave away 500 of the buttons at the architects convention. "It's appalling that the Portland building got an award" he says.

If many architects abhor Post-modernism and the money being made by post-modernists, they nevertheless seem to be influenced by it. Few are designing glass boxes like the Seagram Building in New York these days. Many structures now have granite facades, chamferred corners and pediments suggestive of the 1930 skyscraper.

Some say architecture is today's most lively art. Much of the evident receptivity to it seems rooted in the historical preservation movement. Historical preservation has given the Classical architecture a respectability that Modernism denied it.

Post-modernism reflects other trends in the arts. There is a renewal of interest in traditional art forms such as gothic novels. It is the same in clothing, ballroom dancing, and old movies. There's an awe for a lost way of life where people understood the rules.

But Arthur Drexler, the Director of Architecture and Design at the Museum of Modern Art in New York says the interest has in large part to do with hype. It used to be that the architect worked for an institutional client. Now the media are the present client. Indeed, even newspapers like the Cleveland Plain Dealer and the Miami Herald have architecture critics these days.

Does Post-modernism deserve the attention it is getting? Is it a watershed in architectural history? Mrs. Huxtable, the former New York Times critic, while no opponent of Modernism, sees the change as . . . "a transitional period. There has been an unshackling of the profession, and new things are being tried." But she adds, "some of it is very trivial." Mr. Drexler is more attentive still "a new epic depends on the presence of a commanding talent who has the ability to galvanize the profession". He says "I see no one of that stature right now."

One of the eminent post-modernists is 77 year old Philip Johnson, designer of the Sheldon Art Gallery in Lincoln. Once identified as the consummate modernist, Mr. Johnson today is the patriarch of Post-modernism. Even his critics can see that selling AT&T on a postmodern design was quite a coup. As one real estate developer puts it "Philip made Post-modernism safe for corporations".

James Marston Fitch, an architectural historian at Columbia University seems to feel freedom as a kin to irresponsibility. "The self styled post modernists are taking us into a cul-de-sac. They are not responding to the concerns of building tenants. They have made function a dirty word. They have separated theory from the practice of architecture. Michael Graves had a national reputation before he built so much as a screen porch in Princeton." Another critic, Moshe Safdie, a Boston architect and Harvard faculty member says "architecture must supercede fashion." "Part of the postmodern response stems from architects' frustration over having less control today over a building. The developer dictates the floor sizes and the like. In the area of decoration, though, the architect is supreme, not the builder." Mr. Safdie thinks that many of the postmodernists are using historical features without understanding their derivation. "The most disturbing feature of Post-modernism", he says "is it's attitude toward the history of architecture. It's looked at as a bag of tricks, and elements are used out of context." Because of this interesting turn of events in the architectural world, I felt it might be interesting to, at this point in time, retrace some of the steps that architectural design has taken through the years, to look at examples of various periods where design issues made dramatic changes and how technology has impacted those changes.

At the heart of the ornamental movement is an awakening of the long suppressed decorative impulse and the desire to reassert the legitimate pleasures that flow from that impulse. Ornamentalism is characterized by a fascination with the surface of things as opposed to their essence; elaboration as opposed to simplicity; borrowing as opposed to originating; sensory stimulation as opposed to intellectual discipline. Sometimes that attempts to fool the eye favoring humor and illusion over the honest expression of structure and function on which Modernism has so long insisted. The *urge to embellish* and the *love of ornamental effect are basic to human nature.* In all ages and cultures the human race has demonstrated a persistent impulse to decorate, whether by appeasing the gods with magical signs or by using false shutters and columns to personalize tract houses. By ornamenting or decorating, people of every society have tried to transform the merely useful into the beautiful, giving meaning and importance to an often drab reality. The universal appeal of ornament is precisely its uselessness in the strict functional essence of the word.

Because it is not there to hold things up or make things work, it is not bound by all the utilitarian constraints that threaten, at times, to suffocate us. Ornament is essentially free, free to move the eye, to intrigue the mind, to rest the soul, free simply to delight us. Though the essence of ornament is its freedom from function, there are a number of practical necessities that ornament is uniquely able to satisfy. The most obvious is the need for identification: telling people what an object or building is, for what purpose it is intended. Ornament can be a wordless sign, like a red and white striped pole signifying barber shop. Or, it can speak indirectly through the social historical associations: for example, broad monumental steps with high collonaded porch and pediment have come to signify important public buildings. Conversely, because it is stripped of all ornamental clues, a modern bank might easily pass for a dry cleaning establishment or an auto parts store.

In a cityscape, ornament makes places legible, helping people to sort out pathways, districts, reference points so that, as urbanist Kevin Lynch has explained, various parts of a place can be recognized and can be organized into a coherent pattern. Decorative roof treatments help people to pick out individual buildings at a distance. Ornamental moldings, lintels, cornices and friezes help to distinguish the tops, mid-portions and bases of buildings, giving them clear identity at the ground level. Ornamental surrounds emphasize doors and windows letting people know where to enter a building and by the modulation of these elements, what to expect inside. Ournament also helps to orient people telling them which way is in or out, up or down, toward the center or away from the center. Denied the use of ornament, modern design has had to rely on the manipulation of space and shape alone to tell people what buildings are for and how to move about in them. Hence, the common complaints about some modern buildings, "We can't tell what they are, how to get in them, or where to go once inside."

Another practical use of ornament in architecture is as a scale device – breaking down the overall mass of a building into smaller pieces. They relate comfortably to the human observer. While 20th century construction technology has permitted buildings to achieve greater height and bulk than the world has ever before seen, modern theory has until recently, failed to acknowledge the serious scale problem such height and bulk create. Renewed interest in architectural ornament is partly an attempt to restore human scale to the built environment, to give people more visual reference against which they can measure themselves and not feel overpowered.

Since the industrial revolution, the use of ornament has been considered not only a matter of aesthetics and taste, but of moral propriety. Such moral theorizing helped to pave the way for the Modern movement and in turn from the reaction to that movement which is now occuring. To put this in perspective, we must go back, if not to our ancestors cave paintings, at least to the Renaissance. The monuments of the Renaissance and Baroque are covered with ornament, but architects of that period, from about 1400 to 1750, did not think of ornament in the same way we do today. For instance, in his ten books on architecture, Italian architect, Alberti stated "It was as if ornament was architecture, and architecture was ornament." The two words are occasionally synonomous in his writing because his goal was not so much to discriminate between parts of a building as it was to describe the unity which should permeate every stone and act of design in good architecture. He wanted buildings to depict the integration of humanity with God and nature which was the intellectual and moral ideal of Renaissance culture. Regarding ornament, the architects of the Renaissance thought of wholes, not parts. The whole building in its firmness, its commodity and its delight was an issue in any design and its ornament was not merely applied at the end. Under pre-industrial conditions, ornament had been a more-or-less accurate proof of an owner's wealth, a correlation which applied in a hierarchy from gold leaf in a banquet hall to a bit of bright paint on a peasant's doorway. But with the industrial revolution, this clear correlation began to disintegrate. Ornament, like everything else, began to be made by machines rather than by hand and it became relatively inexpensive. As the industrial middle class in England expanded more and more, 'new rich' or 'near rich' could afford to advertise the recently acquired wealth in a manner formerly reserved to people of recognized rank and status.

The distortion of traditional values and loss of aesthetic discrimination was profoundly disturbing to critics of the time and they began to search for ideas through which the application of

ornament might be ordered or regulated. Most of the battle of the styles that took place in the late 19th century centered around the meaning and propriety of various decorative systems, including Gothic, Classic, Romanesque, Egyptian and Chinese. Having been separated from the essential part of architecture, ornament was free to be whatever people wanted and could no longer be controlled. Popular taste persisted, "If it was ornament that made things more beautiful, then increasing all kinds of it everywhere would make things most beautiful", or so the Victorians seemed to say.

Inspired in part by the revolutionary expression of structure and function in the late 19th century structures of American architect Louis Sullivan and the houses of Frank Lloyd Wright, the Modern Movement in Europe, grew in influence under leadership of figures like Henry Van de Velde, Peter Behrens, Walter Gropius, Laslo Maholoy-Nagy, Marcel Breuer, Ludwig Mies Van Der Rohe and Le Corbusier. The tone of the modernist argument against the environment was established in amost extraordinary tract written by the Austrian architect Adolph Loos in 1908. "The evolution of culture is synonymous with the removal of ornament from utilitarian objects."

To understand why they were so passionate in their diatribes, we have to recognize that the early European modernists were not just attacking ornament in their manifestos. The real target was the continuing existence of unsanitary housing for the working classes, the overcrowding of cities and outmoded building techniques. *Rising expectations for social reordering of political reform were powerful forces within the European intellectual climate of that time, not a rhetorical invention of these architects. They wanted their buildings to serve these legitimate social expectations and become a symbol for them.* By analogy, ornament and decoration came to represent the old order against which the Modernists were struggling, and the already established notion of ornament being separate from essential structure led almost inevitably to the belief that ornament was inhibiting the new functions and concealing the new structures of the 20th century.

In 1919, the same year that he founded the Bauhaus at Wymar, (an institute formed to combine the teaching of modern architecture, art and crafts) the German born architect Walter Gropius despaired of what he saw around him. "We talk through our streets and do not howl with shame at

Only after the war was over, did the machine aesthetic really take hold in the United States.

such deserts of ugliness. Let us be quite clear, these gray, hollow, spiritless mockups in which we live and work will be shameful evidence for posterity of the spiritless decent into hell of our generation." How does a designer bridge the gap, artistically, between a deplorable present and ideal future? That bridge was created in European intellectual circles during the 1920s and by 1930, finally established as the principal artistic metaphor of Modernism. It was called the machine aesthetic or just functionalism. Its principle proselytizers were the Swiss-born Frenchman, Le Corbusier, practicing in Paris, the German-born Mies then working in Berlin and Garrett Reitveld.

From 1932 on, this new aesthetic was sometimes called the International Style, after the title of a book written in that year by Henry Russell Hitchcock and Philip Johnson. The machine aesthetic was as much a spiritual force as a stylistic inspiration and the Modernist reverance for it was based on the conviction which they shared with society as a whole, *that science and technology had a unique ability to transform the world, to resolve finally the contradiction between things as they are and things as they ought to be.*

The institution most responsible for working out the forms and theories of this system, was the Bauhaus in Germany. From 1925 to 1933, when it was closed by the Nazi's, Gropius took advantage of modern machine techniques and industrial materials and focused on creating prototype designs for utilitarian projects – objects strictly functional in appearance and devoid of any applied ornament. While the 19th century architect had sought virtue in proper or decorous use of ornament, the 20th century functionalist sought virtue in its absolute exclusion. Although little of what was designed at the Bauhaus ever was mass produced, the style that emerged from that institution became the dominant influence of the following generation of architects and designers, both in Europe and the United States. The Internationalist style was not the only modern style to emerge in the first half of this century. There was Art Deco which in America reached its zenith in the Chrysler Building, completed in 1929, and the more streamlined Moderne style, one of the best examples of which was to become the Rockefeller Center completed in 1939. But the intellectual force of the machine aesthetic was so great that until recently, these more decorative modern efforts were dismissed by critics and historians as mere curiosities, despite the fact that they dominated commercial architecture and design in the United States right up to World War II. Only after the war was over, did the machine aesthetic really take hold in the United States. Somewhere in the course of its Trans-atlantic journey, its social content had been lost. What was embraced on these western shores was simply a rational approach to design – a logical, deterministic means of addressing the economic and technologic facts of mid-20th century life. No messionic zeal, no utopian visions, just standardized machine-like forms, looking as if they could be mass produced forever. For a young country that had rapidly become a major industrial power, the machine aesthetic was a perfect expression of belief in limitless technological progress. Enthusiasm was unbounded. By the 1950s, modern office buildings were providing more efficient, productive work space, even if much of it was without natural light. Modern heating and cooling systems insured year round temperature control and no one seemed to mind that windows had to be inoperable, or the cost of energy during the life of the building would eventually exceed the original cost of construction. Labor saving appliances for the home bought on the installment plan freed American housewives to work in windowless offices so that they could make payment on those appliances. Modern housing renounced rooms in favor of the open plan where various spaces could not be distinguished. "The house" Le Corbusier said in 1920, "is a machine for living in". By 1965, the office had come to look like a machine for working in, the street a machine for driving and parking in, a hospital a machine for recovering and dieing in, the government building a machine for being taxed, regulated and computerized in. The machine aesthetic fulfilled our destiny. Corporations loved it, bureaucrats felt naturally at home in it, real estate developers were able to depreciate it almost before the welding cooled, and appliance manufacturers went nearly

berserk with accelerated obsolescence. As for the increasingly affluent consumer, he or she was much too busy buying and disposing to have an opinion one way or the other. By the 1960s there were also signs in this country that the future in which Modernism had believed passionately does not always work.

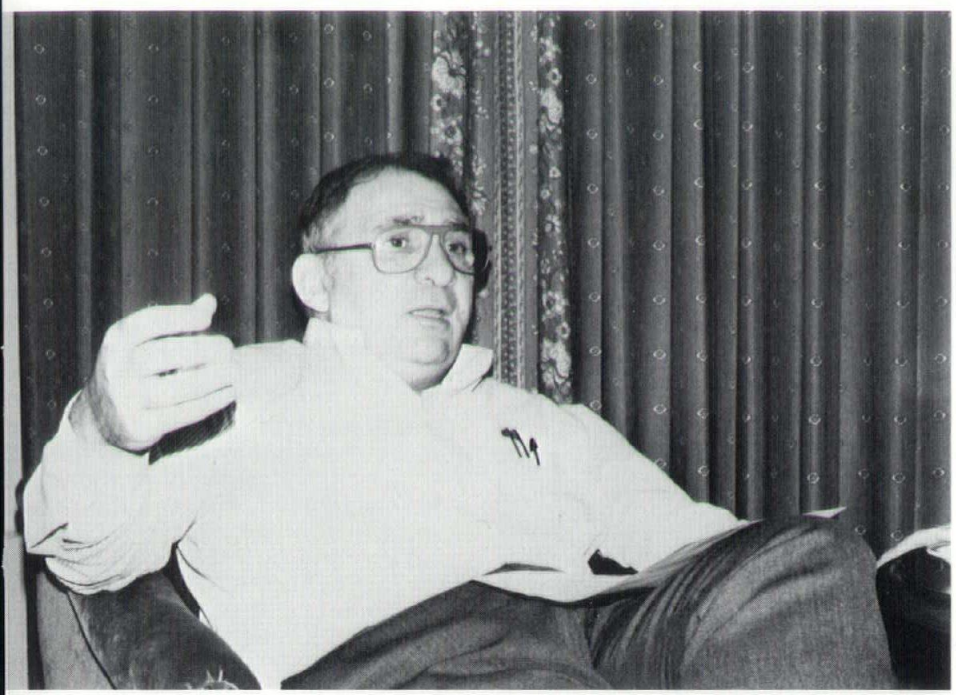
As critic Ada Louise Huxtable has so aptly put it "the high period of modernism is over. The age of the masters Frank Lloyd Wright, Mies Van der Rohe, Le Corbusier is finished. We are clearly, or I should say unclearly, moving on toward something else. In fact, we have been doing so for sometime. But whatever comes next will be the product or an inheritor of Modernism, not the radical break, that Postmodernism is advertised to be. It will have in its heart the 20th century revolution, that which we call Modern Architecture." Ornamentalism, Modernism and the numerous styles of the 19th century have in common the fact that *all have expressed the aspirations of the societies for which they were created.* Since the industrial revolution in its seeming mastery of the economic and technical means to the democracy of ancient Greece. Similarly, at the time that the Houses of Parliament were built in London, 1836 to '68, the English were in the throes of the Gothic revival, a movement inspired by a rekindling of national and Christian ideals. Then in the first half of this century, the goal of Modernism was to depict a social utopia based on science and technology. Although the image of that utopia – the machine – was radically different from previous gothic and classical images, the impulse to express the spirit of the age was exactly the same impulse that formed architecture in the prior 2 centuries. Now, because the depiction of the machine as a spiritual force is no longer plausible, contemporary architecture and art are faced with the challenge of discovering new and appropriate imagery for our society. What are the aspirations transform the human condition, architecture has been required to depict society as it wishes to become, not necesarily as it is.

Thomas Jefferson's State Capitol building of Richmond, Virginia, was Roman in style because Jefferson and contemporaries wished the newly created United States to be identified with the greatest working republic of them all, the old Roman republic. Later, as the aspirations of the country shifted from republicism to democracy, the Greek revival style expressed those aspirations in buildings evoking of the last of the 20th century and how should they be depicted?

The ornamental aesthetic springs from the search for answers to these questions, from a search for new imagery to express the admittedly confused and shifting ideas of what our society ought to become. It begins by denying the old reverance for technology, while taking full advantage of the light switch, vacuum cleaner and toaster, conveniences that technology has brought us. Ornamentalist forms are made with the most sophisticated factory processes in contemporary materials such as laminated plastics, anodized aluminum, stainless steel and neon. The economic and practical benefits of machine production are enthusiastically embraced. The awesome spirit of the machine is denied. In its place other kinds of imagery are projected. Ornamentalism dances on the surface of technology, using it but denying its aura. Ornamentalism is a sign of life, not of compromise, and it promises a future that will look much different from what we have known for the better part of this century.

Ethics in Architecture

An Interview with Jerome Cooper, AIA



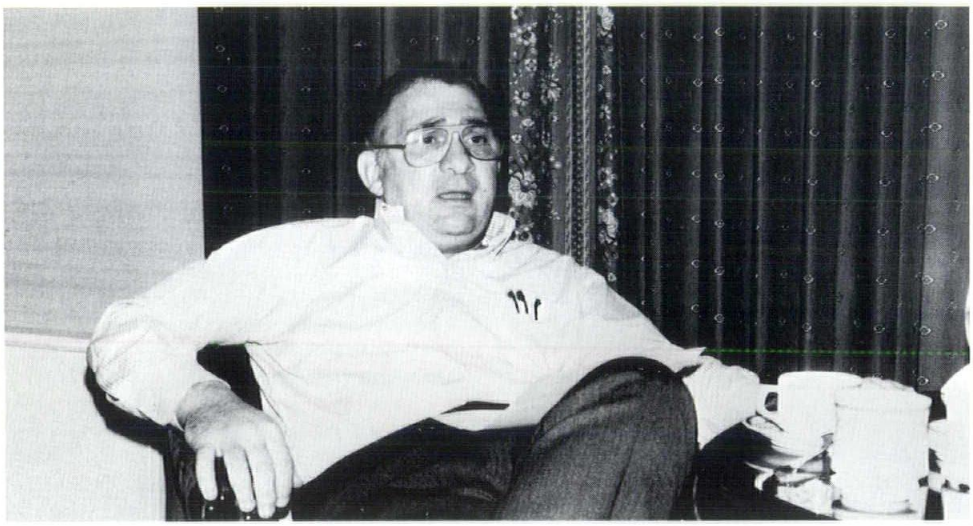
Jerome Cooper is a practicing architect and a member of the American Institute of Architects. He was formerly chairperson of the American Institute of Architects Committee on Ethics. He was in Lincoln, Nebraska, as a featured speaker in a symposium on ethics in professional practice. The symposium was sponsored jointly by the colleges of law, dentistry, medicine and architecture of the University of Nebraska.

The following is a condensation of an interview that took place in the Cornhusker Hotel, Saturday, March 17, 1984. The interview was conducted by Michael D. Marsh.

Dimensions: Mr. Cooper, how do you feel that the recent (by recent, I mean in the last few years) changes in court rulings on fee negotiations and the setting of fees have affected architects?

Cooper: In the governmental sector, the competition is not on the basis of fee, but is rather on the basis of qualifications and background experience. Once a shortlist of firms has been made, the first firm on that list is contacted to make a fee proposal. That fee proposal is based upon a scope of work which the governmental client has established as being that which they believe will provide them the basic professional service necessary to their project. As a rule, the architectural group which has been shortlisted will base their fee proposal on that scope and it will generally be arrived at in most instances through an estimate of the level of effort that it will take to provide those services. This is done not just for the architect, but for all of his consultants.

On the other side, the government has generally made its own estimate of fees and comes to the table well prepared and well documented with what it is they expect those services to cost. I've never seen the two agree initially. Usually, the architectural group is higher than what the government has expected to pay. Generally, the government is lower. *But, there is a scheme for pricing of known services for known costs and it is generally done on a lump-sum basis.* If the government is not requesting some of the services that the architect thinks will be needed down the line, or even initially, in order to do the job, an architect will say so at that time and the government will generally say, "We will treat that as an additional service." The whole focus is to come



together for a known body of work for a known price and then add to it as the scope changes.

I don't really believe that that has affected the practice of architecture in a negative way. I think that, to the contrary, it has been a positive influence on the profession because it has required architectural firms to know and understand their costs and how they are arrived at.

Dimensions: Things are quite different, though, for private clients and it seems the potential for problems is greater is it not?

Cooper: Yes, it is not uncommon for developers or corporations to select a shortlist from a large group of architectural firms and ask for fee proposals before making any choice. I regard this as being a much more difficult situation because it is then up to the individual architect to decide what services he thinks are necessary and to price those services.

In the event an architect understates (knowingly or otherwise) the scope of services that a client will need, clearly, the fee for basic services will be reduced. In most instances a client will not realize that he is buying fewer services or a smaller scope of services. Generally, that will create hardships downstream: least of all, it is the basis of a misunderstanding, but, in a worse case, clients very often set up a fixed budget for design services and they do not have the lattitude to shift dollars around on a line item by line item basis. Therefore, it must simply be that three, four or five months into the project, the architect who was successful, based on a reduced scope of services and a lower fee, might find that the project simply cannot go forward.

Dimensions: Who then needs to act as advocate for that client who is unfamiliar with the process and any of these possible discrepencies that might arise?

Cooper: It is my view that the architect needs to be that. The client does not need to have an advisory advocate or a special purchasing agent. A truly professional response is "This is my fee for this scope of services, but I think that you need aditional services and this is what they will cost." Otherwise, there frequently occurs, in this profession, a misunderstanding based upon scope of work.

If the architect is being asked, on the other hand, to undertake a project for a scope of services that he believes will not provide a proper job or he's being asked to provide an insufficient amount of services to satisfy himself, in his own mind, that the building will be sound and will not endanger the public in any reasonable way, or if he is being asked to undertake a project on a scope of services that he feels will lead to dissatisfaction by the client, then I think the architect should so inform that client. If the client then is steadfast in the scope of services he wants, it would not at all be inappropriate for the architect to say, "I simply cannot work under those conditions and I'm sorry." and move on. I think, too, that to a large extent, architects are judged as much by the buildings they turn down as by the buildings they do. In those circumstances, it is frequently very painful initially, but in the long term, clients know and respect that kind of integrity.

Dimensions: Another issue that is new to architects is the idea of advertising. As I understand, it is now legally acceptable for architects and other professionals to advertise. Where, however, is the line on ethicality and professional standards with respect to advertising and marketing professional architectural services?

Cooper: I don't think that advertising is an ethical issue. I think that it is a different kind of issue. To be precise, the prohibition in the past was not on advertising, but on paid advertising. Architects have advertised and marketed their services for a long, long time, but the notion of taking an ad out in the newspaper or the journal in order to advertise one's firm and paying for that is new. I don't really regard that there is any substantive difference between that and what a large architectural firm or even some of the smaller firms have been able to do in terms of advertising prior to that time. Our professional magazines, general newspapers and trade journals have all been vehicles through which architects could advertise their services without paying for the ad. That is, of course, provided they were successful in getting their work published. The effect of advertising on the profession, I think, is not so much an ethical

one as it is one which deals with the manner in which architects see themselves.

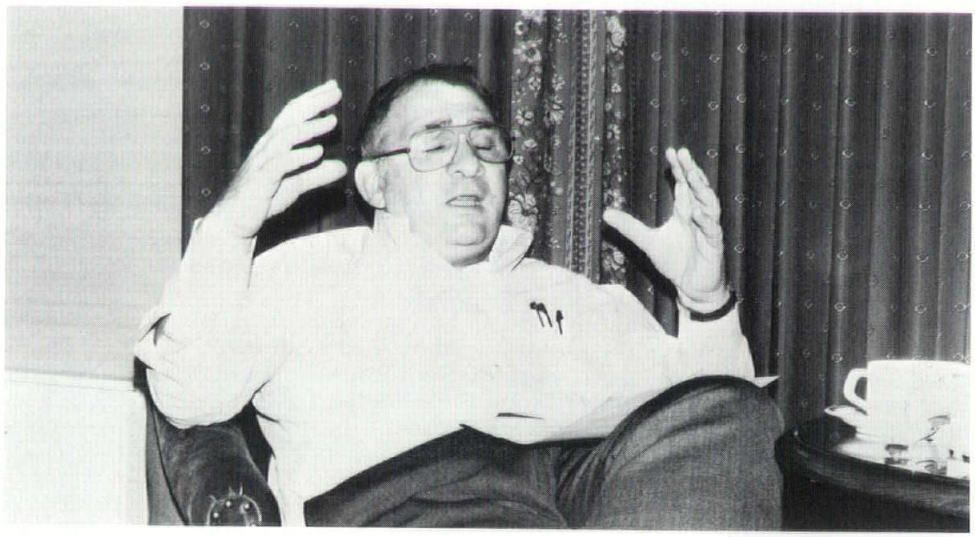
Dimensions: You believe it's move a matter of professionalsim?

Cooper: Yes, this thing of professionalism is a very fragile entity and when one has, as in the practice of architecture, professionals who routinely compete against one another on a daily basis for projects, this thread of professionalism is the only thing that holds them together. It is a very important thing because without that, what exists is a dog-eat-dog or cut-throat situation which is certainly unprofessional at the least and is injurious to the public interest at worst. So, I really don't regard the advertising as directly an ethical issue. It has come under the topic of ethics as so many other business practices did because that was a convenient place to put them, but it is not an ethical issue.

Dimensions: Now that competition from among firms does seem to be at least a little more intense, what is the line of ethical behavior involved in the presentation interview between doing free design service and project problem analysis? Do we have architects that are doing free design?

Cooper: Yes, we do. The issue, however, is not that the architect is working for free – that's a choice that anyone ought to have the freedom to make. *The issue is that he is providing design services prematurely as an inducement to a prospective client to get a job.* The result of that is that the client thinks that he is getting a design solution. Very often, the architect thinks all he's doing is displaying his desirability. In the worst circumstances the ground work is laid for a misunderstanding regarding what the client is getting. The unfortunate result of this is that very often the client believes that because the architect is a professional that he, the client, has a right to expect that what it is he is being given is appropriate and is attainable. He may even base his decision to buy a piece of land on that in anticipation that this project can be built with the dollars that he had established.

The design process is one which is quite lengthy and begins with a fairly good analysis of the site and the program and of the budget which the client has available. It should then be the result of that type of analytical activity. It should also be the result of a good interaction between the client and the architect. If the architect simply appears at an interview with a design sketch, he, on the one hand, thinks that what he is saying is "See



what a good architect and a good designer I am". The owner, on the other hand, thinks, "My, this is really going to be a great building". The opportunity for the owner being misled is extremely high. This is an unprofessional thing to permit to happen.

Dimensions: Can an architect adequately make it clear to a client at that time that his intention is simply to demonstrate skill – not to propose solutions?

Cooper: I don't really believe that any representations by the architect to the owner that, "In reality, this can't be built" or "This may not be like this" really fully satisfies that situation, because the owner still believes that he's seeing his building. Nor do I think that telling the architect that it is all right to do that and relying upon an injunction that you place on him to be truthful and not to mislead the client deals satisfactorily with that situation because, when all is said and done, we must realize that the architect is after a contract to do work. He may need the job very badly. He may feel that he will deal with these questions of scope and functionality down stream.

The whole thing seems to hinge on what an architect does – not how he does it. If we rely on an injunction that an architect is simply not to mislead, and if one believes that in the heat of the competition that injunction not to mislead is going to be something that the architect can discipline himself with, it, in my opinion, takes a superhuman creature. In any kind of systematic arrangement I do not think that would work, especially in a delicate situation.

Dimensions: That brings us to an interesting point, and that is: How can the AIA and the profession of Architecture in general, enforce ethical standards?

Cooper: Well, in the first place, we can't have a standard that is voluntary. And, at this juncture, I think that it is recognized that the code of ethical conduct of the Institute is a voluntary

matter. The code deals not with *shalls* but with *shoulds*. One cannot enforce something if it is written in such a manner. If the code were manditory or if it had certain manditory standards in it and if the code was prescriptive as to what an architect could or could not do, and if the client and the public understood those prescriptions, they would then know and be able to judge for themselves when an architect did not do what it is he was supposed to do. But, it seems to me that if a profession does not have a stated position regarding the conduct of its members then the public has no way to predict how those architects will behave under a given set of circumstances and therefore, has no expectations of anything. While that is safe for the professional, it clearly is not in the public interest.

The construction industry is one of the largest industries in this country in terms of gross national product. Unlike the steel industry or the automobile industry or the computer industry, the construction industry is comprised of a series of interrelated interests: general contractors, owners, developers, lenders, subcontractors, venders and the list goes on. This forms a kind of mosaic of what really becomes an industry. The design professionals (architects and engineers and other consultants) have been regarded as the cement that fills in between the pieces of this mosaic and makes it hold together. They've done that through an objective knowledge of the construction process and what is fair to everybody. They've done that through their technical knowledge of the industrialized part of the country regarding products and systems that are available and the appropriateness for use. They've done it through their intellect and talent and their design ability.

For all these diverse interests to be related to one another through the cement of the design profession which has no manditory standards of behavior and whose actions under a given set of circumstances, therefore, cannot be predicted, at times is going to be very inconvenient. It is going to lead to the further loss of credibility for the design profession that, in my view, we have already seen.

Dimensions: So you think that the code should read *shall* rather than *should*?

Cooper: I think that it can go further than that. I think that there should be even more prescriptions coming out of some of these large nebulous concepts. I don't think that it will be enough to say to an architect, "You shall not mislead the client." I think that in addition to that that one should say, "You shall not engage in a competitive situation in which certain circumstances are not present." I think that you should say to the architect, "If you advertise, you shall advertise in a truthful way and not undertake to 'puff' your services the way the law generally allows that to be." What is now needed is for that further step to occur.

Dimensions: In the professional magazines, we see what is put forth as the latest in building design. Other architects, then, refer to these kind of things and look at them again and again and pretty soon, buildings start to look very similar. You see details on one building that you thought you saw before. Where do we draw the line between direct plagarism and the referencing of ideas? Where is the threshold of ethical behavior in those two areas or is it ethical to simply copy somebody else's work?

Cooper: The answer to that question has to do with what emphasis that architects and clients and the public place upon what architects do and how they do it. Let's pretend, for a moment, that we are not sitting in this hotel in Lincoln, Nebraska in 1984, but, that we're sitting in Florence in 1484 and that we were having this conversation. We would be talking about the details of the Italian Renaissance, which all of the architects participated in and from which they borrowed freely as a point of beginning for their buildings. There were, in fact, rules about which these buildings were designed. In the flow of history, the notion that each building should be individualistic and that each architect should be individualistic is a comparatively new idea. I'm not so certain that the built environment and, hence, the public good is best served when every building is so totally different as sometimes happens when we have this rush towards individuality. It seems to me (and it is not a new idea) that if the built environment had more of a consistency to it, that it might be a more comfortable place for people to be in as opposed to a series of staccato-like series of impulses on their brains. So, I don't really regard the notion of what you perceive to be a problem, that buildings tend to look alike or be closely related, to be an ethical problem. I think that it may be an ego problem for some architects and for an occasional client, but in the public interest, I don't really regard that to be a significant problem at this point. I think it could become one, because, it is possible as that kind of an attitude begins to develop, you develop an almost academic style and the problem of overthrowing the style gets to be very painful and again not really in the public interest.

Dimensions: Two questions that are really closely related to what you just said: Where is the realm of ethics in relation to what an owner wants versus society's good? If it is clearly something that is not going to be positive in the larger sense, where does the architect take a stand? Secondly, what is good architecture, ethically?

Cooper: Well, I'm going to have to search for this one. Typically, we think of ethics as dealing with the actions of peole not with the nature of things (which is what buildings, of course, are). I don't think that ethical acts necessarily lead to ethical architecture. Another way of saying that is that an architect can be ethical and do bad or unethical architecture. So there is a different slant to the same term in relation to ethical architecture. For me, an ethical architecture is one which takes unto itself an obligation to accomplish as a building, that which the owner sets out to accomplish and to do that over a protracted period of time during the life of the building. It must use the land in such a way that the context in which the building is built is enhanced and not damaged and that the people who use the building whether they be children at school or workers in an office or inhabitants of an apartment building, have a sense of joy as they use it – that it have a sense of their spirits being uplifted and their eyes being delighted – that there is a general enhancement of their well being as a result of that building. *That* is what ethical architecture is.

Professional Code Resolution Passed

Delegates to The American Institute of Architects 1984 National Convention unanimously passed a resolution for the AIA to develop a model code of professional responsibility and to investigate alternative methods of establishing "strong and effective mechanisms" for enforcing the proposed code.

The resolution, as amended, also proposes that an interim report on the model code and enforcement alternatives be presented at Grassroots '85 leading to a resolution at the 1985 AIA convention.

In submitting the resolution, Peter Forbes, FAIA, Boston, president of the Massachusetts State Society of Architects, explained that widespread AIA-member consensus supports the need to "clearly articulate" the professional responsibility of architects working in the public trust.

AIA Elects John A. Busby

John A. Busby Jr., FAIA, of Atlanta, was elected first vice president/president-elect of The American Institute of Architects at its 116th national convention.

He will assume office in December, 1984, and will become president one year later. R. Bruce Patty, FAIA, of Kansas City, Mo., the Institute's current first vice president, will succeed George M. Notter Jr., FAIA, as president of the 43,000-member national professional society this December.

Also at the 1984 convention, delegates elected three national vice presidents: Robert E. Gramann, AIA, Cincinnati; Donald J. Hackl, FAIA, Chicago; Ted P. Pappas, FAIA, Jacksonville.

Philip W. Dinsmore, AIA, Tucson, was elected to a two-year term as secretary. Henry W. Schirmer, FAIA, Topeka, Kan., continues in his two-year term as Institute treasurer.

Davis/Fenton/Stange/Darling

David/Fenton/Stange/Darling has recently hired four new employees; three architectural draftsmen and one interior designer.

They are:

Bob Koza: Bob joined the firm in March. He graduated from UNL in December, 1980, with a Bachelor of Science degree in Architecture.

Rick Johnson: Rick graduated from Southeast Community College (then Nebraska Techincal College) at Milford in 1972 with an Associates degree in Architectural Technology. Since that time, he has worked in two Lincoln Architectural firms; Thomas E. Bachtold and Michael Bott. He received a teaching endorsement in Physical Education, Industrial Arts, and coaching from UNL in 1978. Rick joined the firm April 30 and is an Associate Member of the AIA.

Steve Wythers: Steve graduated from Southeast Community College at Milford in 1975 with an Associates degree in Architectural Technology. He worked for the firm from 1976 to 1978 and Tom Morrow Food Service Consultants in 1983. He graduated from Nebraska Wesleyan University this year with a Bachelor of Arts degree in History. He rejoined Davis/Fenton/Stange/Darling in May and has been working in the Mechanical Department.

Lisa Miller: Lisa graduated this spring with a Bachelor of Science degree in Home Economics. She had been working part-time in the Interiors Department since January. She was hired fulltime in May.

Alumni Association Selects Winning Logo Design

The Logo Design Competition conducted by the College of Architecture Alumni Association was concluded during the recent AIA National Conference in Phoenix. The Board of the Alumni Association met as a design jury to consider the entries of 12 finalists in the competition.

The finalists were selected in a two stage design competition. Participation was open to all alumni of the University of Nebraska College of Architecture Alumni Association and members of the University of Nebraska Student Chapter American Institute of Architects. The first phase of competition involved the 16 Alumni Association areas outside of Nebraska, as well as the three Nebraska Chapters of the American Institute of Architects, and the UNL SC/AIA. First phase juries reviewed entries sent to these offices and selected finalists to be considered by the Second Phase Jury in Phoenix.

The intent of this design competition was to generate innovative graphics which will be used as the identifying mark of the College of Architecture Alumni Association. This logo will be a communicator for expressing the Association's unique personality, attitudes, and character. It will be applied to letterheads, business forms, signage, reports, member publications, and awards.

The jury, consisting of Golden Zenon, Ed Black, Ed Kodet, and Ken Hietbrink selected 3 winners from among the finalists. These were: 1st Place – Donald W. Blair, Dallas, Class of 1977; 2nd Place – Bruce A. Keller, Omaha, Class of 1978; 3rd Place – David A. Swanson, Omaha, Class of 1978.

The first place award includes a cash prize of $150. Second place receives a cash award of $75, while third place receives $50. The winning logo design will become the copyrighted symbol of the College of Architecture Alumni Association. The design will also be used in a medal to be commissioned by the Association and given as an award to Outstanding Alumni.

The Association would also like to express its appreciation to all participants and to recognize the other nine finalists. These finalists include: Steven Avery, Lincoln, Class of 1974; Thomas Cox, Lincoln, Class of 1976; Jerry Hahn, Omaha, class of 1983; Floyd H. Ladegard, LIncoln, Class of 1972; Robert W. Lapsley, Lincoln, Class of 1977; Victor J. Audfdemberge, Grand Island, Class of 1966; Doug B. Daharsh, Lincoln, Class of 1979; Robert L. Kent, New Woodstock, NY, Class of 1969; and Joe Lang, Kearney, Class of 1982.

AIA Research and Design Conference

The American Institute of Architects, with support from Otis Elevator, is to present a national conference, "Research & Design 85: Architectural Applications of Design and Technology Research," March 14-18, 1985, in Los Angeles.

The first in a series, the conference will offer an array of state-of-the-art findings from architectural design and technology research. The focus will be energy, life safety and codes, building redesign, the design of specialized facilities and environmental trends that may affect the building industry of tomorrow.

These issues were identified as the most pressing areas of needed research by the Architectural Research Council. The council was created by the AIA Foundation in 1982 to promote the dissemination of research results to practicing architects and to encourage the advancement of architectural research.

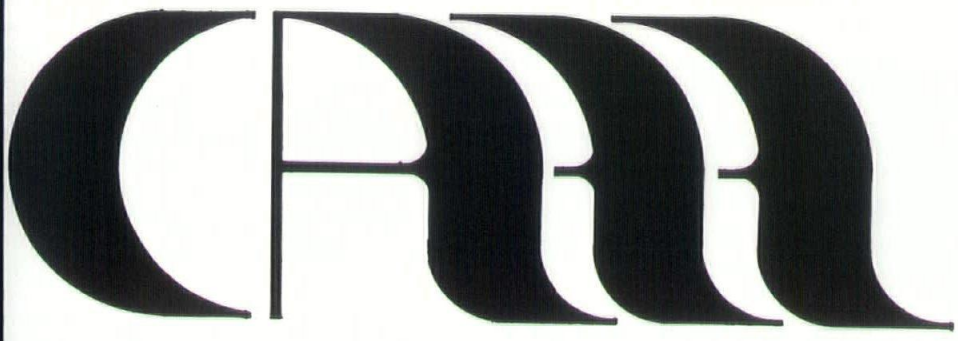
The council, with AIA committees and 25 cooperating organizations, will select about 100 speakers and up to 50 exhibits for display at the March 1985 conference.

Ross E. Williams

Ross E. Williams has been elected President of Wilderness Development LTD, a Springfield, Missouri based company specializing in resort/condominium development. Williams, who holds an Architectural Degree from the University of Nebraska, is a partner in the firm of Allmon-Webb-Williams Architects, Inc. in Springfield.

Reynolds Aluminum Design Contest

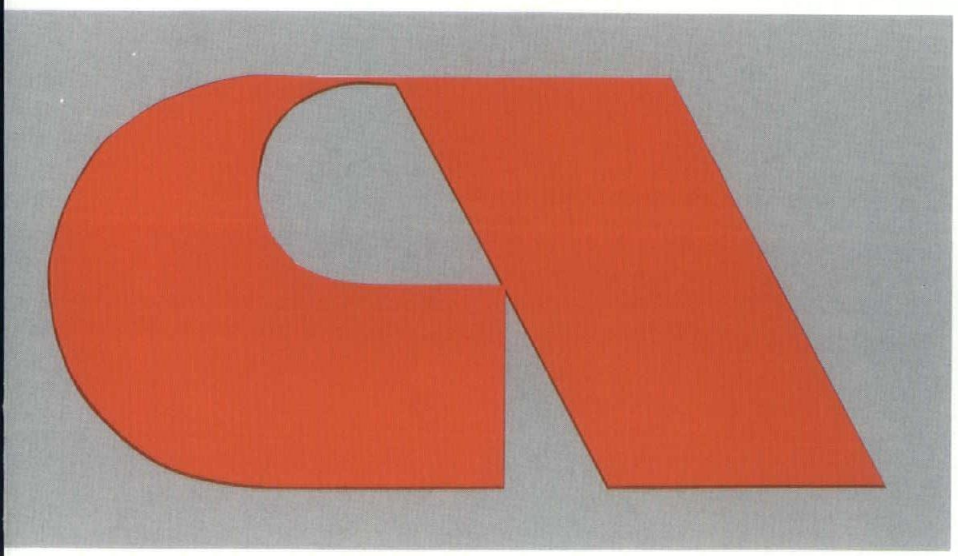
The 1984 Reynolds Aluminum Prize for Architecutral Students Committee has selected three University of Nebraska students for a Certificate of Excellence award. The three students Perry Gauthier, Farzan Kholousi and Stephen Pondelis submitted their design for consideration earlier this year. The jury commented that theirs was "A three-dimensional fantasy which incorporates the fundamental characteristics of aluminum, presented in a creative (albeit often tongue-in-cheek) manner.



3nd place winner: The CAAA letters of the association are composed in a subtle way to make a bold and graphic statement. The logo will register a quick impact on the reader's mind, who will immediately associate it with the CAAA. The interlocking curves indicate unity and movement within the organization.

2nd place winner: The logo is an abstract and innovative composition of the four letters – CAAA, standing for the "College of Architecture Alumni Association". The form, although simplistic in line, is intended to express a dynamic feeling of movement and direction and would be a very appropriate graphic symbol of the Alumni Association.

This mark intends graphic clarity and strong visual identity. Abstracted elements of type unite to form an "A" symbolic of architecture allowing for further compound representation – College of Architecture Alumni Association. The mark maximizes flexibility through integrating key representational elements which become more symbolic that separate initials of a lengthy name.



1st place winner: The design relies upon bold abstraction for immediate recognition and forceful visual impact, supplemented and defined by a band of type to convey the full and accurate name of the organization. The color red is proposed to tie the mark to the University of Nebraska system.

AIA Foundation Receives Gift From McGraw-Hill

Current design and technological trends will be addressed by well-known architects and critics this fall in The American Institute of Architects Foundation's subscription lecture series, made possible by a $10,000 gift from McGraw-Hill Information Systems Company, New York City.

The public lecture series, "The Shape of the Future: Current Issues in Architecture," will be presented this October and November by the Octagon, the historic house and architecture museum operated by the AIA Foundation.

Four lectures have been scheduled for Oct. 17 and 24 and Nov. 7 and 14 at the Corcoran Gallery of Art's Armand Hammer Auditorium in Washington, D.C. – across from the AIA Building and the Octagon. Additional lectures will be held this fall (on dates to be determined) in Boston, St. Louis and Salt Lake City, as part of the AIA Foundation's outreach efforts for its new public membership program, the Forum for Architecture.

Lecturers in Washington include architect/educator Robert Geddes, FAIA the Kenan Professor of Architecture at Princeton University and partner in the Philadelphia/Princeton firm Geddes Brecher Qualls Cunningham: Architects; Chicago architect Helmut Jahn, AIA, whose design for Houston's new 82-story Southwest Tower has been widely publicized, and Stanley Tigerman, FAIA, the Chicago architect whose firm received an AIA Honor Award in 1984 for design of a weekend house in rural Michigan.

The subscription series fee is $20 for the four lectures in Washington.

Jacobson Elected

William "Larry" Jacobsen, a resident of Ralston, and architect and manager of architecture at the Schemmer Associates, an Omaha architectural firm, has been elected Director, North Central Region for the Construction Specifications Institute. He will assume office July 1, 1984.

The Construction Specifications Institute is a national technical society with headquarters in Alexandria, Virginia, dedicated to the improvement of construction documentation and specifications. The organization has more than 17,000 members in 130 chapters in the United States and includes architects, engineers specification writers, construction product manufacturers and contractors.

Exhibit of AIA gold Medal Recipients

Architectural drawings by Frank Lloyd Wright, R. Buckminster Fuller, Louis Kahn and other recipients of the American Institute of Architects Gold Medal – the highest honor the Institute can bestow upon an individual – will be displayed in the AIA Foundation's exhibition "Honor and Intimacy: Architectural Drawings by the Gold Medalists, 1907-1983." The exhibit will travel to the Art Institute of Chicago and the Octagon in Washington, D.C.

The exhibit features architectural drawings by Gold Medalists from the point of inspiration – when the first idea takes form on paper – to the final presentation, and includes photographs of the completed buildings.

Architectural drawings in the exhibition represent a broad range of styles and interests, from Louis I. Kahn's Kimball Art Museum to Paul Philippe Cret's Federal Reserve Building; from Philip Johnson's Glass House to R. Buckminster Fuller's Geodesic Dome; from Ragnar Ostberg's Stockholm City Hall to Eliel Saarinen's Christ Lutheran Church.

"The AIA Gold Medal was founded in order to promote the public view of architecture and demonstrate the significant changes architects were making in American life," said the exhibition's guest curator Richard Guy Wilson, professor at the University of Virginia's division of architectural history.

Included in the exhibit are drawings by Gold Medal recipients Pietro Belluschi, Charles F. McKim, Milton Medary, Ludwig Mies van der Rohe, Clarence Stein and Howard Van Doren Shaw. Also featured are drawings by Henry Bacon, Marcel Breuer, Bertram Goodhue, Sir Edwin Lutyens, Auguste Perret, Josep Lluis Sert, Louis Skidmore and Louis Sullivan.

Drawings for the exhibition are on loan from institutions such as the Museum of Modern Art in New York, Columbia University's Avery Library, the Royal Institute of British Architects, Harvard University's Frances Loeb Library and the Conservatoire National des Arts et Metiers in Paris.

The exhibition will open at the Art Institute of Chicago September 6, 1984, and will remain through October 28; it will then be displayed at the Octagon, the historic house and architecture museum operated by the AIA Foundation, February 5 to March 25, 1985.

Send checks to the Octagon, 1799 New York Ave., N.W., Washington, D.C. 20006.

The AIA Foundation, founded in 1942, is the nonprofit educational and research affiliate of The American Institute of Architects. It administers the Octagon, the oldest museum in the United States devoted exclusively to architecture.

Jacobsen joined CSI in 1971 as a member of the Nebraska chapter and has served the chapter as director, chapter advisor, editor, vice president and president. In addition, he has been a member and chairman of several chapter committees and a delegate to region conferences and Institute conventions.

At the Region level he hs served as a conference speaker and chairman of a number of committees.

From 1978 to 1981 he was a participating member, Institute Education Committee and from 1981 to 1983 a member of the Certification Committee.

Jacobsen's awards include chapter certificate of appreciation, chapter plaque for exceptional service, certificate of merit and president's certificate. He has also received the regions outstanding service award, publications commendation, director's certificate and certificate of appreciation.

He is a licensed architect in Nebraska, Iowa, Illinois and Florida and received a Bachelor of Science in Architecture from the University of Nebraska-Lincoln.

In addition to his membership in CSI, Jacobsen is also a corporate member of the American Institute of Architects, the American Arbitration Association, Council of Educational Facilities Planners International, and the National Trust for Historic Preservation.

Mullins Elected President of Architectural Foundation

Donald M. Mullins, Architect, DMMA, Inc., Omaha, has been elected President of the Architecural Foundation of Nebraska for 1984/85.

Other officers elected are: Helen Boosalis, Director, Nebraska Department on Aging, Lincoln, Vice President; W. Cecil Steward, F.A.I.A., Dean of the College of Architecture, University of Nebraska, Lincoln, Treasurer; Jean Gardiner Muntz, Hon. A.I.A., Nebraska Society of Architects, Secretary.

Board members elected for the coming year are: Irving R. Dana, Jr., F.A.I.A., Dana Larson Roubal & Associates, Omaha; Norman Nackerud, Norwest Bank, Hastings; Mrs. "Mike" Seacrest, Lincoln; Jerome J. Gill, A.I.A., Henningson Durham & Richardson, Omaha; Roger Kupka, Nebraska Builders Products, Omaha; Reinhold Marxhausen, Seward; Leonard Whitaker, American Charter Federal Savings & Loan, Lincoln; Golden J. Zenon, A.I.A., Zenon Beringer & Associates, Omaha and Dennis J. Lyon, A.I.A., Bahr Vermeer & Haecker, Lincoln.

The Architectural Foundation of Nebraska was organized to provide scholarships and other educational assistance to students of architecture and related fields, to encourage architectural research, to increase appreciation and recognition of architectural excellence and aesthetic achievement and to sponsor design competitions and related activities for the public benefit.

EDRA 16/1985

The theme of EDRA 16/1985 is ENVIRONMENTAL CHANGE/ SOCIAL CHANGE. Environments affect people just as people change environments. Environments affect our health, behavior and feelings, and they express society's dominant values and the values of dominant groups. Unfortunately, our environments, from spaces to places, often fail people while simultaneously supporting social inequities. If we want a better society we must consider the environment's role; to make meaningful change, we must also enter the process of social change. Current social changes – family composition, ethnic makeup of communities, and the automation of work, for example – are also demanding that we think about environments in new ways. EDRA 16/1985's goal is to stimulate dialogue and generate ideas about creating environments for a more humane and democratic society.

EDRA is composed of architects, psychologists, planners, sociologists, anthropologists, geographers and others in the environmental design and behavioral fields. Its purpose is to provide a forum for individuals interested in understanding the relationships between people and their environments and using this understanding to improve the quality of environments. EDRA promotes interdisciplinary practice and research in environment, behavior and design. Its annual conferences are organized to encourage dialogue on theoretical and practical issues concerning the behavioral and physical aspects of person-environment relations.

We invite interested professionals and students to submit:

PAPERS
SYMPOSIA
WORKSHOPS
POSTERS
FILM & VIDEO (1ST EDRA FILM & VIDEO FESTIVAL)

SUBMISSIONS DEADLINE: Nov. 1, 1984.

We also encourage students in planning, design, and the social sciences to enter the student competition in one of 2 categories:

PAPERS (RESEARCH, THEORY)
DESIGN APPLICATION (RESEARCH OR THEORY BASED DESIGNS, PLANS, ETC.)

For more EDRA 16/1985 informaton, contact:

Madeline Gross,
Conference Administrator,
EDRA 16/1985
Environmental Psychology Program
Graduate Center, CUNY
33 West 42 St.
New York, NY 10036

For EDRA membership information, contact:

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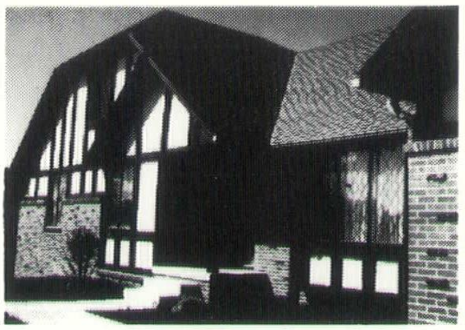

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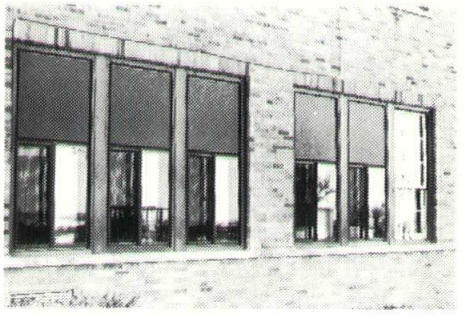

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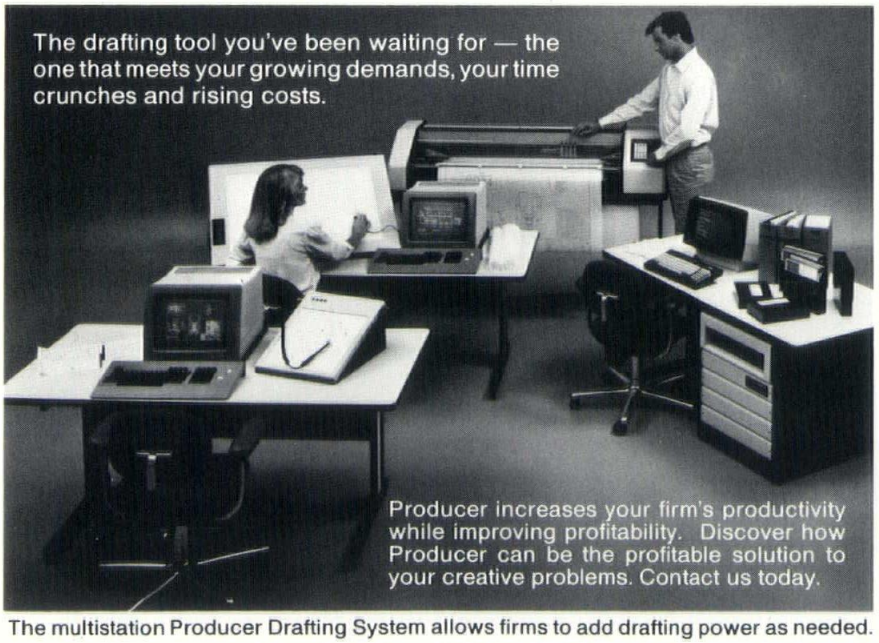

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