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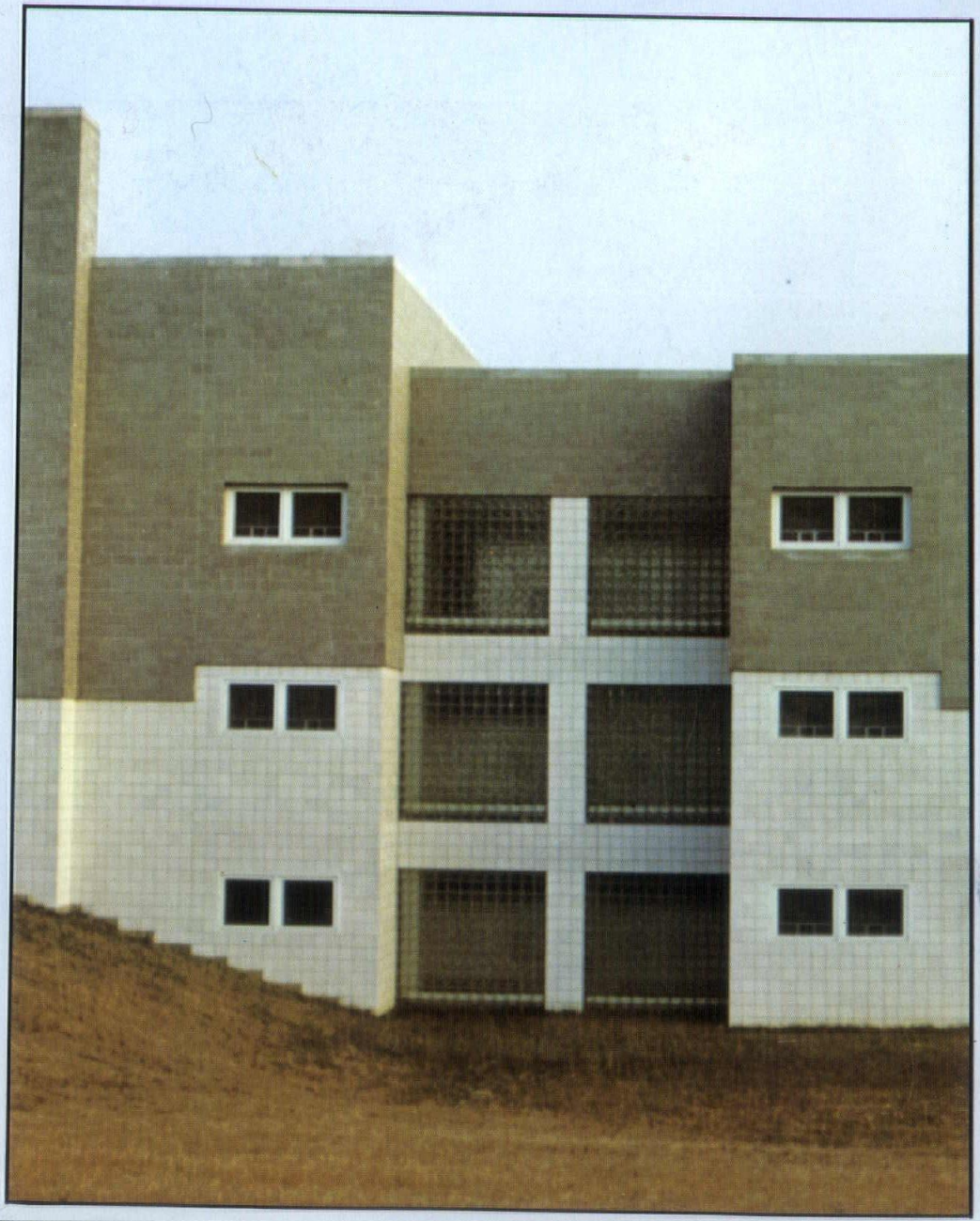
Journal for Architecture and Planning April 1985, Volume 6, Number 2



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Departments

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Richard Meier, Architect
1982

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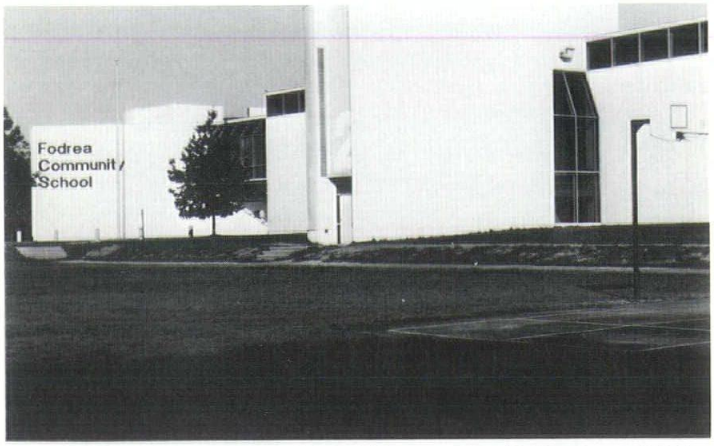
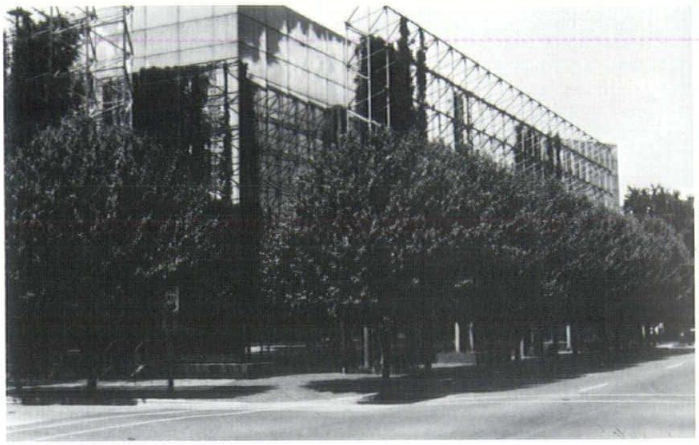
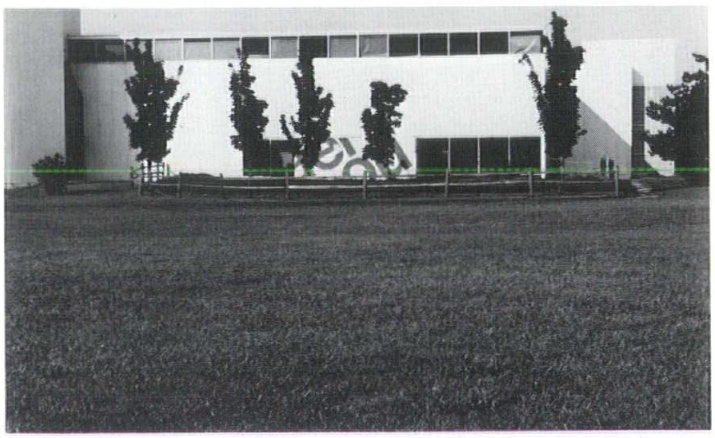


Fodrea Community School, Paul Kennon/Truitt Garrison, 1973.



Indiana Bell Telephone Company, Paul Kennon, 1978.



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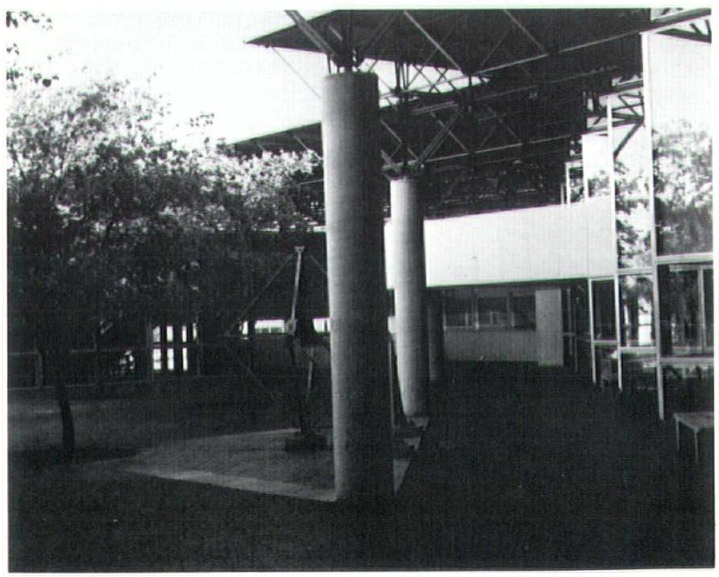

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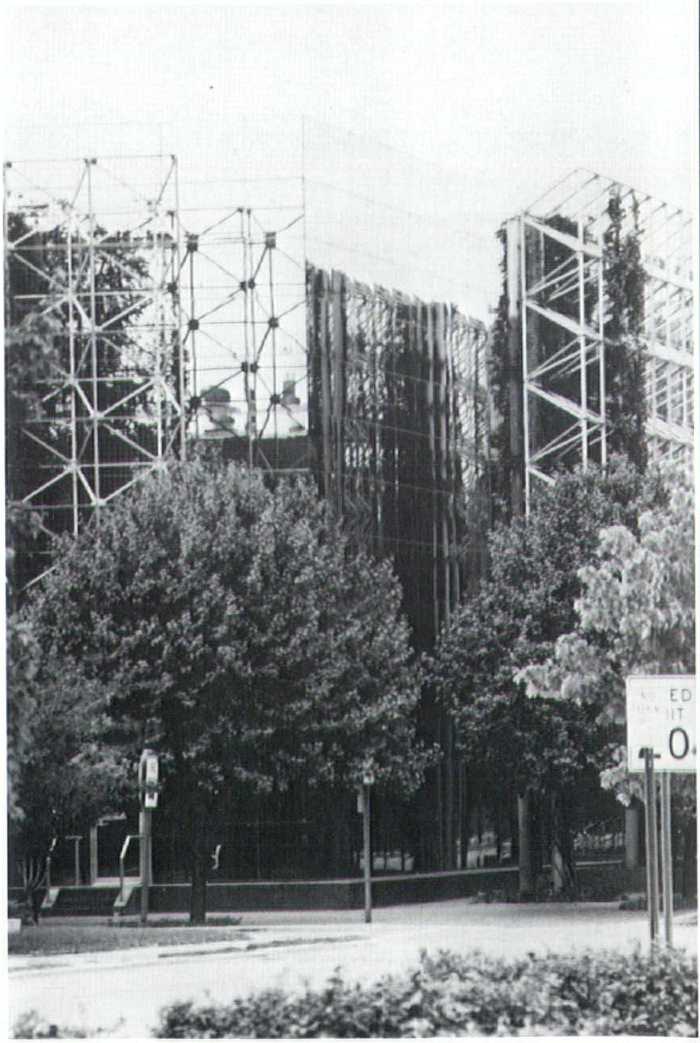


Indiana Bell Telephone Company.

Columbus, Indiana, USA

by John Suk Jun Burke
Graduate of U.C. Berkeley, MIT, and Harvard
Currently teaching at LSU

Soren Faartoft
Graduate of the Advanced College of Engineering
and Royal Academy of Fine Art in Copenhagen, Denmark
Practicing architecture in Indiana

Few people, other than architects, have ever heard of Columbus, Indiana. Even fewer know where it is, for Columbus is a small town in Southern Indiana, with 32,000 citizens living in its 12.7 square miles. A first encounter with the city might lead one to believe that it is simply an average Midwestern town.

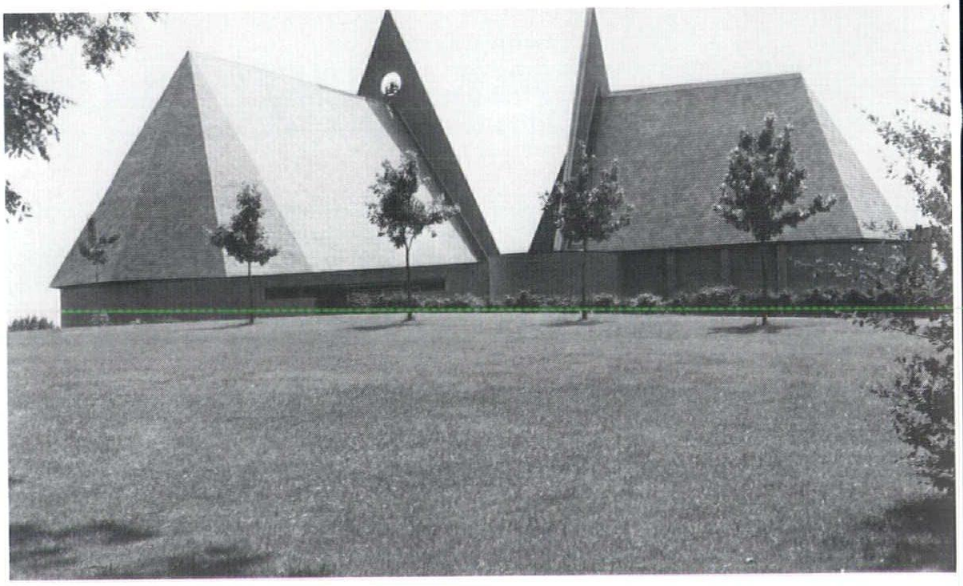
Although Columbus has its share of glittering signs, cookie-cutter tract homes, and disorganized town planning, it has for three decades become an outdoor museum of architectural design. The list of architects who have created buildings in this small farm and industrial community reads like a "Who's Who" of the design profession: Eliel and Eero Saarinen; I.M. Pei; Gunnar Birketts; Roche and Dinkeloo; Cesar Pelli; SOM; CRS; the Architects Collaborative; Harry Weese; Venturi and Rauch; Hardy, Holzman and Pfeiffer; Mitchell-Giurgola; Richard Meier; John Johnansen. The list goes on.

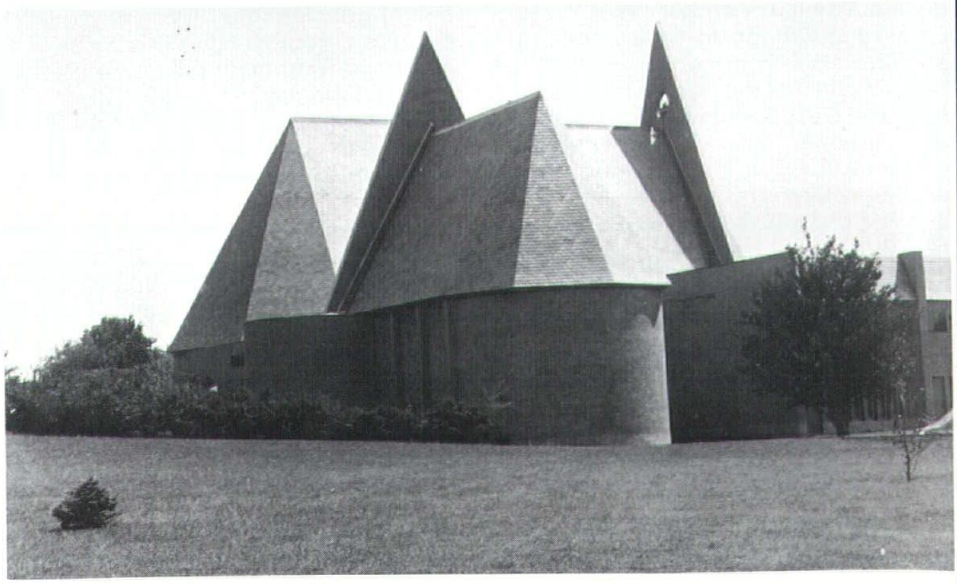
The story of the city's transformatio. begins with the history of some of its most prominent citizens, the Irwin family. In the 1820s, Joseph Irwin was a storekeeper. Following the Civil War, he founded the Irwin Bank, through which his son, William, accumulated a family fortune in Columbus. During World War I, the family chauffeur, Clessie Cummins, tinkered with diesel engines in the Irwin family's garage. William Irwin encouraged and financed the experiments, which led to the Cummins Engine Company, Columbus' largest industry. This firm now employs approximately 10,000 persons and pays about one-fourth of the city's taxes.

The present board chairman of Cummins is Irwin Miller, the grandson of Joseph Irwin's daughter. Miller is a graduate of Yale and Oxford Universities. He has been a supporter of labor and civil rights causes. He has served on various presidential commissions. He labels himself a liberal on social policies and a conservative on finance, commenting that a free society depends on the conservative/liberal dialogue.

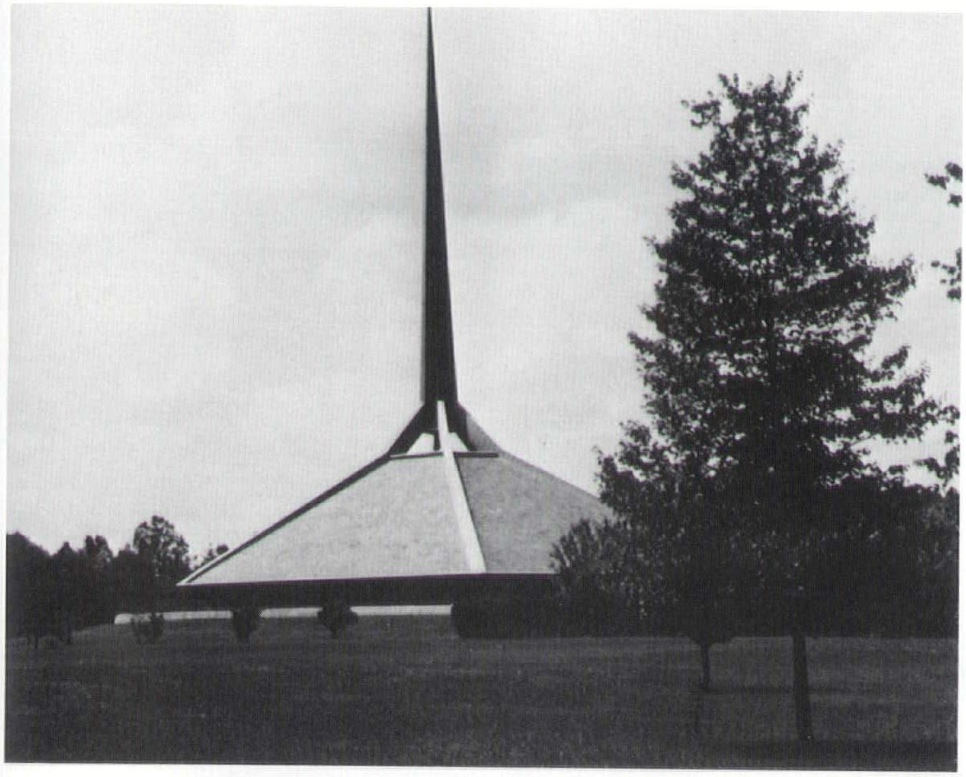
The transformation of Columbus started in the late 1930s under the initiation of the Irwin family. In 1941, they obtained the late Finnish architect Eliel Saarinen to design the Tabernacle Church of Christ, now called the First Christian Church. Saarinen designed the church in an early Modernist dictum.

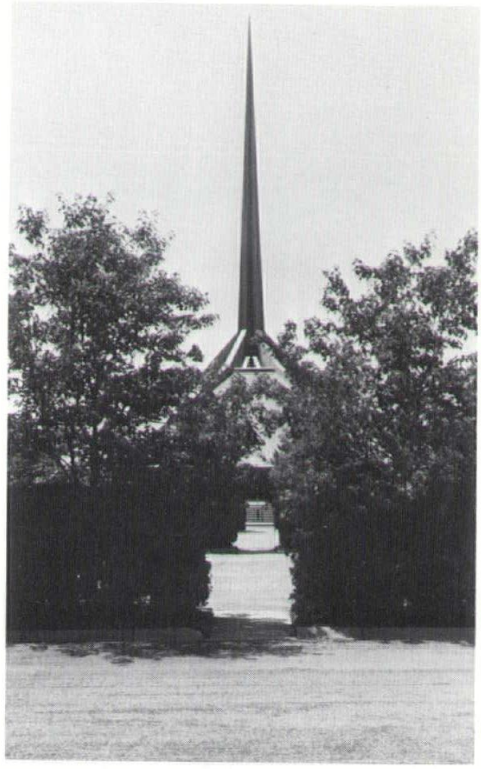
World War II brought a much-needed economic boom to Columbus. Subsequently, the population grew three-fold in three decades, and the community needed new schools, civic buildings, and housing. City officials considered a competent school system necessary to attract young professional families from the East Coast and Chicago.





First Baptist Church, Harry Weese, 1965.





North Christian Church, Eero Saarinen, 1964.

Acting through the Cummins Foundation, Irwin Miller proposed to the city that he underwrite the architectural fees for civic buildings. At that time, Miller asked Pietro Baluski (dean at M.I.T.), Doug Haskell (editor of Architectural Forum), and Eero Saarinen (one of Miller's former classmates at Yale) to formulate an architectural program to attract first-rate American architects to Columbus.

Miller stated that a better-built milieu has a positive influence, both psychologically and physically, on its occupants. He found it shocking how most school buildings tended to dehumanize the people who use them. He argued that schools ought to be exciting places to provide educational experiences. The school board conceded that while the quality of a school system is primarily determined by its teachers and curriculum, the physical surroundings affect educational achievement. School board members noted that better buildings might attract better teachers who would, in turn, provide better motivation for students.

Under the new program, the school board agreed to choose one architect from a list of six drawn up by a committee of nationally-prominent architects. Miller and the Cummins Foundation were to be absent from the selection procedure. The architect chosen would receive total control over even the details of programming and site planning, including future additions. The process would allow 12 months for programming, designing, and working drawings. No architect could be selected for more than one building; this was to provide a diversity of architectural forms in the city. Miller says that this selection procedure was adapted from the State Department's program for building United States embassies.

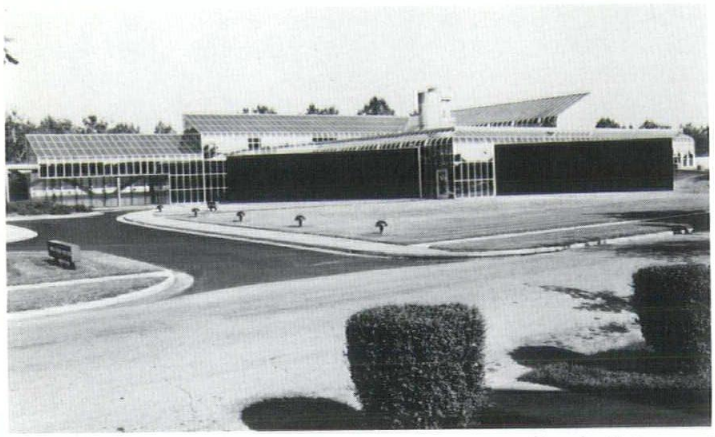
The selection committee wished to obtain young, enthusiastic architects at creative periods in their careers. Committee members sought architects willing to make new statements about what schools should be.

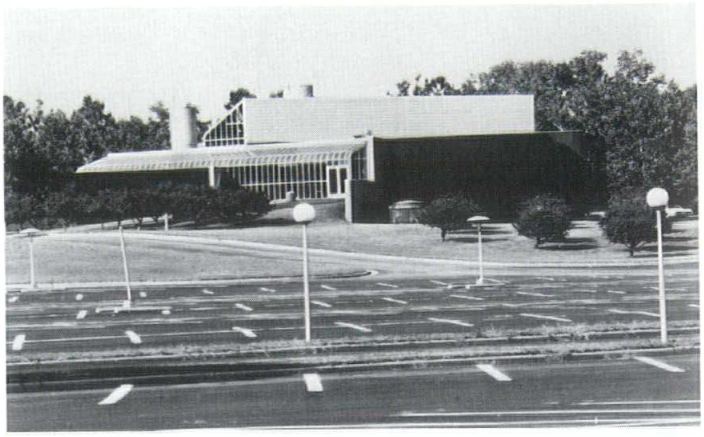
Miller also stated in the plan that the citizens should not reject a building because of its appearance; citizens could properly reject a proposed school because it was too expensive or because it was not functional, but not simply because it would not look like other schools. (In contradiction of the popular belief that well-designed buildings must be expensive, the school officers have reported cheaper, easier construction and maintenance for their new schools than for older schools surrounding the city.)

When Cummins built a new plant five miles away from the town, the company requested that the city limits be extended to the new plant so that the plant's taxes would go to Columbus.

All told, the Cummins Foundation has donated $6 million for public projects and $2.7 million to pay architect's fees in Columbus. Cummins Engine, with sales of $400 million annually, is one of the few American corporations that puts the maximum allowable five percent of pre-tax profits into charitable organizations. It also supports charitable projects in other cities, such as Atlanta, Chicago, Detroit, and Los Angeles.

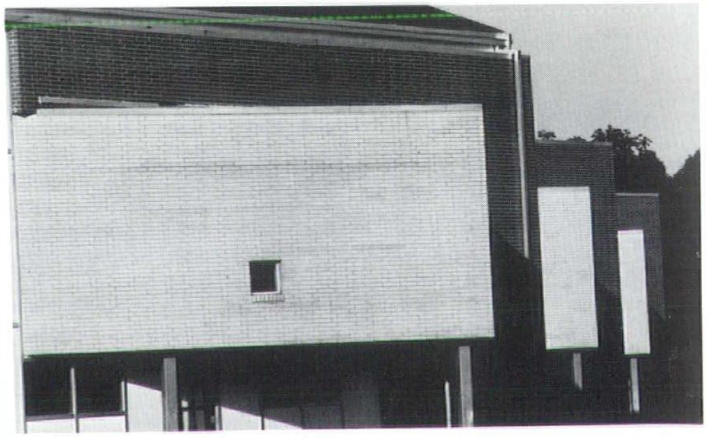
While the Cummins Foundation's philanthropy is evident, questions remain about certain architectural issues. Is this patronage system the fairest way to attract the most-competent architects? Does it produce the best architecture? Has it facilitated development of a unique,

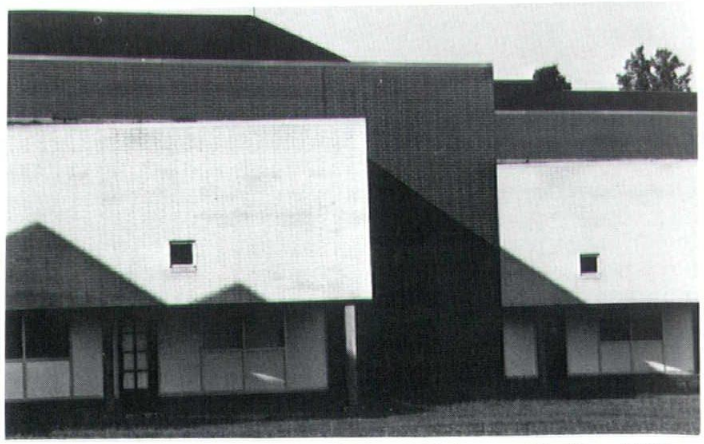




Columbus – Occupational Health Association, Hardy Holzman Pfeiffer, 1973.

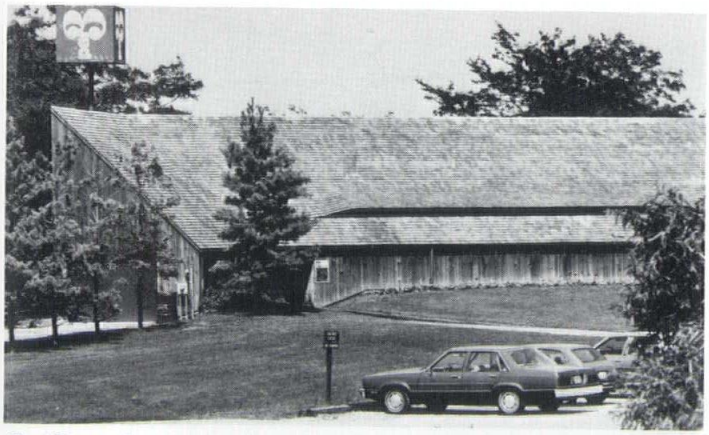
First Christian Church, Eliel Saarinen, 1942.





Mt. Healthy Elementary School, Hardy Holzman Pfeiffer, 1972.

New City Hall, SOM, 1982.



Par Three Clubhouse, Bruce Adams, 1972.

Lincoln Center, Harry Weese, 1958.

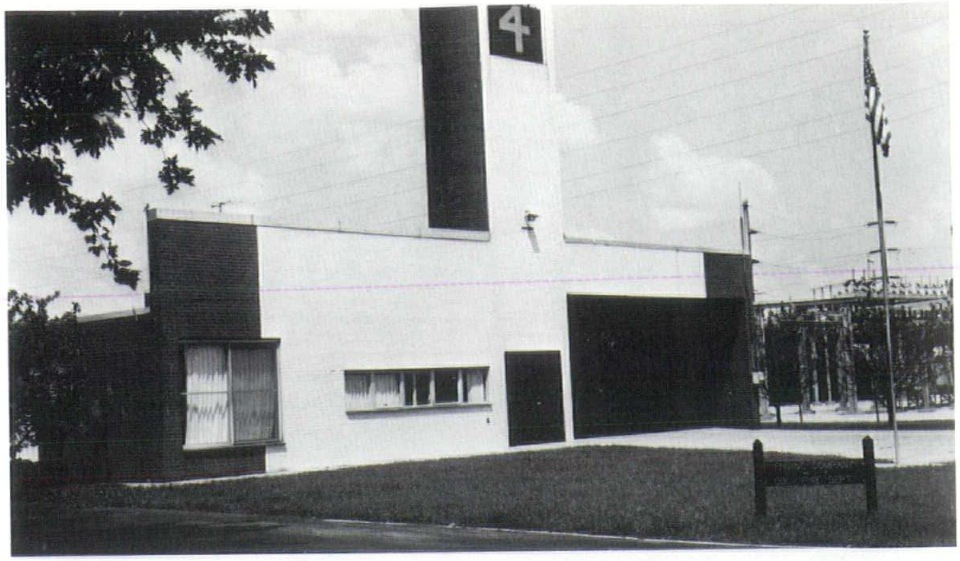
coherent architecture in Columbus? And, perhaps most importantly, has this system yielded buildings that truly benefit the citizens of Columbus?

Many Indiana architects resent what they believe is exclusion from Columbus projects. Some even contend that the entire state now suffers from the "Columbus syndrome", in which big names and imported architects are considered better than Indiana architects. The consensus in Columbus, however, is that architectural consumers are not predisosed to choose an out-of-state architect rather than a local one.

Also, to aid the local economy, the Cummins Foundation looks for architects who are willing to work with local contractors, using the latest materials and techniques. As for cost, although the patronage system is less expensive for clients, a design competition is open to a wider variety of ideologies, with the concomitant possibility of more creative, inexpensive solutions to design requirements.

But Miller states that he is not attracted by the two-dimensional aspects in visual imagery and allusion. He affirms that he is inclined to associate with architects who critically dissect and examine programs and functional requirements, leading to logical conclusions about building designs. Miller is likely to seek an architect who can be committed to a project from its beginning stages to its last details.

Yet, design by a prominent architect will not invariably ensure a quality building. Examining successful cities in the U.S., each region has established its own strong characteristics: Boston, Philadelphia, New York, Chicago, and San Francisco have well-articulated regional architectural vocabularies. Some of the buildings in Columbus fail to respond in a coherent regional architectural language. A few architects have deposited incongruous egotistical monuments in the town. Hardy, Holz-

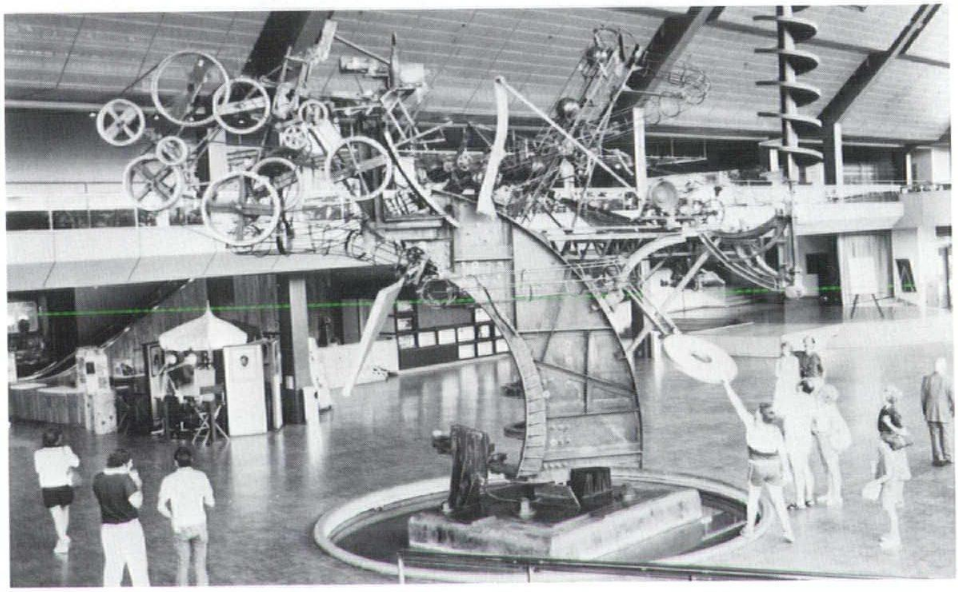


Fire Station No. 4, Venturi & Rauch, 1967.

man, Pfeiffer and associates' Columbus Occupational Health Association bears the trademark of their early 1970s architecture, which they stamped out regardless of locational differences. Southside Junior High School, a fortress-like building by Eliot Noyes, has a questionable site plan.

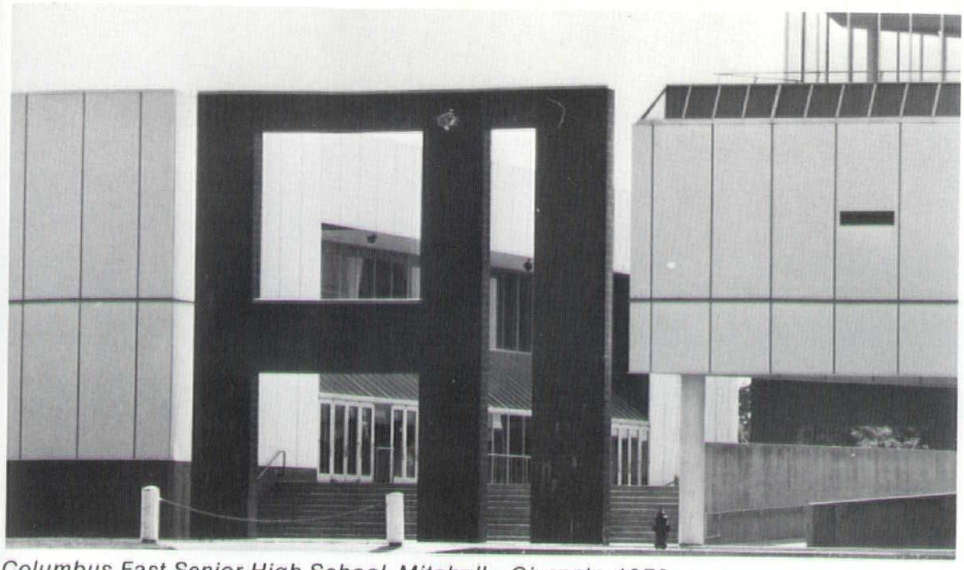
In some cases, immediate contextual issues were insignificant in designs. The New Common, designed by Cesar Pelli, resembles a colossal glass whale sitting beside the two-story Victorian buildings that line Columbus' main street. Its scale is inappropriate, considering the density, height, and volume of the existing buildings. Columbus East Senior High School, executed by Mitchell-Giurgola, is reminiscent of an auto manufacturing plant, which is unsuitable for a place to engage in exciting educational endeavors. Built in a late modernist idiom, clad in a repetitive metallic envelope, the building is difficult to penetrate, and reciprocity between the building and the immediately-adjoining site is minimal.

Robert Venturi's Fire Station No. 4 is overly esoteric for laypersons. Indeed, only those who have been exposed to Venturi's architectural manifesto, "Complexity and Contradition," can expect to understand this building. Many citizens regard it as banal and boring. Venturi's academic and professional qualifications are well-respected in elitist architectural circles, but when his theoretical conclusions are transformed into real exemplars, most people have difficulty grasping the intellectual gymnastics of his hidden deductions, and for them, Fire Station No. 4 remains an unintelligible architectural soliloquy on a lonely suburban road.

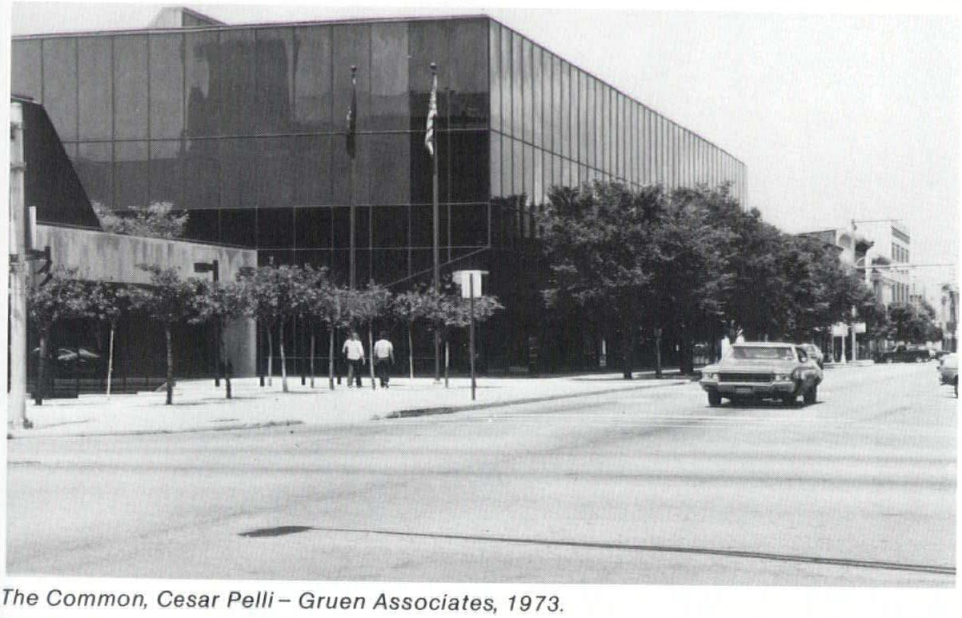


Sculpture: Chaos I, Jean Tinguely, 1974.

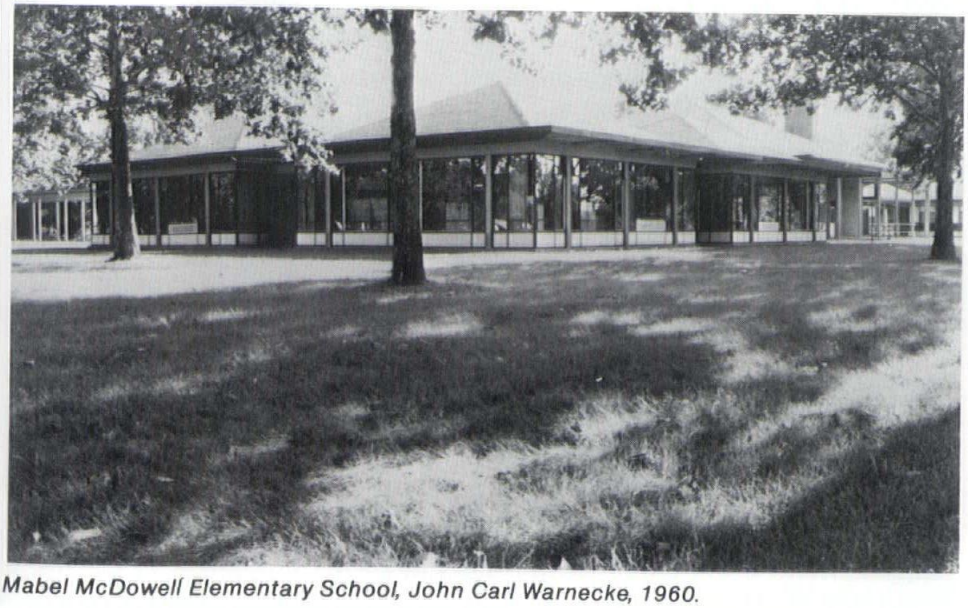
Clifty Creek Elementary School, Richard Meier, 1982.



Columbus East Senior High School, Mitchell – Giurgola, 1972.



The Common, Cesar Pelli – Gruen Associates, 1973.



Mabel McDowell Elementary School, John Carl Warnecke, 1960.

Has the Columbus program been successful? It may be too soon to tell. Any city is a mosaic of organized and disorganized patterns, and the experience of architectural patronage has been in existence in Columbus for less than three decades. This is a modest period for judging the significance of architectural development in a larger urban context. But, Columbus has undertaken a pragmatic and stimulating urban development process, while many U.S. cities have failed to take responsible, consistent action in guiding and guarding their architectural quality. Columbus is a paradigm of what citizens can do to shape their urban environment. Columbus residents have improved their cityscapes, strengthened their educational system, and heightened their architectural awareness. The presence of visitors – 40,000 a year come to observe the new buildings – provides added revenue for city coiffers, enhances civic concern about maintaining a presentable city, and, most of all, increases community cohesiveness in executing projects.

In his address for the dedication of Otter Creek Clubhouse, Irwin Miller stated, "We would like to see the community come to be, not the cheapest community in America, but the very best community of its size in the country. And we are happy to pay our share, whether in work or in taxes or in gifts like this one." Miller endeavors to articulate and even to define the fine art of architecture. This is remarkable in an age when architects are circumvented and circumscribed by real estate speculators, institutional form makers, repetitive engineering attitudes, or professional inability to create responsive buildings.

Full view of exterior at an angle.

Front of the school.

Omaha's Central High School Renovation

Side view of exterior.

By Pam Swisher

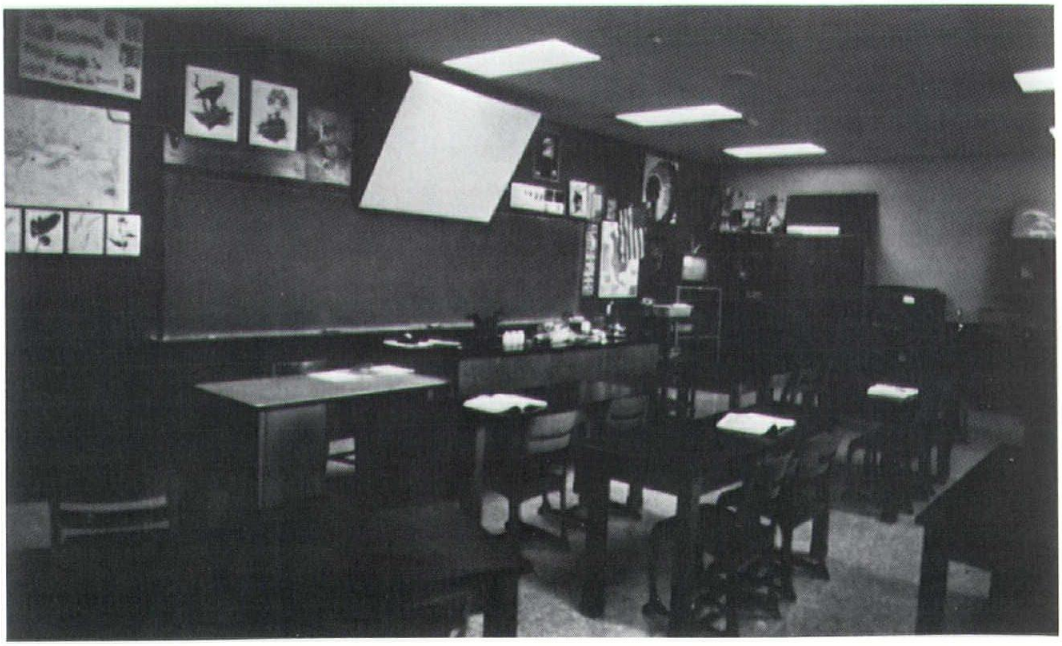
Photos by Bob Frazer

When working with an historic landmark, architects must exhibit an awareness to the building's tradition, its visual image and the public sentiment surrounding it. Although there were many crucial issues to consider with the Omaha Central High School renovation project, foremost in designers minds was how to replace the plumbing, electrical and HVAC systems, lower classroom ceilings, replace the outdated exterior windows and align the school with current fire codes without destroying or compromising the distinctive architecture.

Central, dating back to 1859, was the first high school in Nebraska. The school is situated on Capitol Hill, so-named because it had originally been the site of Nebraska's second territorial Capitol Building. The existing building, which hums today with the hustle and bustle of 1,800 teenage students, was constructed a wing at a time from 1900 until the time of its completion in 1912. Prominent turn-of-the-century architect John Latenser designed the building; it was erected at a cost of $750,000. The style, which was frequently used for stately capitol buildings, is an example of the Second Renaissance Revival. Central High's enlistment on the National Register of Historic Buildings aroused public interest in major restoration of this prominent Omaha landmark.

The most recent renovation project was designed by Dana Larson Roubal and Associates (DLRA) of Omaha. The project was both aimed at improving the building's educational functions and protecting the valuable historical landmark. Spanning five years and $7

Exterior view facing Joslyn and skyline.



Classroom

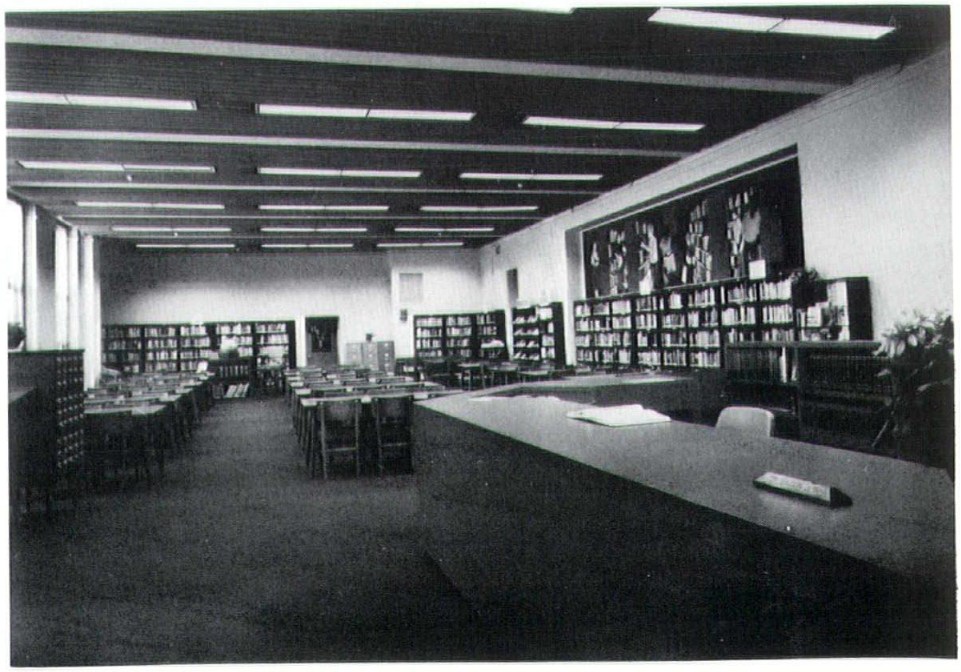
Classroom

million, project designers paid particularly close attention to the school's sensitive landmark status. From the outset, the high school was determined to be in need of updating its deteriorating physical conditions in order to meet the needs of the current educational program and an increasing enrollment. DLRA utilized their nationally recognized Educational Facilities Consultants Resource Team to develop a curriculum-based educational Master Plan of utilization alternatives. The plan included eight major building phases and spanned nearly five years. Through construction time and cost management techniques the project's actual cost was $1 million less than the original $8 million that the school board had budgeted for.

Prior to the renovation, Central's interior courtyard was open to the air and could only be used when the weather permitted. The courtyard represented nearly 12,000 square feet of wasted space as well as an immense energy loss. Merle Rambo, Project Manager for Central's renovation, solved this problem by enclosing the courtyard with an innovative structure of glass clerestory translucent roof. The roof consists of two translucent fiberglass sheets with insulation between. It allows sunlight to filter through while keeping heat from escaping during cold Nebraska winters. In fact, at the time this article was written the wind chill index was 50 degrees below zero and the courtyard maintained a comfortable 65 degrees Fahrenheit. Developing the courtyard for year-round use not only enhanced the functional attributes of Central, but also served as a prime contributor to passive gains and envelope loss control techniques. This feature has allowed engineers to reduce building heat demands by 40 percent. For aesthetic appeal, brightly colored banners adorn the courtyard and add contrast to the brown interior brick of the early 1900s.

The project scope encompassed more than 250,000 square feet; the largest renovation project in Nebraska school history. Classrooms and offices were carpeted; original woodwork was refinished, hardwood corridor floors were sanded and sealed. With the innovative use of lowered ceilings, inefficient old windows were replaced without marring the surrounding original woodwork. Classrooms were redesigned to serve ever-changing curriculum demands, administrative offices were relocated, and educational equipment was replaced throughout the facility to expand educational capabilities. Through the subtle use of graphics, Central's halls and cafeteria boast the school's mascot and colors. New restroom towers serving four stories were created from corners of the courtyard, which had up to renovation time been wasted space. The third corner of the courtyard now serves as the atten-

Classroom



Library

Courtyard interior

Classroom

dance office, thus eliminating the school's dilemma of long lines in administrative offices. The Central High bookstore occupies the remaining fourth corner.

Situated in downtown Omaha, Central's campus is surrounded by Joslyn Art Museum, a college campus, residential property and an office park. Through community coordinated efforts, DLRA's designers were able to integrate school parking facilities, a synthetic turf athletic practice field and an asphalt track into this diverse urban scene. These features are used by students, neighborhood joggers and office workers taking a break from their workday.

Anthony LaGreca, Central's Assistant Principal is proud of the refurbishing attention the school has received. He, of course, was concerned how the construction phases may affect the day to day business of carrying out the educational process. As construction phases progressed LaGreca commented on how designers and construction workers cooperated to minimize inconvenience to students and faculty. "This was a massive project. Designers planned every phase so that not a day of school was missed," LaGreca said.

Although administration, designers as well as members of the community agreed that Omaha's first school was in need of updating, the consensus was unanimous that maintaining original architecture was near the top of the list of priorities. LaGreca feared that the new architecture might distract or upstage the original design; a design which incorporates features such as scrollwork, mosaic tile, hardwood floors and arched windows. Rambo assured LaGreca that architects would be sensitive to the original architecture and that physical alterations would be minimized wherever possible. LaGreca, finding Rambo's promise to be sound, said, "It was important to us that the remodel job maintain tradition, DLRA did that."

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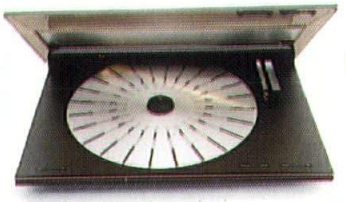

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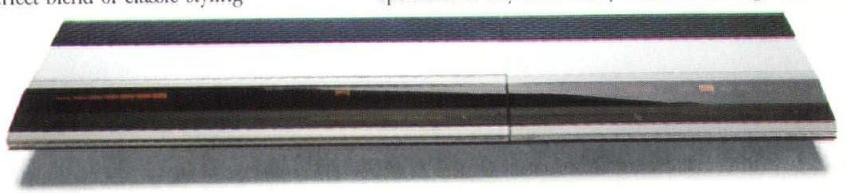

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A Look at the Use of Historic Precedent in Contemporary Design

By Robert Duncan

The following article is the basis of a paper given by Professor Robert Duncan at the 1984 Annual West Central Regional Meeting of the Association of Collegiate Schools of Architecture held at the University of Wisconsin-Milwaukee. The theme of the conference was "Inquiry Through Design."

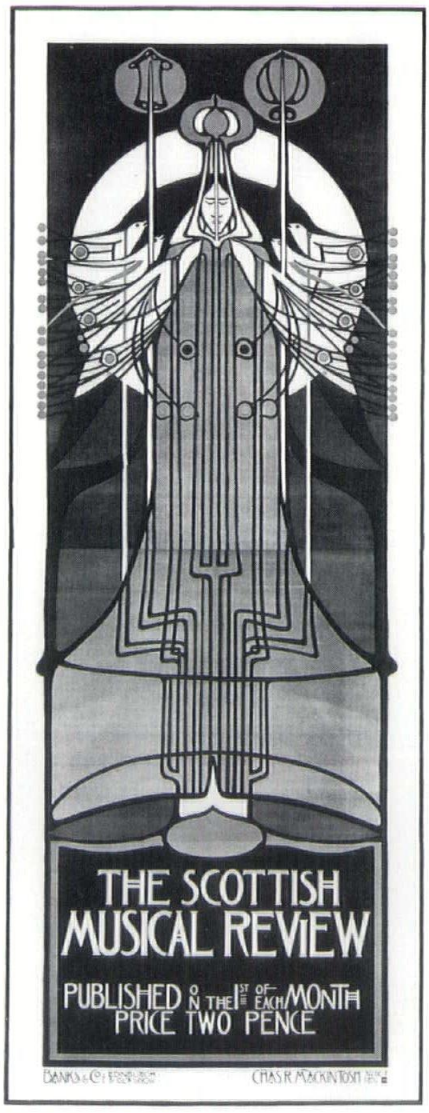
Those submitting work under the category "Historic Precedent as a Means of Successful Inquiry" were challenged by the following statement:

"A major philosophic dilemma faces the architects; after generations of borrowing conceptual ideas from a variety of sources, clear-cut but divisive options are becoming obvious. Not only is there a basic question of the application or misapplication of precedent, but more specifically of its source – – domestic or foreign. While neo-classic trends with foreign precedent prevail in print, there is an opposing concern for American precedents derived from homestyle innovation and invention. The focus is, therefore, 'what should the basis for an American design precedent be?'"

THE IMPACT OF CHARLES RENNIE MACKINTOSH ON DESIGN IN GLASGOW

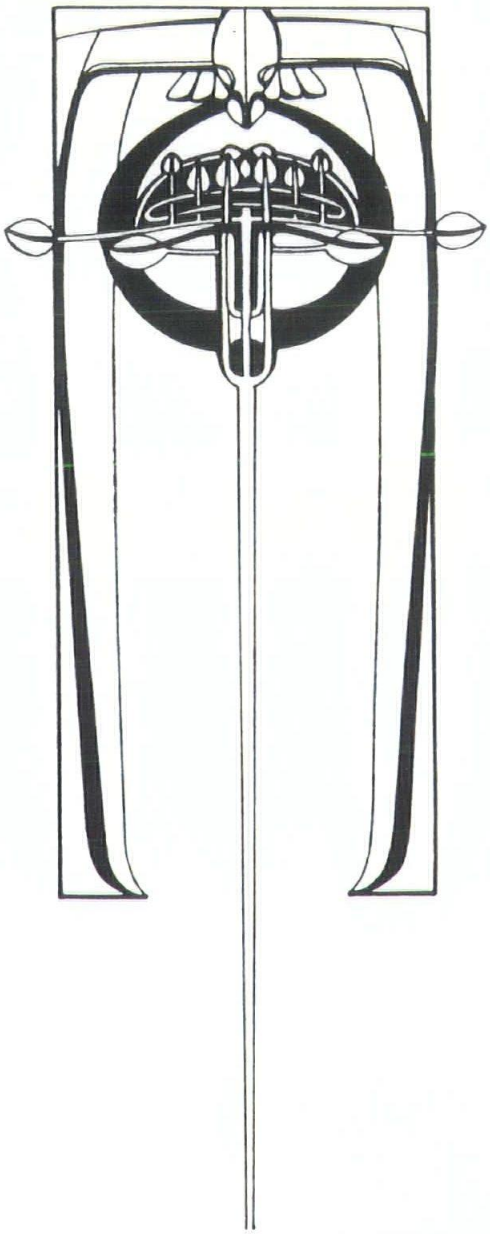
Charles Rennie Mackintosh and his colleagues who formed the nucleus of the "Glasgow Style" represented a design precedent based upon mutual interests and tastes in the decorative arts in Glasgow during the years of 1890-1920. Mackintosh was not working in a vacuum with just a few select friends, but in a city which nurtured an abundance of creative talent at all levels of artistic activity. It appears that the Glasgow Style was never a movement with a tight ideological framework and those who were involved came from a wide variety of backgrounds and interests. What most of the individuals had in common was some form of training or contact with the Glasgow School of Art, and more specifically some contact with Mr. Francis Henry Newberry, the director of the school. Under the leadership of Mr. Newberry, students were encouraged to experiment in their work and to look beyond the limits of the school and to observe the work being produced in England and Europe.[1]

In the early 1890s, the most significant Glasgow designs were produced by Mackintosh, Herbert MacNair and the two Macdonald sisters, Margaret and Frances, who became known as "The Four". Along with James Salmon, Talwin Morris, Jessie Newberry, and George Walton, this group shared a vocabulary of stylized, organically inspired motifs for their designs. They particularly seemed to choose various forms of roses, foliage, butterflies and



Scottish Musical Review Poster C. 1896. Reproduced by courtesy of the Hunterian Art Gallery, University of Glasgow Mackintosh Collection by the Charles Rennie Mackintosh Society.

Below: Drawing by Charles Rennie Mackintosh. Reproduction.



Right: Leaded glass panel designed by Machintosh for the Turin Exhibition 1902. Both courtesy of the Charles Rennie Mackintosh Society.

slender human forms, usually female, for their work. These particular motifs became associated as the Glasgow Style and eventually were employed by a large and talented group of craftspeople working in Glasgow.[2]

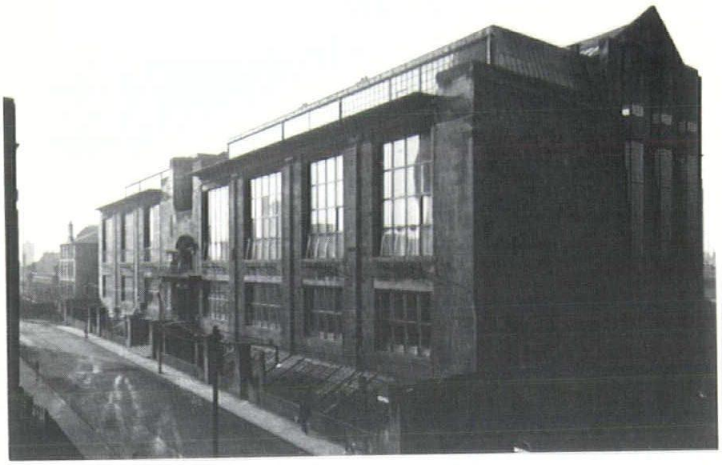
By the 1920s, the novelty of the Glasgow Style and its use of Celtic imagery and traditional Scottish forms had reached its peak and was on the decline. The recession which followed WWI and the renewed emphasis upon traditional values made the public increasingly wary of new-fangled design ideas. At the same time, the designers and craftsworkers of this era were less willing to embark on the designs and experimentations that were popular in earlier years and seemed to have become more introverted into their work. Finally, many of the key figures who had been the dynamic force behind the Glasgow Style in the 1890s had either moved, turned to fine art, or had died. Thus, the large circle of Glasgow artists who had been associated with the Glasgow Style diminished such that it no longer became fashionable to practice in the Glasgow Style. In time, the products of the Glasgow designers were more or less in the same style and character as those of other art schools in England.[3]

Seventy-Five Years Later

Contrasting this unique group of architects, craftspeople and applied artists, is the work, some 75 years later, of Scottish architects G.R.M.

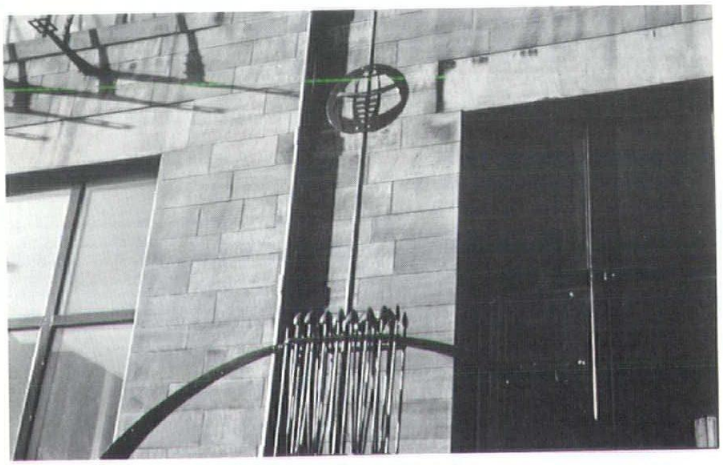
Above: Charles Rennie Mackintosh Poster, 1896. Thomas Howarth Collection.

Left: Reproduced courtesy of the Hunterian Art Gallery, University of Glasgow Mackintosh Collection, by the Charles Rennie Mackintosh Society.

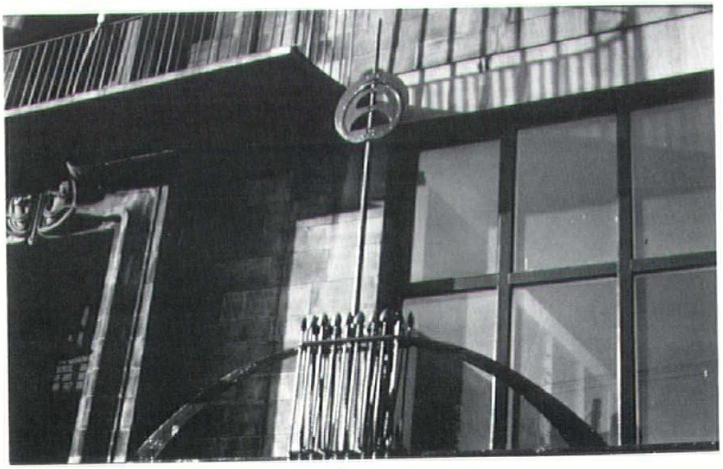


Glasgow School of Art

Hill House, Helensburgh, Dunbartonshire.



Detail of iron finial, Glasgow School of Art.



Detail of iron finial, Glasgow School of Art.

Glasgow School of Art, front entry.

Scotland Street School, Glasgow.

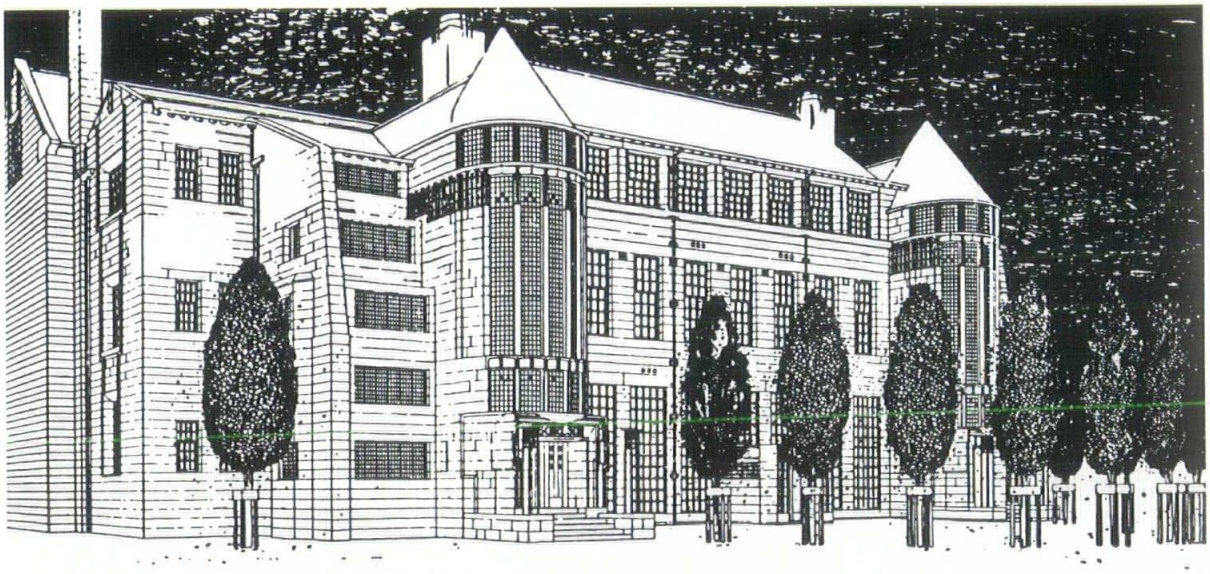
Murry Hall, Glasgow

Kennedy and Partners. One of their latest completed projects, Murry Hall, on the campus of Strathclyde University of Glasgow, abundantly uses many of Mackintosh's motifs, details, and forms. Although placed in a contemporary context, the results clearly echo Mackintosh. The proximity of such a design in a city which is keenly and proudly aware of its native son provides some interesting relationships with existing Mackintosh buildings and some of the current design professionals. Classified as pseudo-Mackintosh, this particular adaptation of the Glasgow Style represents an approach to design which one could classify as designing without historic precedent – rather, one which derives its success out of local innovation and invention of previously expressed Glasgow forms.

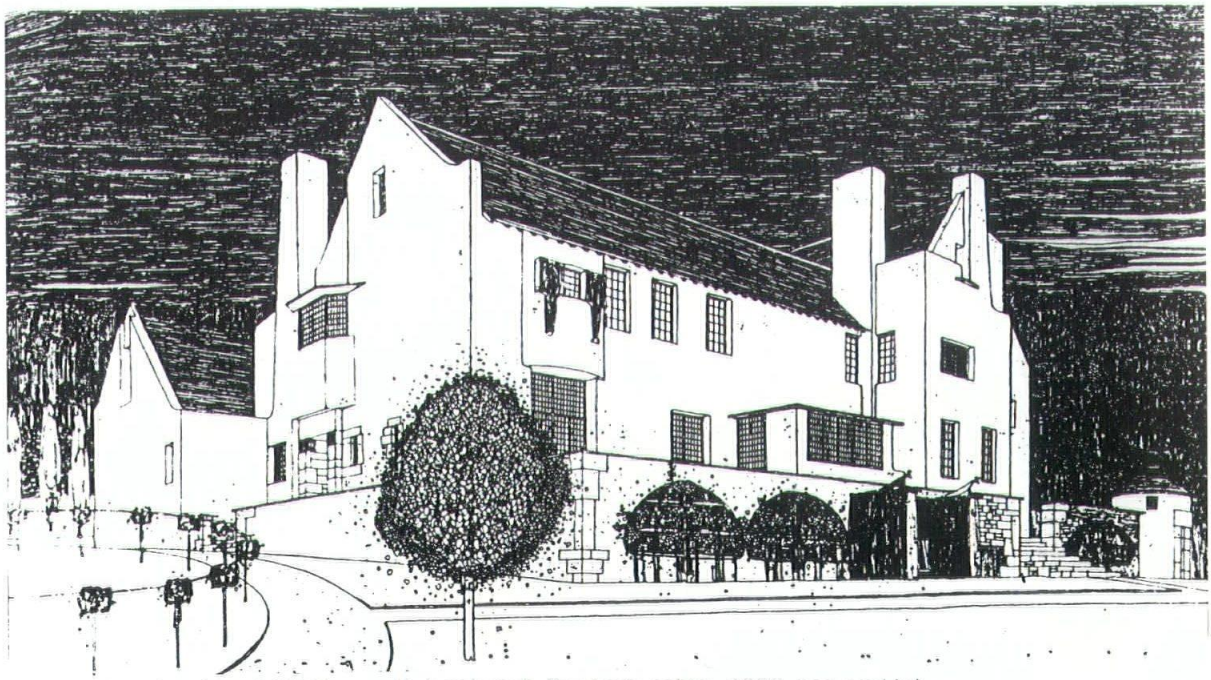
In an effort to understand the relationships that exist between Murry Hall and those buildings of Charles Rennie Mackintosh, three examples of Mackintosh have been selected to illustrate specific characteristics that appear in the design of Murry Hall by G.R.M. Kennedy and Partners.

1.) The Glasgow School of Art, 1897-9 and 1907-9 by Charles Rennie Mackintosh. Of significance is the front entry and suspended cast iron lamp at the front entry. Of equal importance, is the use of cast iron in the front screen fence and the iron finials located on the north facade. These particular details are several of the most illustrated objects associated with the School of Art and are closely identified with the symbol of the building. Most photos of the building usually include these items as they are so distinctive and are found only in the work of Mackintosh. Although the School of Art building is a Glasgow landmark, its details and applied decoration are as popular as the building itself.

2.) "Hill House", Helensburgh, designed for W.W. Blackie in 1902-3. This Scottish Baronial design makes use of an engaged turret on the



Perspective drawing of Scotland Street School, Glasgow, 1904, pen and ink.



Perspective drawing of Hill House, Helensburgh, Dunbartonshire, 1903, pen and ink.

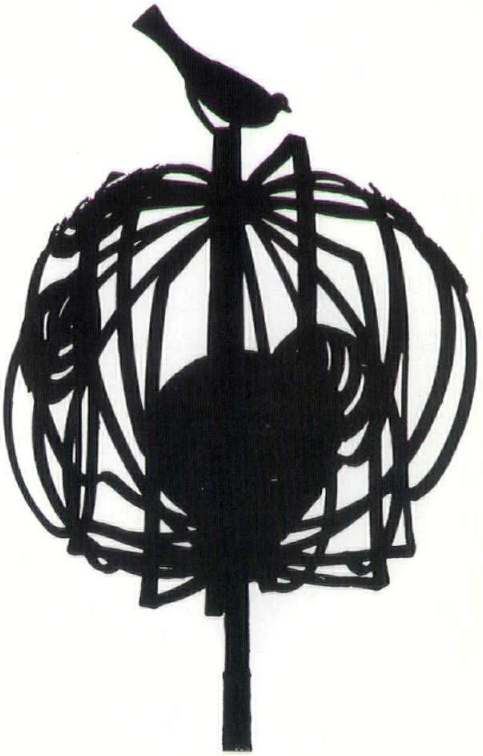
southeast corner of the building. This particular turret fits cleanly in the corner of the two gable ends and provides vertical circulation from one section of the building to the children's wing.

3.) Scotland Street School, Glasgow, 1904. The twin staircase bays are a direct ackowledgement of the dual programs for boys and girls in the school and help to accent the symmetry of the plan. They further help to identify the individual entry points for the students. Each staircase bay has tall slender windows which provide maximum illumination for the large amount of traffic up and down the stairs during classes. Each bay remains essentially Scottish in character and is crowned with the traditional conical slate roof.

Murry Hall, designed by G.R.M. Kennedy and Partners for the University of Strathclyde, Glasgow is a newly completed residence hall employing selected forms and elements that are significant in the designs of C.R. Mackintosh. In Murry Hall, the front entry is flanked by a turret tower similar to that used at Hill House and Scotland Street School. Above the entry door is a curved iron bracket supporting a lamp similar in style and in the similar fashion as the one at the Glasgow School of Art. The use of cast iron finials which accent the vertical circulation and glazing are similar in their decorative details to those used by Mackintosh, their only difference in the placement and shape. Perhaps, the most noticeable similarity between this design and those done by Mackintosh is the use of the circular turret tower, with emphasis on its glazed panels and turquoise conical roof.

C.R. Mackintosh and those artists who became a part of the Glasgow Style were bonded together by a historical tradition rich in the stylized organic motifs that were in vogue at the time. Their attention to detail and self-conscious use of avant-garde imagery made them popular for domestic and some commercial commissions, although they never received the same acceptance as the Continental Art Nouveau. Many of the talented designers, artists, and craftspeople who were active in Glasgow at this time were associated with the School of Art in the years prior to 1920. This reflects the good standing of the school as a major source of artistic development. Thus, these Glasgow designers relied on historic precedent as a method for obtaining their ideas and eventual style. Their results were an imaginative and skillful expression of the times and gave them a certain reputation and notoriety. They believed in their ideas and developed their designs to a refined expression that has had a lasting quality.

On the other hand, Murry Hall, designed by G.R.M. Kennedy and Partners has been classified by some as a pseudo-Mackintosh building. The obvious use of "borrowed" Mackintosh elements, although reapplied in a contemporary situation might be analogus to designing without precedent. Some of the visual results and usage suggest a hometown approach that is both innovative and theatrical. How well this particular design is received by critics will probably depend on their personal feelings regarding Mackitosh and his work and their feelings regarding the personality of style. The question is not one of ethics but one of appropriateness of use. Certainly only a few architects can claim a particular design or style as their own. Perhaps Mackintosh comes as close as anyone who worked in his own unique style and format. To re-adapt particular parts of one building and apply them to a new building takes considerable talent and understanding.



Drawing of wrought iron finial, East Gable, Glasgow School of Art. Courtesy of the Charles Rennie Mackintosh Society.

The determination of the appropriateness of this particular building design is left to the individual observer, but it raises interesting points for consideration in designing with historic precedent.

Footnotes

[1] *The Glasgow Style;* Published by: Glasgow Museums and Art Galleries and the Scottish Arts Council; 1984; p. 6.
[2] *The Glasgow Style;* p. 8.
[3] *The Glasgow Style;* p. 8.

THE AIA'S CALENDAR OF EVENTS

The following is a list of The American Institute of Architect's national committee meetings, conferences and lectures.

April 1 - May 10	"A City," exhibit featuring a 13-piece environmental sculpture of a city by artist James Grashow, AIA Building, Washington, D.C. For more information, call Jim Ellison at (202) 626-7347.
April 15 - June 9	"Venturi, Rauch and Scott Brown: A Generation of Architecture," exhibit at the Octagon, Washington, D.C. For more information, call Susan Stein at (202) 638-3105.
April 25-26	AIA Practice Management Committee meeting, Denver. For more information, call Richard Rush at (202) 626-7589.
May 9-10	AIA Architects in Industry Committee meeting, Washington, D.C. For more information, call Beverly Sanchez at (202) 626-7434.
May 13 - June 28	"Ruins and Revivals: The Architecture of Devastation," exhibit documenting the characteristics and changing form of America's slums, AIA Building, Washington, D.C. For more information, call Jim Ellison at (202) 626-7347.
May 16-17	AIA Energy Committee meeting, Washington, D.C. For more information, call David Bullen at (202) 626-7448.
May 16-18	Concurrent meetings of the AIA Housing Committee and the AIA Regional Development and Natural Resources Committee, on housing the homeless and environmental issues affecting practice, Seattle. For information on housing, call Ravi Waldon at (202) 626-7429; and on natural resources, call Mike Cohn at (202) 626-7366.
May 17-18	AIA Historic Resources Committee meeting on the National Park Service's Preservation Assistance Division, Denver. For more information, call Ravi Waldon at (202) 626-7429.
May 17-18	"Seismic Design Workshop for Architects," sponsored by The AIA Foundation and the South Carolina Chapter/AIA, Charleston, S.C. For more information, call Don Geis at (202) 626-7409.
May 23-26	AIA Committee on Architecture for Health meeting with the International Hospital Federation, San Juan, Puerto Rico. For more information, call Mike Cohn at (202) 626-7366.
June 7-9	Joint meeting of the AIA Design and the AIA Urban Design and Planning Committees on the legislation of design, San Francisco. For more information, call Bruce Kriviskey at (202) 626-7452, or Ravi Waldon at (202) 626-7396.
June 24-25	AIA Architecture for Justice Committee meeting, including roundtables with architects and justice product manufacturers, Washington, D.C. For more information, call Mike Cohn at (202) 626-7366.
June 27-28	AIA Architects in Government Committee meeting with conference, "Changing Perceptions of the Roles of Architects in Government," focusing on architects in leadership roles in the government, Atlanta. For more information, call Beverly Sanchez at (202) 626-7434.

NSA Executive Committee

The NSA Executive Committee for 1985:

President Homer L. Puderbaugh, AIA, Lincoln
Vice-President Robert E. Strottman, AIA, Omaha
Secretary Roger K. Krhounek, AIA, Omaha
Treasurer Stanley M. Meradith, AIA, Lincoln
Past President John J. Tewhill, AIA, Omaha
Directors Richard J. Stacy, AIA, Kearney; Robert G. LeZotte, AIA, Lincoln
Ex-Officio Member W. Cecil Steward, FAIA, Lincoln
Student Representative Kent Davidson
Omaha Chapter President Ivan K. Vrtiska, AIA
Lincoln Chapter President Wynn E. Mehlhaff, AIA
Western Chapter President Jack D. Wilkins, AIA, Kearney

This Committee meets monthly. The following dates have been established for 1985: February 16; March 21; April 25; May 24; June 20; July 18; August 13; September 7; October 3; November 14; December (unplanned as of this date).

National AIA Committee Members

Regional Director, John R. Birge, A.I.A., has advised that the following members are on National Committees for 1985:

Joe Berchenko, AIA, Lincoln – Architects in Government Committee
Gary Bowen, AIA, Omaha – Design Committee
Richard Engler, AIA, Omaha – Architecture for Justice Committee
Ted A. Ertl, AIA, Lincoln – Historic Resources Committee
George Haecker, AIA, Omaha – Historic Resources Committee
Arthur D. Johnson, FAIA, Omaha – Professional Development
Gerold D. Klein, AIA, Omaha – Design Committee
Donald H. Korff, AIA, Omaha – Architecture for Health Committee
Thomas Laging, AIA, Lincoln – Urban Design & Planning Committee
Willis Regier, AIA, Omaha – Architects in Government Committee
Herman Schmidt, AIA, Omaha – Professional Development Committee
W. Cecil Steward, FAIA, Lincoln – Professional Development Committee
Robert E. Strottman, AIA, Omaha – Architecture for Justice Committee
John J. Tewhill, AIA, Omaha – Housing Committee
Golden J. Zenon, Jr., AIA, Omaha – Architecture for Education Committee

Lincoln Chapter, AIA Announces Goals

In developing the Lincoln Chapter goals for the coming year three areas of emphasis were identified. The first goal involves the architect intern development program, emphasizing its importance for students and new architects. On April 8, the Lincoln chapter hosted a major presentation by National AIA personnel outlining the format for developing a well balanced professional sponsorship program. Benefits of such a program will not only be realized by the new architect working toward professional registration, but to the community of architectural firms as well. This type of program is gaining popularity on a national level and may eventually be a requirement for professional registration in all states.

The second major goal for this year is to help educate both the general public as to what an architect can do and to aid the professional community in developing a better understanding of the needs of the public. The group plans to involve the public in several meetings of mutual interest during the year.

The third major goal is to continue to expand the membership of the American Institute of Architects. Lincoln now enjoys an extremely active professional community in the organization and the group would like to continue to expand. The organization provides many educational programs and materials on a myriad of topics to its membership and is active in the development and enhancement of architectural practice.

AIA's 1985 National Convention

Tom Wolfe, social critic, journalist and author of the best sellers *From Bauhaus to Our House* and *The Right Stuff,* will present his provocative views on architecture during the keynote address at The American Institute of Architects 1985 National Convention, June 9-12, San Francisco.

The convention will also feature "Value Architecture" evening lectures by influential architects Allen Greenberg of New Haven, Conn.; Michael Graves, FAIA, of Princeton, N.J., and Robert A.M. Stern, FAIA, of New York city. Panel discussions on "Vaue Architecture" will include syndicated urban columnist Neal Peirce and such award-winning architects as Benjamin Thompson, FAIA, Cambridge, Mass.; Stanley Tigerman, FAIA, Chicago; John Burgee, FAIA, New York City; Charles W. Moore, FAIA, Los Angeles, and Charles M. Davis, AIA, San Francisco.

Wolfe's pulbic lecture on June 9 will kick off a five-part exploration of "Value Architecture," investigating the interests of clients, architects and the public.

SPECIAL PROGRAMS ON DESIGN

The newest design techniques for creating quality facilities for the elderly, energy-efficient "smart" new buildings, space-efficient interiors and award-winning projects that generate profits will be examined.

The convention's four professional interest programs, covering design for aging, research and design, interior design and the 1985 AIA design awards, will complement a wide range of professional development seminars, small-group consultations and theme programs aimed at improving architectural practice.

The special needs of the fastest-growing segment of America's population will be addressed in a comprehensive workshop, "Design for Aging." Participants will review information sources and design guidelines available for all environments – from independent living communities to health, recreational, cultural and extended-nursing-care facilities.

Highlights of the AIA's "Research & Design 85" conference held this March in Los Angeles will be presented in an in-depth workshop that will emphasize application of new design tools – especially computers – to energy-conscious design, life safety and codes, building redesign, design of specialized facilities and environmental needs.

Interior design's value as a project-enhancing service to clients will be examined in the "Designing Value Interiors" workshop. Participants will discuss how interior design has emerged as one of the fastest-growing areas of the design profession and how it can become one of the most profitable services of architecture firms.

The final design program will feature a series of panel discussions of AIA Honor Award-winning projects – from perspectives of both the architect and the client. The panel discussion will focus on how quality design adds "value" – monetary and otherwise – to an architectural project.

PRODUCT EXHIBITS

More than 500 exhibits showing the latest innovations in architectural products and technology will be on display during the convention in San Francisco's Moscone Center.
June 9-12, in San Francisco's Moscone Center.

"This is the largest exhibit in AIA history – by a long shot," commented convention chairman Joseph Monticciolo, FAIA, Woodbury, N.Y.

Products and services on display will range from Danish sinks and faucetry to undercarpet fiber-optic cable, from transoms to tramways, from skylights to stand-alone turnkey systems with architectural software.

Eight categories of products and services will be exhibited:

- Computer-assisted design and management – hardware, software and integrated systems for graphic and firm-management applications;
- Energy conservation and special systems – products and technologies for energy-conscious design, plus special equipment and systems for mechanical and electrical applications;
- Building products and systems – brick, block, glass, stone and full architectural systems;
- Design, lighting and interiors – furnishings, wall and floor coverings, illumination and design for both interior and exterior spaces;
- System furniture – the full range of office, commercial and contract systems;
- Communications and signage – visual and electronic communications and tele-communications systems;
- Organizations and publications – U.S. and international agencies, codes and standards groups, professional and trade publications, and representatives from allied fields, and
- Professional products and services for architects in practice.

A special feature of the AIA's Exhibit of New Products and Technology will be "A Line on Design," a display of innovative California design.

To give the huge exhibit area scale, the Moscone Center exhibit floor will be divided into four "neighborhoods." Each will include exhibitors drawn from the full range of products and, thus, will be a complete shopping area.

In minitheaters in each neighborhood, exhibitors will present generic-product seminars, offering conventiongoers the chance to ask questions and acquire detailed information on developments and applications most suited to their needs.

PROFESSIONAL DEVELOPMENT

A range of issues vital to architectural practice – from compensation to microcomputers to client development – will be examined during 34 professional development programs, 42 consultation sessions and 5 full-day workshops.

Six days of intensive workshops and seminars (June 8-13) will cover the nuts-and-bolts practice and design skills that architects should master to build a successful firm, achieve client and public recognition, increase their compensation and create "value architecture". These programs will be tailored to participants at all levels of experience – from senior partners to interns and students.

Three dynamic seminars on compensation will focus on ways that architects can communicate effectively with clients, identify communications tools and improve face-to-face negotiations.

In other workshops, participants will learn techniques to develop long-term clients; to plan and conduct winning presentations; to penetrate federal and foreign markets, and to better manage staff, consultants and clients.

The working relationship of professionals on the development planning team will be examined by an architect, a real estate consultant and a client in a workshop planned jointly by the AIA, the American Society of Real Estate Counselors and the National Association of Industrial and Office Parks.

Emerging design trends for electronic offices and "smart" buildings will be explored in two workshops.

Architects considering computer-

aided design and drafting (CAD/D) systems will be directed to a program on "Micro-CAD/D." More-advanced programs will demonstrate how to make the most of microcomputers and apply CAD/D to broaden architectural services.

Advances in managerial productivity, design presentations and working-drawing productivity will be explored in workshops covering techniques used by successful managers, as well as systems drafting, design management and computerization.

Other professional development programs will address:

- a feedback process for improving design quality;
- marketing needs and strategy;
- creativity and risk taking in management;
- the architecture office as an educational resource;
- barrier-free design and accessibility;
- opportunities for new-client services in facility management;
- conflict resolution in the construction process;
- professional liability insurance.

In addition, the convention will offer five full-day workshops (Saturday, June 8) and 42 consultation sessions embracing pertinent areas of practice – marketing, computers, negotiations, project and construction management, minority and small-business opportunities.

AIA Symposium to be on "Housing the Homeless"

Private-sector initiatives and challenges for architects responding to problems that face America's estimated 250,000 to 3 million homeless people will be addressed at a national symposium, "Housing the Homeless," sponsored by The American Institute of Architects, May 16-18, in Seattle.

Organized by the AIA Housing Committee, the symposium "reflects the Institute's commitment to provide decent shelter for all Americans," said committee chairman John Philips, AIA, Allentown, Pa. It will be the first of two AIA symposia on ways to house the homeless; the second will be held in Washington, D.C., Oct. 24-26.

The Seattle symposium will feature a series of workshops on how architects can develop design specialties for a range of shelters, including single-room-occupancy housing. Workshops will also cover hotel rehabilitation; innovative adaptive use of factories, schools and warehouses, and financial options.

Summer Workshop for High School Students

The department of Architecture intends to conduct a workshop: "Exploring a Career in Architecture" this summer from June 16 to June 22. This project is designed for high school students who are thinking about studying to become architects. It will involve seminars, design skills studios, field trips, and class work which is similar to what the freshman College of Architecture student experiences. The week long workshop is to culminate in the design of a building project which will be carried out in the design studio and juried on the final day of the workshop.

Through this type of experience, the College expects the student to become more aware of the work of the architectural profession and to get a better sense of what it will be like to be a college student in architecture.

Practicing architects who know of friends or others who may have a son or daughter interested in architecture are encouraged to tell such persons about the workshop. High School Counselors across the state will have details on how to apply for the workshop.

Dimensions Subscription Form

I would like to subscribe to Dimensions for ☐ 1 year ($10) ☐ 2 years ($20).

NOTE: Please do not subscribe if you are a member of the Nebraska Society of Architects or the UNL Architecture Alumni Association. Your subscription is included in membership dues.

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Please send this form plus check for the appropriate amount to Dimensions, College of Architecture, UNL, Lincoln, NE 68588-0145. Make checks payable to Dimensions. Thank you.

Water and Moisture Control in Residential Living Spaces Resource Notebook

"Water and Moisture Control in Residential Living Spaces" is the title of a resource notebook developed by the Cooperative Extension Service and the Conservation and Survey Division of the University of Nebraska-Lincoln.

The resource notebook contains 33 references from government, education and industry sources. References are organized by the following problem areas: condensation; flood damage; foundations; new construction and waterproofing; foundations; problems in existing houses; fungus, decay and insects; gutters and downspouts; humidity; site drainage; and site selection.

Cost of the resource notebook, in a binder, is $15, plus $3 for postage and handling. If interested in the resource notebook, contact: Kathy Parrott, Extension Housing Specialist, 205 Home Economics Bldg., University of Nebraska, Lincoln, NE 68583-0802, (402) 472-2914. A copy of the index may be requested for previewing before ordering the notebook.

Call for Nominations: CAAA Distinguished Alumni Award

The College of Architecture Alumni Association is soliciting nominations for its Distinguished Alumni Award to be presented at the General Membership Meeting in the Fall of 1985. The award, in the form of the CAAA Distinguished Alumni Medal, will be presented to one or more living alumni who have distinguished themselves in the practice of, or contribution to, architecture, planning, and/or the allied design arts.

Nominations submitted to the Selection Committee should include one copy of the following:

a. A concise statement of the outstanding achievements or contributions which make the nominee worthy of consideration for the distinguished Alumni Award.

b. Biographical information giving pertinent personal facts, educational background, major field of interest, positions held, major accomplishments, professional affiliations, honors received, etc.

c. Letters of recommendation from persons qualified to judge the nominee's distinction.

Nominations should be submitted by July 1, 1985 to:

Joseph Luther, D.E.D.
Alumni Coordinator
College of Architecture
University of Nebraska
Lincoln, Nebraska 68588-0106

Alumni to meet During National AIA Convention

The annual gathering of friends and alumni of the University of Nebraska College of Architecture is scheduled for Monday, June 10. This gathering is held each year in conjunction with the American Institute of Architects national convention. The 1985 gathering will be at Chic's Place, Pier 39, in San Francisco. Cocktails and conversation will be from 6:00 p.m. to 7:30 p.m. with dinner at 7:30 p.m. For further information, contact the Dean's Office, College of Architecture, 402/472-3592. Plan to attend and renew former (not old) acquaintances as well as to make new ones.

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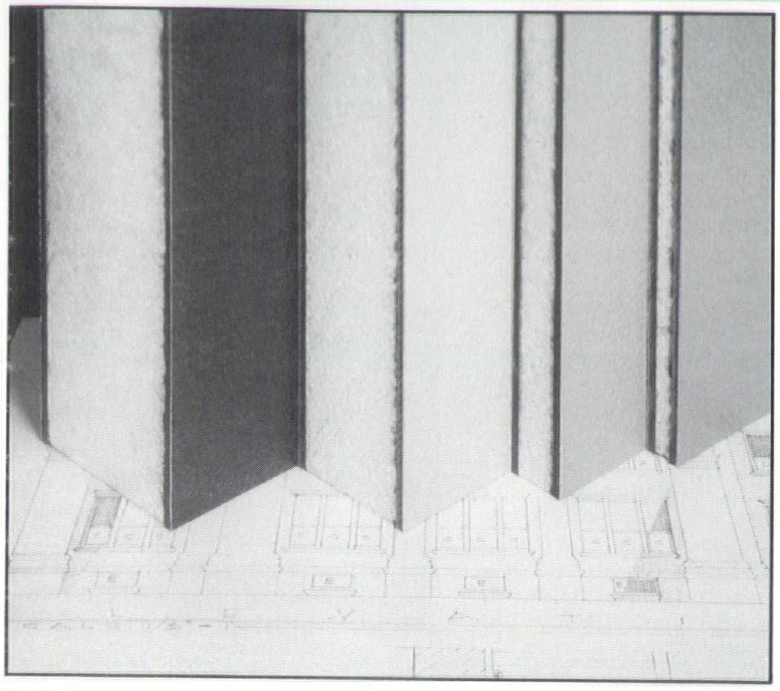

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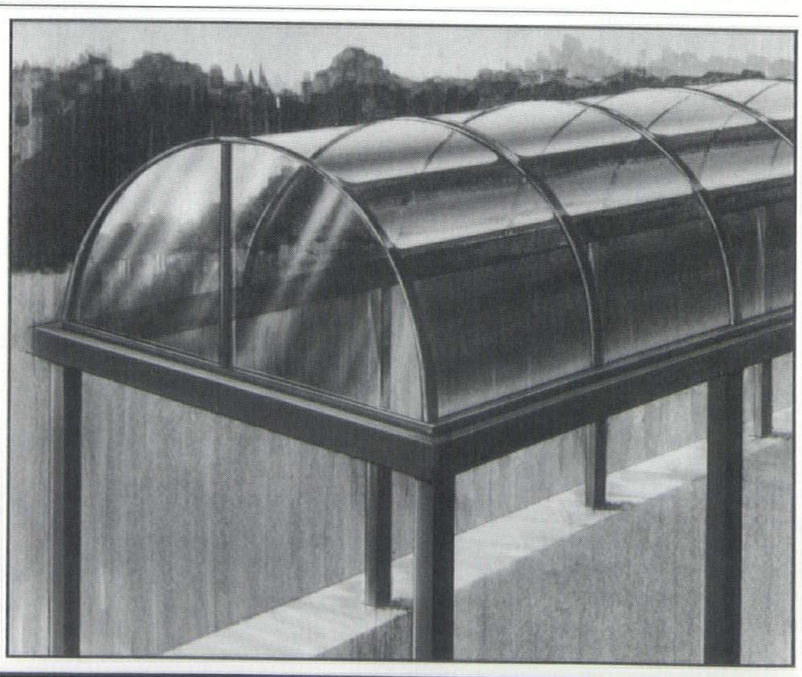

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Kirkham, Michael and Associates

Kirkham, Michael's design of the $54 million Rochester Water Reclamation Plant recently earned a Minnesota Consulting Engineers Council "Grand Award for Engineering Excellence."

The wastewater plant was expanded to treat an average flow of 19 million gallons per day (over 13,000 gallons per minute) and produce an effluent which meets high standards for tertiary treatment. It's one of the few plants in the midwest to meet tertiary standards, said KM project manager Clint Weber.

Design was accomplished on a fast track basis in a mere 12 months, Weber said. The accelerated design process enabled the City to receive EPA grants for both design and construction within one fiscal year.

Kirkham, Michael in a Joint Venture with Wallace Holland Kastler & Schmitz faced challenging engineering problems posed by expansion on the existing site. The site was restricted on three sides. Sequencing of construction activities was required to maintain treatment during the construction period which also included demolition of several existing treatment units. Protective measures had to be taken to guard against flooding of existing structures. Odor control was a vital concern because residential development was closing in and a shopping center was planned nearby.

The method of wastewater treatment was changed from an air-activated sludge system followed by rock media trickling filters, to a more efficient, two-stage, high-purity oxygen-activated sludge system which incorporates a phosphorus removal process.

Anaerobic sludge digestion is provided by four fixed-cover, heated digesters which are each equipped with three mechanical mixers. Following the digestion process, the sludge is thickened by centrifuges and hauled to agricultural land for use as a soil conditioner and as fertilizer. Over 1900 tons of solids will be spread on the land each year.

Operation of a conventional plant of this magnitude consumes a great amount of energy, but energy also is generated by the various unit processes. To conserve energy dollars, the joint venture team designed innovative energy reclaiming processes to utilize the heat given off by the digested sludge for warming the incoming sludge, and to convert digester gas to electrical energy in two 400 KW engine-generator units.

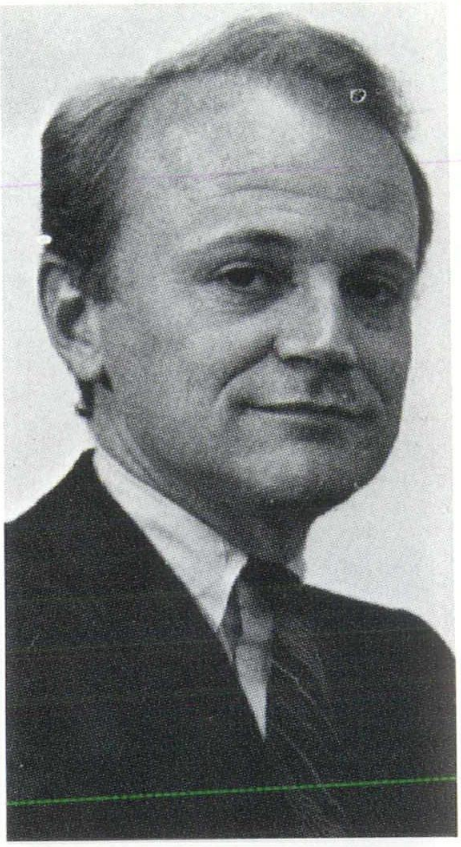
During wet weather, 19,000 GPM can be processed through the plant while the remainder is stored for later processing. This feature eliminates the need to by-pass raw wastewater to the river during times of heavy rainfall.

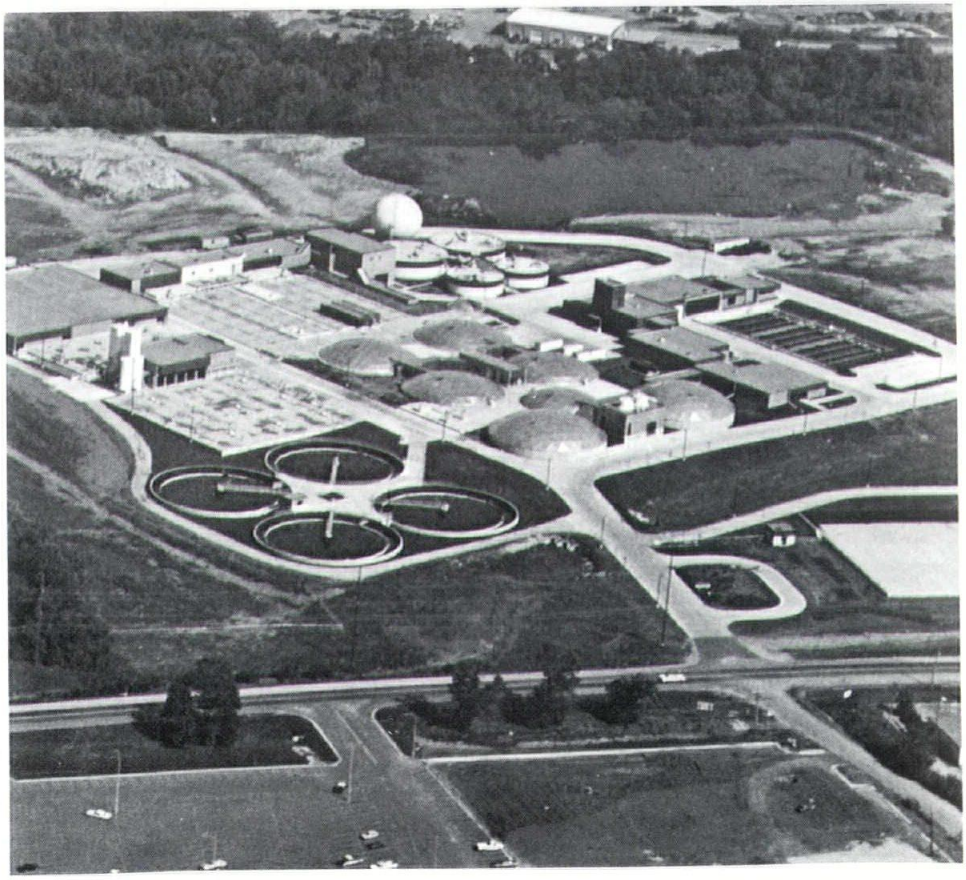
Harris Joins KM

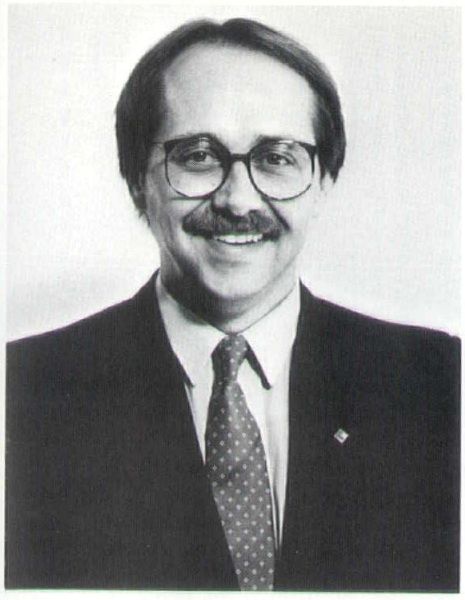
Steven Harris has joined the KM Denver office as Director of Design.

He served most recently as Director of Design in the New York office of John Carl Warnecke and Associates and as Associate Professor of Architecture at Princeton University. He formerly was an Associate in the office of Michael Graves.

Work for which he has been responsible has won numerous design awards. His design experience includes large-scale, mixed-use redevelopment projects in National Historic Districts in Tennessee and Maryland, exterior renovation of landmark buildings in New York and master plans for an artist colony and ranches in northern California. Other clients include AT&T and Tiffany and Company in New York.







Dana Larson Roubal and Associates

Dana Larson Roubal and Associates (DLRA), a national architectural and engineering firm headquartered in Omaha, has announced the promotion of Dale D. Hallock to managing partner in the firm. Hallock is returning to Omaha from the firm's Seattle office where he was regional manager for the Northwestern United States.

Hallock will assume the responsibility of principal in charge of operations for the firm's Omaha office. He will also function as the national liaison between the Omaha office and DLRA's regional offices throughout the Central and Western United States.

Hallock, a native Nebraskan, joined DLRA in 1972 and became director of the Seattle office in 1974. While in Seattle, Hallock was responsible for bringing nearly $85 million of design construction work to the firm. Under his direction, the Seattle office developed into one of the leading firms in the area.

Hallock received a bachelor's of architecture degree from UNL in 1972. He is a member of the American Institute of Architects, and is a licensed architect in Nebraska and Washington.

Dana Larson Roubal and Associates is a full service architectural and engineering firm with ten offices nationwide. The firm, founded in 1966, has consistently ranked among the top 25 architectural/engineering firms, according to *Building Design and Construction* magazine. The firm has received 60 national and regional citations for outstanding design excellence.

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