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Cover: Detail of Dale Eldred's "Brush Creek Boulevard" (see page 52); photograph courtesy of the artist.

Donald Canty, Editor in Chief; Carole Palmer, Art Director; Suzy Thomas, Associate Art Director; Stanley Abercrombie, AIA, Senior Editor, Architecture; Mary E. Osman, Hon. AIA, Senior Editor, Books; Andrea O. Dean, Senior Editor, Articles; Allen Freeman, Managing Editor; Nora Richter Greer, Associate Editor; Lynn Nesmith, Editorial Assistant; Michael J. Hanley, Publisher; Michael M. Wood, Director of Marketing; Jesse Sims, Production and Business Manager; Terry L. Peck, Circulation Manager; David S. Godfrey, General Manager.
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EVENTS

Mar. 4: Seminar on Time Management for Design Professionals, Los Angeles. (Repeat seminars April 6, Boston; April 15, Tampa, Fla.; April 22, Chicago; May 13, Seattle.) Contact: Judy Clausen, PSMJ Seminars, 45 Van Brunt Ave., Dedham, Mass. 02026.

Mar. 5: Seminar on Project Scheduling and Budgeting, Los Angeles. (Repeat seminars April 5, Boston; April 16, Tampa, Fla.; April 23, Chicago; May 14, Seattle.) Contact: Judy Clausen, PSMJ Seminars, 45 Van Brunt Ave., Dedham, Mass. 02026.


Mar. 8-10: Workshop on Introduction to Automated Building Energy Control Systems, University of Wisconsin, Madison.


Mar. 24-26: Conference on Federal Contracting, Grant and Local Programs, New York City. Contact: D. A. Buzzell, American Society of Civil Engineers, 345 E. 47th St., New York, N.Y. 10017.

Mar. 25-26: Profession Marketing Workshop, Oklahoma City. (Repeat workshops May 6-7, Atlanta; June 10-11, Chicago.) Contact: PMW Registrar, BIDS, Inc., Operations Center, P.O. Box 3344, Springfield, Ill. 62708.


June 6-9: AIA National Convention, Honolulu, Hawaii.

LETTERS

More on Bidding: In “Bidding for Work,” an excellent letter by Bernard J. Grad, FAIA (Dec. '81, page 6), Mr. Grad says that ultimately, any initial A/E fee-saving due to A/E bidding will be negated by extras that accrue to the project during construction (and postconstruction?). This may be a possibility, but I believe that those (so-called) well-intentioned officials who take the low A/E bid will expect the same quality of architectural work as if a “reasonable and fair” fee were paid, and that these (and subsequent) officials will hold a “low bid architect” equally answerable (and responsible) for any extras, etc. generated during (and after) construction due to contract document deficiencies, just as if a “fair fee” had been paid. In addition, the “low bid” architect will have the same professional liability situation (possibly worse because of cutting his contract document’s quality to meet his “bid”) as if he were paid a fair fee.

Really, this situation makes our profession, collectively, look like a bunch of not very bright “drawers of blueprints.”

Arthur K. Olsen, AIA
Salt Lake City

Photo Contest: As a result of the publication of my photograph in your September issue (page 43, bas-relief on garage), I have learned more of the origins of the stone carving. Mr. Swenson of Princeton, Ill., telephoned me and related that his brother was both the owner and contractor for stonework on both the garage and the adjacent apartment house. His name was G. A. Swenson. The actual craftsman for the detail was Ed Ellington, a Norwegian stonecutter, who set about the work by setting a mirror beside the raw stone.

The present owner of the buildings is Kent Stamford, who has been restoring the exterior and renovating the interior of the apartment building. He told me that the garage is a popular stop for photographers, some of whom bring friends to strike unusual poses alongside of the piece (some 10 feet above ground). Mr. Stamford also related that the buildings have five grades of limestone, and that the south apartment on the ground floor was intended for the owner’s residence. Preliminary work has been started to make an application to the National Register.

I should correct the technical information given: I used a Canon TX with a 600 mm-hand-held lens (200 mm with 3X teleconverter) and Plus X film developed in Rodinal.

Lar Davis Peoria, Ill.

Saarinen ‘Tribute’: I found Andrea Dean’s article on Eero Saarinen to be a wonderful tribute (Nov. ’81, page 37). If anyone has had an effect on my ideas on architecture, it has been Saarinen (as well as Kevin Roche and John Dinkeloo). It is a shame that such talent as Saarinen and Dinkeloo has been lost.

I believe that Saarinen did not feel that architecture was limited to a single approach. This is clearly shown in the variety of his designs. It is terrible that such a talent was so harshly criticized during his life. Unfortunately, sometimes we appreciate the better too late. Saarinen designed at a time when the Bauhaus was where the architectural “gods” were born.

Saarinen’s philosophy, in my opinion, was not found in the decorated shed or duck, but was simply to improve upon, not copy, what he had done before. Meanwhile, Mies thought (as have so many others, judging by the copies) he had found the perfect solution in the Seagram building. Now we see it was not as perfect as was thought.

As far as titling Saarinen a “proto-postmodernist,” I would say not. While postmodernism essentially is a study in traditional forms, Saarinen’s designs were studies on different forms opposed to the glass box.

What the future holds for architecture, I cannot say, but I am certain that the “free-mind” style of Eero Saarinen will continue to be an important force in all architecture, whether modern or postmodern.

Peter John Russo
Student, New York Institute of Technology
Letters continued on page 8
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Letters

Mr. Wolf and Mr. Nelson: I read George Nelson's review of Tom Wolfe's nasty little book with an emotion best described as joy (see Dec. '81, page 72).

No literate person took that production seriously, but Nelson's review is distinguished from the others by addressing the real point: The fault in Mr. Wolfe's book is not its tendentious misinformation, however irritating that may be, but its unrelenting, stupefying, soul-destroying vulgarity.

It would be interesting to read George Nelson on other aspects of current architectural journalism. Can you get him to write more? Arthur Drexler, Director Architecture and Design Museum of Modern Art

We are working on it.—Ed.

I found George Nelson's review of Tom Wolfe's new book most interesting, not as much for Mr. Wolfe's interpretation of our profession's accomplishments, but for Nelson's attack on the credentials of Mr. Wolfe, his approach to the review of modern architecture and its evolution, and the conclusions he draws from his unprofessional (i.e. not an architect) review of architecture. Books become "best sellers" because the public is responsive to the subject and the way it is presented. Instead of criticizing, we should take the time to interpret this message as it applies to the way we practice our profession.

Are we right to think that architects should be judged only by architects and not by the general public? We seem, so often, to concern ourselves with our own judgment of each other's work without any sensitivity to, or sufficient input from, the general public. Mr. Wolfe is not an architect. The opinion he expresses is tempered by his lack of education in the field of architecture. Based on the acceptability of his book, maybe Mr. Wolfe is in tune with the public and is accurately reflecting the opinion of the public.

Are we prima donnas? We are if we don't respond to what people think of us and our work. We don't seem to care if the general public understands what we do, what our function is in the building team or what our motivations are in the design of a building. As a result, the architect's status in the building process continues to erode. Design-build firms, construction management contracts, fee competitions and corporations with "in house" architects continually infringe into our market. When do we go to the public and explain what we do? In addition, architects need to respond to the input of persons outside the profession instead of criticizing them. We design buildings for the use of the public. We are not building monuments to ourselves and our profession.

When we begin to listen and respond to the critics, maybe then policy setters in government, corporate leaders, developers and private clients will go back to using architects instead of trying to change our position on the building team to the status of a subcontractor (producer of working drawings). I fear that if we continue in the direction we are headed, we will soon find the only service left for us to provide will be drafting. Thomas W. Kurnas, AIA Sterling Heights, Mich.

George Nelson's review of From Bauhaus to Our House was a kick in the groin richly deserved. Every architect should borrow a copy for a layman's view of the profession, complete with the usual distortions.

Laymen have a difficult time trying to understand architects. Mass education has forced us to rely on words, ignoring and mistrusting other forms of communication. Politicians, lawyers, doctors and clergymen expect society to heed their words and ignore their deeds. The New Journalism has capitalized on this to the point where we no longer trust words. The new Woodwards and Bernsteins are everywhere.

Mr. Wolfe listened to his many friends in the architectural departments of the universities, many of whom are convinced that architecture is also a drawing of a building. They ought to be fed drawings of their meals! The information was used to write this "high comedy" on American architecture that is entertaining. The layman, caught in the verbal trap set with the diversionary tactics of those personalities who declare they have reinvented the wheel, becomes bewildered.

Since Inigo Jones went to Italy to obtain his copy of Andrea Palladio's Four Books of Architecture, every prominent architect has coveted a copy—and that was in 1614. All of England went Palladian right down to the Palladium. That heritage was transferred to America via Thomas Jefferson, and nothing new came on the scene until the skyscraper. We were lost: Palladio never did a skyscraper! Architects everywhere were struggling for new forms. Sullivan showed the way and Wright followed; the Bauhaus method of learning through doing seemed to be the better way. Architecture is doing; it is the art of building. The books were ignored and they fell out of print. Our neo-Palladian architects had assumed the leadership. But in 1965 Palladio's books went back into print and the classic details became readily available again. Now the corporate entities—those barbarians intent on capturing the glory of ancient Rome—can once more be appeased.

There ought to be a Bauhaus for writers to learn to communicate their own ideas, from their own experiences, starting from zero. Then we may have writers we can rely on, writers who can go back a thousand years and give us a truer picture of the history of mankind from our literature. Beowulf would be a good beginning. Victor L. De Nigris, AIA Tucson, Ariz.

Judging by George Nelson's excessive and vituperous review of From Bauhaus to Our House, it touched some exposed raw nerve ending in him. Wolfe does tend to go for the jugular. But I think more relevantly he admonishes the coup de grâce to happenings that are usually in an incipient stage of decay anyway. He, probably more than others, terminated the mystique of the Black Panthers and the NASA manned space program. As a cultural bellwether it might be instructive to pay attention to the vibes he is now getting from the ongoing architectural scene. The book's value is that it assaults with originality and brilliance the long accepted sanctum sanctorum of the sacred cows of the modern movement and so-called postmodern trends.

Tom Wolfe makes good use of not being an architect, architectural critic or academic. His career has not been vested in these currents of modern/postmodern so he can and does look at them with penetrating gaze and tells the world what he sees or does not see of the Emperor's wardrobe. Who are the other architectural observers, even more informed, writing as clearly, entertainingly or even candidly about these matters that influence building design so directly? The book makes no particular claim for exhaustive or microscopic scholarship; but I for one can accept the short readable grand sweep, the perspective of the analysis in trade for the codified smoke and intellectual pre-continued on page 11
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tense of most architectural theory and criticism of the last two decades. That stuff causes one to think that its writers should find productive work.

Probably the most difficult of Wolfe’s premises for architects to accept, but one that I believe is essentially correct, is that an original American architectural expression as a widespread cultural phenomenon was subverted by the stylish and intellectually seductive European modernist influence and by its American patsies who were its importers and purveyors from the 1930s on.

It might be recalled that a similar event happened at least once before, but with a different formal vocabulary. Around the turn of the century Beaux-Arts styles held sway, largely generated into being in this country by the Columbian Exposition in Chicago. This had an enervating effect on the continuity and timely flowering of an indigenous American architecture, although individual resistances occurred.

If we can accept that this has happened—and like someone whose pocket has been picked twice will realize, perhaps by the second time, that he hasn’t simply lost his wallet—then we might get on with creating a great original American architecture not impacted by imported, historicist, moribund forms and polemics but by regional, climatic and human concerns of here and now.

George Nelson properly skewers the waspish Wolfe, for whom he admits a transient admiration on subjects of vanity and Jess durability than architecture.

More lengthy than the subject deserves, repetitious in exposing Wolfe’s thin understanding and vicious charges, Nelson demonstrates a proper respect for American architecture and the many people in it.

So we are left to wonder just how and who brought our schoolmate from his ivory tower to wade through this verbal sewer and share his reaction in the proper place, our own splendid JOURNAL.

Robert Ingle Hoyt, FAIA
Santa Barbara, Calif.

George Nelson has given us an excellent review of the unscrupulous Tom Wolfe writings and interviews attacking Gropius, modern architecture and the Bauhaus.

Having known Walter Gropius for the last 30 years of his life—as his student and later as fellow teacher in the Harvard Master class and as his associate in practice—I would like to say the following: How rare and precious is the benign genius of a Gropius. How simplistic and abominable is the destructive character of a Tom Wolfe. My thanks to George Nelson and the JOURNAL, Chester Nagel University of Colorado at Denver

A nonarchitect friend recently gifted me with a copy of T. Wolfe’s From Bauhaus to Our House, pleased that he could demonstrate being “with it” in our arcane architectural profession. I attacked it with great expectations in the peace and quiet of my bed, as a little goodie for some nighttime reading. I found it such a bore that I fell asleep before completing two chapters. Thank you, T. Wolfe, for a good night’s sleep! Anthony R. Moody, AIA
New York City

That was quite a job of argumentum ad hominem that hatchetman George Nelson produced as a review of Tom Wolfe’s book, From Bauhaus to Our House. It is always fun to read such excited prose. Incidentally, Nelson’s claim that “Bauhaus contains about as much . . . slander as anyone can cram into the pages of a small book” is a bit off. Written slander is libel. Is anyone going to sue?

Edgar Bissantz, AIA
Santa Barbara, Calif.

Letters continued on page 101
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Politics Threatens to Engulf Vietnam Memorial Design

Last month the competition winning design for the Vietnam war memorial, warmly received when first announced, was hit by a chill wind of criticism that threatened to make it a political issue and that apparently had made itself felt in the office of Interior Secretary James Watt.

Meanwhile, donations to build the $7 million memorial near the Lincoln Memorial in Washington exceed $4 million, and a March 1 groundbreaking is anticipated.

One attempt to scrap the memorial design was originated on Capitol Hill by Representative Henry J. Hyde (R-Ill.). In Hyde's seven-sentence letter to Ronald Reagan signed by 32 congressmen—31 Republicans and a Southern Democrat—the President was urged to request Secretary Watt to deny final permission for groundbreaking. "We feel this design makes a political statement of shame and dishonor," the letter stated. "A new jury ought to be appointed. . . . We share the view that this alleged memorial is 'a black ditch that does not recognize or honor those who served.'"

A second letter, addressed "Dear Colleague" from Representative Lawrence J. DeNardis (D-Conn.), urged congressmen not to sign the Hyde letter. "There is an odor of mischief in this last minute attempt to discredit the Vietnam veterans' design selection process," DeNardis wrote. "Congress has no business meddling in subjective judgments about the design of a memorial we are not financing. . . . The terms and conditions of the joint resolution permitting construction have been scrupulously met. . . ."

On Jan. 5, Secretary Watt wrote to Jan Scruggs, president of the Vietnam Veterans Memorial Fund (VVMF), which held the design competition and is raising funds to build the memorial, requesting a meeting. Watt's letter stated: "As a result of continuing modifications in the original concept, I hereby request that you advise me once the design has been finalized in order that I might proceed to a consideration of that proposal to fulfill my statutory responsibilities."

A copy of that letter was obtained by critics of the design and made available to the Associated Press, which carried a story saying Watt "has raised a barrier" to construction of the monument.

The design already had been "finalized" (above), minor changes having been made to answer the needs for handicapped access and site drainage. Scruggs and other representatives of the memorial fund met with Watt Jan. 14. During the meeting there was no discussion of the design, according to Robert Doubek, VVMF project director, who described the exchanges as "informational." Grady Clay, editor of Landscape Architecture and a member of the competition jury, also attended. Clay, who characterized Watt's responses as "politicized," said the secretary related that he expected a lawsuit from objectors to the design "the minute he issued the permit. Secretary Watt claimed he wanted to be absolutely protected by following regulations."

An Interior spokesman said the secretary has statutory responsibility to review the design concept and location, and to certify that funding is adequate.

The concept and site were approved last June by an agency of Interior, the National Capital Memorial Advisory Committee. Similar approval followed from two other federal agencies, the Fine Arts Commission and the National Capital Planning Commission. These last named also approved the revised design.

The competition was won last May by a Yale undergraduate, 21-year-old Maya Ying Lin (see Aug. '81, page 47). As laid out in the competition regulations, VVMF selected an architect of record, the Cooper-Lecky Partnership, and Lin has been retained as designer, approving all modifications. She envisions two polished black granite walls meeting in an oblique angle, the walls reaching 10 feet in height at their intersection and diminishing on either end. The names of 57,692 American war dead are to be inscribed on the walls, which Lin describes as "growing out of the earth." The modifications have included erecting an 11-inch-high warning curb on a main approach from Constitution Avenue; extending each wall 50 feet to provide space for all names; flattening the entire site to facilitate handicapped access, and placing a perforated plastic turf reinforcer under heavily trafficked grass surfaces.

The design has been widely praised by art and architecture critics and also has been commended by veterans organizations, including the Vietnam Veterans of America and the American Legion, both of which are contributing construction funds. Among its most vocal critics are Tom Carhart, a Vietnam veteran who is now a civilian lawyer for the Defense Department and was an unsuccessful competition entrant, and James H. Webb Jr., also a Vietnam veteran and a lawyer, and author of the novels Fields of Fire and A Sense of Honor. In a Wall Street Journal continued on page 16
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Government from page 13

nal column, Webb called the design "a wailing wall for future antidraft and antinuclear demonstrators" and proposed modifications—that the wall be white, above ground and that a flag be positioned at the juncture of the walls.

This, says Clay, "would falsify the whole competition. If those are to be the requirements, we will have to hold another competition and get everybody in the country who wants to design a white, above-ground, flagged memorial to make their presentations." Scruggs, in a published rebuttal to Webb, pointed out that he had "submitted written testimony opposing the design; it was taken into consideration. He had his say and lost, fair and square."

Newspaper editorialists and columnists have seized the issue, not necessarily taking sides based on political orientation: Conservative James Kilpatrick supports the design; conservative Patrick Buchanan calls it a "mockery.

Says Clay: "The detractors have marched serenely from emotion to hyperbole and in their language have converted a beautiful design into something despicable. A tiny handful of dissidents is attempting to reopen wounds of the war and is using the memorial as a device."

Public Buildings Commissioner Proposes Lease-Back Device

GSA's new public buildings service commission wants to create new forms of partnership between government and the private sector to stimulate new construction of federal buildings.

Richard O. Haase, who has headed the building construction, leasing and maintenance section of GSA since December, talked about this and other aspects of his job in an interview last month.

"In the past," he said, "the government has either built or leased. This has worked fine when operating with a cost per square foot that remains constant. But building costs and rents are skyrocketing and the ball game has changed. In the private sector, lenders are no longer asking for 10 percent on the return. The insurance companies want 25 percent of the action, 30 percent of the net; they are dictating the terms."

Haase suggests that the government offer land to developers to use as equity in securing private building capital, meanwhile adjusting depreciation laws to allow developers to recapture their investments over 15 years or so. "The developer wins by getting back his depreciated costs and a lease from the government. The government wins by getting the downside of rents, putting the land in as the equity partner at no cost—not borrowing money from the Treasury. And the government gets the building back at the end. It is just back and forth, and it creates a lot of work for architects.

"Of course, these ideas are subject to Congressional oversight committees. But they are really nothing new. It is what people do in the private sector all the time."

The Reagan White House presumably had this public-private approach in mind when it selected Haase, 47 (above), a realtor-appraiser and real estate broker in Washington, D.C. (see Jan., page 22). Haase is also comfortable with GSA's function of overseeing private designers of government buildings—the function of the design and construction division under David Dibner, FAIA. "We don't have the manpower to handle large architectural projects in-house," he said, "that wouldn't be efficient anyway."

How about the way architects are selected by GSA? "That is really the function of Dibner's shop," he said, implying that he has not yet formed an opinion on A/E selection. "But competency and efficiency and cost effectiveness are the things we are looking at."

This pragmatic approach was also evident when asked about his commitment to cities: "One approach is to put a federal building in a ravaged central city area and hope that the building will be the catalyst for surrounding redevelopment. But any social responsibility that the federal government takes must be calculated in terms of dollars."

"Another relevant point is that some cities outprice themselves. Can the federal government afford to pay $40 or $45 a square foot for space just to be located in the central city? From the government's standpoint, a good number of federal support staff could be moved outside the city centers on the beltways or subway lines, and this certainly would not diminish effectiveness."

Efficiency is Haase's priority when it comes to recycling buildings. "Adaptive use is necessary in some areas just because we are running into terrible space requirements. If we are holding 100,000 square feet in an older building and there are no other spaces to go into, I would say it would be efficient to take a look at redoing that space."

But he says he also delights in the thought of saving old buildings like the U.S. Custom House in New York City. "The federal government kept it when it was considered a liability—much to our credit, because it is one of the most magnificent structures that I've ever seen."

"We have scheduled quite a bit of renovation work around the country. The old post office in Washington is another great building, and, with 50,000 square feet of retail space, a good example of mixing uses in buildings. This appeals to me because it stimulates the people who work in such buildings because they perceive that they are part of a living structure."

For similar reasons, Haase likes GSA's art in architecture program: "Art enhances buildings and increases their effectiveness. And we are able to give artists a prominent place to display their works. The program is progressing at a level that is certainly acceptable."

But architects are more concerned about the level of GSA's building program, and Haase sees only the possibility of promise there: "In the next year, there is a very limited amount of budget available for any kind of building activity. When you ask about two or three years down the line, I guess these things are subject to change."

ACEC, Justice Department Settle Ethics Antitrust Suit

The American Consulting Engineers Council has settled the 1980 Justice Department antitrust suit involving three guidelines in ACEC's former professional conduct code. The guidelines concerned members' acceptance of contingency contracts that might compromise their professional judgment, participation in uncompensated design competitions and provision of free services unless to civic or charitable institutions.

Under the terms of a consent decree signed Jan. 6 by ACEC's counsel, ACEC must annually certify that neither the council nor its 51 member organizations have ethical codes, guidelines or statements containing any of the three types of provisions.

At the time the suit was brought, ACEC, which contended that the guidelines had never been enforced, informed Justice officials of its intent to replace them. Two months later, in October 1980, ACEC's board of directors approved a new ethics code that deleted the guidelines at issue, continued on page 26
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Revised Economic Forecasts
Call for Very Slow Recovery

In their early predictions for 1982, economists forecast the beginning of a recovery for the now sluggish construction industry. But recently they have grown more skeptical and envision a very slow recovery, if there is to be one at all this year.

One reason some economists now believe a slower recovery may occur is that higher than projected federal budget deficits could worsen inflation, thus causing the Federal Reserve to raise interest rates. Others believe that the confidence of builders, lenders and consumers is so shaken that lower interest rates would not necessarily fuel a construction boom, especially in housing. Interest rates would have to remain low for an extended period of time for construction to recover. (Many recall that in mid-1980, builders began construction of speculative houses and office buildings during a time of dropping interest rates. The builders ran into trouble a few months later when the rates shot back up and the buyers disappeared.)

Both the National Association of Home Builders and the F.W. Dodge division of McGraw-Hill Information Systems Co., have revised downward their predictions for housing starts in '82, due to concern over continuing high levels of interest rates. A spokesman for NAHB says that it is very likely that housing starts will be below the 1.3 million that was predicted earlier. And, the spokes-

man continued, the situation may be even worse than NAHB’s prediction of 1.1 million housing starts for 1981 (2 million starts per year is considered a healthy amount).

The skeptical predictions are disputed by the Reagan Administration and like-minded economists. They foresee a general pattern of slowing recession and a reasonably vigorous recovery this year. Short- and long-term interest rates should continue to decline, they say, and then short-term rates will rise but long-term rates may continue to decline. The consumer price index is forecast to rise by 7.5 percent in '82, compared to 9 percent in '81.

But even if interest rates drop and the demand for housing increases, the number of housing starts may not substantially increase. Dun & Bradstreet reports that in the first 10 months of 1981 bankruptcies among builders were up 50 percent, and failures among subcontractors increased 120 percent. There are also more than a half-million unsold units.

But there are some that still predict a steady rise in housing starts, due to lower mortgage rates. Chase Econometrics forecasts for the first quarter of 1982 an annual rate of 1.03 million starts; for the second quarter, an annual rate of 1.21 million; the third, an annual rate of 1.30 million, and for the fourth an annual increase of 1.48 million.

Most AIA Regional Directors Report Poor Economic Climate

The economic climate for architects is poor in most regions of the country, AIA’s regional directors said in their yearly “state of the region” reports to the Institute’s board of directors. Of those reporting, the only areas with optimistic economic outlooks are Texas and the Western Mountain region.

Not surprisingly, high interest rates are the major concern in most regions. In the South Atlantic region, backlogs of work are believed to be nonexistent, while both small and larger firms await lower interest rates in order for the construction and development industry to become active again.

From New England comes the report that “high interest rates have stopped lots of work in all sizes of offices.” Some firms are said to be in peril. These sentiments are reflected in the reports from New York and Ohio. And the East Central re-

continued on page 34
ENERGY-CONSCIOUS DESIGN AND ARCHITECTURE HAVE LEARNED TO LIVE TOGETHER.

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To those architects and engineers whose work most dramatically embodies these concepts, Owens-Corning presents the 1981 Energy Conservation Awards.

“IT'S EARTH-BERMED ON THE NORTH...SO WINTER STORMS ARE HEAVED UP OVER IT. THAT’S A MAJOR ENERGY-SAVING ADVANTAGE.” The Jury

The importance of this building lies in its synthesis of historical reverence and energy conservation. Located in an area rich in pioneer history, the school is being built partially below grade to intrude as little as possible on the site. It is earth-bermed on three sides and oriented toward the southeast for direct gain passive solar heating and lighting during the morning. Occupants and artificial lighting will contribute enough heat in the afternoon to actually warm the interior. Heat stored in the surrounding earth and the building’s mass will virtually eliminate early morning use of mechanical systems. And, in the summer, glass shading is projected to reduce cooling loads by over 30%.


WASHINGTON/JEFFERSON SCHOOL, WALLA WALLA, WASH.

“THE FABRIC ‘SKY’ IS A CAMPUS LANDMARK. IT MINIMIZES SOLAR IMPACT AND PROVIDES A SPIRITUALLY UPLIFTING QUALITY OF LIGHT INSIDE.” The Jury

The combination of rigid and air-supported fabric structures has established on this campus a symbol of vital activity and dynamic
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“THE DESIGN RESPECTS ITS ENVIRONMENT. IT USES THE NATURAL TOPOGRAPHY AND GETS ITS BACK UP INTO THE HILL AND SETTLES INTO IT.” The Jury

This earth-sheltered design is particularly appropriate to its desert site. Aesthetically it blends with the region’s rolling buttes, while the surrounding earth mass moderates the inside temperature against the harsh climate. The building utilizes a full mixture of passive solar heating, cooling and daylighting strategies.

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“IT'S A TALL BUILDING THAT'S SPECIFICALLY DESIGNED TO BE AWARE OF ITS ORIENTATION... A VERY EFFECTIVE, SIMPLE SOLAR MACHINE.” The Jury

This high-rise office building has a north-south orientation to take full advantage of passive solar heating and daylighting strategies. Elevator services located on the east and west sides will block solar heat gain and provide greater open-plan flexibility inside. The east-west dimension of only 65 feet will allow a maximum amount of natural light to penetrate the interior, reducing artificial lighting and mechanical heating. A shading system that recesses windows on the south three feet from the surface of the building will prevent exposure of windows to sunlight from April through September and reduce cooling loads significantly.


FARM CREDIT BANKS OFFICE BLDG., SPOKANE, WASH.

“THE GLASS BLOCK IS NOT ONLY DISTINCTIVE, IT PROVIDES GOOD DAYLIGHTING. AND RADIANT HEATING IS USED, SO PEOPLE ARE WARMED, NOT THE AIR.” The Jury

Almost 4000 sq. ft. of south-facing skylights, roof monitors, and glass block walls communicate immediately this building's purpose, construction and operation. They also eliminate the need for artificial lighting in much of the building during the day and, coupled with the building's concrete mass, provide 45% of the heating needs. Since 90% of the heat is lost out the large vehicle doors, radiant heating was used. This allows for lower indoor
THE USE OF THE COURTYARD IN THE HOT CALIFORNIA CLIMATE IS TRADITIONALLY VERY APPROPRIATE.” The Jury

This building shows what can happen when the right “connection” is found between climate, function and energy systems. The design employs wide, two-story corridor “streets” topped with clerestory windows to provide natural light. The streets will allow people to move around easily. They’ll also serve as huge ventilation ducts. Large fans will draw cool night air through the building, reducing its temperature. Sheltered courtyards placed throughout for recreation will also bring plants and light inside.


DEPT. OF JUSTICE OFFICE BLDG., SACRAMENTO, CAL.

Werner Hausler and Arthur R. Cogswell, Partners, Cogswell/Hausler Assoc.; Robert J. Godding, Dir. of Trans., Chapel Hill; Edward A. Hoskins, Proj. Designer, Cogswell/Hausler Assoc., Chapel Hill, N.C.

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1881 (1-08085-9) 119 pp. $24.50

Simplified Design of Building Trusses
For Architects and Builders, 3rd Ed.
James Edward Ambrose & Harry Parker (deceased)
A major revision and expansion of the standard text on the design of building trusses of wood and steel for small to medium size buildings. Clear, step-by-step illustrations, now supplemented by algebraic analysis, clarify the analysis and design of the most popular forms of building trusses.
April 1982 (1-07722-4) approx. 320 pp. In Press

Building Renovation and Recycling
Edgar Lion
The first major how-to-do-it guide to building renovation. This practical, step-by-step handbook covers all aspects of remodeling, recycling, and renovation, from initial analysis, assessment, and design to the nuts-and-bolts of costing, contracting, scheduling, purchasing, and project management. Illustrated extensively with examples and checklists.
February 1982 (1-86444-7) approx. 160 pp. $19.50

Energy Management Handbook
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A comprehensive handbook covering the whole field of energy management. Explores all phases of an energy management program, including program design, initiation and management. Focuses on actual ideas and techniques useful in cost reduction/profit improvement through energy management.
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Practice from page 26
region (Indiana and Kentucky) reports, "There is considerable concern for the health of the profession, and that concern will not disappear until interest rates come down and inflation is better controlled."
The hard-hit areas report related problems. In Indiana and Kentucky, school construction programs are at a "standstill." In Kentucky, there are "practically no state projects being funded."
The Gulf States region reports that the clientele is more limited than in the past.
On the other hand, Texas reports that the economic climate is healthy in all parts of the state and that growth continues at a rapid race. The Western Mountain region says that the increased activity in energy production has precipitated considerable growth in Colorado, New Mexico, Arizona, Utah, Wyoming and Nevada.

Computer Graphics Conference
Cohosted by the National Academy of Sciences' Advisory Board on the Built Environment (formerly the Building Research Advisory Board) and the World Computer Graphics Association, the conference will feature tutorials, technical paper sessions and exhibitions that will "reflect the state of the art of computers and computer graphics technology in the building community," say the hosts.
Among the topics to be explored are computer aids to management; computer technology and its influence in education and research; computer-aided analysis for urban and land-use planning, and computer-aided synthesis in design development and construction documents.

Document Suggestions Sought
In its effort to update AIA document A201, "General Conditions of the Contract for Construction," the Institute's documents committee is soliciting suggestions for revisions. Comments should address current trends and changes in the customs and practices of the construction industry and the legal climate. A201 is the most widely used Institute document.
Comments should be sent to the AIA documents committee at Institute headquarters. Specific questions can be directed to Dale Eilickson, AIA, director of the documents division, (202) 626-7440.
News continued on page 37
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1981 Brought Gains, Losses And a New Federal Posture

Last year had its share of wins, losses and threats in preservation. Among the encouraging events was the reopening of the Wainwright building in St. Louis, while perhaps the most extensive loss was to the historic mill area in Lynn, Mass. Headlines were made by the plans to destroy two prime Broadway theaters and the community house of New York City's St. Bartholomew's Church, while the Reagan Administration made moves toward bowing out of preservation altogether.

The rescue of the Wainwright, an on-and-off project for a decade, was a major cliffhanger of the 1970s. Louis Sullivan's 1891 metal-framed skyscraper, one of the first tall buildings to abandon direct stylistic reference to the past, was to be torn down in the early '70s and replaced by a parking lot. The National Trust for Historic Preservation bought an option on the property in 1973, which it transferred to the State of Missouri. The state held a competition for the Wainwright's renovation and design of an annex to be built adjacent. The winning scheme (right), by Mitchell/Giurgola and Hastings & Chivetta, was selected in 1974, but wrangling over funds in the state legislature repeatedly delayed the project. It was finally completed early last year and dedicated in June.

Exterior restoration included cleaning the brick and terra cotta panels and replacing the sandstone cornice between the second and third stories. Interior modifications were more extensive: The light well, open on one end, was glazed and corridors were moved to the edge of the resulting atrium. New construction, which fills out the downtown block, is low key and faced in a brick matching the original. The old/new ensemble is called the Wainwright State Office Complex. Wrote Paul Goldberger in the New York Times: “What [the architects] produced was a plan that understands Sullivan's genius but does not kowtow to it; it is respectful, but not slavish.”

The loss of historic structures in Lynn was the work of an arsonist. The late-November fire caused $70 million in damage to 20 buildings over five blocks. There were no fatalities. The buildings were in an area of turn-of-the-century factories undergoing restoration for reuse as apartments and small business under a 10-year-old city plan using federal and local funds. Since the fire, Lynn's leaders have vowed to rebuild; to assist in the planning an AIA R/UDAT was scheduled to visit Lynn early this month.

The two big controversies in Manhattan were unresolved at this writing. In the theater district, several groups rallied to defend four theaters and a medium-priced hotel from demolition for construction of John Portman's long-delayed 50-story hotel, which if built will face Broadway between 45th and 46th streets. The $292 million project involves joint participation of Portman, the City of New York, the New York State Urban Development Corporation and HUD (through a $21.5 million urban development action grant).

Considering particularly valuable by several preservationist groups are the Morosco Theater of 1900 and the Helen Hayes of 1910, the Morosco for its interior, acoustics and history—it housed the original productions of “Our Town” and “Death of a Salesman,” among others—and the Helen Hayes for its acoustics, sightlines and especially its facade, a pattern of blue and white terra cotta squares framed by fancy stonework. The proposed hotel would contain a theater suitable for large-scale musicals, but theater people see a need for these smaller houses with proven acoustics and sightlines.

The Helen Hayes had been found eligible for the National Register of Historic Places, but a 1978 memorandum of agreement between HUD and the city permits its demolition. Late last year, an attempt to place the Morosco on the register received a similar fate. In both cases, demolition would be allowed because there is “no prudent and feasible alternative.” Meanwhile, a proposal to incorporate the two theaters into the new hotel design has gotten nowhere.

Early last month, proposed demolition was halted by the courts until a claim is resolved that White House influence is being used to block the preservation efforts of two groups to save the theaters.

continued on page 38
Preservation from page 37

Actors Equity and the Natural Resources Defense Council alleged that the Advisory Council on Historic Preservation was "pressured by White House officials into issuing a recommendation by 5 P.M. on Nov. 20 ... for a speedy resolution ... designed to preclude [the council] from considering the feasibility of alternative plans for development." The court said, "Allegations have been made that a staff member of the Advisory Council on Historic Preservation was aware that the White House wanted the recommendation to provide for demolition."

The court later clarified that its ruling applied only to demolition of the Morosco and Helen Hayes, clearing the way for demolition of the rest of the hotel's site.

The theaters' location at Times Square is one of Manhattan's most distressed. In contrast, Bertram Goodhue's St. Bartholomew's Church (right) occupies a prime block of fashionable Park Avenue between 50th and 51st streets. The fight on Park Avenue developed in September 1980 when plans were announced to demolish the entire complex. This proposal was amended a month later by the vestry, which resolved that the church was to be saved but sale or lease of the community house property would be pursued.

Opposition to the concept of building an office tower on the southeast corner of the property was intense. When asked to take the design assignment, Philip Johnson said publicly that to tamper with the church "would be like tearing down Notre Dame Cathedral." The firms of Davis, Brody & Associates and Emery Roth & Sons also turned down the job, and Edward Barnes, Der Scutt and Cesar Pelli have joined the public opposition.

Late last October specifics of the building plan were announced. A many-sided mirror-glass tower designed by Peter Capone of Edward Durell Stone Associates would rise 745 feet, partially cantilevered over the east apse of Goodhue's Byzantine church. The west facade of the demolished community house would be preserved and incorporated into the Park Avenue front of the tower's base.

continued on page 40

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Preservation from page 38

Reaction from architectural critics was for the most part unfavorable, mostly for the impact of the highrise in the already densely built area. Goldberger in the Times called it "the wrong building in the wrong place... This part of New York is crowded to the point of absurdity." C. Ray Smith, AIA, writing in Preservation News, said that midtown "needs St. Bart's as a low-scale jewel of an open space in an increasingly claustrophobic canyon." Meanwhile, a coalition of seven local groups, including the New York Chapter/AIA, has been formed to fight the project and the leader of a large faction within the parish has accused the vestry and rector of simple real estate speculation.

The fight continues. In December parishioners voted 375 to 354 to support the vestry and rector in the plan. But because the church and grounds are a city landmark, approval is needed from the city landmarks preservation commission. Also required is the approval of the city planning commission and the Episcopal Diocese of New York. Lawsuits are likely, and both sides promise to take the case to the Supreme Court, if necessary. It is shaping up into a battle as intense as the one centered around Penn Central's attempt to build atop Grand Central Terminal in the mid-'70s.

Two landmarks in Washington, D.C., also made news in 1981. A plan to rescue Daniel Burnham's deteriorating Union Station (below with visitor's center under construction) cleared Congress. The plan calls for completion of roof repairs and funds both a survey of additional repair needs and a study of possible commercial development. The visitor center function of the station, part of an elaborate scheme for the building begun in the '70s and never fully realized, would be abandoned and the 1907 building would revert to its original train station uses.

There was also new promise for the Willard Hotel (see Nov. '81, page 21). Renovation of the Willard has been at a standstill for three years while its developer has tried to secure financing. In October, the Pennsylvania Avenue Development Corporation authorized participation of a second developer and reworking of the mixed-use plan to include more office space. Work is to begin this spring. Hardy Holzman Pfeiffer & Associates remains as architect.

Other preservation happenings of the past year include the following.

Lost: the New Yorker Hotel in the art deco district of Miami Beach, razed to make room for a condominium development (see June '81, page 18).

Reopened at last: the Folly Theatre, Kansas City's 1890s vaudeville/burlesque theater, as a 1,000-seat playhouse (see March '79, page 59).

Demolition stayed off: Lits Brothers store, a group of 13 Victorian and turn-of-the-century commercial buildings in downtown Philadelphia.

Restoration complete: The 1910 Beaux-Arts Hermitage Hotel in Nashville.

Recycled but fire-damaged: The old city hall, Wichita, Kan., reopened in May as the Wichita-Sedgwick County Historical Museum. A subsequent fire caused extensive damage to the Romanesque building's clock tower, but there was little damage to the building otherwise.

Enlarged: Butler Square in Minneapolis. A second, adjacent warehouse has undergone renovation and has been adapted for retail and office space.

Last year more people became aware of the value of old buildings, but it was not a good year for preserving, maintaining and transforming important buildings, says Georgio Cavaglieri, FAIA, the Institute's New York State preservation coordinator. Meanwhile, the Reagan Administration's budget reductions last year have effectively taken the federal government out of a leadership role in preservation practices and policies, says John Cullinane, senior architect for the federal Advisory Council on Historic Preservation.

The Administration's tax package, which went into effect Jan. 1 of this year, included increased tax incentives for the rehabilitation of buildings more than 30 years old (see Sept. '81, page 13). A 15 percent credit is now allowed for nonresidential structures at least 30 years old and a 20 percent credit for nonresidential structures at least 40 years old. A 25 percent credit applies to certified historic structures. Meanwhile, a series of Interior Department directives has the effect of giving more preservation responsibilities to the states and to the National Trust, with the Interior concentrating its efforts on national historic landmarks and federally owned property.

But, points out Cullinane, "There is a limited number of landmarks in the country, and the more significant resources are those that people live with every day." He says the most beneficial federal involvement has been in development of policies and practices at the state and local levels. The Administration is stepping back from that involvement, he says, and this emphasizes the need for strong local efforts. Asked if there is anything in the Reagan package to encourage local preservation activities, Cullinane said, "Nothing that we have seen."

Cavaglieri says the government's laissez faire policy is no service to serious preservation efforts. "It gives speculative builders an advantage," he says, "but most of that work is incorrect historically and artistically. A lot of it is done without the benefit of architects."

Meanwhile, there were unconfirmed reports last month that the Reagan Administration is contemplating rescission of 1982 appropriations to the states and to the National Trust and that for 1983 historic preservation funds will not be earmarked for preservation uses. If these measures are taken, the federal government will be virtually out of the preservation picture. News continued on page 44
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Right inset: Bannockburn Lake Office Plaza, Bannockburn, IL. Architects: Solomon, Cordwell, Buenz & Associates, Chicago, IL
The Arts

Mozart’s ‘Magic Flute’ Inspires Three Magical Set Designs

During the 1981 holiday season, opera lovers on the East Coast had the chance to see some of the most delightful sets ever designed for Mozart’s “Magic Flute.”

A production by New York’s Metropolitan Opera Association used the sets designed by Marc Chagall in 1967; the Houston Grand Opera Co. visited Washington, D.C., with scenery designed in 1980 by Maurice Sendak. Both artists created imaginative and colorful sets that depart from more traditional approaches represented here by set designer Beni Montresor’s background for the New York City Opera’s production in 1966.

Chagall has designed sets and costumes for numerous operas, ballets and plays, beginning with murals for the Theatre Julif, Moscow, in 1919. His designs for the “Magic Flute” greatly resemble his paintings in the use of brilliant primary colors, floating images and whimsical yet fantastic scenes. His forests are imaginary swirls of green and blue; his towns are images imposed upon images. “I do not understand them at all,” Chagall has said of his paintings and set designs. “They are not literature. They are only pictorial arrangements of images which obsess me.”

For Sendak, illustrator and author of children’s books, the “Magic Flute” is his operatic debut. He said in the New York Times Magazine, “Part of my interest in theater is in finding things to illustrate.”

Sendak calls his “Magic Flute” scenery “subterranean and bedeviled.” He sees the young prince Tamino and the kidnapped princess Pamina as young people caught in a nightmare, similar to the characters in his books. (Sendak received the Caldecott Medal for the most distinguished American picture book for children for Where the Wild Things Are and the Hans Christian Andersen Award for In the Night Kitchen.)

Since his design for the “Magic Flute,” Sendak has designed the sets and costumes and written the libretto of an operatic version of Where the Wild Things Are, designed the sets for Leos Janacek’s opera “The Cunning Little Vixen” and designed the sets and written the lyrics for the off-broadway musical “Really Rosie.”

Montresor’s primary activity is designing stage sets and costumes for operas, ballets and Broadway plays. He was born in Verona, Italy, in 1926 and came to the U.S. in 1960. His style has been described as light and airy fantasy.

Among the other well known painters and graphic artists who have designed “Magic Flute” scenery are Robert Israel, Oskar Kokoschka and David Hockney.
Set designs for the 'Magic Flute' are: A scene from Act I (1) and the final scene (2) by Marc Chagall; Act II, Scene 1 (3) and the show curtain (4) by Maurice Sendak, and two Act I scenes (5 and 6) by Beni Montresor. In the Sendak show curtain three genies deliver inspiration in the form of a glockenspiel, a flute and a flower to Mozart as he composes in his garden house.
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n April, the Institute’s 125th anniversary month, we will observe the event with an unusual visual history and an update of the directory of current AIA resources. With your help, we would also like to use the occasion to observe the accomplishments of the American architectural profession that the Institute both represents and serves.

We would like to do this by recognizing the six most significant buildings of these 125 years, as chosen by you, our readers. So would you please take up pen or pencil now and send us your nominations? We need them by March 12 to announce the choices in the April issue.

Any American building completed from 1857 to the present is eligible. It need not have been designed by an AIA member (or by an architect, for that matter, although we can’t think of a likely contender that wasn’t).

This poll differs from the last one taken by the JOURNAL, for the bicentennial, in that it is open to the entire readership. It also covers a different time span, of course, which should not be construed as an effort to eliminate the runaway winner of the bicentennial poll, Mr. Jefferson.

At any rate, we eagerly await your nominations. D.C.
Art, Color, Architecture

Their synergy explored. By Anna Campbell Bliss

In the earliest days of modernism there was a synergy between artists and architects seldom seen before or since, in terms of both form and color. Dudok and Rietveld (right) shared with Mondrian (left) and van Doesberg a common visual language. Mies’ country house project of 1923 is also closely related to Mondrian’s vision.

This interaction is explored here in contemporary terms. Elsewhere in this issue we survey some highlights of our sister arts in the first installment of a regular series (page 44). The editors.

In the “Brown Decades” Louis Mumford created an image that captured the mood of the post-Civil War era. While he identified the dominant current for American arts from 1865-1895, at any one time there are many alternating routes. Behind the brown facades were often great riches and feasts of color drawing from many sources of inspiration. Some of the great interiors and glass creations of Louis Comfort Tiffany date from this period, as do the polychrome interiors and facades of Frank Furness. Well known too are the richly decorated works of Louis Sullivan with their Islamic and Celtic influences fused with his own personal view of nature.

During this period the great achievements of impressionism and postimpressionism were taking place in Europe. Monet, Renoir, Cezanne and Seurat are some of the well known masters whose work has greatly enriched our color vision. The emerging art nouveau style had its own distinctive color range, somewhat muted by today’s standards but fresh, cool and clear, often with surprising contrasts. It is still a great resource for contemporary designers. Today we can see many directions for color but continue to look to contemporary artists for innovative directions.

Where Mumford could write with some assurance about a 30-year span, our color cycles have accelerated to 10 years for durable machines, two to four years for automobiles and one year for fashionable clothing. Architecture has not been immune to fashion as the recent pastel wave illustrates. We can recall earlier examples of rust brown self-oxidizing steel suddenly becoming popular across the country, followed by corrugated aluminum with and without colorful trim and numerous brown brick buildings. More recently the proliferation of mirrored glass for building exteriors has been inspired in part by considerations of energy conservation but also the very curious notion that this material will help make our super-scaled skyscrapers disappear.

Each new material can expand the architect’s range of experimentation and frequently color resources, but an unthinking pursuit of fashion often creates problems for the visual context.

Ms. Bliss, an artist and architect, is a frequent consultant and lecturer on color. Some of her color research has been aided by a grant from the Graham Foundation.
Gerrit Rietveld's 1924 Schröder house in Utrecht (shown here and in the drawing on the preceding page) exemplifies the fusion of color and architecture in the de Stijl movement. The photos were newly taken for a major exhibition on the movement that opened last month at Walker Art Center, Minneapolis, and later moves to Washington's Hirshhorn Museum. More material from the exhibition is in the Furnishings section on page 96.
Color concepts derived from philosophy.

Mirrored glass, by reflecting back the colors and forms of neighboring buildings, actually appears more solid in those areas than transparent glass would in a similar situation. Late afternoon sun produces a similar effect.

Two outstanding exhibitions provide exceptional opportunities to study the roots of our current concepts about color and design. The de Stijl show at the Walker Art Center, Minneapolis, until March 28 will move in April to the Hirshhorn Museum, Washington, D.C. The Costakis Collection of Russian constructivist art can still be studied in the excellent Guggenheim catalog. Within these movements there are some overlapping objectives. We also see, as in art nouveau, interaction and respect among artists working in different media and individuals doing significant work in more than one art form. Unity of the arts was important in seeking their social goals.

Constructivism shared with de Stijl the search for a new formal language. While their orientation differed they believed traditional patterns of expression were no longer meaningful. New forms were needed for new content at times defined it. In constructivism formal experimentation was not limited to rectilinear geometry: “The artist gains complete freedom in absolute nonobjectivity, orienting and constructing the lines, planes, volumetric elements and color weight.” Some of the artists gradually eliminated color from their vocabulary to seek greater purity and emphasis on line.

Probably because Piet Mondrian’s work is so well represented in American collections, he is the best known of the de Stijl artists, but Theo van Doesburg, architect, artist and editor, has had great influence in architecture. Both are important for de Stijl concepts of color.

Was there a visual basis for limiting their color vocabulary? The primaries with black, white and a few grays became characteristic of the de Stijl palette. As expressed in their writings, social and philosophical considerations dominated the selections. From a new visual base they sought a new harmony that would encompass all aspects of everyday life. Eliminating representation from their vocabulary owes much to their Dutch Calvinist heritage. As Hans Jaffe points out in the Walker exhibition catalog, clean, pure and beautiful are all part of the Dutch word schoon. Thus the purity of spectrum colors had additional meaning for them.

The equilibrium they sought can best be examined in Mondrian’s painting, although it was extended to furniture and architecture. The concept of equality of plastic means implied a sense of the visual weights of individual primary hues and varying their amounts to balance the noncolors (white, black and grays). The amount required of spectrum yellow, for example, was naturally more than that of spectrum blue. In this context darker hues have greater visual weight. It is this equilibrium of disparate elements with its underlying tension that gives Mondrian’s painting its great sense of strength and clarity.

This aspect of color is often lost in the work of artists and architects who have been influenced by his art. They may capture the geometrical forms and relationships but fail in their use of
Varied influences of painters and weavers.

color because they look upon colors as interchangeable. The architect or designer selecting from books of paint chips tends to rely on personal preference rather than the color's spatial function or visual and psychological implications.

The goal of plastic unity for color and painting in architecture is best expressed in the *de Stijl* Manifesto of 1923: “We have pointed out the correct place of color in architecture and declare that painting which is divorced from architectonic structure (i.e. easel painting) no longer has a raison d'être.” The death throes of easel painting have been with us for 60 years and speak for its durability. The problems relating to artist architect collaboration are equally durable. As Robert Welsh mentions in the catalog both Mondrian and Van der Leck had reservations about joining with architects because “developments in architecture lagged behind those in painting.” Van der Leck particularly challenged architects to “grant painters the right to decorate buildings according to their own principles and aims.” Eventually he abandoned the group.

Designating colors (hues) and noncolors (white, black and grays) is also hazardous for our thinking about color in architecture as well as art. If we consider our building materials as neutral (concrete, masonry, glass, etc.) we fail to see what is actually happening visually. One should examine the paintings of Braque to observe the importance of the “neutral.” It is also interesting to note the extensive use of white in *de Stijl* architecture to “dematerialize” walls and to expand a feeling of space. This concept will be examined in a different way later.

Bruno Taut, a leader of the chromatic movement in Germany, points out in *Farbe am Hause* of 1925 some of the limitations of these attitudes about color. Considering chromatic phenomena in isolation results in many erroneous psychological conclusions. Our popular literature today is filled with nonsensical interpretations of the power and influence of red versus blue or yellow, etc.

*De Stijl* influences continued in the teaching of color at the Bauhaus. Kandinsky emphasized the primaries because other hues could be produced from them. He also designated correspondence between the basic hues and elementary forms. This literal equation can be easily disputed as it was humorously challenged by Paul Klee at the time. Klee was aware that achieving compatibility of color and form was not arbitrary but also related to a specific context.

Through the teaching of Josef Albers, understanding of color was greatly expanded. In *Interaction of Color* he brought together much of what we know about color phenomena, and this should be part of the working vocabulary of every architect.

Albers’ painting and prints can be enjoyed on many levels of experience, but for the student of color it might be described as the art of interval and context. It is not about squares or abstract art in a literal sense. The forms were a vehicle for his exploration of color. In it one can observe the balancing of quantities and weights of colors as well as the importance of context.

Simple gradations help one to begin to understand interval. With experience one can appreciate the infinite number of visual steps within one hue in terms of saturation and light-dark relationships as well as between hues. But visual acuity alone does not define color quality. It is perhaps easier to think of a tonal scale in music and the quality that separates a Heifetz from an amateur. It is color quality combined with the talent and imagination to create new experiences on the level of visual poetry that distinguishes the art of Monet, Matisse, Bonnard and Albers. Where Kandinsky’s designations of colors for specific forms seem arbitrary today, Matisse found an intuitive union in his late paper compositions. In his notes on “Jazz” we find: “The hand is only an extension of sensibility and intelligence. The more supple it is, the more obedient... Cutting directly into color reminds me of a sculptor’s carving into stone. This book was conceived in that spirit.”
Only one contemporary architect of comparable sensitivity comes to mind, and that is Luis Barragán. He has made color so much a part of his working vocabulary that you feel the rightness of each color within its context.

Within the narrow concepts of art history and criticism, painting and sculpture have commanded attention as high art. Architecture is a strong competitor but still somewhat isolated. The remaining arts are identified with crafts or minor arts. We have seen photography challenge this attitude and receive critical attention. Perhaps the most dramatic change in perspective is in weaving and the art fabric which can no longer be ignored. The Milan Triennales of the '50s and subsequent international exhibitions began to reveal the range and depth of experimentation.

The boundaries between art forms became more fluid in the '60s and '70s as artists began to incorporate fabric more freely in their paintings and constructions. Weaver's off-loom constructions developed strong sculptural forms and environmental scale. They were also influenced by the techniques of early cultures and particularly pre-Columbian Peru. Experimentation continues to be extremely varied, although one can observe some traditional restraints.

Throughout its long and continuous history, weaving, including tapestry, has had a very close relationship with architecture or the earlier forms of shelter. It still provides color, warmth and texture for both domestic and ceremonial functions. It is not limited to walls or floors but can divide space, be opaque or translucent and enjoyed for sculptural as well as tactile qualities. For modern nomads it has the advantage of portability. Although essentially a handicraft tradition, it helps provide the balance we need in our industrial society.

In painting from the work of Matisse to that of Helen Frankenthaler and Mark Rothko there have been many stylistic developments, but most pertinent for color is the gradual dematerialization of the surface. An architect generally thinks of color for painted surfaces. He may also appreciate intrinsic colors of building materials such as that of stone, brick and concrete. However, the type of surface, how it is detailed, and the way materials intersect affects the way we read color as space. A colored vinyl wallcovering generally reads as vinyl rather than color space because of the surface quality. Painted concrete block has similar problems.

Frankenthaler and later Morris Louis began to stain unsized
Above, the author's 'Passages.' Below, Charles Ross' Denver rain­bow; at right, an untitled fluorescent assemblage by Dan Flavin.
intervals so gradual and subtle that the change would be barely perceptible. Both color ranges could be experienced by themselves, overlapping or in relation to the more neutral building colors. Air currents as doors opened and closed and people moving through the translucent passages extended the range of experiences. Painting, printing and architecture provide other avenues for my experimentation with color.

Building a color environment in architecture is a mosaic of countless decisions about materials, textures and lighting from the grand concept to the smallest details. On large projects it also involves extensive interaction among many professional disciplines. To extend this relationship to the professional artist is hardly revolutionary.

Critical to collaboration between artist and architect is a common language for communication. With the emphasis on social problems of the '60s and '70s few architects had adequate training in color and art. Artists, too, have been pursuing many non-visual areas with little relevance to architecture. Current expressions of linguistics, punk art and German primitivism have not yet found architectural homes. The synthesis we admired in previous eras may be impossible where consensus is lacking.

Moving from the intimate scale of the art of Richard Landis to the environmental experiments of Dale Eldred may stretch one’s understanding of color and art to their outer limits. Some of the enduring qualities of architecture which Louis Mumford describes may have influenced this particular selection: respect for our artistic heritage, a sense of place, developing the inherent qualities of materials and the need for innovation. Many of the artists included here direct their energies toward similar goals. They seek that balance between creative intuition, theoretical and experimental research that is beyond style.

Looking ahead we could be tempted to clothe ourselves in brown-black shrouds as we view the economic scene and the destructive forces in our society today. Nostalgia is understandable, except that the past we admire was never so secure nor coherent as our image of it. Self-doubts, challenges to the images and accomplishments of our predecessors are aspects of periods in transition. Our age is still on the threshold of becoming.
Samplings from the Current Palette

A trend toward subtlety. By Nora Richter Greer
Whatever the influence of art, architecture continues within itself cyclical trends in color use. A seemingly emergent one, illustrated on these and following pages, is toward softer and subtler tones than the primaries of de Stijl, the Bauhaus and fils. Another is the use of color for decoration and definition instead of, or in addition to, the bathing of large, flat planes.

Soft colors were used by Charles Herbert & Associates of Des Moines to create spaces with “different characters” in the Meredith Corporation office building, Des Moines. One major change in this remodeling of a printing plant into an office complex was the conversion of three exterior lightwells into skylit rooms. Shown at left is the three-story entrance court with its Richard Haas mural that enlarges the room and reflects the relationship between the old and new. A second court used as an employee lounge, above, is bathed in the restful colors of pale yellow and pink. Pink is also used to accentuate the windows and doors of the old building, to highlight the skylight and decorate one wall. Soft tones are also used to enliven what could have been a dull hall, right.
Conklin Rossant of New York City chose muted tones for the lobby balcony of the Ramaz School, an Orthodox Jewish high school in Manhattan, right. In the school's "flexible" first floor auditorium walls and furnishings are of a soft, consistent color, across page above. In contrast are the festive yellow and red-orange of the Poplar Creek Music Theatre, Hoffman Estates, Ill., across page below. Designed by Rossen/Neumann Associates of Southfield, Mich., the theater's house lights reflect off the underside of the three-inch thick wood roof and the spaceframe, both of which are painted bright red-orange. All structures are clad in bleached cedar clapboard siding with yellow and red-orange horizontal strips.
In the main circulatory area of Bunker Hill Community College, Charlestown, Mass., color is used to enliven and define. In this otherwise admittedly “bland” building, Shepley Bulfinch Richardson & Abbott of Boston chose bright green, blue and purple to highlight the stairs leading up to the cafeteria and down to the student lounge, right. In the McDonnell Douglas Automation Co. office and computer complex, St. Louis, Hellmuth, Obata & Kassabaum of St. Louis employ color to define the circulation path through the sky-lit atrium to the automation center, left. The cool, subtle metallic gray of the glass wall’s steel support system counteracts the warmer tones of the interior surfaces in the main lobby of the Georgia Power Co. corporate headquarters facility, Atlanta, designed by Heery & Heery, Atlanta, below.
Color is used as an “economical design resource” in the U.S. Shoe Corporation headquarters facilities, Cincinnati. Designed by Heery & Heery, Atlanta, the entrances to the plainspoken raw materials building, top, and the finished goods building, above, are defined by a pattern of painted tiles and glass and steel. In the Paul L. Barone Medical Services Building, Nevada State School and Hospital, Nevada, Mo., right, Abend Singleton Associates Inc. of Kansas City, Mo., present a pastel fantasy. The playfulness of the one-story medical services building is meant to sharply contrast with the austere brick buildings that comprise the rest of the state institution for the developmentally disabled.
NEON: PAINTING WITH LIGHT
Vulgarity and bombast, glitz and glitter, garish commercial hype, porno strips and Las Vegas. That's neon. Or that was neon after its heyday in the 1920s and '30s and before current attempts to restore it to respectability. For like any number of other formerly unfashionable, even despised objects like overstuffed Victorian furniture and floral wallpaper, neon is being resurrected as downright dignified and even lovable.

Neon made its debut in 1912 when a French entrepreneur sold an electric logo to a chic coiffeur on the Boulevard Montparnasse in Paris. In 1923, the same French firm sold two neon signs to a Packard dealer in Los Angeles, which started neon on its merry way in the U.S.A. During its early years, neon was a distinctive, fairly distinguished medium restricted to exclusive businesses that could afford to pay for good design.

The technology is simple enough. The term “neon” refers to an inert gas that glows when charged with electricity in a vacuum tube. The tubes come in four-foot, manufactured strips that are heated, bent and welded together to create the sign or graphic. Neon and argon are the preferred gases because of their availability, stability and natural color. When charged, neon glows an orange-red, argon a lavender-blue. All other colors are produced by coating the inside of the glass tube, which also produces an even illumination.

Because it is easy and cheap to make and highly visible, neon was soon exploited as the perfect medium for the commercial message. By the '30s and '40s, it was relegated to production rather than craft, signs were standardized and, to make them stand out still more sharply, brightened, made to flash, blink and otherwise affront the eyes and nerves. Neon became associated with honky-tonk, “adult” movies and casinos—nothing a respectable businessperson would want to have much to do with.

“Now neon is making a difficult climb back to respectability,” says Larry Kanter, co-owner with Ted Bonar of Neon Projects. It is one of several organizations in U.S. cities that are fascinated by yesterday's icons and are fostering neon's revival in new forms. As Kanter says, “It goes along with the nostalgia kick. I feel more comfortable on a '30s or '40s commercial strip where you can walk on a block and suddenly realize that you're in another time period and things really haven’t changed that much.” (One example is Arbaugh's restaurant in Washington, D.C., across page top.)

Since the '60s, neon has been used as a medium by artists as well as sign makers, a fact being celebrated by a semipermanent outdoor exhibit of glowing objects on storefronts, building facades and walls in downtown Washington. Called Neon Fronts, the show was assembled by the Washington Project for the Arts, with Olivia Georgia as curator, and the pieces were fabricated by Neon Projects. The idea, says Georgia, “was to give an historical sampling of works by known neon artists, some by new talents and to give a couple of established artists an opportunity to try neon.” Among the old neon hands is Stephen Antonakas with his “Neon for WPA” (across page bottom). Robert Dick's “Inversion” (above) is one of the pieces by less-known artists.

Ironically, the objects scattered about downtown Washington for Neon Fronts do just the opposite of what we associate with neon: They actually calm the nerves; they are luminous in a quiet, self-contained and discreet way. They light up the night and then politely recede or vanish with the dawn. A genteel new kick from a once bad mannered, old horse. Andrea O. Dean
The Washington Projects for the Arts exhibit includes: Cork Marcheschi’s “Green Door” (1), which glows from the windows of the Willard Hotel, at least until its renovation starts. William Kane’s untitled green scrawl-like object (2) on a downtown wall looks like a piece of luminous graffiti. Laddie John Dill’s untitled piece (3) in the window of a department store combines neon, brittle and luminous, with rough, shifting sand. And William Fallon’s “1957 Corvette White” (4) is like an “op” object that changes as you change your physical relationship to it; it also adds a new wrinkle by using vacu-formed plastic.

The Georgetown shop “Bogart” asked Ted Bonar of Neon Projects to design and fabricate for it a virtual neon front (5).
The Dutch Masters (1) was designed and fabricated by Ted Bonar and can be seen at Neon Projects; in the best tradition of neon, it has a sense of humor. The blue rooster (2) crows “Chicory” on an upper northwest Washington storefront; it moves and blinks and puts on a good show. From the WPA exhibit are Keith Sonnier’s “Triple Lips” (3), which is a visual pun about the “shadow of lights” and bends neon tubes into lassoes, as well as Stephen Ludlum’s two, spooky blue tables (4). They mark his debut in neon. Beneath them is a salamander (5), logo for a Georgetown boutique.
Gwathmey Siegel: Winner of AIA’s 1982 Firm Award

‘The art of architecture at its most serious, but also at its least mystical.’ By Stanley Abercrombie, AIA.
In school, this is the way most of us imagined it would go: some training in a good office; some first independent work that might be small but that nevertheless would attract international attention; a firm of our own with a trusted buddy from school days; an attractive office in an interesting old building—Carnegie Hall, or somewhere like that; a growing practice that would range from apartment interiors to office towers; a few honor awards; then, after about a dozen years of practice, AIA's architectural firm award. For Charles Gwathmey and Robert Siegel, it has really worked out that way.

At 43 and 44, they are among the youngest principals ever to win the firm award (fellow New Yorkers Hardy, Holzman and Pfeiffer, last year's winners, also had an average age of 43), and, because the award is based on a minimum of 10 years' work, it could hardly have come to them much sooner. It comes, therefore, as a recognition of outstanding work but hardly as a climax to a long career. It comes to Gwathmey and Siegel, instead, at a time of considerable change—physical change, for example, in their office environment. Gwathmey had first moved into the Carnegie Hall building in 1966, sharing a little studio there with Richard Henderson, his first partner. In 1968, when the Gwathmey Siegel partnership was formed, the firm moved to more conventional space on East 86th Street. There it flourished, accumulating a staff of 13 and, for such a young firm, some impressively large-scale work, such as the honor award-winning dormitory and student union building at Purchase, N.Y. But the building slump of 1974 found it, like most firms, retrenching, and it returned to Carnegie Hall.

Built behind, around and over the famous concert hall, the building is an antique architectural madhouse, with circulation layouts of astonishing inconsistency, with some parts of the seventh floor mysteriously located above parts of the eighth floor and with tenants' students practicing their scales and tour jetés on every stair landing. As the firm began to grow again, Gwathmey Siegel found its space overflowing with 14 people, then acquired two more studios in other parts of the building, so that the three spaces now house a staff of 25 (of which 16 are registered architects). This arrangement has proven to have more charm than efficiency, with two groups awkwardly isolated from the main office and with no space available for expansion.

As this is printed, the whole team will be moving downtown to new quarters, a floor-through 17,500-square-foot loft at 36th Street and 10th Avenue. This location makes even limbo seem lively, but the neighborhood should begin looking up when I. M. Pei's adjacent convention center is finished, and Gwathmey Siegel's plans for the loft—a calm arrangement of six-foot partitions under a 15-foot ceiling—promise to make it wonderfully spacious and serene. There will be work stations for as many as 52, there will be ample conference and meeting rooms, a model shop and space for samples and archives. Perhaps best of all, and a feature impossible to accommodate in the old quarters, there will be a 100-foot-long gallery area where the firm's work can be displayed.

It is the work, of course, that makes the firm a winner. Gwathmey's 1966 house and studio for his parents, two compact little bundles of solid geometry on the dunes in Amagansett, Long Island, were the first to attract attention. Some attention: The New York Times, House Beautiful, Architectural Forum and, along with some other work, a slim volume called Five Archi-
From Sassoon salons to suburban offices.

The 1966 Strauss residence (Gwathmey & Henderson) won a 1968 honor award, and in the next decade Gwathmey Siegel produced dozens of residential designs that were both noteworthy and duly noted, perhaps the finest of all these being the 1972 Cogan house in East Hampton, a classically simple—in some ways, Corbusian—rectangular pavilion penetrated and animated by interior ramps and by some sinuously curved subsidiary elements. Highlights among the growing nonresidential commissions of those first years were Whig Hall (an audacious remodeling job on the Princeton campus and another honor award), low-cost housing in Perinton, N.Y., three Manhattan restaurants, half a dozen Vidal Sassoon salons, corporate office buildings in New York, New Jersey and Texas, and, in 1977, Knoll’s Boston headquarters building, cleverly ingratiated into a sensitive site.

Beginning with that retrenching of 1974, the firm has also been active in interior design, a field it finds satisfying in many ways—not only more profitable than most architectural commissions, but also accomplished in a briefer period and demanding a gratifying degree of thoroughness and specificity. It is also a field in which Gwathmey Siegel has produced splendid results, some of the residential and commercial interiors serving the firm as laboratories for the use of subtle color and intriguingly lighted and mirrored effects that have then been used to enrich their larger, freestanding work.

Less heralded than any of these but a major part of the office’s output is a large number of commissions for that least glamorous of building type: the lowrise office building for a suburban site. This is a design problem that must be approached with the most hardheaded common sense. Gwathmey Siegel’s solutions

The Cogan house of ’72 (north facade, above; living room, left) combines a classical rectangular form with lyrical curved elements. The ’72 remodeling of Princeton’s Whig Hall (top right) placed vigorously nonclassical elements within its 1893 shell. Right, the Knoll building of ’77 and its Boston neighbors.
The firm's 1977 salon in Beverly Hills (below) is one of six done for Vidal Sassoon. Its suburban office buildings include one for AT&T Long Lines in Parsippany, N.J., 1977 (above), and the Triangle Pacific headquarters in Dallas (right) of 1980.

*Never fooling* themselves about site or program.

are not among their most spectacular, perhaps, but are nevertheless among its best. Designs such as the one for Thomas & Betts, Raritan, N.J., for the Triangle Pacific Corporation, Dallas, and several office complexes for the Evans Partnership are exemplary for their pragmatism and efficiency, yet are all touched by that extra bit of grace that lifts them above the ordinary.

In these works, as well as in the showier pieces, the results of an uncommonly effective working method are clear. The method is a rather autocratic one, for Gwathmey Siegel designs are just that: designed by Gwathmey and Siegel. In most cases, the initial client interviewing and the programming sessions are conducted by the two principals alone. If there is to be a major programming effort, however, an associate will be assigned to join the partners at this first stage and will work out the program in detail—not just in written form, but with diagrams and suggested adjacencies.

With a diagrammed program in hand, the two principals produce a preliminary design, explained in a series of sketches, some freehand, some more carefully drawn. This design, Gwathmey points out, “is more than a *parti,*” and “even when the sketches are freehand,” Siegel says, “we’re never fooling ourselves.” For the architects allow themselves very little wishful thinking away from the realities of their site and the diagrammed program; when they take their design out to the drafting room, there is no speculation about whether or not it will work; it is already working.

Two other rather remarkable aspects of this initial design stage are its togetherness and its modularity. The Gwathmey Siegel partnership is not an alliance of an artist with a technician, nor do the two partners divide the jobs between them. Gwathmey takes the major share of responsibility for the firm’s public relations, and Siegel does the same for business matters, but they both design, and they both design *all* the firm’s buildings—together. In the Carnegie Hall quarters, this process even takes place at a single work surface (it is also the conference table), which may be taking togetherness to extremes. The new loft space will find the partners still sharing a single room, but a
Two other lowrise suburban office buildings in New Jersey, both for the Evans Partnership. Shown above is one in Parsippany, completed in 1980; below, Piscataway, completed in 1977.
The Cincinnati house shown above and in last year’s Annual of American Architecture was finished in 1980. The interior photograph shows the owner’s study, which overlooks the double-height family dining room. A felicitous touch of color brightens a recent house addition in Houston, facing page, top. In the photograph at right, dormitories at Columbia University, finished last year, cluster around a courtyard that is punctuated by tiled stair towers; a large slab element of the dormitory group relates to its smaller neighbors by a color change in the facade.

**‘Harmonious wholes from harmonious parts.’**

rather large one with the luxury of four work surfaces, so that as many as four jobs can be attacked simultaneously.

A particular working method the two have developed is the use of a system of modular proportions. This they have adapted from Le Corbusier’s “Modulor,” and its main purpose, of course, is esthetic: harmonious architectural wholes from harmonious parts. But it serves a more practical function as well: Years of familiarity with the system (its basic unit, in Gwathmey Siegel’s version, being a three-foot, six-inch grid) allow the designers to shortcut some tedious and time-consuming parts of the design process, for they know by heart the relationship of their module to building elements such as stairs, elevators, bathtubs and desks, and they know as well the character of the spaces that various combinations of modules, in height as well as in plan dimensions, will produce.

When the preliminary design does emerge from the partners’ office, it is assigned to one of the firm’s associates. There are three associates at present—Jacob Alspector, Bruce Nagel and Gustav Rosenlof—and every job in the office is assigned to one of them for shepherding to completion. They also have a voice in deciding which consultants will be hired for each job. “After all,” Siegel says, “they’re going to have to work with them.”

In addition to the associates, who may be in charge of several jobs at once, each job is given a project architect, responsible to the associate for all details, and as many draftsmen as the job warrants. This team will stay intact throughout the job, doing both design development and production drawings, and at least one of the team, usually the project architect, will stay on the job through the construction supervision phase.

It’s not all work, though. Gwathmey takes time out for teaching, lecturing and serving on juries, with commitments to Columbia University this spring, to Yale in the fall and to Harvard sometime next year. Siegel finds time for work with the New York AIA chapter, concerned particularly with the recent renovation of the chapter’s headquarters (not a Gwathmey Siegel commission) and with its housing committee, and having served as a vice president two years running. And partners, associates and draftsmen alike participate in the firm’s softball team. (They’d better!)

In the last two years it has finished very respectably in second place in a league consisting solely of New York architectural firms, losing both times to the team from Ulrich Franzen’s office.

As the Gwathmey Siegel firm gathers its award, moves to its new office and plans its revenge on Franzen, there are changes as well—subtle ones—in the firm’s work. For one thing, there is a new opportunity for working at a variety of scales. The firm’s
The just-completed First City Bank building in Houston, right and facing page, is sheathed in three types of glass, their proportions varied to signify plan changes and to respond to orientation. The large Long Island house now under construction (model and axonometric below)

A multichrome skin and a ‘summary house.’

reputation was established in residential design; it still does houses, and it plans to continue doing them. “Two a year,” Gwathmey says. But there is new work at even smaller scale: furniture design. In its houses, apartments, shops and office interiors, Gwathmey Siegel has always been concerned with details of cabinetwork and built-in storage and seating units, often elaborating them into a miniature architecture that is wonderful to contemplate. Now Knoll has commissioned the firm to design freestanding contract furniture. The first of these products to be marketed is a series of desks, from secretarial size to executive size, with complementary storage units. Next to be marketed, probably some time this year, is a line of wood tables, for dining or for conferences, working height or coffee height, that can be used alone or in conjunction with the office furniture. And after that: Who knows?

Even more exciting is the fact that the firm is finding commissions at a larger scale than ever before. Some of its housing developments have been extensive, of course; the one planned for New York’s Roosevelt Island has not been built, but construction has begun on a group of three-story subsidized housing
units for the elderly in architecture-rich Columbus, Ind. Fully occupied just this last fall is the 22-story East Campus complex for Columbia University, incorporating a Humanities Center and a variety of dormitory spaces for a total of 665 students. In its massing and coloring, it is carefully respectful of its neighbors; it nevertheless is Columbia’s largest building.

And in Houston there is the sleek new First City Bank building. Its massing is simple: clear loft floors of 21,000 square feet, with the core elements pulled outside; but this simplicity is enriched by a distinctive, expressive skin of three types of glass—a gray tinted glass for view, a lighter gray glass in the traditional spandrel location and a white glass sheathing the core and other solid areas of the building wall. A further refinement is the variation of glass areas according to orientation, allowing a larger proportion of view glass on the building’s north elevation.

Also in design or in construction now are a modern art museum in Jerusalem, two libraries in Connecticut, a television and motion picture museum inside a renovated sound stage in Astoria, Queens, and—an alumni center for the University of Nebraska.

Perhaps the single new job that is most telling about the current state of Gwathmey Siegel’s development, though, is a large house under construction on eastern Long Island. After 12 years of investigating the problems of house design and after the actual construction of 35 such designs, it is, Gwathmey says, “a summary house.” Yet, however admirably its functional needs may have been met, it is only incidentally a house, for the design addresses the formal issues that have concerned Gwathmey Siegel in all its best work at all scales, issues of arrival and procession, of circulation as an organizing element, of extension of building forms into the landscape, of separating public and private areas and of giving appropriate importance to both overall compositions and to individual spaces and elements.

This is the art of architecture at its most serious, but also at its least mystical. It accepts much from the mainstream of modernism and builds upon it creatively. It is not historical, literary, painterly or polemical; it is simply architectural. As Edward Larrabee Barnes, who won the firm award two years ago and in whose office Gwathmey and Siegel both served apprenticeships, said of them, “They deserve recognition for the consistently high standard of their work.” And as the New York chapter said of Gwathmey Siegel when suggesting the firm for the current award, “We nominate them because the results of this collaboration has produced wonderful buildings.”
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A Serious Look at San Simeon as Architecture

Hearst Castle: San Simeon. Thomas R. Aidala, with photographs by Curtis Bruce. (Hudson Hills Press, $35.)

The recent architectural trend away from puritanical modern has served to release our appreciation of buildings that could never conform to conventional "modern" strictures. So it is no accident that several books have appeared to show us the marvels of William Randolph Hearst's monument at San Simeon, Calif. This museum complex is often visited but rarely perceived as architecture. For the first time since Hearst and his architect Julia Morgan began their project in 1919, Julia Morgan is given credit due her for the design and the actual construction of the remarkable set of buildings that is the California state monument called "Hearst Castle."

The subject of this book is, by its prefacing statement, about "not Hearst or Morgan but the Enchanted Hill and the roles they played in shaping it." In spite of that disclaimer, the book’s first part is largely a rehash of William Swanbert’s Citizen Hearst plus some material about

continued on page 84
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The AIA Energy in Architecture workshops will be held in the spring of 1982.
Books from page 82

Julia Morgan, apparently gathered before the Morgan collection at the Robert C. Kennedy Library in San Luis Obispo, Calif., was opened to scholars in January 1981.

Aidala's real contribution, and it is a valuable one long overdue, is the serious attention paid by this working architect to the architecture itself, including the pools and grounds. He allocates 20 pages to the collection, but for full treatment of this we must wait for publication of the inventories now in progress. It is enough for this Hearst Castle: San Simeon to give us a step-by-step architectural tour, a contemplation and evaluation of the whole and an understanding of the remarkable combination of talents of architect and client.

The photographs by Curtis Bruce are skillfully composed and brilliantly reproduced in preternatural color. The black and whites are even more impressive except where mounting destroys composition. Bruce's work in Aidala's Great Houses of San Francisco showed an architectural sensitivity and an eye for detail that was further developed as he tackled this grandiose subject matter. He reveals panoramic views of the super-sensational California landscape or the Casa Grande, then turns just as lovingly to details of tiles or softsfs or ornamental ironwork. Text and photographs show a collaboration between author and photographer that is almost a fusion of skills.

Handsome as it is, this is not a picture book only. There is architectural analysis and criticism as well as historical reporting, until we really perceive the buildings inside and out. The editing seems to have been hasty and uncritical, and the expression of genuine appreciation of this spectacular work of architecture more than compensates for the flaws in the book's design and the reproduction of the photographs. The "Afterword," a strong polemic for improvement in the care and handling of the museum, starts a new topic that could be a book in itself.

Aidala's view of San Simeon as a work of art and an architectural museum makes earlier books about the place seem trivial in intent and in effect. These buildings demand and at last receive an appreciation as architecture. Sara Holmes Boutelle, Director/Founder, Julia Morgan Association, Santa Cruz, Calif., and author of a forthcoming book on Julia Morgan.


Managing Architectural Projects: The Effective Project Manager. David Haviland. (The American Institute of Architects, $10.)

Managing Architectural Projects: Case Studies. David Haviland. (The American Institute of Architects, $21.)

These three volumes comprise a series that is the outgrowth of the AIA practice committee's 1979 project management roundtable, in which representatives of 15 architectural firms shared their experiences. Managing Architectural Projects: The Process addresses the tasks and activities of "managing" projects as opposed to "doing" them, and relates the usual management functions of planning, organizing, staffing, directing, controlling and evaluating to the specific needs of projects in an architect's office.

Beginning with the organization of the firm and the critical relationship between the principals and nonprincipal project managers ("strong PMs"), the publication details responsibilities, techniques and strategies for building a project team, developing a work plan, keeping the project on track and in budget and managing the paper flow. References are drawn throughout to related AIA documents and practice aids (Compensation Guidelines, Standardized Accounting for Architects, etc.). The text is well illustrated with explanatory diagrams and tables and is supplemented with an organized collection of sample forms, schedules and checklists contributed by the 15 firms participating in the roundtable. The book should be invaluable to the small firm outgrowing "seat-of-the-pants" methods, to the larger firm aware of a need for more order and better control and to the ambitious employee with management potential.

Managing Architectural Projects: The Effective Project Manager explores further the role and relationships of the strong PM, as well as the technical and personal skills of prospective PMs. Its final chapter summarizes for the overloaded principal how the implementation of a strong PM organizational approach can improve the effectiveness and profitability of the firm.

The third volume in the series, Managing Architectural Projects: Case Studies, consists of three publications, separately bound, which examine project management in three firms of diverse size and character. The first is a 28-person architectural firm within a complex of related corporations, which emphasizes participatory planning and scheduling as the key to its project management methods. The second, a 114-person A/E firm with three offices and three organizational patterns, uses project managers only for jobs of certain size and scope. The third firm, numbering nearly 300 persons, has an international practice in architecture and planning and provides a textbook example of a matrix organization. Each case study includes an essay by a principal of the firm on its organizational development, a description of a typical project and an array of forms, letters, charts, schedules and other devices that support the project management system for that project. The three case studies serve to personalize the principles and processes of project management presented in the first two volumes of the series, and to balance their somewhat persuasive tone.

Nancy R. McAdams, AIA

The Soul of a Tree: A Woodworker's Reflections. George Nakashima. (Kodansha International, $52.)

What happened to Nakashima the architect that made him turn woodworker? In this book, so simply and poetically written, Nakashima tells us. Born in Seattle (his father was a journalist; his mother had been an attendant at the Meiji Court), Nakashima in addition to the usual schooling enjoyed the freedom of roaming in the mountains of the Pacific Northwest. "These solitary trips had a profound meaning for me. I had a sense of viewing creativity at its source. . . . On these climbs I had an irresistible yearning to explore the next pass, to see what lay on the other side of the mountain, to gaze at new vistas."

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stint as a designer, Nakashima went east. (He stopped off for a year in Paris.) In Japan, he worked for the architectural firm of Antonin Raymond. This experience had a profound influence on his work and on his life. While designing the Golconda in Pondicherry, India, he lived in an ashram where he became a disciple of Sri Aurobinda. This simple life appealed to him, and it was here that he started to handmake chairs and tables from giant teak timber squares. “Furniture making at Pondicherry was an elementary baptism in the art of woodworking.”

Returning home at the time of Pearl Harbor on the last Japanese refugee ship from Shanghai to Nagasaki, Nakashima and his American-born wife Marion Oka­jima and their daughter Mira were in­terned in a camp in Idaho. Released a year later, they settled on three acres in New Hope and started their own wood­working establishment.

This venture makes fascinating reading. They built their shop actually stone by stone. Living in a tent during the winter and bartering his labor for tools and neces­sary equipment, Nakashima established a workshop that eventually became suc­cessful. He used some of the methods he had learned in India. He treated his work­men as fellow craftsmen, he did not use publicity, he did not plan to mass pro­duce. But he did use machine tools as well as hand tools. Coming at a time when American craftsmanship was de­clining, his furniture filled a void, and the shop was a success. Later, he established shops in Japan and India.

The core of the book, which occurs after his “Reflections,” is “The Tree” and then “Making an Object.” The tree part reads like an epic poem. The author, completely enamored of wood, makes the 10,000 boards in his warehouse come alive. Each one has an individuality. “The long fibers of the cypress contrast with the exuberance and beauty of its fine burls. The strong figuring vibrates with joy, at times through the bole, at other times only at the junction of several main limbs branching out.”

This poetic language would be mere hyperbole if it were not accompanied by technical knowledge. For essentially Na­kashima is a practical man. It is in this part of the book, the part on wood and the techniques applied in making the wood into fine furniture, that he makes his greatest contribution. Some of the methods learned in the East and used in his furniture were also applied to his own buildings—the Golconda in India and to the monastery of Christ in the Desert in Abiquiui, N.M., to name a few. What­ever it was that inspired Nakashima to produce products of unrivaled beauty is irrelevant. He did produce.

This is a fascinating book of 224 pages, 106 color plates, 114 black and white plates and drawings. The Sanskrit name given Nakashima in India is “Sundarana,” which means “one who delights in beauty.” It is apt. Dorothy Groz, New York City

The Design Connection: Energy and Technology in Architecture. Edited by Ralph W. Crump and Martin J. Harms. (Van Nostrand Reinhold, $19.95.)

Architects disagree about design; energy-conscious design requires new design principles; therefore, architects disagree on energy-conscious design principles. Only thus may one embrace anything universal about a design and energy sym­posium that featured six prominent archi­tects, the proceedings of which are pre­sented in this book. The men, speaking at a 1979 Cornell University symposium, disagreed about the relative importance of energy, the type of building worth de­signing, where people ought to live, what materials a designer should use and, most certainly, on the process of design.

What readers will gain by working their way through these talks depends, as al­ways, upon their preferences. A designer following the evolution of architects’ energy concerns may respond to Sim Van der Ryn and Ralph Erskine because of their more inclusive philosophies. An energy novice will understand James Marston Fitch and Richard Stein in their sum­maries of the argument for changes in de­sign behavior. Planners may appreciate Ralph Knowles’ exploration of design implications rising from a possible solar zoning method. Cesar Pelli will delight anyone responding primarily to elegant buildings and economic logic.

When two years elapse between event and publication, one would expect the material to seem dated. Unfortunately for society, the issues presented remain con­fusing and contradictory. While disagree­ment about design will always produce the variety that Americans relish, lack of agreement on the technical fundamentals will prolong our national orgy of con­sumption. James E. Mitchell, AIA


From its first illustration from the Li­brary of Congress, a panorama of “the city of Washington” as it may have appeared in 1801, to the last, an “imagin­ative portrait” of Pierre Charles L’Enfant, drawn by the architect Leon Chatelain as a medallion on a bank building he de­signed, this volume is something more than a collection of documentation on the design of the federal capital city drawn from the National Archives. Through these often unfamiliar and occasionally continued on page 92
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Books from page 90

unique views, the city we know today is seen rising from the Potomac marshland over nearly two centuries of urban growth. A brief historical account supplements the 75 illustrations—drawings, plans, photographs. One regrets the demise of the bicentennial public document (at $2) that preceded it; but this modest publication from a private publishing house, presumably on behalf of the National Archives and Records Service, is a significant addition to the history of Washington as a work of urban design and will be appreciated by everyone with a serious interest in the subject. Frederick Gutheim, Hon. AIA, Washington, D.C.

The Taliesin Fellowship, 1932-1982; A Directory of Members. Compiled and privately printed by Elizabeth Kassler. (128 Bayard Lane, Princeton, N.J., $10.)

Tentative identification of 691 persons associated with Frank Lloyd Wright's Taliesin Fellowship is reported by Elizabeth Kassler in this question-raising directory. Following the opening inquiry in Edgar Tafel's Apprentice to Genius a couple of years ago, and H. Alan Brooks' collection of Writings on Wright more recently, it becomes more feasible now to ascertain just what was the nature of the architectural philosophy that Wright transmitted to this large number of apprentices, and to quiet the frequent assertion that no architects of significance emerged from the experience. The 50th anniversary of the Taliesin Fellowship would be an appropriate occasion to pursue these questions further. From this present directory, one can derive the information that more than half of the Taliesin alumni are residents in California.


As in all technical fields, the passage of time makes first editions of treatises devoted to procedures out of date. This work, first published in 1975, has been extensively revised to provide new materials in the major solar technologies of space and water heating and space cooling. The authors say that passive design criteria have been added to this new edition because experience in many parts of the country has shown that the passive approach in solar technology can be more appropriate than the installation of an active heating or cooling system. Nonetheless, they also give emphasis to the installation of domestic hot water systems because in some places these systems are more economically attractive.

There are chapters on solar radiation calculations, solar collectors, thermal energy storage, solar energy economics, solar water heating, passive solar space heating systems, solar cooling and new materials on such topics as wood burning stoves and state approaches to solar legislation.

The book, intended for architects and engineers without prior training in solar energy systems, is by two specialists in the field. Kreider is a consulting engineer and Kreith is chief of the thermal conversion branch of the Solar Energy Research Institute.


Bibliographies! The delight of every librarian's heart, and this one, with nearly 900 annotated entries, divided into sections to gain different approaches to British and Irish architectural history, will be sure to please.

Compiled by the head of the Royal Institute of British Architects' library information services, the book is an aid in reference and research, presenting descriptions of books, periodicals, in continued on page 94

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dexes and abstracts, collections, organ-izations and services. The compiler modestly calls the book “a very modest starting point,” but she is to be praised for her selectivity and knowledgeable comments.

American Picture Palaces: An Architecture of Fantasy. David Naylor, (Van Nos-trand Reinhold, $29.95.)

“No buildings in America have been, collectively, as audaciously romantic, blatantly derivative and wonderfully original as the movie palaces. No buildings have been as loudly hyped by their owners, totally reviled by architecture critics and well attended by local populations.” So says the author, who has gone all over the country collecting information for this book that tells the story of that architectural phenomenon that occurred, for the most part, between World War I and the Great Depression. Of particular interest is a major section of the book on “The Palace Architects,” among them McKim, Mead & White; Rapp & Rapp; Thomas W. Lamb; Hoffmann & Henon; John Eber-son. “We sell tickets to theaters, not movies,” Marcus Loew, head of a movie thea-ter empire, once said. And the ticket-buyers saw replicas of Mayan tombs, Babylonian hanging gardens, royal pal-

aces, renaissance monuments, you name it. Naylor describes them, and also tells of their fates—some demolished, others changed to new uses. Many of the old movie palaces are “now restored or transformed for some strange new career. . . . To those for whom this architecture of fantasy is a startling new find, the most bizarre transformation is easily over-looked in favor of just the slightest hint of how it must have felt to witness the theater in its days of glory.” Naylor provides a chronological listing of the palaces, giving location, name of architect, seating capacity and status in 1981. The book is illustrated with more than 250 photographs, more than 70 in color.


Scholars and librarians will welcome this paperback edition of Giedion’s classic work on the first high civilizations of Egypt and Sumer. First published in 1964, the book is the second volume of The Eternal Presence and the sixth publication of the annual A.W. Mellon lectures in the fine arts delivered at the National Gallery in Washington, D.C. (The lectures were given by Giedion in 1957.) Color plates for this edition have been printed in monochrome.

The Heroic Period of Modern Architecture. Alison and Peter Smithson. (Rizzoli, $12.50.)

“In the period just before and just after the first world war a new idea of architecture came into being. In an amazingly short time it mastered its necessary tech-niques and produced buildings which were as completely realized as any in the previous history of architecture.” These words by Alison and Peter Smithson introduce this book, which is a collection of photographs and drawings arranged in chronological order to record “the flow of ideas from mind to mind as realized in buildings and projects. In total they try to recapture the excitement and confi-dence felt by architects at that time.” The time spanned ranges from Adolf Loos’s 1910 Steiner house in Vienna to Joseph Fischer’s 1934 villa Hoffmann in Budape-st. Although the selections are given without commentary, there are excerpts from the writings of the authors throughout the book, such as tributes to Frank Lloyd Wright, Ludwig Mies van der Rohe, Le Corbusier and Hannes Meyer.

An earlier version of this work was published in the December 1965 issue of Architectural Design. This edition con-tains a new introduction. The book con-tains nearly 300 illustrations, 24 of which are in color.

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De Stijl: Some artifacts of a remarkable movement. S.A.
The *de Stijl* movement, which flourished in Holland in the 1920s, is best known for the work of its painters, particularly for the geometric abstractions of Piet Mondrian (see page 48), but it also produced some revolutionary furniture, interiors and buildings in the hands of architects such as Theo van Doesburg, Robert van't Hoff, J. J. P. Oud and Gerrit Rietveld.

This influential body of work, drawing its strength from severe self-imposed limitations (only elementary forms; only black, white and primary colors) is now, through March 28, the subject of a major exhibition at the Walker Art Center, Minneapolis. Curated by Mildred Friedman, the show presents over 200 objects, including reconstructions of some important *de Stijl* spaces and a collection of new photographs of Rietveld's 1924 Schröder house in Utrecht (left and on pages 50-51).

That landmark house (1), still striking in appearance, must have been shocking indeed when new. Like Mondrian's paintings, however, it offers more than just a decorative manner. In its open and closed surfaces (in contrast to traditional pierced walls) and in its interior-exterior integration, the house was truly revolutionary. In its inventive flexibility (all partitions of the upstairs rooms movable to create a single open space), it is still unsurpassed in modern architecture.

One of the interiors to be reproduced in the show is Piet Zwart's 1921 exhibition design for a celluloid manufacturer (2). And one of the furniture designs (3) is Rietveld's 1923 Berlin armchair. As Theodore M. Brown once wrote of Rietveld's more familiar Red-Blue chair, the architect conceived it "as though he had never seen a chair."
Theo van Doesburg, active as a painter, writer and architect in the movement, designed the Cafe Aubette, a combination dance hall and cinema, for Strasbourg in 1927. Shown here are an interior view (1) and van Doesburg's furniture plan for the ground floor (2). The cafe is recreated at full scale at the Walker Art Center. Collaborating with architect J. J. P. Oud, with whom he founded de Stijl magazine the same year, van Doesburg in 1917 produced this layout of floor tiles (3) for the De Vonk boarding school, Nordwijkerhout, Netherlands.

Another Rietveld piece in the show is a reproduction of his elaborately constructivist sideboard of 1919 (4). The original, destroyed by fire, is thought to have been made of natural oak.

Supporters of the exhibition, which will travel to the Hirshhorn Museum in Washington, D.C., and then to Holland, include the National Endowments for the Arts and for the Humanities.
Soaring land prices are forcing architects and developers to seek creative solutions to hold down project costs. Sandy/Babcock & Associates, architects for Augusta Court Condominiums, chose a unique midrise concept instead of conventional 2 and 3 story wood frame construction. Local building codes restrict conventional wood frame construction to 3 stories. Inryco’s steel stud and joist framing system was selected as an economical alternative in achieving the desired density of 65 units per acre.

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Congratulations to George Nelson for writing and to you for publishing his excellent review of Tom Wolfe’s *From Bauhaus to Our House*. While I’m sure that most architects would agree with Mr. Nelson, I hope that the general reader will see through the public relations hype and recognize that the book is indeed superficial, shallow and silly.

*William J. Watson, FAIA
La Jolla, Calif.*

Poor George Nelson, persuaded to tears and teeth-gnashing by “such asinity that it would take days to plumb its depth.” Poor George Nelson, angered that Corbu and Mies “didn’t mention Marxist housing” to him. Poor George Nelson, wishing the idealism and nobility of architects was an immunity from being Wolfe not granted to “hippies, custom car buffs, miscellaneous small people reaching for status.”

If one of Wolfe’s pleasures is to “play out the joke,” it is a cynical constraint of our professional posture to not be seen laughing. The established party line for critics, academics and practitioners in architecture is rewritten by Wolfe to present an alternate tapestry. The images may appear distorted, but are we so self-conscious as to believe they are “general pollution” to the “intellectual environment?”

To “mix fact and fiction without warning” is the fair domain of all the tenured titans of our architectural Olympus. Just what is wrong with the Gods having a court jester, a Neil Simon of architecture?

Poor George Nelson, he reflects the morose rattling of a profession gone fey. We should thank Tom Wolfe for assembling a definitive assassin’s guide to modern architecture. *William Arno Werner, AIA
San Francisco*

I have just read George Nelson’s review of *From Bauhaus to Our House*. I read the book recently and suspect that it is simply an embellishment on a Scully lecture in re Architecture of the ‘20s in Vienna. What a nice surprise it is, however, to find George Nelson writing again with eloquence and hard common sense.

*Paul Vinicoff, AIA
Philadelphia*

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*CORIAN is the trademark for DuPont's methyl methacrylate building products.
Prinicipal photograph shows 3/4" CORIAN sheet finished in one of thousands of possible edge treatments.

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designs apart—show their age.

thin plastic laminates must be glued to a substrate for support
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CORIAN is solid—the beauty goes all the way through

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