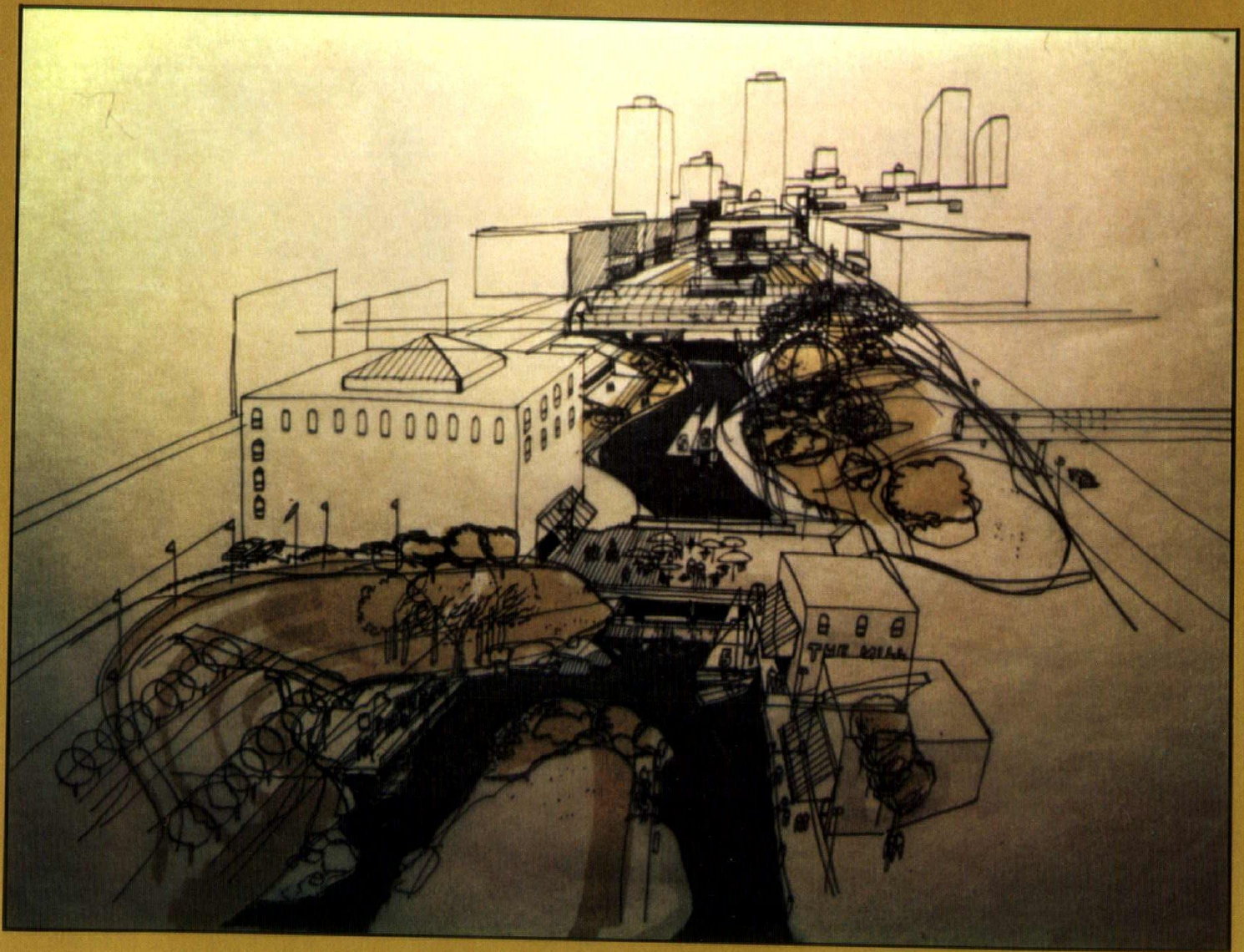


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Journal for Architecture and Planning January 1985, Volume 6, Number 1



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Journal for Architecture and Planning January 1985, Volume 6, Number 1

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On the cover

Preliminary sketch of Omaha's Central Park Mall, 1972. Drawing is by Gary Bowen.

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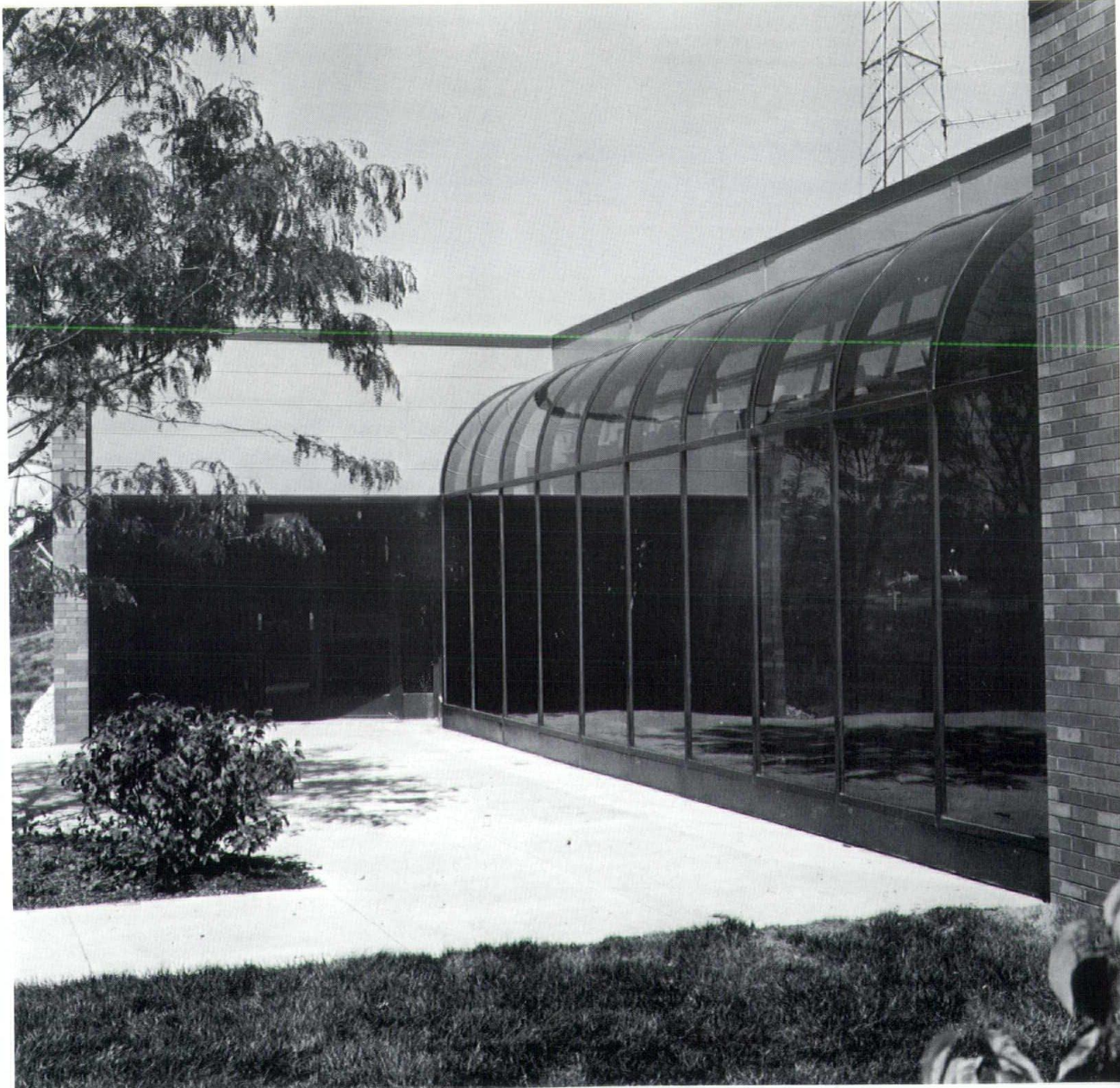
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Rain, Snow, Sleet or Shine: A Building For All Seasons

By Raulin B. Wight, AIA



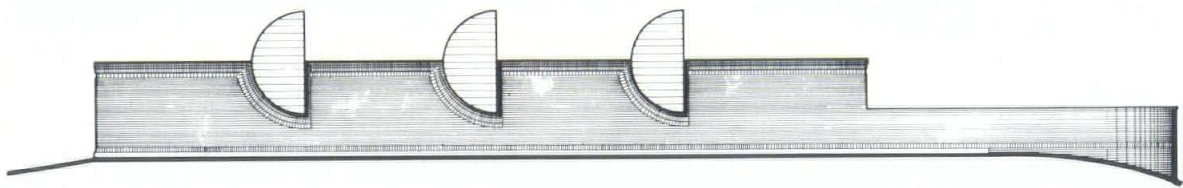
Southeast view of the post office lobby and entrance area.



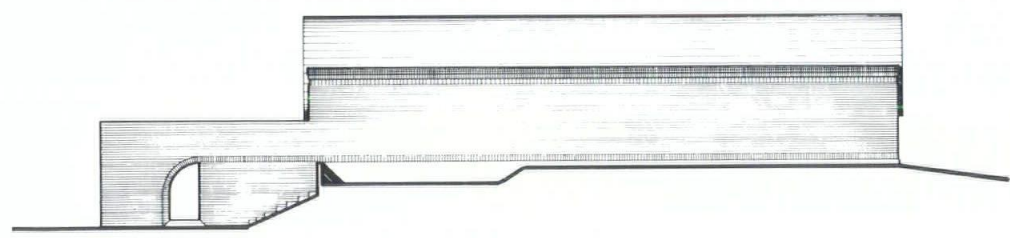
Southwest view of the passive solar post office showing berming on the building's western exposure.



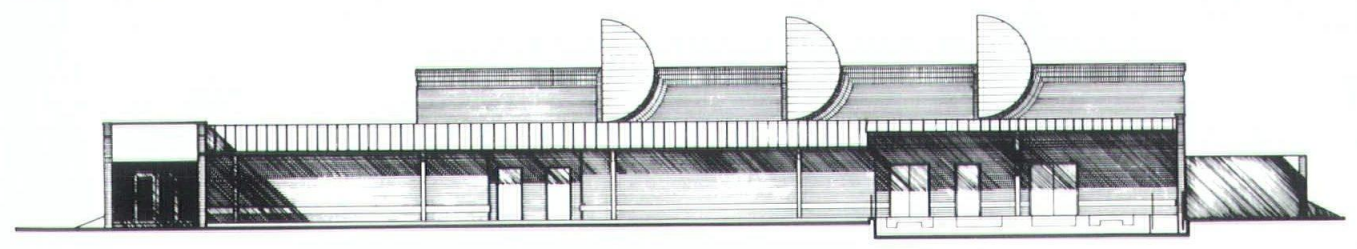
South view of the post office showing sky scoop monitors with clear glazing for maximum heat intake.



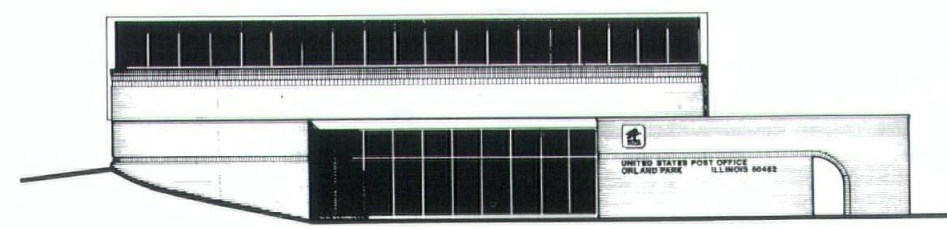
West elevation



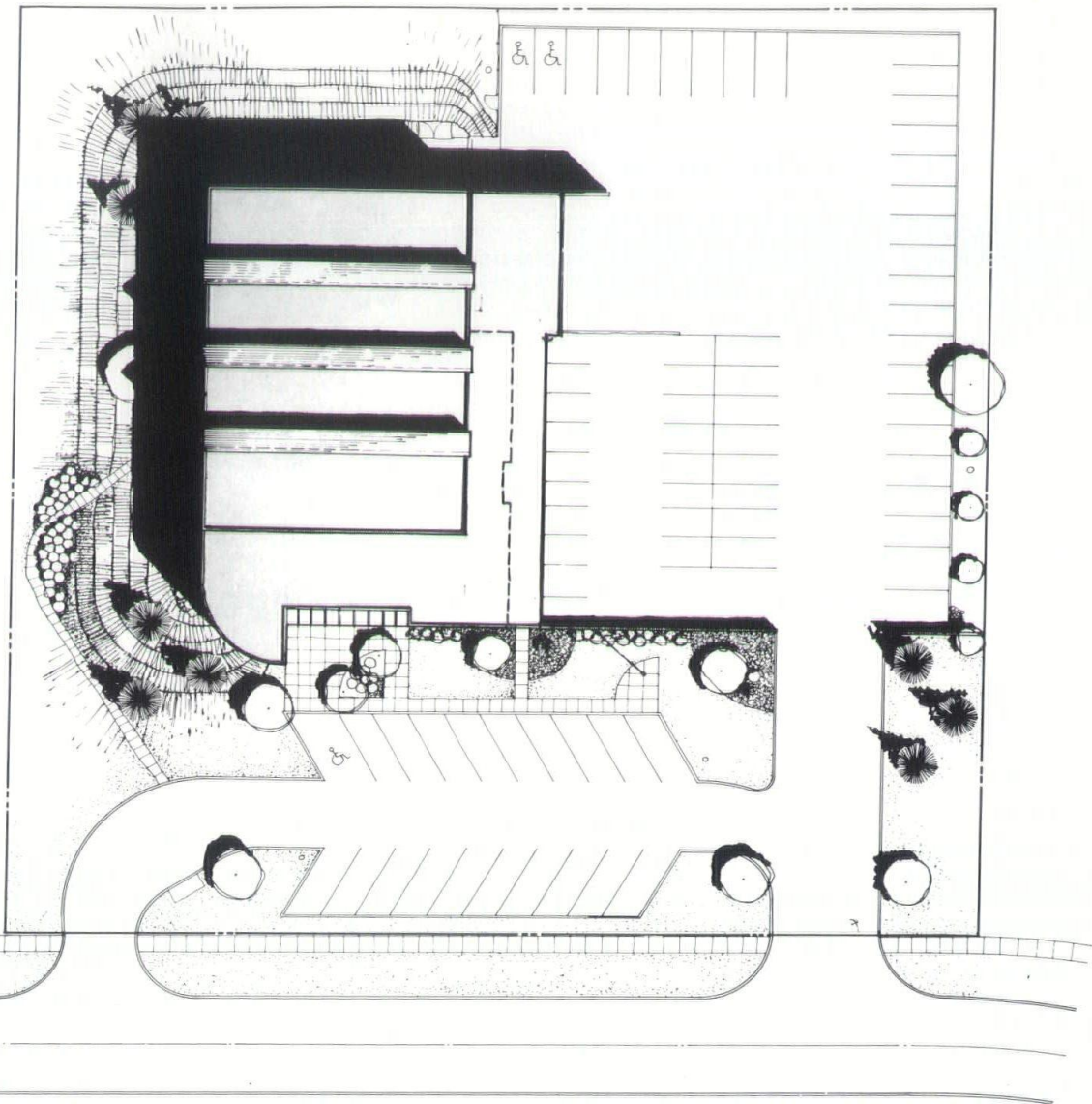
North elevation



East elevation



South elevation



Site plan

Over the past decade, sharp increases in the price of energy have spurred a total re-evaluation of building design. While the technological developments of the 1950s and 60s saw the emergence of building forms that were completely independent of natural light and air, the energy crisis of the early 70s was a particularly harsh reminder of the truly limited nature of the world's resources.

The United States Department of Energy and the State of Illinois instituted conservation design awards for the first time this year to recognize innovations in energy-efficiency, and to stimulate the use of energy-intelligent design. A passive solar post office, designed by Wight & Company for the U.S. Postal Service in the

Village of Orland Park, Illinois, was honored in both competitions.

The Orland Park Post Office was constructed for \$1,050,000 plus land costs. The 15,500 sq. ft. facility handles mail for a population of 25,000 and is planned to meet the area's needs until the year 2000 when the population is projected to be 44,000 people.

Beyond the immediate benefit of energy dollars saved, the intent of the United States Postal Service in specifying the passive solar scheme, was to make the practicality and simplicity of energy conscious architecture a model for the entire postal network.

The design for the post office called for an energy-conserving scheme so

simple as to be effectively operated by in-house postal employees. Passive solar techniques were employed to mechanically transfer heat energy during controlled periods of solar gain, while minimizing heat intake during cooling periods of the year.

The building's periods of occupation were a critical factor in the arrangement of the three major spaces - lobby, work areas and support facilities. The final solution addressed these factors, together with the requirement that all controls be as simple to operate as possible.

A primary area of heat gain, the building's southern exposure was selected to house the lobby, divided to support two primary functions: a public lobby with off-hour access and

a service lobby, manned by postal clerks. In a manner that improves both the solar operation and aesthetic appeal of the building, the south-facing lobby billows outward to the south in a spiral configuration. A patterned quarry tile floor, arched bulletin board and curved bank of post office boxes echo the lobby's exterior contours.

On cold days, sunlight is directed to a mass storage wall of masonry construction opposite the service counters. Transfer fans redistribute the collected heat to the central mailroom. Postal employees operate movable blinds to cover each glass section in summer, thereby limiting heat gain. Both the location of the service lobby and the placement of the mass storage wall screen postal clerks from direct light.

The curved shape of the lobby walls diffuse the incoming light for patrons at the central writing desk; three-tiered to be used in either a standing or seated position, and affording handicapped accessibility. As the focal point of the lobby, the curved writing desk adds a sculptured element to the public spaces that is subtly reminiscent of the overall building form.

Both the interior and exterior form of the post office are characterized by soft lines with lively touches of color, a reflection of the architects' conviction that passive solar buildings can be synonymous with interesting structures. Overall, the composition takes its cue from the building's solar elements, aptly displaying them to

advantage, rather than attempting to conceal their presence.

One indication of the energy conserving plan, three bright yellow sky scoops, stretch across the roof of the building, imparting a highly visible identity. Covered with a manufactured aluminum fascia system, the sky scoops are sized for heat gain and reflection of natural light. The throat of the sky scoops is one area of direct gain and re-radiation; heat being mechanically transferred to the 64 sq. ft. central mailroom below.

In summer months, postal employees regulate movable, insulated panels in the throat of the skylights, sealing off the monitors and deflecting heat gain. Manual operation of the insulated panels is achieved with a lanyard, tied off at a cleat and mounted on each column.

The sky scoops capture and reflect natural light, estimated at 40 to 80 footcandles, often eliminating the need for artificial lighting by day, while at the same time blocking direct sun angles that could hamper the high degree of visual discrimination necessary to sort mail. Individual work station task lights are used at night.

The placement of the building's spaces enhances the heat collection properties of the skylight and lobby systems, by using the building's support areas as an interior buffer between the work space and the fully exposed walls of the building. The position of a large loading dock facing east and partially enclosed with end walls, also affords protection from the

harsh northwestern winds experienced at this locale.

The building skin, a traditional brick veneer in a blend of earth tones with block backup masonry wall, was chosen for its heat storage properties and ease of construction, as well as its predominance in the immediate city fabric of light industrial structures. The brick veneer also facilitated precise articulation of the curved skylight housing.

A notable subtlety in the brick detailing is a soldier course that defines both the grade of the berms on the north and west side, and the half-arched configuration of the door frames at the loading dock entrance. Decorative brick coursing outlines the curvature of the skylights, as well.

A white roof was used to reduce cooling loads and increase the amount of reflected light that is fed into the skylight monitors.

The post office's range of passive solar design elements also includes earth berming on the building's north and west sides, deciduous trees to provide summer shading, and a roof configuration that aids in snow build-up for increased insulation.

The application of solar techniques - orientation on the site, shelter from prevailing winds and an insulating building skin - provided the twofold solution sought by the postal authorities. By combining passive solar technology, as effective as it is simple, with a striking aesthetic approach, the new post office offers a clear demonstration of the postal service's total commitment to energy conscious architecture.

About the author

Raulin B. "Sonny" Wight is a 1949 graduate of the University of Nebraska School of Architecture, and holds a Bachelor of Arts in Architecture. He is a member of the A.I.A. and A.S.I.D. Since 1967, Mr. Wight has been President and Chairman of the Board of his own firm, Wight & Company of Downers Grove, Illinois, originally founded by his father, Colonel R.B. Wight, in 1949. Wight & Company offers all phases of Architecture, Engineering, Land Surveying and Interior Design services. The firm currently employs 54 design professionals plus support staff. Local, state and federal agencies, educational and health care institutions, religious and recreational organizations and private industry make up the range of clients served by the firm.

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National Convention in San Francisco June 9-12

What is the value of architectural services and how do architects communicate that value to others? Who has ultimate control—the architect or the client—of how a project is shaped? How do architects best consider the needs of the user when designing public facilities such as prisons, homes for aging and government buildings? What is the role of architects in such specialties as interior design and space planning?

To help architects answer these "value" questions, The American Institute of Architects has put together its largest, most comprehensive convention ever. Over 100 programs on

71 different subjects will respond to the interests and needs of firms of all sizes as well as individual practitioners in the design profession at the 1985 AIA National Convention in San Francisco, June 9-12.

Five major "Value Architecture" theme panels will challenge and discuss the traditional views, scope and practice of architecture and its importance to the public. Tom Wolfe, social critic and author of *From Bauhaus to Our House*, will offer his provocative views on where architecture is headed and where it has been.

Other panels, featuring the architects Cesar Pelli, FAIA, Michael

Graves, FAIA, and Stanley Tigerman, FAIA; television anchorwoman Linda Ellerbee; corporate clients, and other experts in marketing, behavioral science, planning and architectural criticism will explore the issues and challenges of creating value architecture from the perspective of clients, architects and the public.

The convention will also feature 42 consultation sessions on 24 highly specific subjects, from marketing to contract negotiations. Conventiongoers will be able to participate in special design and practice-oriented professional development programs related to value architecture in such areas as computers, "intelligent buildings," design for aging, restoration and rehabilitation, housing, productivity, client development and compensation.

THE AIA'S CALENDAR OF EVENTS

The following is a list of The American Institute of Architects' national committee meetings and conferences from January through March 1985.

- Jan. 31- Feb. 2 Grassroots '85, the Institute's leadership training conference for component executives, Washington, D.C. For more information, call Ann Kenworthy at (202) 626-7378.
- Feb. 4-6 AIA Committee on Architecture for Health meeting, Washington, D.C. For more information, call Mike Cohn at (202) 626-7366.
- Feb. 14-16 AIA Committee on Architecture for Justice meeting, Phoenix. For more information, call Mike Cohn at (202) 626-7366.
- Feb. 28- Mar 2 Joint meeting of the AIA Housing and Historic Resources Committees on historic preservation, Natchez, Miss. For more information, call Ravi Waldon at (202) 626-7429.
- Mar 5-7 AIA Committee on Architecture for Education meeting, San Antonio. For more information, call Mike Cohn at (202) 626-7366.
- Mar 13-15 AIA Regional Development and Natural Resources Committee meeting, Washington, D.C. For more information, call Mike Cohn at (202) 626-7366.
- Mar 13-16 AIA Urban Design and Planning Committee meeting on design assistance teams, Washington, D.C. For more information, call Bruce Kriviskey at (202) 626-7452.
- Mar 14-18 "Research & Design '85," AIA conference on architectural design and technology research, Los Angeles. For more information, call Kim Leiker at (202) 626-7560.
- Mar 18-19 AIA Design Committee meeting, Washington, D.C. For more information, call Ravi Waldon at (202) 626-7429.



efforts to expand our membership to those in the profession who are not yet a part of the NSA. Let us encourage others to join through our commitment and service to our professional organization—the AIA. Together, our ideas, efforts and collective support will aid the Nebraska Society of Architects in its quest to improve the practice of architecture and the quality of human existence.

Sincerely,
Homer L. Puderbaugh

A Message from the President . . .

The end of 1984 marks the finish of an eventful and productive year for the Nebraska Society of Architects. I look forward to a continued effort towards success in 1985. Under the direction of John Tewhill, the NSA has seen such events as the NSA Foundation being put in place and in operation. The State Board of Examiners has endorsed the Intern Development Program. All "yet to be registered" architects are encouraged to take part in this opportunity. Initial steps have been taken to include the Nebraska Chapter, American Planning Association in the sponsorship of *Dimensions*.

In the coming year, we hope to build on these and other accomplishments. One of our goals in the Executive Committee is to produce an effective long-range plan that will help keep us working towards improving the services that the NSA is able to provide to the profession of architecture.

The legislative affairs Committee and codes and Standards Task Force are mapping strategies for this next year's activities. President-elect Robert Stottman will attend the Grassroots convocation this February. We hope that each of the three chapters will be able to send representatives to these important meetings. There will again be quarterly meetings for the entire membership. Two will be in Omaha, one in Lincoln, and one is to take place in Grand Island.

We have adopted a workable budget for 1985 with no dues increase. A budget, however, only allows an organization to exist; its membership causes it to live. We must increase our

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Bahr Vermeer & Haecker

Bahr Vermeer & Haecker has increased its space planning and interior architecture capabilities. The firm now has four designers working exclusively on interior design. Glenda Hibler has been named director of the interior architecture group. Working with her are designers Morgan Kupsinel, Shirley Donovan and Mary Nguyen.

The Late William W. Caudill, FAIA Wins AIA Gold Medal

The late internationally respected architect, author and educator William Wayne Caudill, FAIA, a pioneer in the team approach to design and co-founder of one of the world's largest architecture firms - the Houston-based CRS Sistine Inc. (formerly the CRS Group Inc.) - was selected to receive The American Institute of Architects' highest honor, the Gold Medal.

Caudill, who died June 25, 1983, at age 69, was chosen by the AIA Board of Directors in recognition of "most distinguished service to the architectural profession and to the Institute." The award will be presented posthumously at the 1985 AIA National Convention in San Francisco next June.

AIA Announces National Architectural Photo Contest

AIA members nationwide are invited to enter an architectural photo contest co-sponsored by the American Institute of Architects and its St. Louis Chapter. Entries must feature architectural exteriors, interiors or details, and are due at the St. Louis Chapter office by March 1, 1985.

The contest is open to all AIA members, associates, student members and professional affiliates. Professional photographers are not eligible. Each entrant may submit up to five 2" x 2" 35 mm color slides, accompanied by a non-refundable \$10 entry fee.

Cash prizes of \$1000 first prize, \$700 for second prize and \$300 for third prize will be awarded, as well as numerous honorable mentions. Winning entries will be exhibited and awards presented at the 1985 AIA convention in San Francisco next June (1985), and will be made into a nationwide traveling exhibit.

For entry forms and more information send a stamped, self-addressed envelope to AIA Photo Contest, c/o St. Louis Chapter, AIA, 919 Olive St., St. Louis, MO 63101; or contact Betty Lou Custer, FAIA executive vice-president, St. Louis Chapter, AIA, 314-621-3484.

Dimensions January, 1985

All Makes Wants You To Know the Facts Before You Buy Leather.

The fact is... leather is the most durable upholstery cover known to man. And it cleans with soap and water! Plus, unlike anything else you own, leather becomes even more beautiful with age. Small scratches and scuffs actually melt into the surface with wear, while wrinkles and patina are enhanced. And leather breathes and adapts to your body temperature without getting "sticky" when you sit on it. So now... if your only objection to leather is the price, listen to this:

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“Research & Design 85”

State-of-the-art findings from architectural technology and design research will be explored in papers by 123 design professionals and researchers during “Research & Design 85: Architectural Applications of Design and Technology Research,” sponsored by The American Institute of Architects with support from Otis Elevator, March 14-18, in Los Angeles.

The four-and-one-half-day conference, open to practicing architects and other design professionals, will provide results of new research and information not previously available in the fields of energy, life safety and codes, building redesign and design of facility types. Emphasis will be on the application of new design and management tools, especially computers, to these topics.

NCARB Publishes Two-Volume Handbook

To help prepare intern-architects planning to take next June’s Architect Registration Examination, NCARB will publish an all-new, two-volume *A.R.E. Handbook*. The information in these volumes has been organized to assist candidates of two types: those who will take all nine divisions of the exam, and those who need or choose to take one or more particular divisions.

Volume 1 concentrates on preparing examinees for the A.R.E.’s three design-related divisions – Pre-Design, Site Design, and Building Design. Of special benefit will be the reproduction of a number of actual solutions from last year’s Building and Site Design exams – together with crits of each by NCARB.

Volume 2 covers subject matter that will be encountered in the remaining nine divisions – the three which deal with Structural Technology, and those covering Mechanical, Plumbing, Electrical, and Life Safety Systems; Materials and Methods; and construction Documents and Services.

Like all previous NCARB handbooks, the 1985 edition is published with the cooperation and assistance of NCARB’s 43-member examination committee.

The two-volume set is \$60. Purchased separately, Volume 1 is \$45 and Volume 2 is \$25. Publication date is January 25, 1985. NCARB will accept orders after January 1 and process them for earliest delivery. Payment must be included with order, and mailed to: NCARB, 1735 New York Avenue, N.W., Suite 700, Washington, D.C. 20006.

Metropolitan Arts Council

The Metropolitan Arts Council is moving into new quarters in the former U.S. Supply Building at 901 Farnam as a result of a community effort to redesign and rehabilitate the building. The organization hopes to convert the building into a public use arts center in the future.

Dana Larson Roubal and Associates contributed the design services of architect Steve Eveans, AIA, to work with the design team which included Gerold Klein, AIA; John Knapp, Artist-in-Residence with Metro Arts; Ruth Ann Davis, ASID, and Roger duRand to redevelop the office space on the first floor for the council’s use. Eveans has been previously involved in several other adaptive reuse projects for historical buildings and was recently elected to the Board of Landmarks, Inc., Omaha’s Architectural Preservation Society.

Other firms, including Urban Construction, All Makes Office Equipment, Millard Lumber, Mark David Floors, and Levinson Cleaning Supplies, donated materials or services to help with the reconstruction.

“Our long-term goal is to develop the building as a downtown arts center where the public can come for performances, exhibits, classes and workshops,” said Karen Levin, co-chair of the building committee of Metro Arts. William Larson, partner in Dana Larson Roubal and Associates, co-chairs the committee.

For the immediate future, the Metro Arts Offices will be located in the north half of the first floor. The remainder of the floor will be used for arts programming and by other non-profit arts groups for meetings and events. The other floors of the building are available for warehousing.

“Metro Arts is committed to the downtown area,” said Gloria Bartek,

executive director. “This location on the Mall is especially exciting. We’re pleased to be working closely with the city on plans for the development of the area.”

Greg Peterson, of the City Planning Department, has advised the council during the development process. The warehouse district on 9th Street between Dodge and Jackson Streets was Omaha’s original business district and played a key role in the development of the city.

The U.S. Supply Building, located at 901 Farnam built from 1904 to 1909 was the last heavy timber frame structure built in Omaha. Interior features, such as the timbered ceilings and columns, have been exposed to preserve the historic nature of the building. The building’s 65,000 square feet will be developed in several phases over several years to house other arts organizations and to provide space for performances, studios, workshop areas, exhibitions, and other arts activities.

Mary C. Means to Head Architecture Foundation

Mary C. Means, currently vice president for program development at the National Trust for Historic Preservation, will become president of The American Institute of Architects Foundation.

Means became vice president at the National Trust in 1983, after serving as the Trust’s director of special projects and, previously, as regional director of its Midwest office. She is widely known as the driving force behind the Trust’s acclaimed Main Street program, which has prompted hundreds of small cities to improve the appearance of their older buildings while revitalizing the downtown’s economy.

Book review

Sketches of Nebraska. By Robert Hanna. (Lincoln and London: University of Nebraska Press, 1984. xvii - 124 pp. Cloth \$14.95.)

This handsome volume of 124 pen and ink sketches, *Sketches of Nebraska* by Robert Hanna, is a superb addition to the already impressive array of University of Nebraska Press books on Great Plains subjects.

This is clearly an architect's sketchbook. Nearly all subjects of these freehand drawings are from the built environment. Grain elevators, farm and ranch buildings, bridges, railroad depots, churches, small commercial buildings, and houses in small towns and rural areas of Nebraska dominate this collection of sketches. Hanna focuses upon aging and abandoned structures partly in an effort to draw attention to their threatened existence, but the picturesque barns, mills, water towers, and stores in these sketches certainly will stir feelings of nostalgia as well.

This book is a personal statement by a native Nebraskan who shares something of his life's story in a delightful, evocative, eight-page preface and in a number of sketches of boyhood landmarks in Ewing and Grand Island. Other sketches correspond to Bob Hanna's years at the University of Nebraska-Lincoln, where he earned a Bachelor of Architecture degree in 1963. Hanna's keen interest in pen and ink sketching blossomed under the tutelage of Colin and Pat Birtles, and later under Patrick Horsbrugh and Dale Gibbs, in the Department of Architecture. Bob Hanna's several years as a practicing architect in Lincoln and his more recent full-time commitment to artistic pursuits have yielded a wealth of images which capture unique qualities of Nebraska structures and places.

A consistency of style is evident among the sketches in this book, even though they span nearly twenty years, beginning with the Union Pacific Railroad roundhouse in Grand Island, sketched in 1966. Hanna's sketches exhibit a style of looseness and freedom, which reflects spontaneous impressions of the subjects, rather than labored, detailed, interpretations. Hanna gracefully and feelingly conveys the character of his subjects, which include ordinary, as well as exemplary, architecture. All the drawings are skillfully composed and vignettted to merge subtly with the white paper.

Hanna uses a Pelikan Graphos reservoir pen with interchangeable points, and he typically sketches on 17 inch by 22 inch Bristol board, which he favors for its smoothness. The sketches in the book, which are approximately two-thirds their original size, were accomplished mostly on site.

There are perhaps more limitations and conventions to pen and ink than with any other medium. One distinct technical difficulty, if not impossibility, is the task of building up values with pen and ink to correspond with all those found in nature. This challenge leads the pen and ink artist to simplify tonal variations and to abstractly depict surfaces and objects. And, as with handwriting, no two people draw alike. Bob Hanna has developed an expressive style which convincingly conveys a broad range of materials and textures, but which does not force the pen to do what it is not best adapted to do. The serious student of pen and ink sketching will want to study the work of as many capable artists as possible; Hanna's book is a splendid resource.

The reader will note a homogeneity among the sketches in this book based not only upon what is included in the drawings, but also upon what is excluded. There is a noticeable absence of human and animal figures in these drawings. Human figures, found in only two of the sketches, include the patrons at the Dzingles Melons and Produce stand near St. Labory and at Traubel's popcorn stand in Beatrice. Several of the drawings abstractly depict distant birds in flight; otherwise, the rural scenes are devoid of animal life. The standard treatment of sky and ground in the sketches reinforces a visual consistency among the drawings, but does not depict the snowy, rainy, and cloudy conditions that also typify Nebraska.

Some limited diversity in subject matter and scale of object is provided by such sketches as the "View of the Niobrara River", the "Farmyard near Columbus", the "Cottonwoods, south of Ceresco", the "Cemetery, Highway 77, near Beatrice", and the "Country mailboxes, Kearney County". But greater variation in subject and scale may have further enlivened the book.

The sketches in this 9 1/8 inch by 8 1/2 inch hardcover book are printed back-to-back, one per page, and accompanied by brief factual titles. The technical quality of the reproduction is excellent. The blacks in the drawings are consistently dense and solid and the lines sharp; however, a

paper with greater opacity would have reduced show-through from printing on the reverse side and would have displayed the crispness of these drawings to better advantage.

In recent years Bob Hanna has conducted sketching and watercolor workshops for professional designers, architects, artists, and lay persons, throughout Nebraska and the surrounding states. He has participated in numerous community art shows and was invited in 1984 to participate in the juried Crown Center Art Festival in Kansas City. He has received purchase awards at several of these shows.

In York and Kearney Counties, Nebraska, Bob Hanna was sponsored by banks in the county seat towns to prepare sketches throughout the counties in commemoration of the bank anniversaries. These projects account for the concentrations of sketches from those counties in his book.

In all, only about one third of Nebraska's 93 counties are represented in the Hanna sketchbook, short of his original goal of including work from every county. With only eight sketches from Lincoln, including the old Rock Island Depot drawing that is reproduced on the dust jacket, and none from Omaha, these cities await Bob Hanna's discerning eye and facile hand. Bob Hanna also yearns for an opportunity to spend time in the Sandhills with his watercolors.

The arrival of this sketch sampler from Bob Hanna will assure wider appreciation for the work of this talented artist and undoubtedly will encourage further support for expansion of his superb Nebraska portfolio.

Gordon Scholz, AICP, AIA
Associate Professor & Chairman
Department of Community and
Regional Planning
College of Architecture
University of Nebraska-Lincoln

Norberg Elected National AIA Student Chapter President

Scott Norberg, a graduate student in the University of Nebraska's Master of Architecture program, was recently elected national president of the student chapters of the American Institute of Architects. Scott received his Bachelor of Architectural Studies also at UNL.

NSA Encourages Recent Architectural Graduate to Enroll in the I.D.P.

The Nebraska Society of Architects has authorized the Intern Development Committee to underwrite the initial thirty dollar application fee for the I.D.P. for any recent graduates who join A.I.A. as Associate members.

N.S.A. is of the opinion the value of the I.D.P. to recent graduates is important enough to provide the proposed incentive. It provides continuing education and preparation for licensing as a professional architect. Many states are now requiring completion of the I.D.P. as a prequalification to take THE NCARB exam. This program provides a structured work and study path toward a higher level of professional competence. Successful completion of an I.D.P. can greatly enhance the young professional's chances of successfully passing the NCARB exam. It can also assist in upgrading the

AIA Installs R. Bruce Patty, FAIA as President

R. Bruce Patty, FAIA, founding principal of PBNA Architects Inc. - a firm of 50 architects, planners and designers in Kansas City, MO, and Overland Park, KS - was inaugurated as president of The American Institute of Architects for 1985.

The AIA's 61st president, Patty succeeds George M. Notter Jr., FAIA, as head of the 44,000-member national voluntary professional society.

Patty announced that the Institute's theme for 1985 is "Value Architecture."

Alumni Association Selects Officers

UNL's College of Architecture Alumni Association has selected officers for the coming year. These people are: Robert Beecham, president; Dick Stacy, vice-president; Francis Cunningham, secretary-treasurer. They will also serve on the Board of Directors. Other Board of Directors members for the coming year will be Eric Youngberg, Edward P. Black, Stuart Bullington, L. David Godbey, Kenneth Hietbrink, Sam Condit, Ken Hahn, Edward J. Kodet, and Mary Jane Humphrey. Also serving on the Board of Directors will be Golden Zenon, the group's immediate past president. The Board of Directors expressed unanimous appreciation for the services rendered by Golden Zenon as president of the association.

overall quality of architectural professionalism.

NSA is also vitally interested to see that recent graduates begin participation in the profession's principal organization, the A.I.A. It is through the AIA that issues which affect the profession at all levels can be addressed. It is the forum for our profession. Issues of technology, education, trends, laws and public concerns are coordinated and dealt with by the AIA as only a collective and cooperative professional organization can do. Young professionals should seriously consider this professional affiliation as the move toward greater responsibilities.

The Lincoln Chapter AIA will present a program on I.D.P. on April 8 in Lincoln, beginning at 5:00 p.m. Interested AIAS members and recent graduates are especially invited. Meeting place and details will be announced by the Lincoln Chapter.

Alumni notes

James L. Amend

James L. Amend recently moved his office to a new location. He is now situated at 215 Fourth Street in Council Bluffs.

David L. Batie

David L. Batie, a graduate of UNL's College of Architecture, has been named Project Architect for Colonial Williamsburg, Williamsburg, Virginia. David's long-standing interest in historic preservation has led him to this position.

Robert Douglass

Robert Douglass Associates, Houston, has recently donated an Apple III computer and software to the University of Nebraska College of Architecture. An alumnus of UNL's architecture program, Mr. Douglass states, "This is a small way for me to express my appreciation for rewards my years at the University of Nebraska have brought me." He cites Burr Smith and Dale Gibbs as inspirations during his stay at UNL and names Professor Gibbs as the person through whom the gift is given.

The firm of Robert Douglass Associates has recently been named by *Inc. Magazine* as one of the nation's 500 fastest growing private



Davis Fenton Stange & Darling

Davis Fenton Stange and Darling will soon be moving into their new offices located at 14th and P Streets in Lincoln. The building, originally built in 1913 to house Lincoln School of Commerce activities, has been renovated to accommodate the architectural firm.

Canvas awnings will shade the first floor commercial spaces. DFSD felt that it was important for the building to respond to its neighbors and to reflect the 70-year history of the structure. Restoration was done in an effort to be consistent with the original quality and character - one that is an asset to Lincoln Center.

companies in the U.S. for the second year in a row. RDA is a hospital and health care consulting firm of nearly 60 persons with offices in Houston and Minneapolis.

Robert Findley

Robert Findley has been the owner of a small architectural firm, Findley & Associates Architects, for the past six years. Previously, the firm was involved strictly in drawing and design, but now has expanded to include all phases of construction. His business partner is a contractor.

Before starting his own business, Robert was an associate at Bahr Vemeer & Haecker and has taught fourth year and graduate level design courses at UN-L.

Nancy Stark

Nancy Stark, a 1966 graduate of UNL's architecture program, is currently Project Manager for a \$67.2 million racetrack complex in Shakopee, Minnesota. She shares responsibilities for coordinating the project with two other members of the firm she is with, Hammel, Green and Abrahamson.

Originally from Lincoln, she has resided in the Minneapolis area since 1970. She is an active alumna of the College of Architecture and is currently a member of the college's Professional Advisory Committee.



Selected Details – Illustrated below are selected details from the village and its surrounding environs.

A Village Explored

A Visual Survey of an English Village

During the 1984 Department of Architecture Foreign Studies Program in London, six students under the direction of Professor Robert Duncan, UNL, selected a small medieval village to explore and analyze. The students involved in the study were Bob Carlson, Jim Draheim, Jeff Hinrichs, John Mastera, and Eldon Waskowiak from the University of Nebraska and Bud Smith from Arizona State University.

The village they selected in the rural English countryside is located some twenty-five miles north of London. Although the area is quite rural in nature with limited population, the students attempted to analyze their choice by dividing the village into five constituent parts covering: 1) Landscape; Setting; 2) Structure, Shape and Elements; 3) Entrances; 4) Town Center and 5) Details and Surfaces.

The village picked for the survey is a small settlement named Much Hadham, located along the Ash River in the Ash Valley approximately midway between the towns of Ware and Bishop's Stortford. Originally, the village was created from five smaller hamlets connected by a common road which in time became one continuous linear settlement. Because Much Hadham is now located on a straight road between the two larger towns, the village is currently suffering an identity problem because it is used as a throughway by passing motorists,

and local residents tend to resent this situation. The locals view their village as a transportation link between the two larger towns and feel they are often overlooked or not recognized. This has been resolved in recent years with some modest growth on the south side of the village which is where the new residential construction is most predominate.

Upon completion of their village analysis, the students were of the opinion that much of Much Hadham's charm and rural characteristics could be retained if local authorities would encourage the following:

- 1) The greatest problem facing the village is the large volume of traffic on the main road (B1004) through the area. Vibrations from heavy truck traffic is destroying the foundations of existing buildings and should be reduced by lowering the speeds through the town or developing a bypass around the village.

- 2) To preserve Much Hadham's linear characteristic, authorities need to allow growth only within two or three blocks of the main street. This would prevent uncontrolled growth and provide some order to the linear feeling already present.

- 3) In order to insure its identity, Much Hadham should encourage new construction to be in harmony with existing buildings. This would preserve the rural characteristic which helps to give the village its identity.



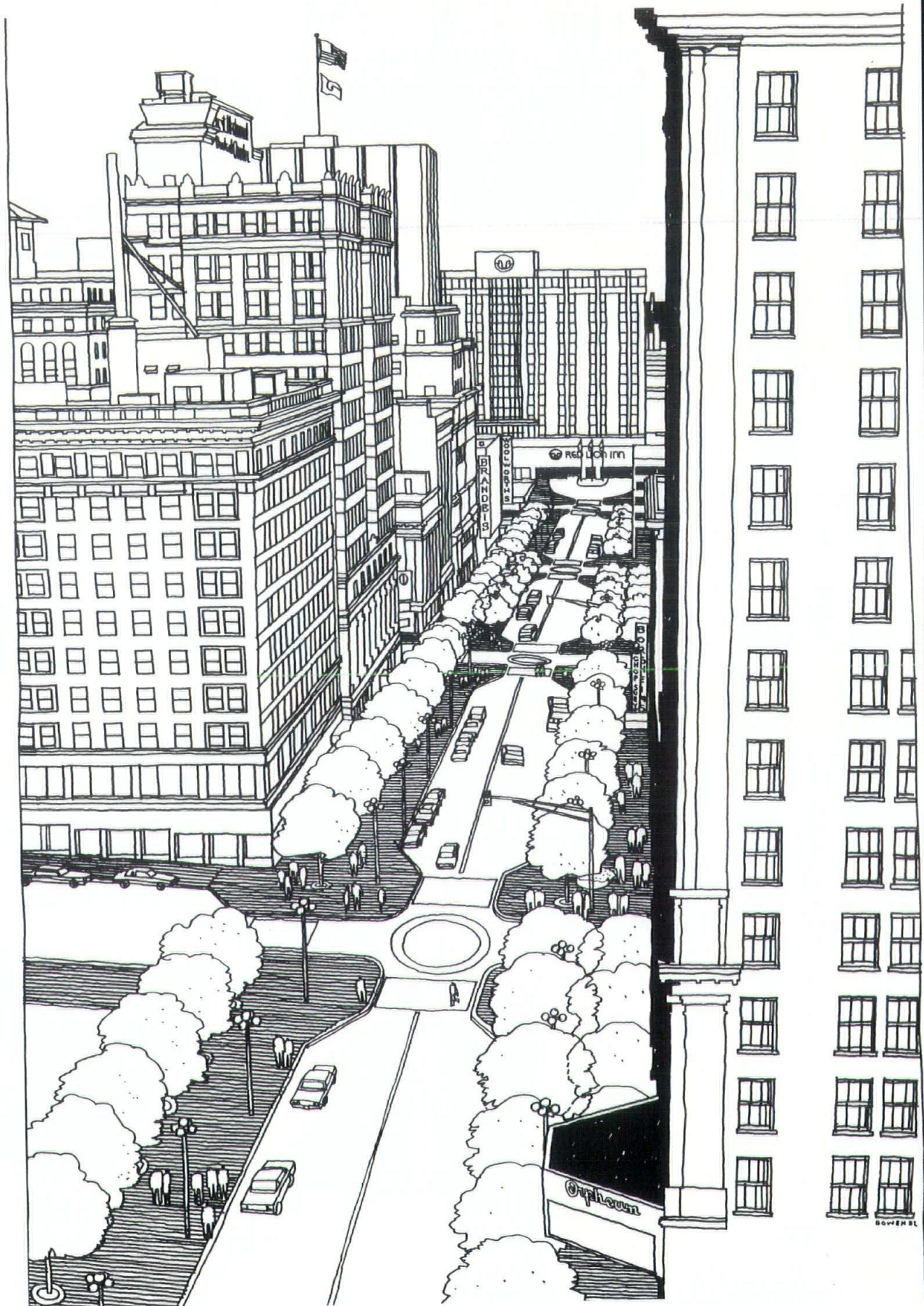
Design graphics/graphic design

Gary Bowen



Redick Tower, Omaha, felt tip, 1983.

Dimensions January, 1985



Sixteenth Street Mall, Omaha, felt tip, 1982.

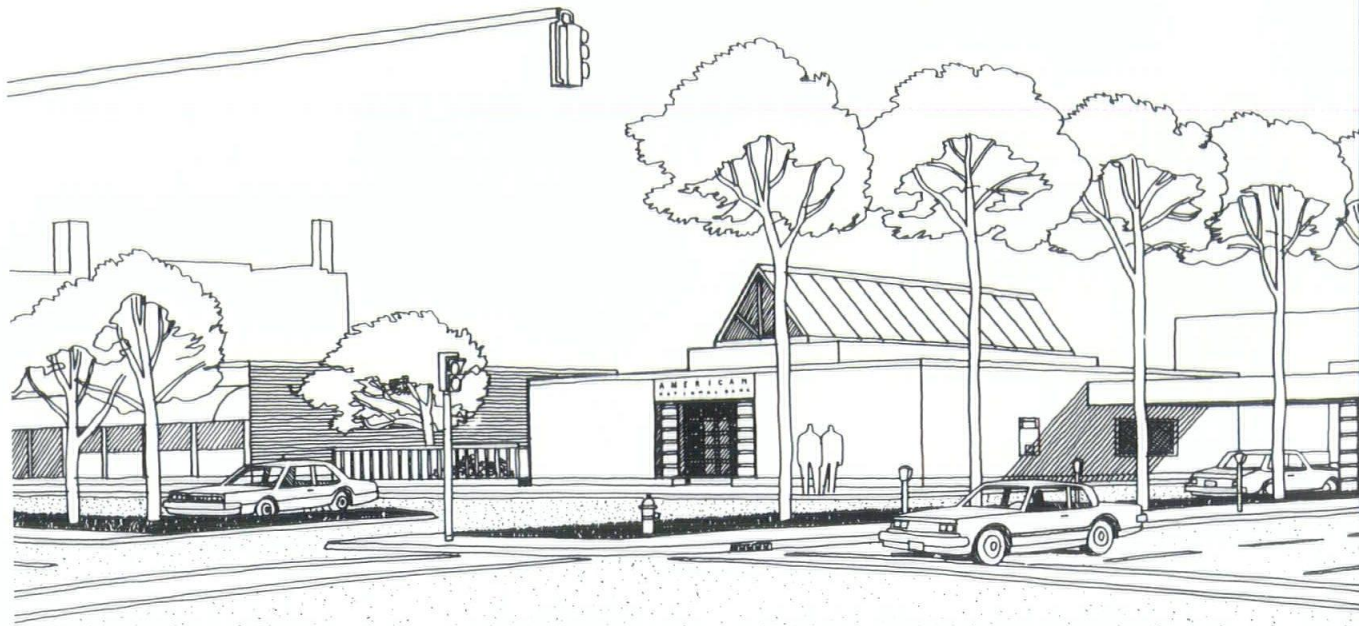


Gary Bowen is a 1964 graduate of UNL's Bachelor of Architecture program. He received his Master of Architecture from UNL in 1974. He is currently a partner in the firm of Bahr, Vermeer and Haecker and works out of their Omaha office. He is a past president of the Omaha chapter of the AIA and has been president of Landmarks, Inc. in Omaha. In the past, he has been associated with such firms as Hartman Morford Bowen and Leo A. Daly Co., both in Omaha, and the firm of Howell, Killick, Partridge & Amis in London.

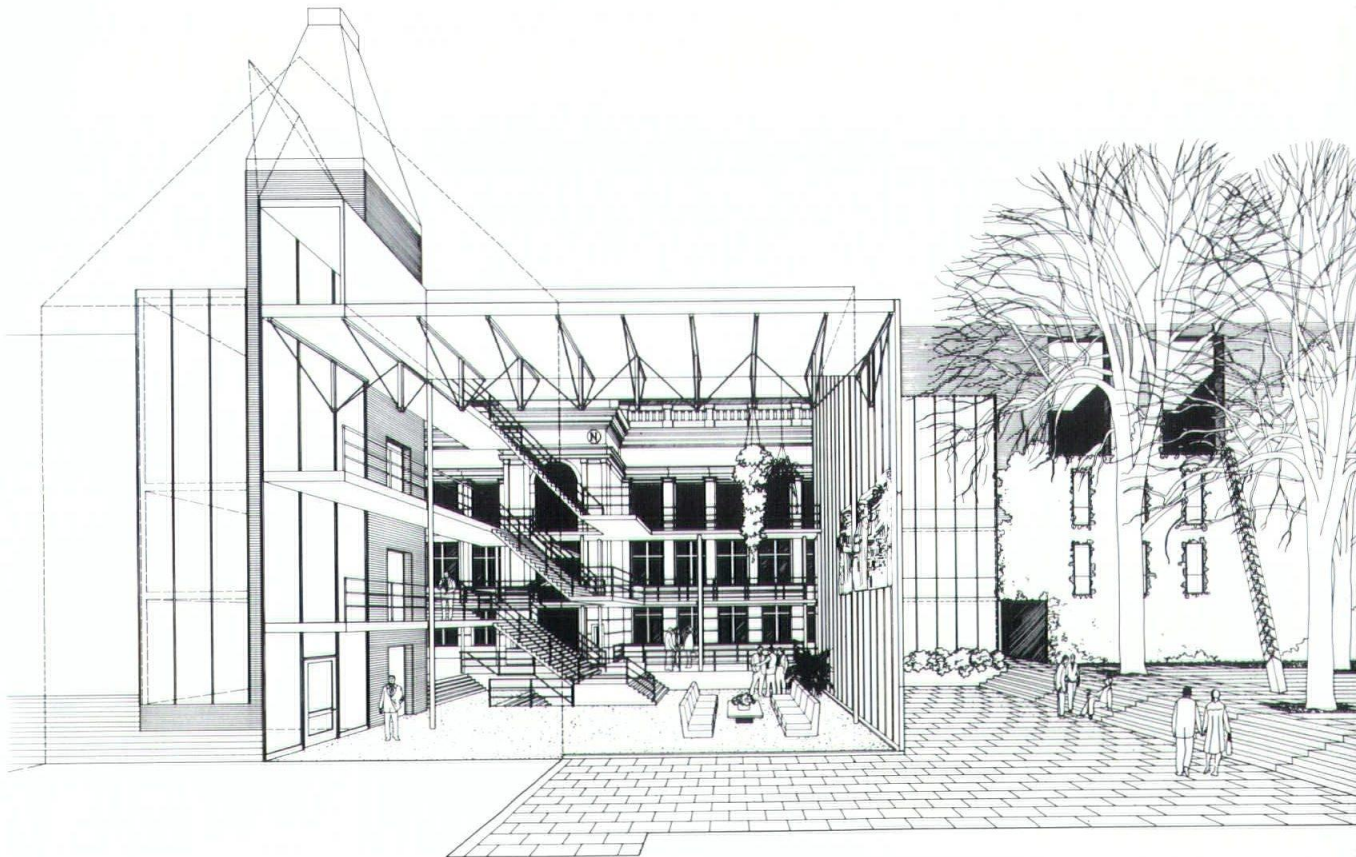
Cawsand, Cornwall, England, watercolor, 1981.



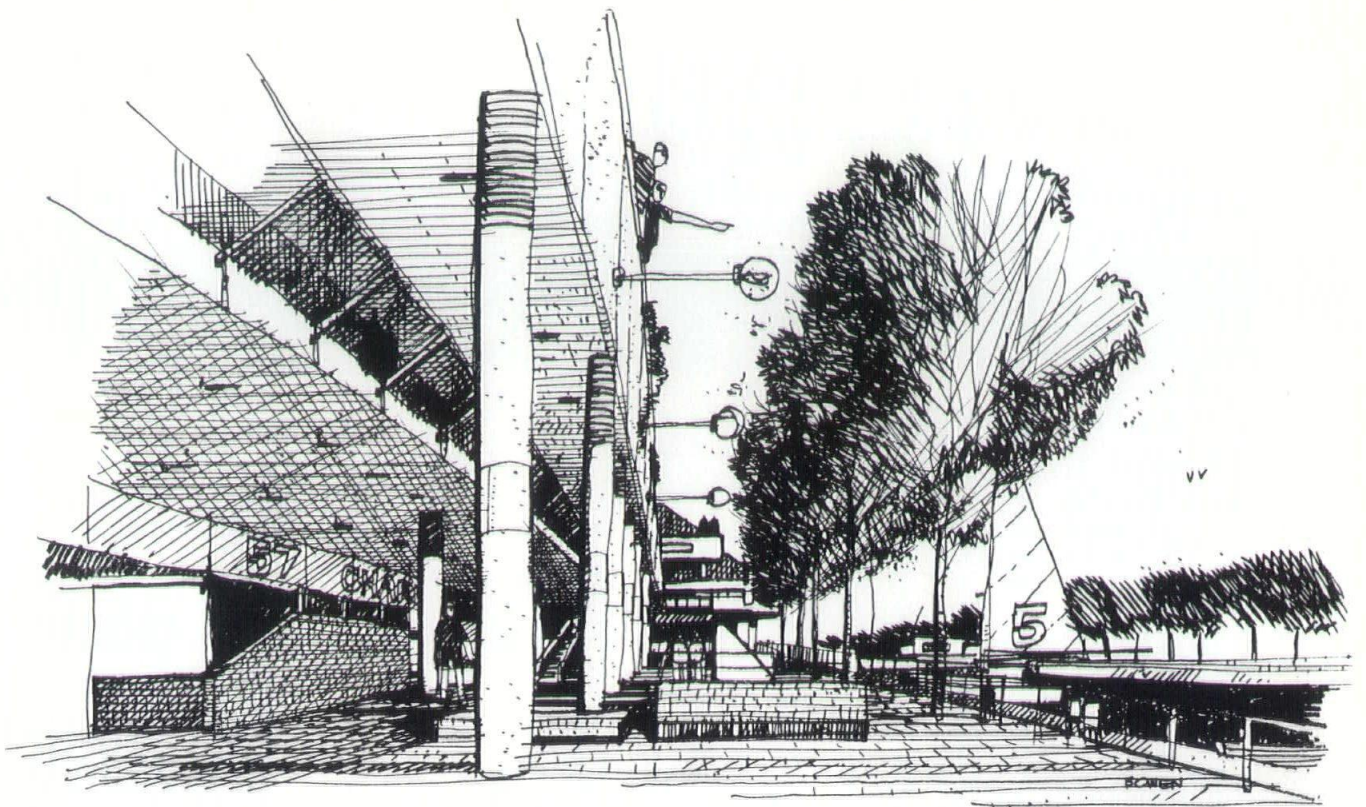
Farmhouse, watercolor, 1984.



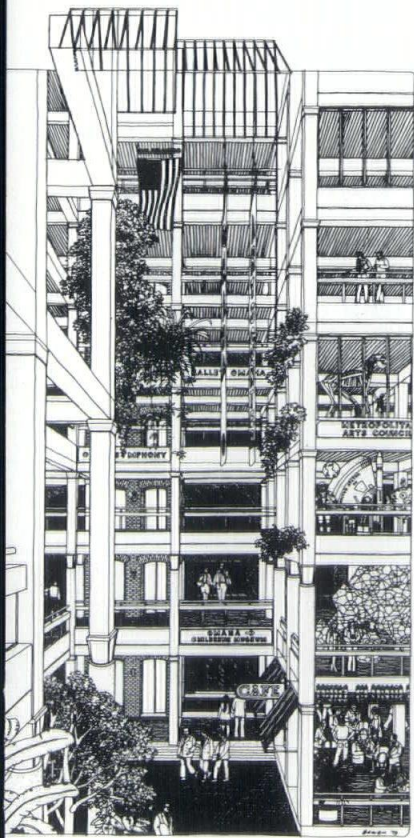
American National Bank, Fremont, felt tip, 1983.



Architectural Hall Competition, UNL, ink, 1979.

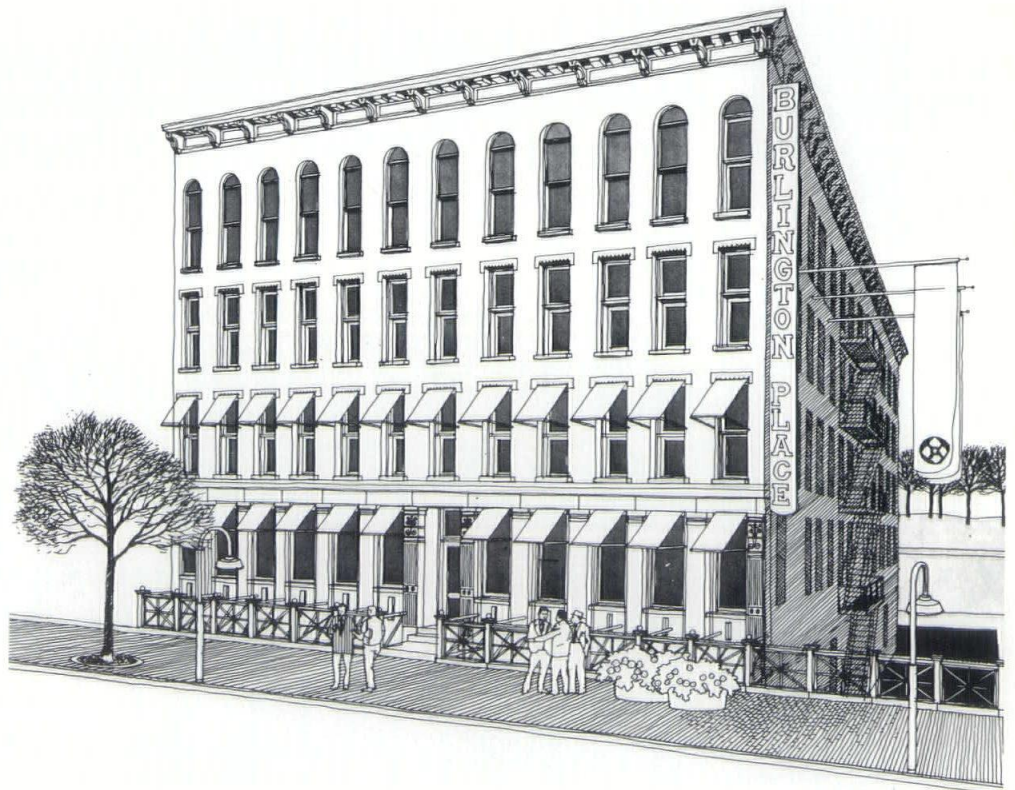


Riverfront Development Program, Omaha, 1971.

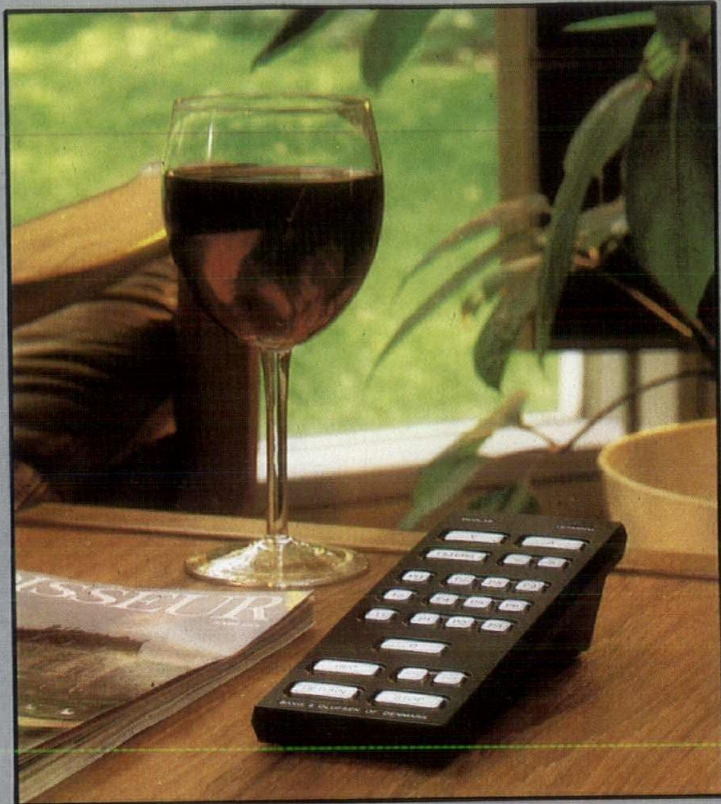


Robbins Building, Proposed Atrium,

Dimensions January, 1985



Burlington Building, ink, 1977.



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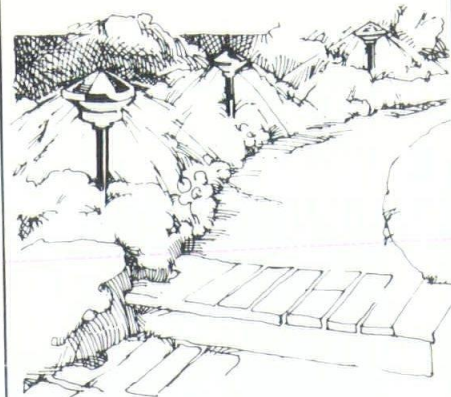
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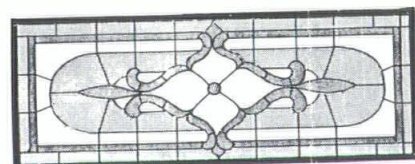
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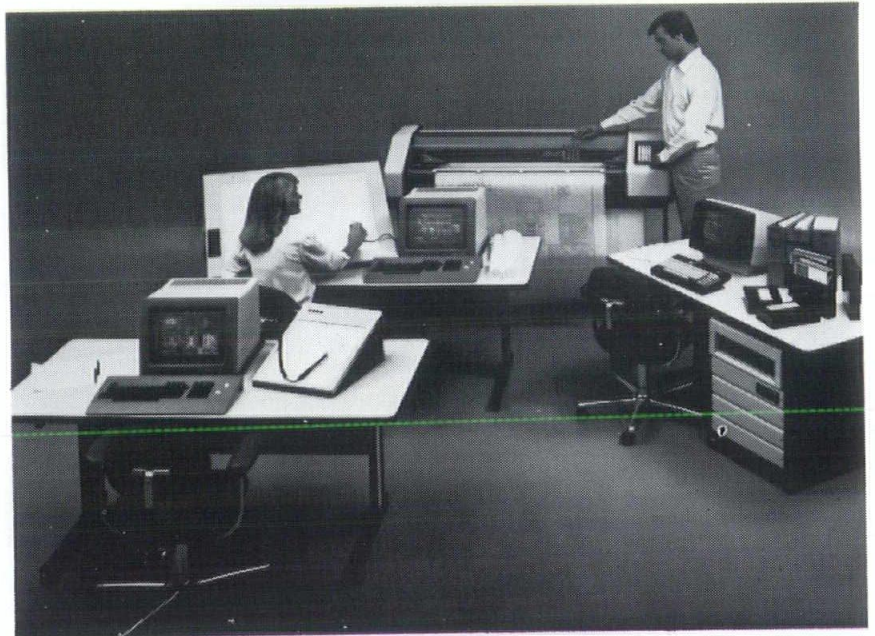
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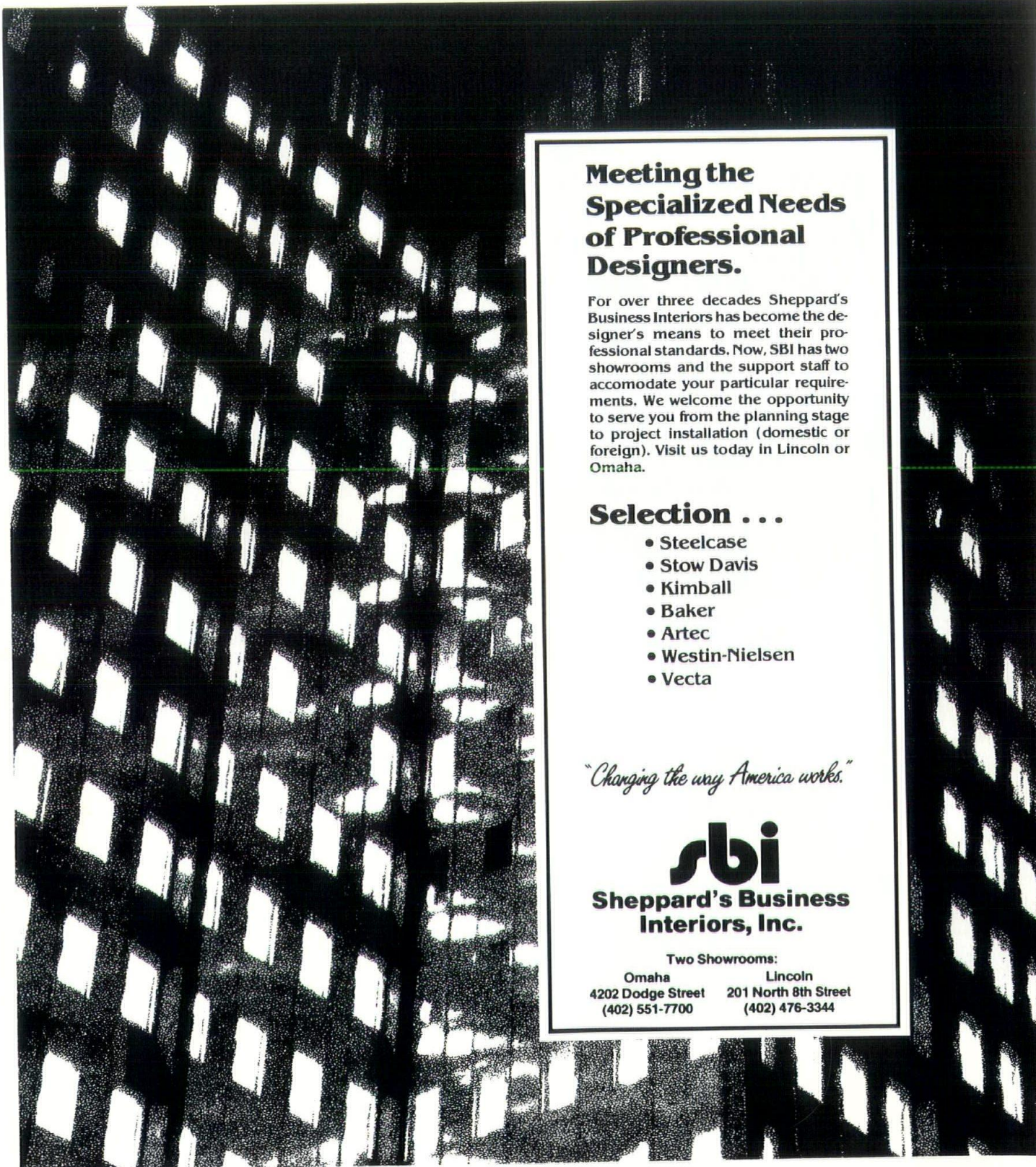
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