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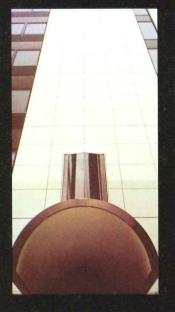
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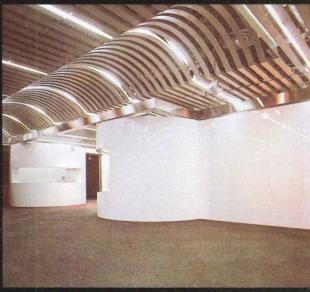
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Cover: Photograph by Allen Freeman of Robin Riley's Mardi Gras Arch, gateway to Louis Armstrong Park, as viewed from the French Quarter.

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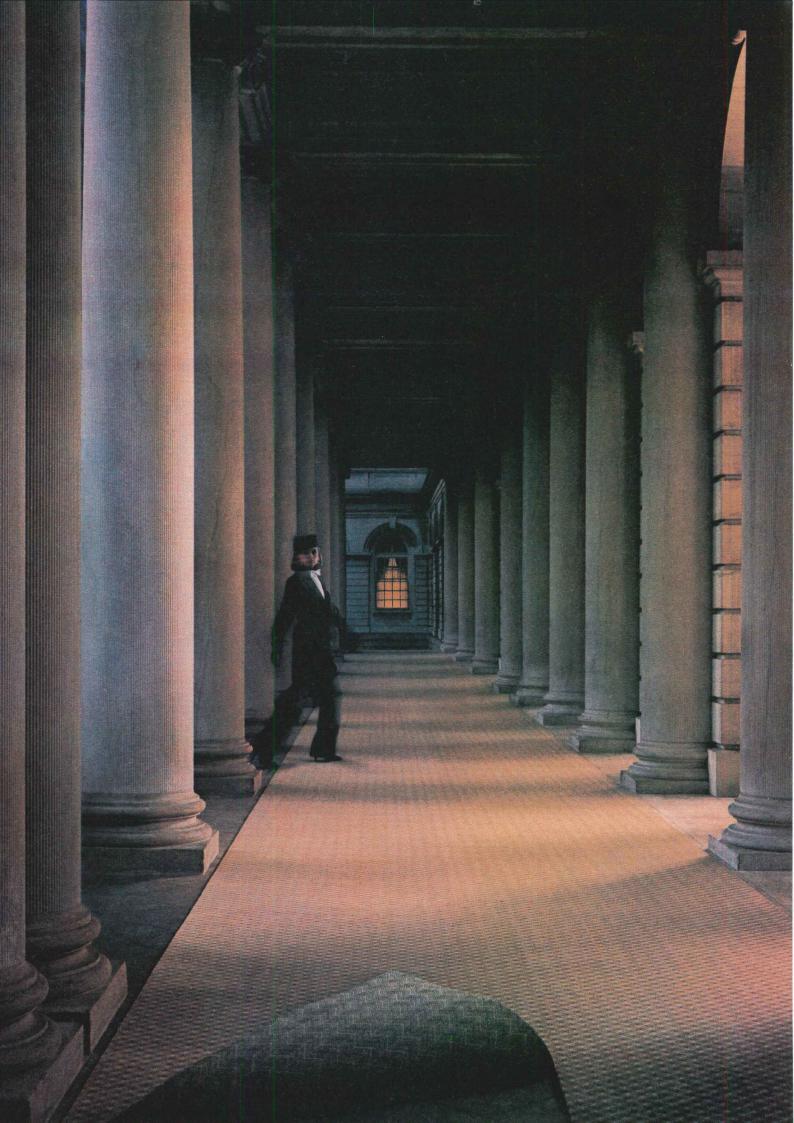
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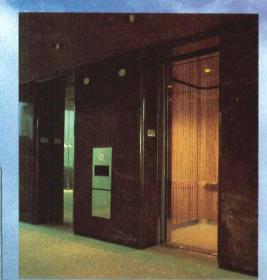
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#### ters from page 8

manner in which this form is then ged to be representative of the ideas juestion.

n the case of the Vietnam Memorial, opportunity was doubly precious bese considerations of utility, safety, and nnical complexity were clearly secondto the development of a meaningful netic experience, and many of the conints normally dealt with in the design cess were absent. This was a chance, n, for the most powerful organization lesign professionals in this country to ert its supremacy; to perform as the h priest of the nation's esthetic with apologies to Tom Wolfe; and to brook deviation from the orderly and cort course it has established through a g history of professional practice. o perform thus would require an exordinary sense of the purpose of our

sion in the face of the loud voices in pack that are always ready at the propriate moment to heap abuse on esthetic judgment. As architects are at to do at these critical junctures, vever, we failed to maintain our course, purpose, and our vision. We made

vital and incorrigible mistake of puby recognizing a new design solution after the fact, altering the description he design problem. Perhaps unconously, but nevertheless unprofession-, we allowed ourselves to debate the cement of purposeless embellishment a site for which we had recognized a nplete and purposeful design. It is Illy extraneous to me that we may have ne so in a "statesmanlike" manner. submit that the issue here is not in size or nature or placement of elents that are foreign to Miss Lin's de-1, or in who recommends them, or, in t, whether the memorial was or might e been built at all. The issue for AIA in the clarity with which the public ceives its role in a process such as t of selecting a meaningful design for ational monument. By entering into a course that could serve only to dilute l debase the value of its participation such a process, AIA has succeeded in fusing the public and confounding its porters. It had an opportunity to ennce the public image of its profession, l it seemed to have worked very hard that end until, perhaps through the y statesmanship you commend, the portunity was lost. Wadman Daly Associate Member, AIA, Houston

viously, we couldn't agree less. Ed.

**ore 'Grim Statistics':** The following from *Sunday Oregonian* of Nov. 28, 1982, provided to amplify the comments of el Davy, AIA, in the December Letters umn of the JOURNAL (page 6). Headline: continuing Slump Sends Portland Archits to Other States." "An estimated 55 to 60 percent of the state's 1,021 registered architects are severely underemployed or are unemployed. Some firms have closed; others have consolidated. Some medium sized firms are down to partners, having laid off other employees. The demand for architects' work is heavily down in Oregon now, and it is spreading across the country. Oregon and Idaho are in the worst situation as far as no work." *Charles H. Fleisher Portland* 

An Optimistic View: Tonight I settled down to enjoy the December issue of the JOURNAL only to be confronted with more grim statistics and pessimistic prophecies (pages 6 and 16). We are told that times are hard, but need we constantly perpetuate the myth?

Now in my second year of graduate school, I could not ask for a deeper, more intensely gratifying profession than architecture. I have worked for a progressive firm for several years now at well over your published median starting salary. There is no need for such recurrent pessimism unless we wish to make it an excuse for mediocrity. If our present circumstances are less than desirable, should we not spend our efforts becoming more valuable to society rather than bemoaning our situation? Let's celebrate architecture as a positive force, one certainly needed by people. Optimism and success are contagious. Ben Jones

> Graduate School of Architecture University of Utah, Salt Lake City

An Early Architecture School: I have read Lawrence Anderson's letter in the AIA JOURNAL of January (page 6) under the heading "Origins of Architectural Education." Perhaps our readers would be interested in knowing that the Carpenters' Co. of Philadelphia, which was founded in 1724, did establish a school of architecture in 1833. At that time the managing committee authorized a third-story addition onto "The New Hall" for the express purpose of providing space for the school.

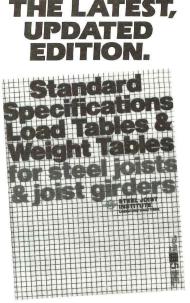
George Strickland, brother of the noted Philadelphia architect William Strickland, was hired to teach architecture and was paid \$50 a quarter. He was fired two years later, and his place was taken by James Weir. The students paid \$3 a quarter for this instruction. Unfortunately, the school seemed to peter out in 1842. Probably the only earlier instruction in architecture was given in a series of lectures at the Franklin Institute in Philadelphia.

The first professor of architecture at the University of Pennsylvania was Thomas W. Richards, the year 1874. The school of architecture was opened in 1890.

J. Roy Carroll Jr., FAIA Swarthmore, Pa.

The writer was president of the Institute in 1964. *Ed.* 





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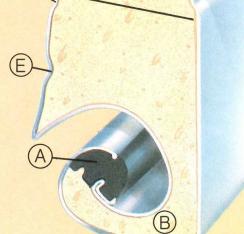
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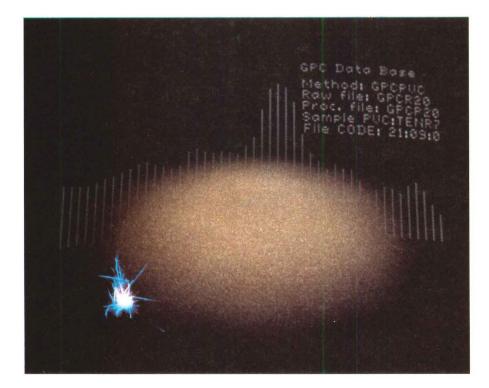


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# Recollections of Nancy Hanks, National Champion of the Arts

ing the 1970s, federal support for the grew to be a consequential force in country, in large part due to the unrving leadership of Nancy Hanks, who chairman of the National Endowment the Arts from 1969 to 1977 and who I Jan. 7 of cancer at the age of 55. hen Hanks joined the four-year-old owment it was a small agency with a get of \$16 million. By the time she , the budget had grown to \$100 miland endowment grants were supportactivities in all artistic fields-music, pture, drama, painting, dance, crafts, vies, graphic arts, and architecture and ironmental design.

his change in the endowment's poscame about by Hanks' energetic, spoken, and fervid commitment to the . During her tenure she traveled thouds of miles to solicit support for the and was extraordinarily successful in uiring congressional support for the owment. Stories of her persuasive vers abound. When the agency was eatened with budget cuts in 1970 she her assistant Michael Straight perded 100 senators and representatives, had previously cast negative votes, witch sides. When, say, a musician or ter won a prize she would contact h member of Congress from the win-'s home state and follow up with a inder around budget time that good sts do not just happen.

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less otherwise indicated, the news is tten by Allen Freeman, Nora Richter per, and Michael J. Crosbie. "Miss Hanks has carried the techniques of political persuasion to a level that is itself high art," wrote *New York Times* music critic Harold C. Schonberg at the time of her departure from the endowment. "She and the National Endowment for the Arts have been involved in the greatest outpouring of cultural money since the days of the Works Progress Administration during the Depression."

Too, she had a reputation of being a populist who supported some of the humblest cultural groups as well as the prestigious. And she campaigned the value of all art, not just a particular discipline.

As for the architecture + environmental arts program, Bill Lacy, FAIA, who was director of that program, 1970-77, says, "Nancy was always terribly interested in what we were doing in this program, because she was one of the few people in the arts who considered architecture and design as being a legitimate area for support.... A lot of programs were developed in architectural research, in heritage, in conservation, in planning.... We were pre-national in our awareness of old buildings and the need for historic preservation. ... It was a very exciting, interesting period."

By 1977 the architecture + environmental arts program had in place the livable cities program and the architects-inschools program, had funded countless research projects, had helped consolidate the fragmented interior design profession into a national organization, had spurred governmental agencies to revise their publications and graphics, and had initiated legislation to encourage adaptive use of old buildings for federal offices and the concept of mixing private uses with public in governmental buildings.

The renovation of the Old Post Office building in Washington, D.C., is one example of what Lacy calls "the many campaigns we shared to make cities more attractive and humane." There was a "complex script that went along with saving that building.... Nancy and I and a few others at the endowment used almost every device, legal and illegal, to save that building," he continues.

(And in tribute to Hanks, Congress recently passed and President Reagan signed legislation designating the Old Post Office building's plaza, pavilion of shops and restaurants, and performing arts stage the Nancy Hanks Center.)

NEWS

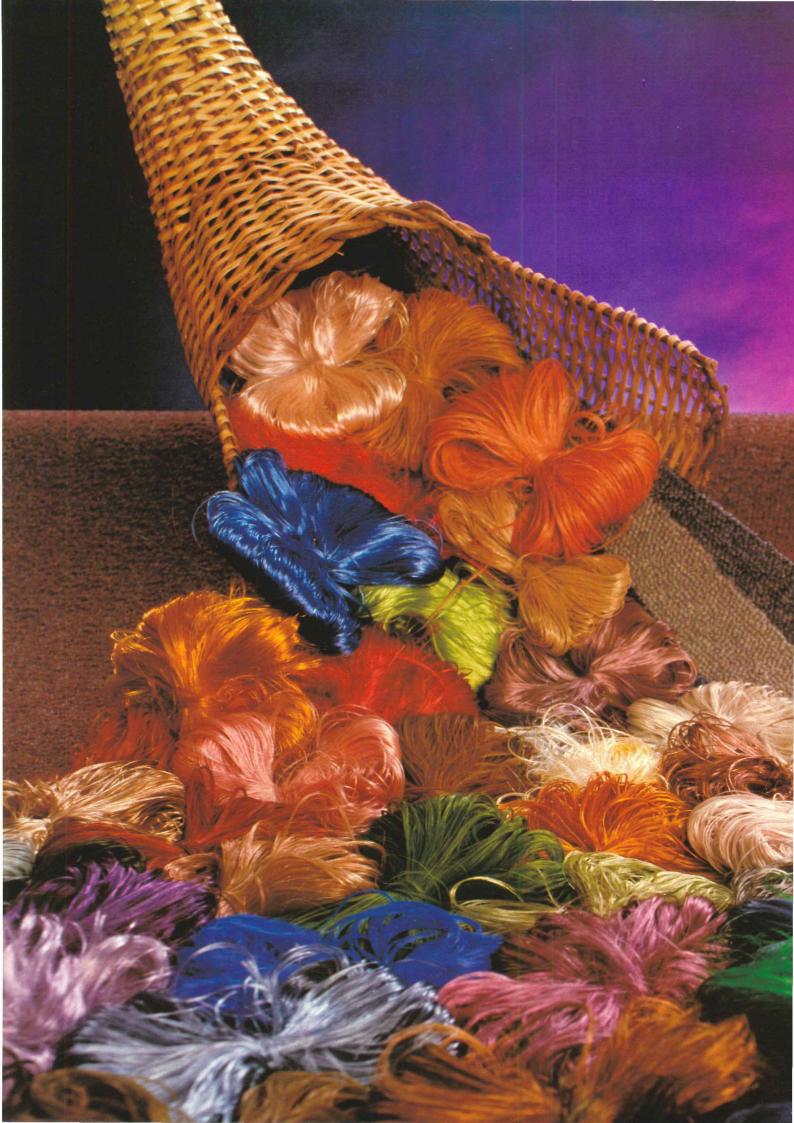
Another interest shared by Hanks and Lacy was improving the federal government as a design client. In 1972, under a presidential directive, the endowment issued proposals for improving the quality of federal architecture, which stressed that "each federal building dollar should be regarded as an investment in a better man-made environment for the nation. This means attention to the planning factors covered in the environmental impact statement and executive orders. But it also means a greater commitment to architectural quality, which includes the physical linkages of architecture to the surrounding community and the details of design that affect the building's users."

One organization that grew from an endowment grant is Partners for Livable Places, which honored Hanks at a testimonial dinner in December. At that time Lacy said, "Grants awarded during her reign made cities more livable, dance more popular, theater and music more substantial, the visual arts more vigorous, and all forms of cultural expression more accessible.... For probably the first time since the early days of the republic the best ideas came to the government as the first impulse rather than the last resort. ... Nancy moved the arts from the periphery of the national consciousness to the center."

Throughout the years, Hanks funded projects of and befriended many in the architectural community. Among them was Lawrence Halprin, who was a member of the National Council of Arts during Hanks' reign along with the late Charles Eames and O'Neil Ford. As a testament to Hanks, Halprin says: "Nancy was a warm and wonderful person. She was dedicated, loyal as can be, idealistic, and absolutely honest in every way. . . . She could lead because of that—I trusted her and so, I think, did everyone, because we trusted her integrity.

"Nancy was American in what I believe to be the real sense of the idea: She believed in people and their abilities, she was pragmatic in her idealism, and she was incredibly hard working and down to earth. She saw art as the evocation of the important things in life and as the expression of a sense of community—not only as elite performance. For that reason she fought as hard as she could and without ego to allow art to permeate every *continued on page 20* 

AIA JOURNAL/MARCH 1983 17



# Beauty in Abundance Marquésa Lana Abounds with Color

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#### Honors

#### Nancy Hanks from page 17

corner of our country's life. We all owe her a great deal.

"I did not realize Nancy was so ill and now I've missed saying goodbye to her. That bothers me a lot.'

Nathaniel Owings, FAIA, who first became acquainted with Hanks through his work with the Pennsylvania Avenue Development Corporation, says, "I believe that I knew her for at least 30 years. She was a lady of national stature in every respect. She really had no equal in her time in her capability for understanding of and leadership in the arts and in the environment."

Lois Craig, former director of the endowment's federal architecture project and now associate dean of architecture at MIT, said, "Her impressive ability to marshal support for the arts was grounded in her commitment both to the arts and to the art of public life, that is, politics. The accomplishments of the federal design improvement program are a particular tribute to this grasp of the interaction of esthetic and social choices."

The humorous side of Nancy Hanks is also remembered. Says Hugh Hardy, FAIA, "When we were doing the report about reusing railroad stations, Nancy was especially helpful. I asked her one day why, and she said, 'You know that I was named after a railroad train, the Nancy Hanks. My father loved trains. So how could I possibly not support your project."" (She also used to brag that she was named after a famous race horse.)

The daughter of investment attorney Bryan Cayce Hanks, she was born in Miami Beach in 1927 and was raised in Texas. She attended the University of Colorado and Oxford University in England before graduating magna cum laude with a master's degree from Duke University in 1949. Her first job in Washington was that of a receptionist at the Office for Defense Mobilization in 1951. Two years later she joined the staff of the President's Advisory Committee on Government Organization, which was headed by Nelson A. Rockefeller. He then chose her as one of his assistants when he was undersecretary of Health, Education and Welfare. She next joined the Rockefeller Brothers Fund, with the performing arts as one of her areas of responsibility.

Appointed by Richard Nixon to the endowment, she served under Ford and Carter. After her resignation she joined the boards of directors of Conoco Inc., The Equitable Life Assurance Society, and Scholastic Inc. She was awarded an honorary AIA membership in 1973 and was a trustee of Duke University, a regent of the Smithsonian Institution, a director of Independent Sector, vice chairman of the Rockefeller Brothers Fund, and a trustee of the Jackson Hole Preserve and the Conservation Foundation. N.R.G.

# Mackey Reminisces Upon Role As Pioneer Black Educator

Howard Mackey, FAIA, a pioneer black educator and winner of AIA's 1983 Whitney Young citation, says he was considered foolish when he enrolled as an architecture student at the University of Pennsylvania in the early 1920s. "I was told by members of the faculty that there was no hope for me as a practicing black architect. But I went ahead and studied architecture because I thought I could make a contribution in the field."

The Young citation, voted by AIA's board of directors, recognizes "significant contributions ... toward meeting the architectural profession's responsibility to social issues." Now 81 years old, Mackey taught architecture at Howard University in Washington, D.C., over a period of nearly half a century beginning in 1924. He was successful in obtaining accreditation for the school in 1950-the first accredited predominantly black architectural program in the U.S.-and when he retired in 1971 as dean enrollment exceeded 300.

In the beginning, having little prospect of getting practical experience, Mackey settled on starting his career as a teacher. When he arrived at Howard, the school had only three or four architecture students enrolled in a four-year program heavily loaded with engineering subjects, civil engineering being a particular emphasis. In a recent interview, Mackey said the most difficult aspect of his career was to build up the architecture department -he became acting dean in 1930 and chairman seven years later-while the most rewarding was "the breaking down of prejudice, leading to blacks and whites working together on joint ventures, and recognition by AIA of the black architects.

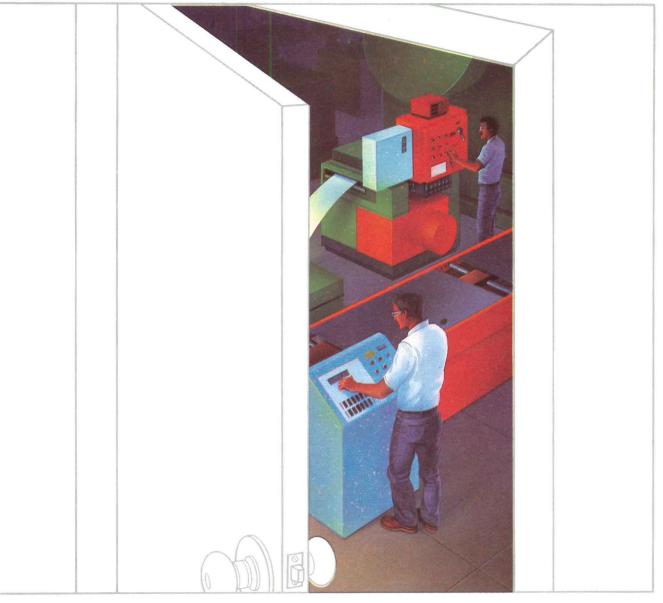
In the '20s, the offices of white designers were shut to Howard graduates in Washington and the rest of the South. Elsewhere in the U.S. the white architect who would hire a minority architect was rare. But gradually, Mackey says, more and more Howard graduates found jobs, earning reputations as hard workers, albeit at lower wages than their white counterparts. "I encouraged my students to accept low pay to get a foot in the door. I said things would open up for them when they showed their proficiency, and it worked eventually. By the middle '50s, they were getting as much per hour as the young white graduates.'

Yet the specter of Jim Crow lingered even when white architects were willing to hire. Mackey relates that one firm in

downtown Washington was prohibited from employing blacks because the own of the building in which the office was located refused to integrate restrooms.

AIA asked Mackey to become a me ber in 1946 (he became a fellow 16 year later) and he used that connection to invite members to give special lectures and serve as visiting critics. "They wer very gracious," he says, recalling that so donated their time, while others charg a minimal fee and then turned the mor back to the university for use as schola ship tuition aid. In 1963, Mackey met Buckminster Fuller at an Internationa Union of Architects function in Mexic City. "I had wanted to get him to speak at Howard for some time, so I approach him at a cocktail party, saying, 'I'll be frank. I can't pay \$1,500 a lecture.' He said, 'We'll see about it,' and I thought that was the end of it. But late that nig there was a note in my hotel box from Fuller saying he would speak and wou be happy to do it at no charge. When returned to Washington, I advertised F ler's talk in the papers, and the auditorium was filled-they were standing in the aisles and sitting on the floor-and was quite a successful affair."

Mackey's involvement in the UIA gi out of his experience in the mid-'50s d ing a three-year leave of absence when he became an architectural, planning, a housing consultant to several South Am can countries as part of a U.S. aid pro gram. He went to South America beca of Howard's increasing number of stude from developing countries. "Some of t training I was giving was not all right f the African students and others from t tropics," he says, so "I learned all I co from builders and architects" in such co tries as British Guyana and Surinam. Ba at Howard, he introduced courses or indigenous architecture, the first in No America specifically for foreign and U students planning to work in tropical countries. He taught the importance of building orientation and configuration to take advantage of prevailing breezes he taught waterproofing of mud huts, a he taught innovative use of native woo among other things. As a result, more foreign students were attracted to Howa "When I retired, we had blacks, white yellows, browns, reds-a cross section students who considered Howard the id place to learn expertise in some of the things indigenous to their countries." continued on page



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#### nors from page 20

Asked if there is still a need for a preninantly black architecture school in 1980s, Mackey says the prime reais for Howard's architecture program ay are that it gives a first-rate educan at minimal cost to students, and that emphasis "gives the black architect a nmodity that he should use to his vantage" on his home turf.

Although he retired a decade ago, ckey frequently returns to Howard to ticipate on juries and for social occans. "The students remember me and ak very kindly to me. I still feel concted with Howard University." A.F.

### egory: Advocate of Enhancing ban Areas Through Design

es Gregory, FAIA, winner of AIA's 33 Kemper award, is a man dedicated he concept that architects, besides hava responsibility for designing good ldings, should take a leadership role enhancing the quality of life in our ion's cities. He has acted upon this al some 20 years through strong invement in the Institute's urban plang and design programs.

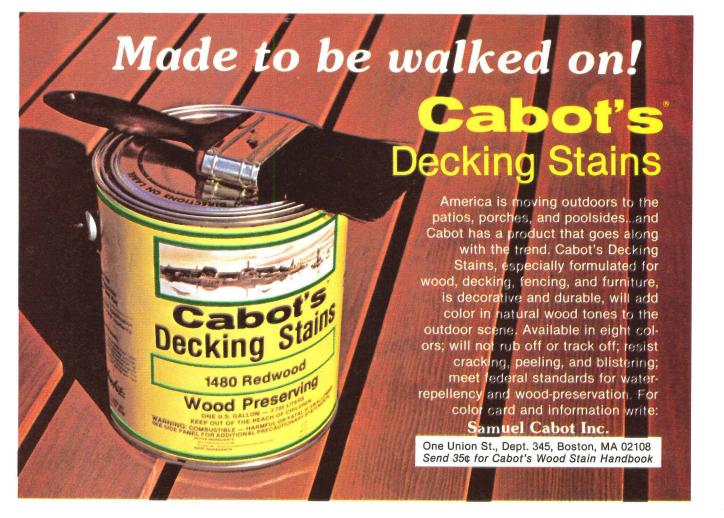
The height of Gregory's involvement gan in the late '60s when he was an

Institute director from the New Jersey region. At that point he was a moving force in establishing AIA's center for urban affairs, the AIA Urban Design and Development Corporation, the Institute's first urban design policy, and the highly successful regional/urban design assistance team (R/UDAT) program. His role in shaping the Institute's concern with urban design may have been best summarized by the unanimous endorsement for his Kemper award nomination by the Institute's urban planning and design committee: "This modest but powerful man has done more than any other person in the nation to advance the theme of architecture as city-building and of the central role of the Institute in the rebirth of our cities.'

One of Gregory's current projects is the co-author of a book on the R/UDAT program, funded by a grant from the National Endowment for the Arts. The last chapter of that book, titled Urban Design is Architecture, sums up Gregory's philosophy. Says Gregory: "We feel that the old days of what we call property line architecture are long gone and that we all have deep concerns with urban design and if we don't we will fail. We feel that the areas of economics, government, and politics begin the design process, and to simply take a written program, which is the historic way of designing buildings, is not to cope with the issues of today. We feel that there are essentials in urban design that have to be dealt with prior to the physical design: the context of the city, its grid, its vernacular, its history. We feel that the citizen participation process involving everybody who is concerned with the design of the building from user to the man on the street is an essential thing. And we feel that the interdisciplinary aspects of urban design are essential for successful work."

Gregory currently sees a polarization between two groups, which, borrowing from Princeton University sociologist Robert Gutman, he calls the apocalyptic architects and the urban designers. Of the apocalyptic architects he says, "They feel that it is hopeless for architecture to assist in the process of social reconstruction ... they feel that exciting design is irrevelant to the act of building. They mock the city." Gregory continues, "If you put those two opposing forces together you can't help but feel that urban design is going to be the winner because it deals with the reality of life in the city and the quality of life."

Gregory feels that not enough emphasis is currently being placed on urban *continued on page 28* 



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#### Honors from page 25

design in architecture schools. "For a while there was a commitment to urban design, but it was mostly in the sense of being an elective or a choice. Our feeling is that it has to be a much greater commitment, that it has to be a very basic part of architectural training. ... I think, though, gradually we are gathering a momentum that is going to explode and make those kinds of courses and instructions mandatory."

He sees this momentum best exemplified by the R/UDAT program. "Through the R/UDAT program we elicit tremendous responses from people. We find, for example, that when we invite citizens to come and tell us what they think and describe their perception of their needs, once they really believe that that is what we want to hear they are very eloquent and precise in what they feel and what they need. And the information that they give is very influential in the design sense, so that urban design becomes a winner in that circumstance."

During its 15 years of existence, the R/UDAT program has visited 75 cities and involved 64 local AIA chapters and 13,580 architects. It is interdisciplinary in approach, and has had 475 team members from 23 professional fields. In the evaluation of the program to be published in the book, Gregory and his coauthors have found the program quite successful. "We take risks that no professional would take, and so there is a chance element that you won't find in practice. But we gain by that and we lose by that. And the gains more than offset the losses, we feel. We don't look for successes in terms of completed physical projects. Although that certainly occurs, but we feel that if we can get a community together and get people talking together that have never talked before and act as a catalyst for action that we have done a great deal. That has happened in most cases."

Gregory's commitment to quality urban living can also be seen in the efforts of the Architects Housing Co. The group consists of Gregory and eight other architects, all volunteers from the New Jersey's Central Chapter/AIA. The group obtained an urban renewal site in the city of Trenton and conducted a competition for the design of 125 units of low-income housing. It manages the property, and currently there is a waiting list that is twice as great as the number of people living there. Of the project Gregory says, "That was in a sense putting our money where our mouth is, but we didn't put any money into it. But what we said was that if we go around criticizing what everybody else does that that is no commitment at all. And we felt that we ought to make a commitment on behalf of the profession."

Gregory also makes that commitment

As for being the recipient of the Kemper award, Gregory says in his modest manner, "I feel that my being honored is not so much for myself but on behalf of the urban program and the concerns of the people on the planning and design committee. We are all grateful for that kind of attention and commitment to the causes of our cities by the AIA board of directors." The award recognizes an AIA member "who has contributed significantly to the Institute and the profession of architecture." It will be presented at AIA's annual convention in New Orleans in May. N.R.G.

### AIA, ACSA Select Burchard For Education Excellence Award

Charles Burchard, FAIA, dean emeritus of Virginia Polytechnic Institute, has been chosen as the 1983 recipient of the AIA/ Association of Collegiate Schools of Architecture annual award for excellence in architectural education. The award will be conferred March 21 at the ACSA convention in Santa Fe, N.M.

Burchard has taught at a number of universities, authored numerous articles on architectural education, and has designed buildings around the country. He studied at MIT and at Harvard's graduate school of design under Walter Gropius and Marcel Breuer, receiving a masters in 1940. Burchard was assistant professor at Harvard from 1946-1953, during which time he also served as visiting professor at Black Mountain College in North Carolina. He also taught at the University of Pennsylvania and at the Architectural Association, school of architecture, in London.

In 1946 he was appointed dean of the college of architecture and urban studies at VPI, where he introduced a new curriculum in 1965. In a letter to Burchard, Gropius praised the curriculum's "lab" approach: "The lab character which you emphasize so much contains the possibility to include everything simultaneously, to work concentrically instead of sectorially. It keeps the totality all the time and recognizes the interdependence of everything in our environment, leading accordingly to cross-integration."

In support of Burchard's nomination for the award, Robert Venturi, FAIA, wrote that as a result of visiting VPI on several occasions, "We came to admin his school as one of the best in the cc try for the spirit of the place, the dive sity and richness of the program, and strength of the young faculty."

I. M. Pei, FAIA, (an MIT schoolma wrote that while at VPI, Burchard ha not only "successfully integrated the overse departmental programs into one fied school—an accomplishment that eluded other distinguished schools of architecture and planning," but that h was "also an architect of the first rank

Burchard worked as an apprentice architect in the offices of Gropius, Bre Wallace K. Harrison, and Reinhard & Hofmeister, from 1935-1941. In 1946 H opened his own firm. He was senior p ner with A. M. Kinney Associates— Charles Burchard Architects-Engine from 1953-1963.

A number of published works and I tures by Burchard have established hi promotion of new directions in the pr fession as well as in architectural edution. As campus architect at VPI, he u the "infill planning" concept to accorr modate expansion of the campus and r venation of its oldest core, which resul in significant savings for the school. F mer Virginia Governor John N. Dalto praised the infill plan and Burchard's of tributions to VPI, saying that "his corr nation of educational vision and pract application are a credit to Virginia."

Jurors for the award, the most press gious in architectural education, were liam Turnbull, FAIA, of San Francisc Robert Klancher, president of the As ciation of Student Chapters/AIA; Will Turner Jr., FAIA, of Tulane Universit Richard Peters, FAIA, of the Universit of California at Berkeley; Lee Copela FAIA, of the University of Pennsylvan and Allen Payne of Mississippi State University.

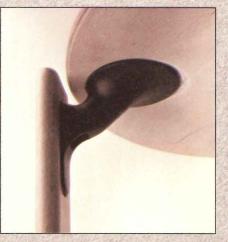
### Six Honored by Stone Institu

Six winners of the 1983 Tucker award for architectural excellence have bee announced by the Building Stone Inst tute.

Winners in the category of nonresidential buildings are a new entry structure for the Dayton, Ohio, Art I tute, by Levin Porter, Inc., and the Se G. Mudd Library at Yale University b Roth & Moore. In the category of sto structures completed at least 25 years the winner is the Newark, N.J., Sympl Hall by The Grad Partnership. In the landscape category are the Alpine Ro Garden at the Denver Botanic Garde by EDAW, Inc., and a private pool ar bath house in Rumsen, N.J., by Ben Benedict and Carl Pucci. Winner for toration is Barney's Department Stor New York City, by Beyer Binder Bell News continued on page

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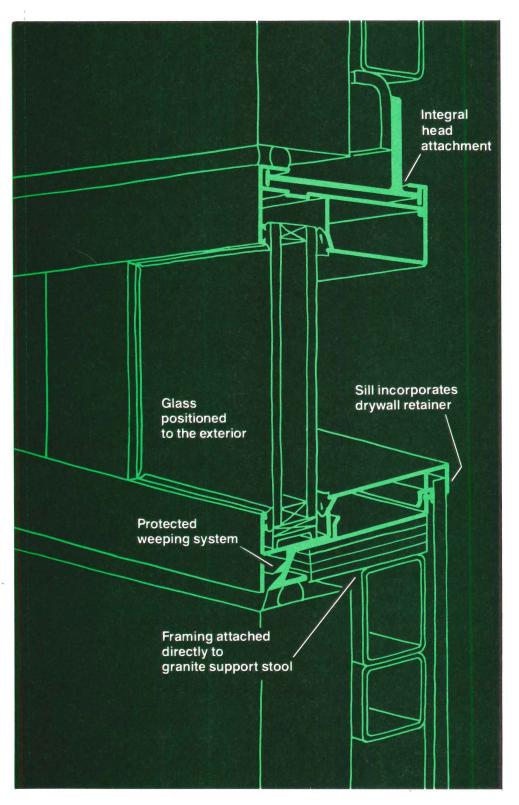




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#### e Institute

# Ietropolitan Phoenix Scrutinized y AIA Urban Design Panel

en AIA's urban design and planning mittee spent four rainy days in Scottse, Ariz., in February to consider the nomenon of America's "second genion" cities, one result was a case of ure shock for many of its members. host city for the meeting, one of a es examining U.S. municipalities, is most exclusive suburb of Phoenix, a ropolis that itself is suburban in the eme, and there was a clear polarity ween the sprawl of the setting and the an values held by most of the atlees.

he contrast was both stimulating and vitable. Since the eve of World War America's major desert cities—Phoe-El Paso, Tucson, Albuquerque, and Vegas-have grown more than eight-, but without attracting attention comable to such sunbelt siblings as Hous-Dallas, or Los Angeles. Phoenix is n the largest (820,000 residents) and most extensive (340 square miles) desmunicipality, outranking New York rea and roughly equaling the comed populations of Pittsburgh and St. is. Sprawling, new, privately focused highly uniform, it rejects the notion urban success stems from density, nan scale, history, public life, and ersity of form and use.

hese latter qualities were posited by Francisco Bay Area planner Allan obs in an "urban manifesto" that triged memories of Jane Jacobs' landmark k two decades earlier. They were also spicuous by their absence in the pretations of local architects and plans who accurately conveyed a sense of diffused metropolitan pattern and the ted nature of local planning and urban ign efforts. The one exception was a ntown Tucson urban design study that detailed and addressed to significant cerns, but which has also eluded offiadoption to date. Accustomed to eriencing urban design as a widespread lic art, many attendees were dismayed earn of a metropolitan area of more n 1.5 million where it seemed to play e discernible role in the development cess.

Granted, planning in Scottsdale (where 000 people occupy an area twice the of San Francisco) has produced some gible results—a lightly landscaped ercourse, billboard and sign control, design review of fast-food franchises gas stations—but these cosmetic measures have also contributed to the sense of blandness that permeates a town that sees itself combining features of Santa Fe (Western art galleries), Palm Springs (resort hotels), and Beverly Hills (personal wealth).

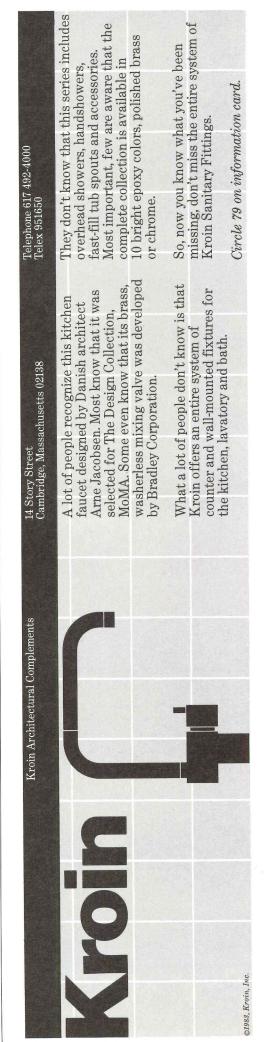
There were no concrete plans in evidence addressed to the major issues that pervade metropolitan Phoenix: substandard air quality, minimal public transportation, water scarcity, geographic segregation by race and age group, scattershot development, destruction of productive agricultural land, and energy consumption in a region where summer temperatures often reach 115 degrees. Nor were there indications that local development sought to foster a sense of place, other than one flatland shopping center curiously modeled after an Italian hill town. The revealed regional pattern seemed a loose suburban carpet laid haphazardly over the desert floor, reflecting individual creature comforts far more than any communal achievements.

The reason for this phenomenon lies less in the local design profession than in Phoenix's political and economic climate. With the possible exception of Dallas, it is America's most conservative and business-oriented large city, and public influence upon private development is therefore minimal. Even unplanned and unzoned Houston has shown greater attention to urban planning issues.

In Phoenix, city planning is defined as "a joint-venture facilitator approach" toward private real estate ventures rather than a process of channeling such efforts to achieve broad public benefits. Density bonuses to encourage moderate-cost housing were described not as developer incentives, but as "regulatory relief," and the committee was told that the aim of local planning was "a better expression of the marketplace." Luncheon speaker Stewart Udall saw this Adam Smithinfluenced process in somewhat different terms, describing the region's postwar building philosophy as "a chance to make a fast buck."

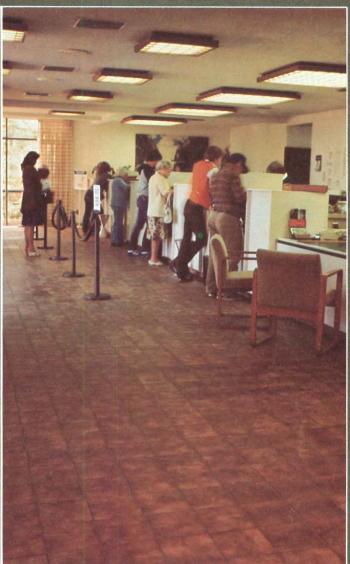
The second half of the program, however, gave hope that development attitudes are becoming more informed and more congruent with professional values. Sausalito, Calif., architect Peter Calthorpe showed several projects addressed to energy, hillside preservation, land-conserving suburban development patterns, urban

continued on page 33



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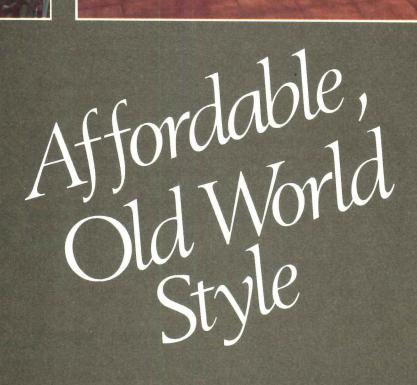




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#### Institute from page 31

ext, and mixed land uses and income ls. While designed for California, their ciples could easily be applied to Aria. A foothill residential community in ttsdale designed by Colorado planner e Davis and Antoine Predock, FAIA, Ibuquerque demonstrated unusual ogic and architectural sensitivity, e a suburban office cluster by local itect Vernon Swaback, AIA, and the V York City urban design firm of per-Eckstut responsed to urbanistic cerns more completely than any recent ter city developments. Frank Lloyd ght's 50-year-old Broadacre City proal, shown in its original model form, ed as a reminder that idealism has existed in Phoenix, while a progress ort on Paolo Soleri's Arcosanti demrated dramatic yet real alternatives ocal development formulas in both sical form and entrepreneurial struc-. A review of older mining towns,

formally planned and one built ad , showed that strong urban character architectural quality once flourished arizona cities.

ne project stood out as the centere of the event in that its scope, scale, public significance were unpreceted by local standards. The Salt River posal by Carr/Lynch of Boston envis a regional greenbelt as a catalyst urban recentralization, attracting light strial, commercial, residential, resort, mixed uses to the currently shabby dplain of the region's principal waterrse. This plan exists in two versions, nited one costing \$560 million withupstream flood control structures, and ller one that incorporates that protecand is thus able to make fuller use iverside sites. The latter carries a price of about \$1.3 billion, but is hoped to self-liquidating through public recape of some of the projected tenfold ease in land values. Implementation his alternative would be a major step the affected cities of Phoenix, Tempe, ttsdale, and Mesa, and could give the used metropolitan area a welcome lic focus and identity that have so far led it in its headlong expansion. N PASTIER

### Members Named Fellows; vestiture at AIA Convention

ety-four members of the Institute will invested into the College of Fellows y 22 at the AIA convention in New eans. Fellowship is conferred on mems of 10 years' good standing "who have de significant contributions to the adcement of the profession in one or re of the following areas: architectural ctice, construction, design, education, ernment, industry, historic preservation, literature, public service, research, service to the profession, or urban design."

The 1983 jury of fellows was chaired by Whitson Cox, FAIA. Other jurors were Sarah P. Harkness, FAIA; John D. Anderson, FAIA; David Bowen, FAIA; Norman J. Schlossman, FAIA; Robert P. Madison, FAIA.

The new fellows are: Carlton Sturges Abbott, Williamsburg, Va. Harold Lynn Adams, Baltimore Maurice B. Allen Jr., Bloomfield Hills, Mich. Peter F. Arfaa, Philadelphia Neil Astle, Salt Lake City Romeo Aybar, Ridgefield, N.J. Charles C. Barlow, Jackson, Miss. David J. Bennett, Minneapolis Richard J. Bertman, Boston Frederick C. Biebesheimer III, Old Lyme, Conn. Temple H. Buell, Denver John B. Buenz, Chicago Joseph A. Burgun, New York City David Castro-Blanco, New York City Judith Chafee, Tucson, Ariz. Peter Chermayeff, Cambridge, Mass. Lugean L. Chilcote, Little Rock, Ark. William C. Church, Portland, Ore. Bruce I. Crabtree Jr., Nashville Eason Cross Jr., Arlington, Va. Charles E. Dagit Jr., Philadelphia Irving R. Dana Jr., Omaha David S. Davidson, Great Falls, Mont. Clark Arthur Davis, San Francisco Jack DeBartolo Jr., Tucson, Ariz. Howard F. Elkus, Cambridge, Mass. Benjamin H. Evans, Blacksburg, Va. Winthrop W. Faulkner, Washington, D.C. Donald E. Ferry, Springfield, Ill. John L. Fisher, San Francisco Peter Forbes, Suffolk, Mass. Frank Dan George, Bridgeport, Conn. Charles P. Graves, Lexington, Ky. Lyn E. Graziani, Miami Gaines B. Hall, Dothan, Ala. Harry C. Hallenbeck, Alameda, Calif. Richard Fred Hansen, Iowa City, Iowa Velpeau E. Hawes Jr., Dallas Harold H. Hellman, Chicago James L. Hendricks, Dallas Warren Cummings Heylman, Spokane, Wash. William Holabird, Chicago Dwight E. Holmes, Tampa, Fla. Howard N. Horii, Newark, N.J. Patrick Horsbrugh, Notre Dame, Ind. Bruce H. Jensen, Salt Lake City David T. Kahler, Milwaukee Charles H. Kahn, Lawrence, Kan. Herbert A. Ketcham Jr., Minneapolis David Klages, Costa Mesa, Calif. Kenneth C. Kruger, Santa Barbara, Calif. John W. Lackens Jr., Minneapolis Eugene P. Levy, Little Rock, Ark. Morton L. Levy Jr., Houston Richard L. Lewis, Sacramento, Calif.

continued on page 35

William Sperry Lewis Jr., San Diego

Dirk Lohan, Chicago

The old American standard       There's a big difference between a lude         The old American standard       There's a big difference between a with turns you turn on and one that with turns you on. It's the difference of the avery other fixture on the market.       Indecendence         Read       Note:		Kroin Architectural Complements	14 Story Street Cambridge, Massachusetts 02138	Telephone 617 492-4000 Telex 951650
s nated ting	Kroin	The old American standard is all washed up.	There's a big difference between a faucet that you turn on and one that turns you on. It's the difference between Kroin Sanitary Fittings and every other fixture on the market.	Indeed, the MoMA was so impressed with our attention to innovation and quality, they selected our wall-mounted lavatory fixtures for The Design Collection.
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AIA JOURNAL/MARCH 1983 33

019

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3233 West Kingsley Road, Garland, TX 75040 For information call: Jim Wozniak, VP Arch. Design (Toll Free) 1-800-527-4018 Circle 22 on information card **Institute** from page 33 nk Edward Lucas, Charleston, S.C. nald MacDonald, San Francisco n Edward Mahlum, Seattle rrie M. Maurer, Brooklyn, N.Y. 1stantine E. Michaelides, St. Louis omas Bruce Moon, Newport Beach, Calif.

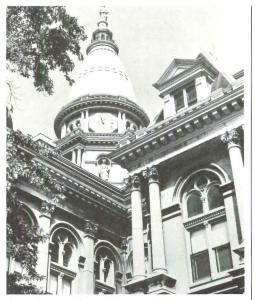
omas N. Nathan, Memphis pert A. Odermatt, San Francisco K. Parker, Little Rock, Ark. 1 W. Pirscher, Southfield, Mich. liam M. Polk, Seattle orge Frederic Roth Jr., Cincinnati hard Roth Jr., New York City orge A. Sample, Chicago er M. Saylor, Philadelphia n P. Schlegel, Albuquerque, N.M. hard Schoen, Woodland Hills, Calif. erton Shelmire, Dallas Ray Smith, New York City y J. Solfisburg, Chicago n Henri Spencer, Hampton, Va. Cecil Steward, Lincoln, Neb. nk Straub, Troy, Mich. d S. Toguchi, Cleveland (posthumously) nnis T. Toyomura, Honolulu mont Vickrey, Chicago Raymond von Brock, New Canaan, Conn. bert J. von Dohlen, Farmington, Conn. nald Q. Wallace, Lexington, Ky. Edward Ware, Rockford, Ill.

rald Gamliel Weisbach, San Francisco Thomas Williams, Pittsburgh ma G. Wilson, Ojai, Calif. ans Woollen, Indianapolis nry Wright, Wellfleet, Mass. nald E. Wudtke, San Francisco omas A. Zimmerman, Phoenix

### ne Receive Indiana's First pular Architecture Awards

e Indiana Society of Architects/AIA announced the winners of its first popr architecture award program. The prom is one of the first of its kind in ich the public was invited by archits throughout the state to name favor-Indiana buildings. The Lanier home te memorial in Madison-an 1844 eek revival mansion designed by Fran-Costigan-was the overall winner, ected from the 143 buildings entered. The survey was undertaken during last nmer and fall. The society divided the te into nine metropolitan regions, with al architects distributing ballots in seums, libraries, and tourist centers. e program was also publicized in newspers and on radio. One winner from ch region was then selected.

Frankly, we didn't know what to exct," says Joel P. Blum, AIA, award prom chairman. "We hoped that the pubs voting for their favorite buildings ght prove Tom Wolfe wrong when he gested in *From Bauhaus to Our House* 



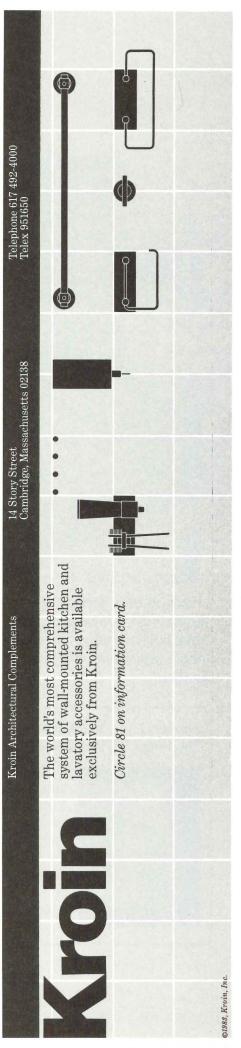
that the public prefers traditional to contemporary design. Actually, the results were as evenly split as nine can be."

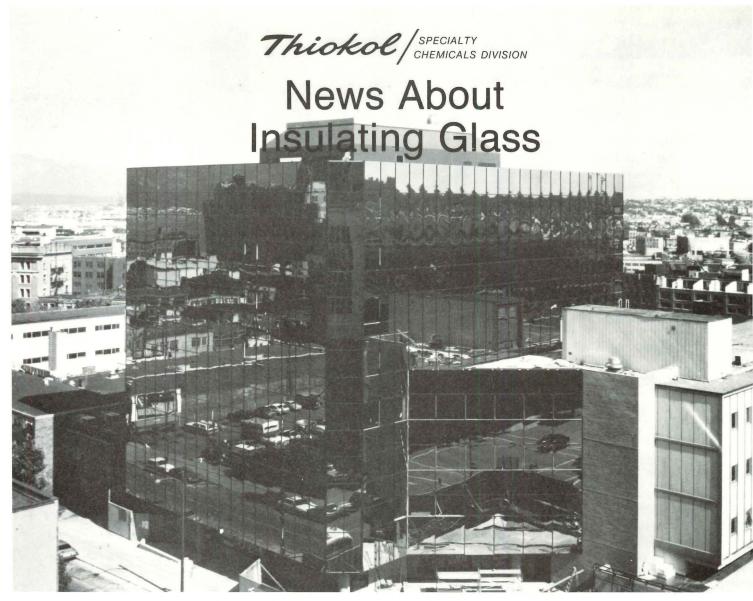
Of the nine winners, five can be characterized as "classical" with the other four representing various stages of "modernism." The former are (beside the Lanier house): Northwood Institute in West Baden, designed by Harrison Albright, which sported the largest unsupported dome in the world at the time it was built in 1901; the Tippecanoe County Courthouse (above) in Lafayette, designed by James Alexander in 1881; the Cathedral of the Immaculate Conception in Fort Wayne, built in 1859 with additions and renovations by Strauss Associates completed in 1951; and the Crispus Attucks High School in Indianapolis, designed by Harrison & Turnock in 1927.

The latter are the First Christian Church in the town of Brazil, designed by Bozalis, Dickinson, Roloff in 1966; the SS. Constantine and Helen Greek Orthodox Cathedral in Merrillville, designed by Theodore & Camburas in 1974; the First Friends Church in Marion, designed by Gerald E. Guy & Associates in 1980; and Century Center in South Bend, designed by Johnson/Burgee in 1977.

The point of the award program, explains Blum, was to induce residents and visitors of the Hoosier state to take a closer look at its buildings and to recognize the role that architecture plays in community life as well as the state's heritage. "There were no criteria set down for which buildings the public could enter," says Blum. "Naturally, we hoped they would be buildings designed by architects, but we certainly did not expect that all nine winners would be."

Blum also says that "although it was not our intention, we also learned much about how the public reacts to architecture and buildings—how they are willing to rally around those they believe are threatened and how they appreciate a building for its practicality as well as beauty." News continued on page 40





Five hundred and fifty SEALITE<sup>®</sup> insulating glass units fabricated with THIOKOL 805<sup>™</sup> polysulfide sealant were installed in the recently completed addition to the Vancouver Vocational Institute in Vancouver, British Columbia. Designed by Phillip Barratt, the attractive building makes use of insulating glass units manufactured by the British Columbia Division of Canadian Glass Industries Limited.

### Frazier Joins Thiokol As Technical Service Engineer



Richard L. Frazier recently joined Thiokol/Specialty Chemicals Division. He will service insulating glass manufacturers throughout the U.S. and Canada in the capacity of technical service engineer. Frazier will be based in Melbourne, KY.

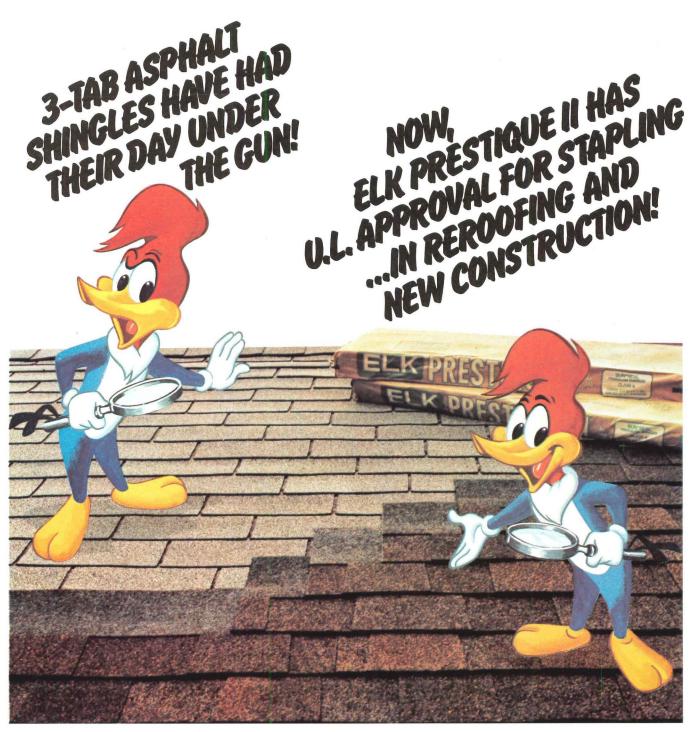


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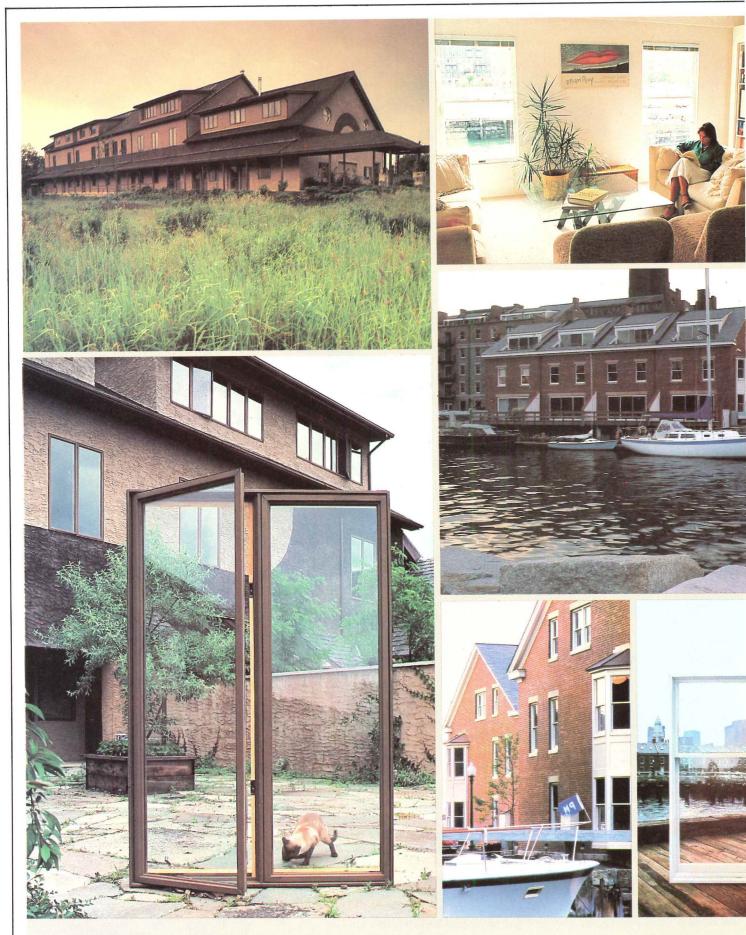


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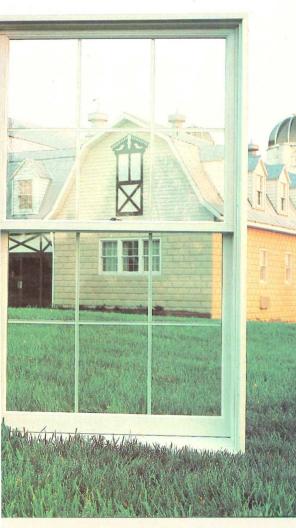
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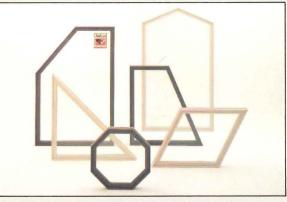
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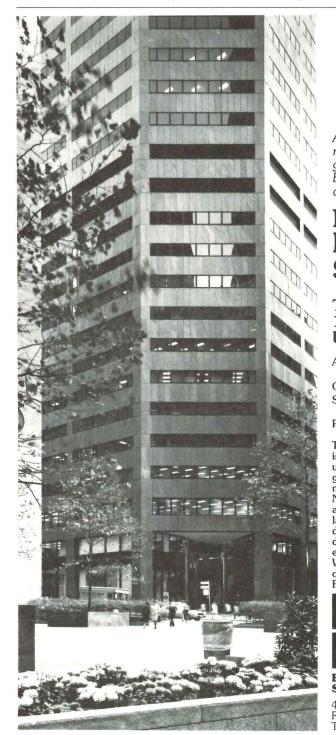
think what they can do for your remodeling and restoration jobs!

### Fine Arts Commission Approves Vietnam Memorial Site Plan

Washington's Fine Arts Commission has unanimously approved siting for a flagpole and sculpture as entry devices to the new Vietnam Memorial on the National Mall. In the approved scheme (right), the flagpole is positioned at a projected new crossing of paved paths southwest of the monument's black granite walls, and the military statue stands at the edge of a cope of trees 35 feet from the flag in line with the apex of the walls.

Frederick Hart's three-figure statue,

approved earlier by the commission, is positioned to guide visitors into the memorial area while not turning its back on the walls, Kent Cooper told the commission. His firm, the Cooper Lecky Partnership, is architect of record for the memorial designed by Maya Lin. The field around the sculpture was described by consulting landscape architect Joseph Brown as a "soft, ushering outdoor room" defined by trees and protected by their canopy.



40 AIA JOURNAL/MARCH 1983



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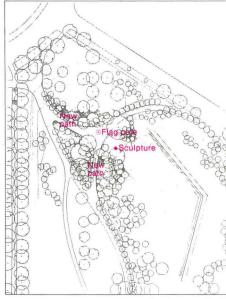
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Fine Arts Commission Chairman J. C ter Brown praised the scheme, saying t context would provide scale to the scu ture, thus enhancing its apparent impotance. Noting that the two walls of the memorial are nearly as long as the Wa ington Monument is tall, he said that t sculpture and flag "don't stand a chance next to the power of the walls," but as paired elements away from the walls p vide a "counterfoil [in] scale and weight

The approved plan was endorsed by the Vietnam Veterans Memorial Fund sculptor Hart, veterans groups includin the Veterans of Foreign Wars and Viet nam Veterans of America, and AIA. T Institute offered an alternate plan as well, one placing the sculpture farther from the walls and the flagpole on the sidewalk of Henry Bacon Drive, the ne est approach by automobile. This was rejected, along with a proposal almost identical to the one turned down by th commission in October.

This scheme, favored by Interior Se retary James Watt and strongly advocat by a vocal minority of Vietnam vetera placed the flagpole on the high ground behind the walls' apex and the statue i the field in front of the walls. A minor revision to the October plan moved th flag directly behind the apex, creating visual axis from statue to apex to flagpo This resulted in "a certain symmetrica appeal," said Chairman Brown. But the elements would hardly ever be approached on axis, he noted, and "whate symmetry it has in plan would not won in actuality." He also observed that th base of the flagstaff would be progressively blocked from view as one approached the walls, and that the plann inscription at the base of the pole wou be difficult to see.

Speaking on behalf of the axial sitir was a former congressman from Penne vania, Donald Bailey, who while in off in December got a bill through the Ho that would have overridden the author continued on page

# the sitecraft bench

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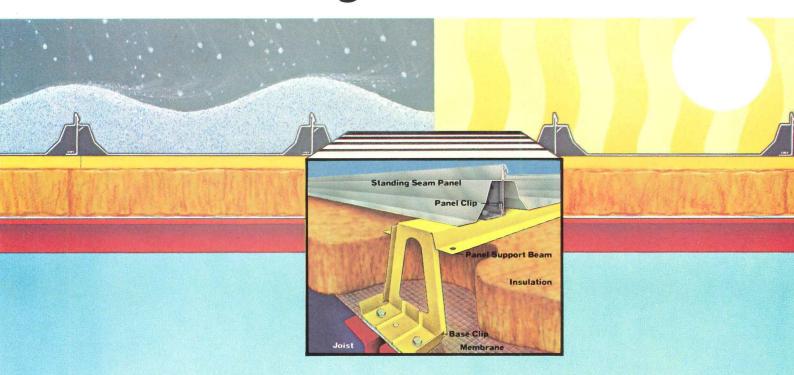


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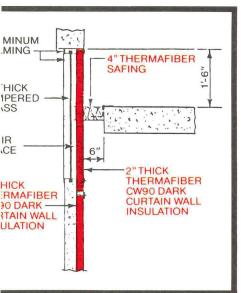
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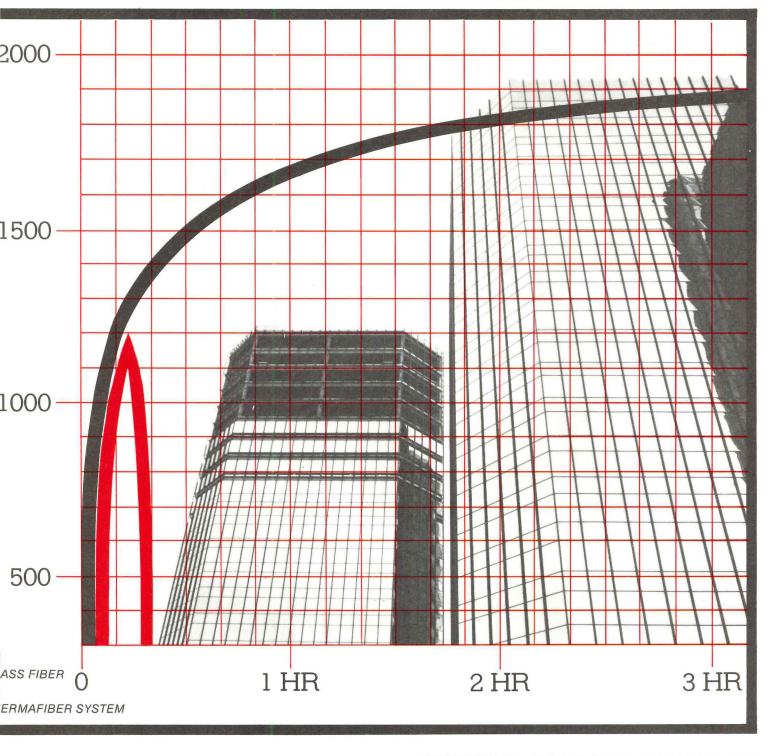
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#### Government from page 40

of the Fine Arts Commission by mandating that the plan rejected in October be implemented (see Feb., page 11). "The struggle over the issue of message is not over," Bailey told the commission. "The walls will not become the memorial; the statue will. The walls will be the honor roll."

Also testifying was Representative Duncan Hunter (R.-Calif.), who referred to a "compromise agreement" on placement of the flag and statue reached a year ago in Senator John Warner's office by some 30 individuals who were unhappy with Lin's competition-winning minimalist design. The entryway plan was voted down at that time, Hunter said, and he presented a press release from Warner that Hunter said implied Fine Arts Commission approval of placing the statue and flagpole in close proximity to the walls. He continued: "There will be veterans who feel they have been betrayed because the word went out from East Coast to West Coast that the flag would be placed at the apex."

At this, Commission Member Walter Netsch, FAIA, noted a "confusion over process" on the part of those who agreed to the compromise, and Chairman Brown responded sharply: "That the Commission of Fine Arts was a party to any such compromise is simply an error. ... We can be thankful that the United States is governed by law and not by press releases."

One person testifying against the entryway plan presented the results of a poll taken at the time of the memorial's dedi-



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cation last November. The poll purport to show that a majority of veterans favored placing the flag above the apex and the statue centered on the lower ground. To this, Jan Scruggs, president of the memorial fund, replied that a pi fessional evaluation had found the poll to be "seriously flawed ... a good exan ple of how to put together a poll with a predisposed viewpoint."

Clearly piqued at the protracted tactics used by those who have opposed Li design, the soft-spoken Scruggs, who h worked for more than four years towar completion of the memorial, said simp "This baloney has gone on long enoug

Still to be reviewed by the Fine Arts Commission are the design and placem of stands for directories of the 57,692 names listed on the walls in the order which they died or became missing in action. Also, a consultant has been engaged to consider ways to light the memorial, which is drawing significant numbers of visitors after dark.

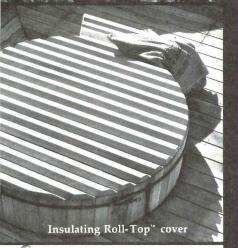
Approval of another panel, the Nation Capital Planning Commission, was required for siting the statue and flagpole The planning commission was to meet early this month, having received a rec ommendation of acceptance of the ent way placement from an advisory committee.

### N.J. Cities Ordered to Ensure Wider Housing Opportunities

The New Jersey Supreme Court recent ordered all state municipalities to take steps to ensure housing opportunities f low- and middle-income families. This r ing comes after 10 years of similar cou decisions directed to individual cities.

The 270-page unanimous decision stated: "The state controls the use of lar *all* of the land. In exercising that contri it cannot favor the rich over the poor. cannot legislatively set aside dilapidate housing in urban ghettos for the poor a decent housing elsewhere for everyone else. The government that controls thi land represents everyone. While the stat may not have the ability to eliminate poverty, it cannot use that condition as the basis for imposing further disadvantages."

The ruling requires municipalities to do more to encourage low- and middle income housing than adopting zoning ordinances, which the court said are ir effective. The court pointed to "severa inclusionary zoning techniques that municipalities must use if they cannot otherwise assure the construction of th fair share of lower-income housing." Among the techniques are offering dev opers economic incentives, such as rela *continued on page*  World's largest hot tub maker



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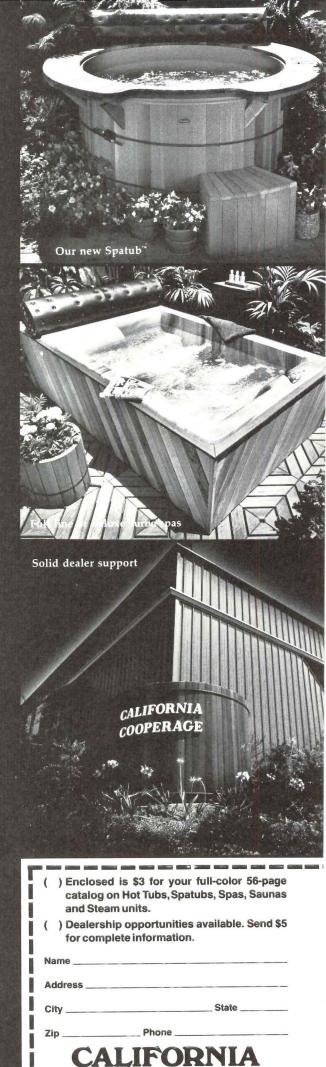
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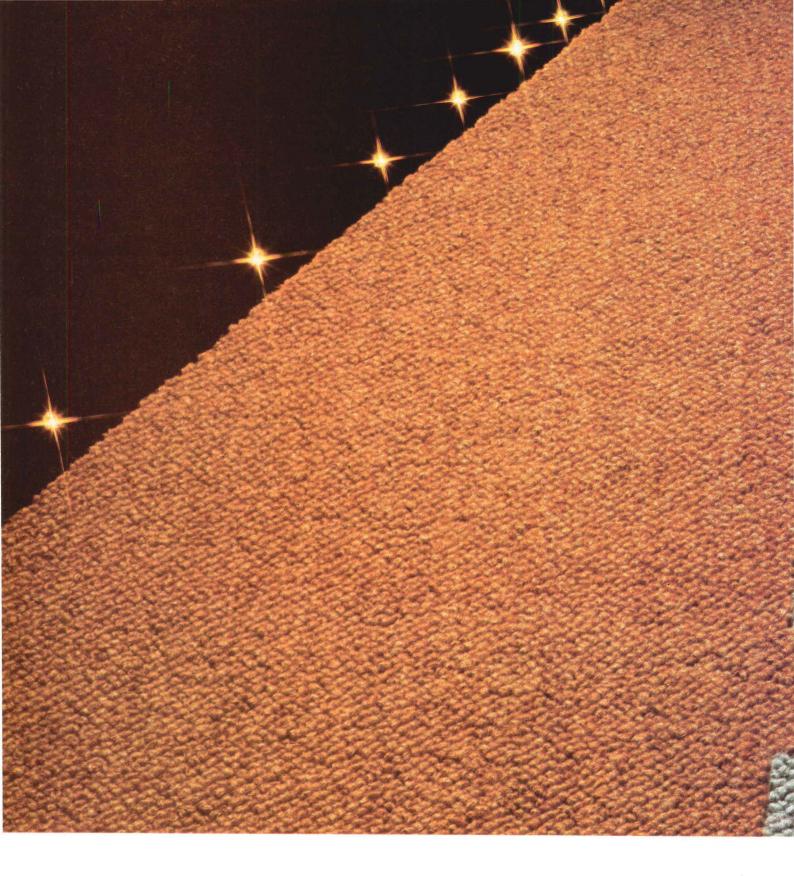
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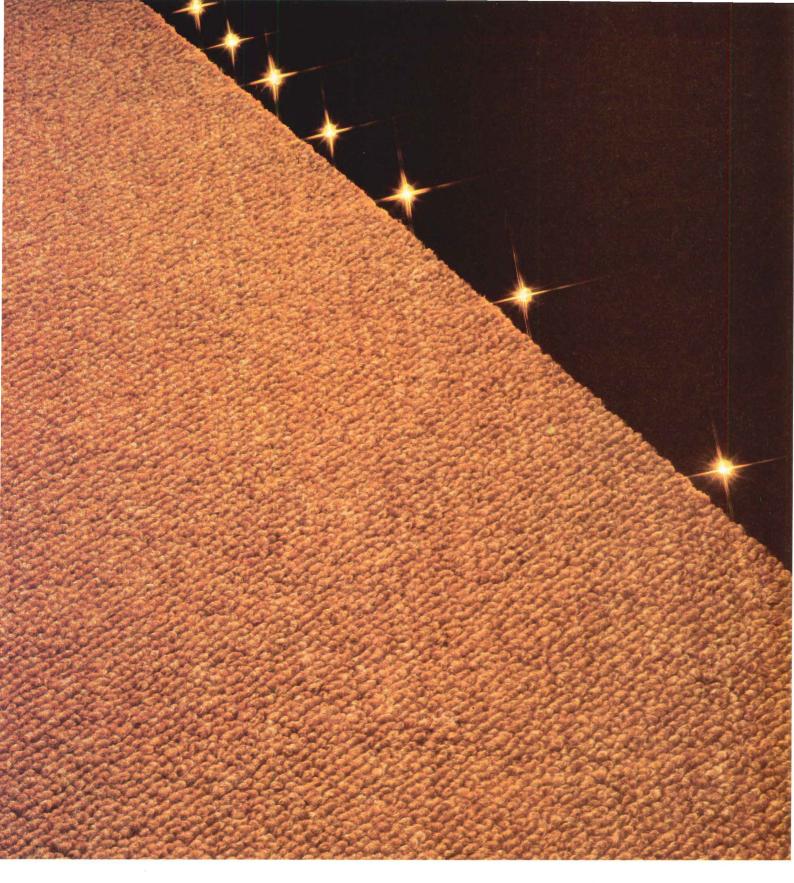
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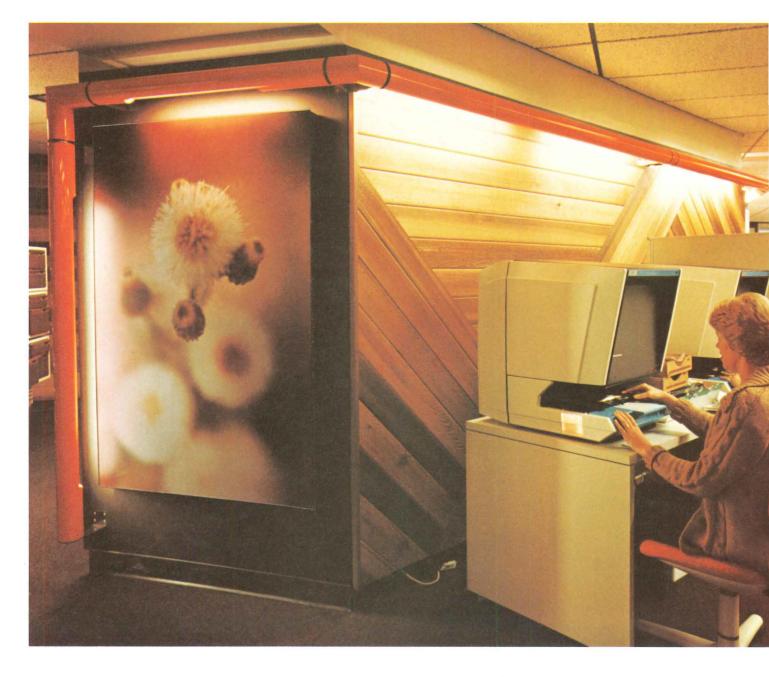
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#### rernment from page 46

n of various restrictions in local orances (typically in density limits) in hange for construction of some lowmoderate-income housing, and manory "set asides" through which towns aire the inclusion of a minimum numof lower-income units in a developnt.

these incentives fail, the court said, er techniques will have to be used: ing substantial areas for mobile homes other types of low-cost housing and blishing maximum square footage es—zones where developers cannot d units with more than a certain footunless lower-income housing is inled.

o monitor the efforts of town governnts, the court established a threenber panel. Initially only towns in wth areas will be affected by the ruling. he decision covers six consolidated es, which are an outgrowth of the rt's landmark Mount Laurel decision 975. That decision first established doctrine that municipal land-use regtions must provide a realistic opportufor low- and moderate-income hous-In handing down the recent ruling, ef Justice Robert N. Wilentz said, ount Laurel remains afflicted with a antly exclusionary ordinance. . . . unt Laurel is not alone; we believe re is widespread noncompliance with constitutional mandate of our origiopinion in this case."

### lifornia Adopts Accessibility les for Multi-Unit Housing

ifornia's Building Standards Commishas adopted regulations requiring that ew housing with three or more units rances and circulation must be accese to persons "with mobility impairnts," and certain other features in the s must be designed to be easily pted for handicapped persons. reviously, California laws mandated new buildings contain specified nums of accessible units. Under the new ng, walkways, ramps, stairs, and eleors must be accessible. Doorways must wide enough for wheelchairs, and hens must be designed for wheelchair vement, with counters that lower ly, and contain additional accessible age space. Bathrooms must also be essible to the wheelchair-bound. currently exempted from the regulas are condominiums, although requircondominiums to meet these requirents is under study. Also exempted are ccessible floors above or below a priry entrance floor, certain sites where essibility standards would be impractibecause of topography, and two-story

n houses.

### News/Practice

### Yielding to Criticism, CSI Drops 'Division 0' from Masterformat

The Construction Specifications Institute (CSI) has decided to drop the Division 0 category from its Masterformat. This action comes in the wake of petitions from AIA and other building industry organizations asking CSI to delete Division 0 and to make a clearer separation between specifications and other construction documents.

Last October CSI solicited comments and suggestions from the industry on proposed revisions of the current Masterformat, which appeared in 1978. This document, used extensively as a guide for the organization of specifications and as a format for filing technical data, contains four basic parts: bidding requirements, contract forms, conditions of the contract, and specifications.

There has always been an implied separation between specifications (broken down in 16 divisions) and the other "front end" documents. Several years ago CSI introduced "Division 0," complete with a five-digit numbering system, which encompassed all the front end documents. While CSI claimed that Division 0 was only a convenience to make the organization and filing of documents easier, AIA saw a number of problems inherent in the division.

Bernard B. Rothschild, FAIA, was among Institute members skeptical about Division 0. Rothschild, who is also a felcontinued on page 120

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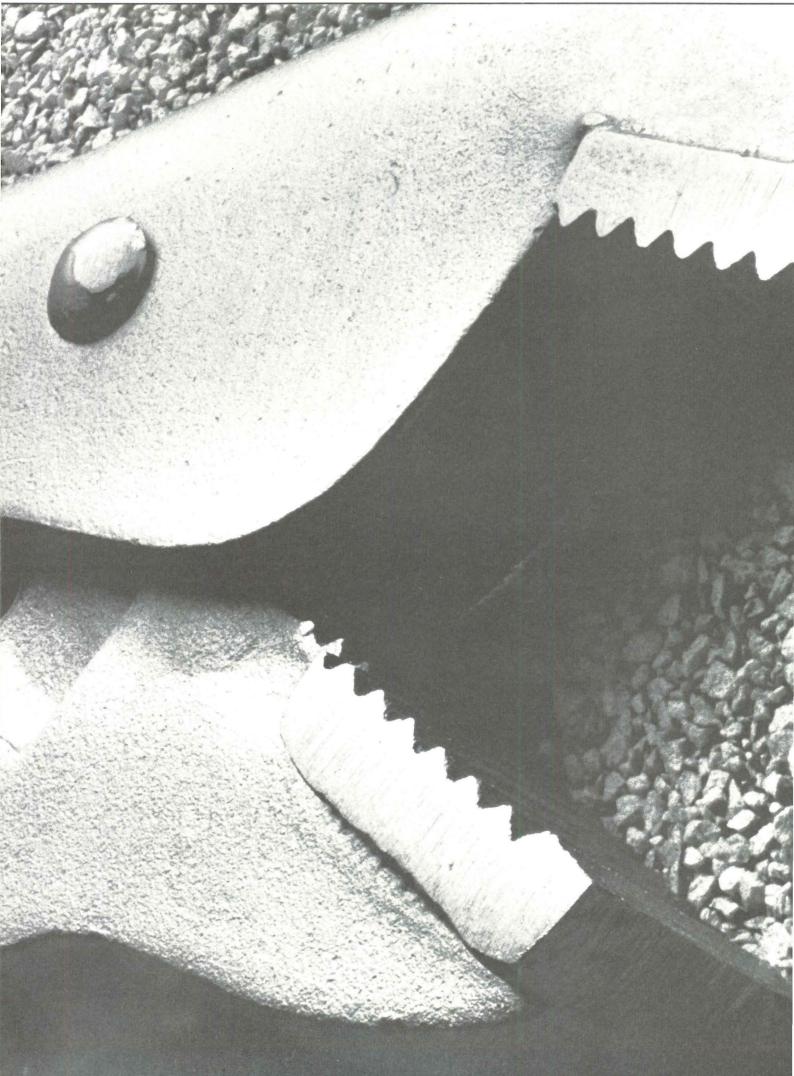
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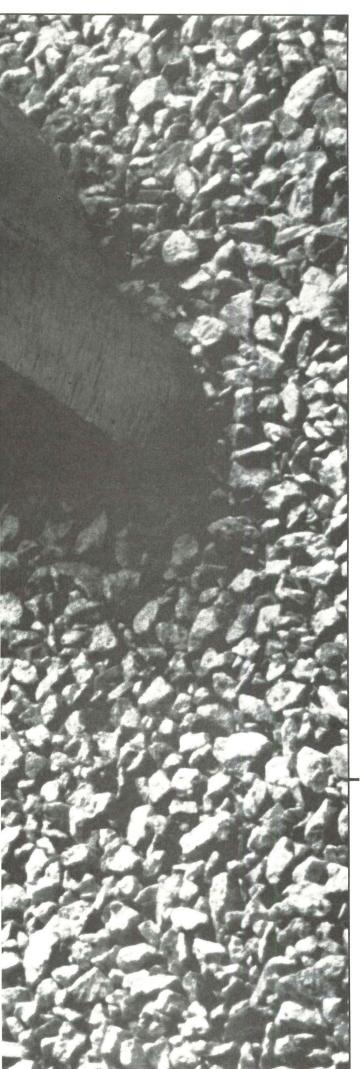
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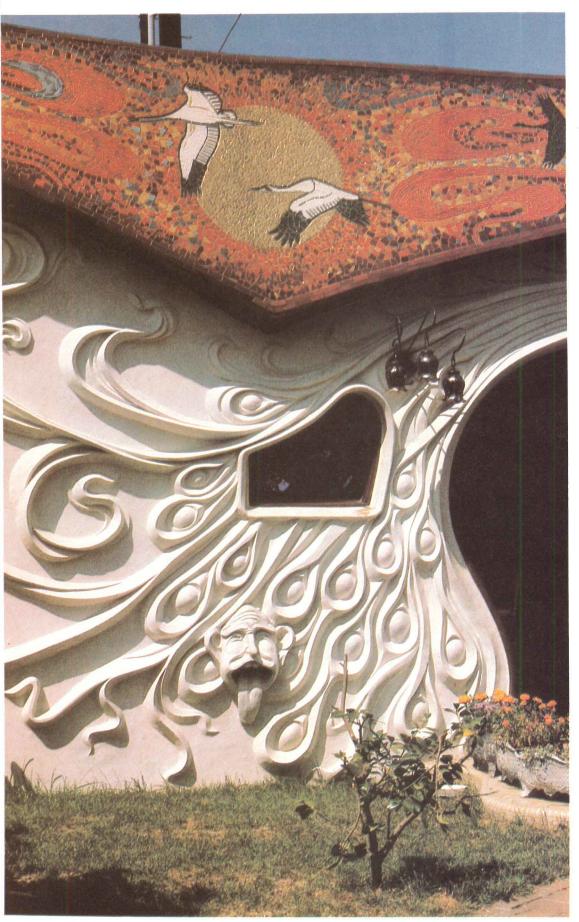
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### The Arts Living in an Art Nouveau Fanta



Rodeo Drive in Beverly Hills, Calif., jures up flamboyant and elegant imag that are uniquely Southern California a most appropriate location for a set newly created art nouveau buildings.

Owner and art nouveau dealer Do O'Neill says he is simply practicing w he preaches. In the mid-1970s, O'Nei who lives in a simple Spanish haciend just two blocks north of Rodeo Drive expensive boutiques, decided that if was going to sell people on art nouve he ought to try to recreate such an er ronment for himself and his family. H had been fascinated with Hector Guir and Antoni Gaudí for years.

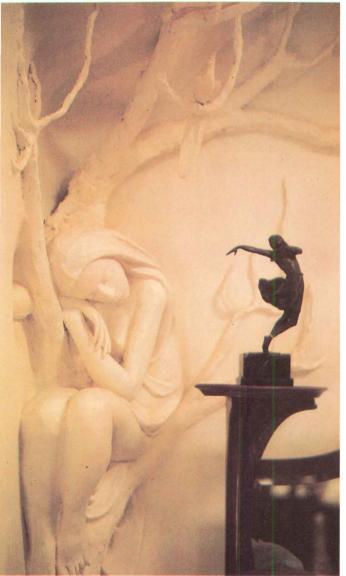
In the beginning, O'Neill planned to convert a 1918 laundry building at rear of his property into a two-story guest house, thinking it would "take few weeks and a few thousand dollar Working with Don M. Ramos, AIA, project got started in 1977. It soon le the conversion of an adjacent garage storeroom into an indoor/outdoor livespace.

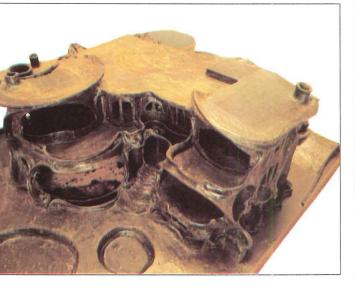
Ramos and O'Neill with a team of tisans—plasterers, masons, sculptors, woodworkers—carved and shaped the buildings into magical spaces filled v serpents, birds, fish, frogs, goddesses, rats, and other creatures. "There isn' straight line in the house," O'Neill sa There is also hardly a square inch in or outside that has not been covere with some kind of design. Even the of handles and switch plates are custom signed and handcast in bronze, while shower stall resembles a tree trunk.

Four and one-half years after he sta O'Neill had spent, by his account, \$65 for 2,500 square feet of space. He was finished, but, in fact, he had only just begun. For come spring, O'Neill's Sp ish hacienda is to be demolished and replaced by an 11,000-square-foot m house linked by a swimming pool to completed buildings at the rear. The s Art nouveau, of course. As designed Tom Oswalt of The Architecture Gr in Santa Monica, the new house is a tle departure. Whereas the first two b ings were in reality simple boxes scu into their unique forms, the new hou will have curving walls that will then embellished by artisans.

The effort may take up to five yea and \$2 million, but O'Neill seems unf "I started with a pebble, and it beca goddamned mountain," he says, but can see the pride in the twinkle of t Irishman's eye. CARLETON KNIGH





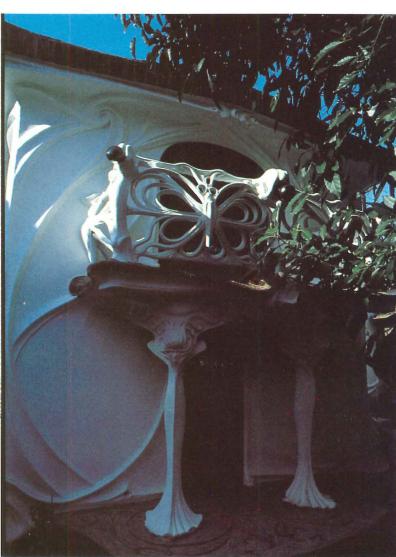




Across page, the former garage and storeroom. Above left, characteristic sculpture. Above, the indoor/outdoor living room. Left, model of the projected new house.









Top, interior of the guest house. Left, entrance canopy of the guest house. Above, detail of guest house stairway.

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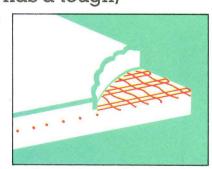
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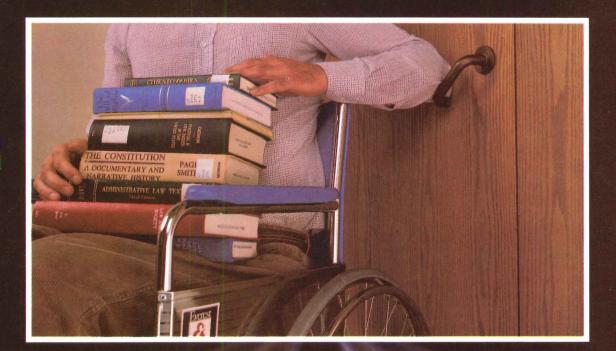
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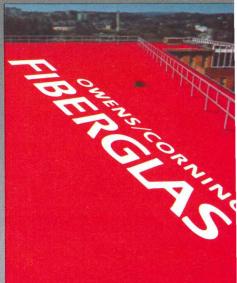
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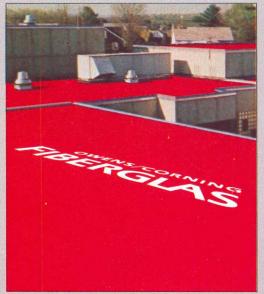
Double-layer Fiberglas insulation. 4 plies Perma Ply-R. Smooth surface.



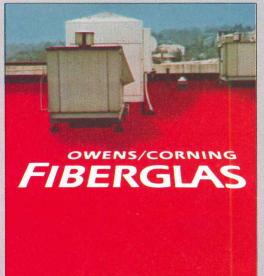
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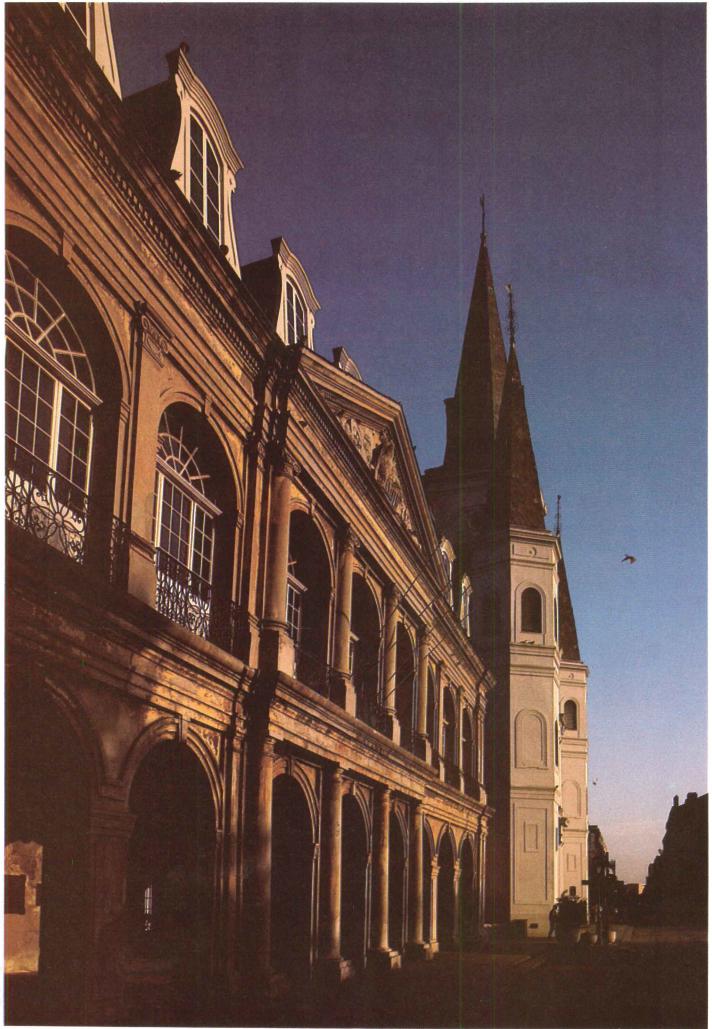
## ALAJOURNAL

The Institute has picked both the right time and place for a convention on "American Architecture: A Living Heritage." The place, of course, is the flavorful city of New Orleans, to which the following pages are devoted, and in which a rich architectural heritage is boisterously alive.

The time is one in which more and more people, including architects, are coming to value the presence of the past in the present. The preservation movement, whose acceleration and maturation we noted as the decade began, continues to grow in power and sophistication, and our cities, New Orleans very much among them, are full of interesting and often inventive efforts to do more than simply hold onto the past—to build upon it. That is what we take the convention theme to be all about.

They are author, historian, gadfly, and *San Francisco Chronicle* critic Allan Temko; architect and *Boston Globe* critic Robert Campbell; and Los Angeles writer and teacher John Pastier (a sample of whose work appears on page 31).

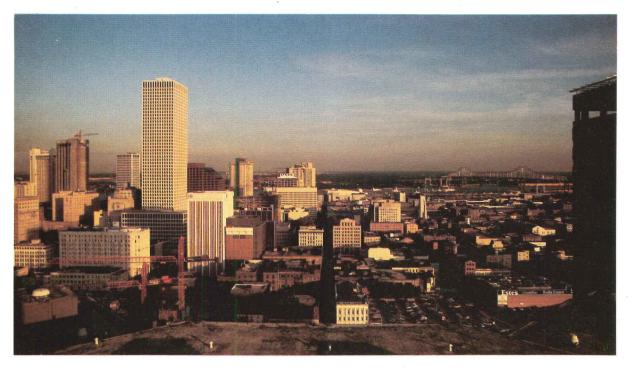
All have contributed frequently and handsomely to the JOURNAL in the past. Now that our relationship has been (somewhat) formalized we hope that you will be hearing even more from them and the other two contributing editors announced last month, Marguerite Villecco and Carleton Knight. D.C.



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## New Orleans, New and Old

A city with a lust for life—and spectacle. By Allen Freeman



curious town," wrote Benjamin Latrobe in 1819 upon first ing New Orleans. It still is. Delights of San Francisco and n Paris are recalled, yet physically and in spirit New Orleans ke no other. Its damp air tends to frizzle the hairdo and e the crease out of trousers, vegetation grows fast and lush, one's pace slows to absorb the elaborate style of life. egendary pleasures of living still exist there, and not just the wealthy. Food in every price range is tantilizing and tasty. sic making of a high order frequently fills Jackson Square the streets of the French Quarter (left). Carnival-the two eks of parades, balls, and drinking leading to Mardi Gras-is en to every social and ethnic group. Streetcars rumble over grassy median of St. Charles Avenue through a live oak ridor planted in camellias and azaleas to the Irish Channel, Lower Garden District, the Garden District-three of some New Orleans neighborhoods of character, even the most chiof which contain surprising pockets of minorities and lowome people.

Not long ago, architecture students at Tulane University comed the core district of New Orleans, including downtown and French Quarter, with those of Atlanta and Houston. To body's surprise, New Orleans was found superior to its Southrivals in offering an inner city with more than just a place work. Though it is an unusually livable city, journalists and ers have been fretting for the past 10 years or so over the sibility of a Houstonization of New Orleans, a threat brought by construction of the stupendous Superdome (big enough contain the Astrodome) and the collection of undistinguished scrapers along Poydras Street (above). Perhaps the concept a contextual skyscraper is absurd, but the highrises that have outed in this horizontal, old world cityscape seem particuy ill at ease and inhospitable.

Downtown construction derricks notwithstanding, New eans' economy has languished for two decades and more, h high levels of poverty and unemployment. The city govment, despite progressive mayors of late, remains tied to

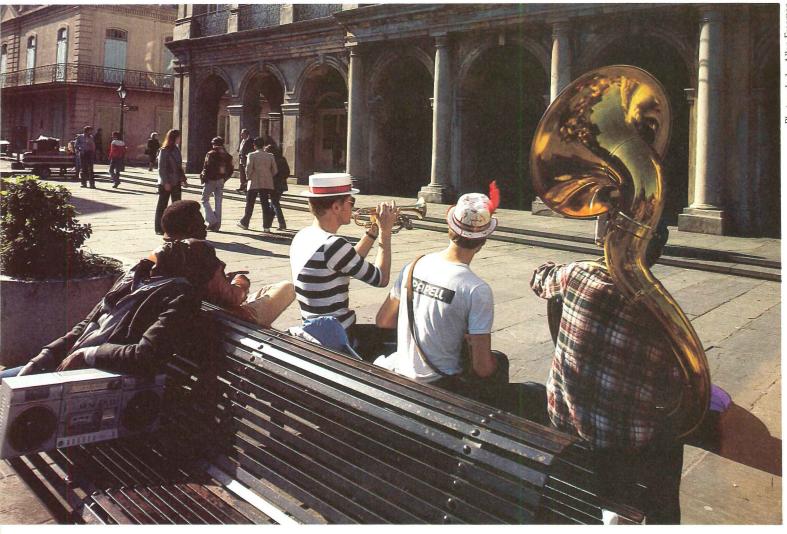
l New Orleans (left, the cathedral in the French Quarter) l the new (above, highrise corridor toward the Mississippi). patronage and hamstrung by a citizenry that, for instance, has successfully resisted attempts to raise taxes through reform of an archaic, wasteful, and inequitable system of real estate assessment.

It is a resistance grounded in a limited and fragmented sense of community responsibility, a traditional French Creole disinterest in things beyond the realm of family. "For all they cared, the Devil himself could stay in office, as long as someone even remotely kin benefitted from the established system of patronage," observes Mrs. Jacob Morrison, whose late husband's family has been prominent in New Orleans for generations. She notes, however, that the descendants of the French colonists possess a great talent for giving parties, "and Carnival is right up their alley."

Central to the popular perception of the New Orleans persona is this preoccupation with partying, and it has given rise to a not-always-affectionate use of the term "Mardi Gras mentality." Carnival and Mardi Gras "celebrate several things at once, including the city's extraordinary narcissism," says New Orleans writer Philip Carter. "To social historians and journalists, it is fascinating because it is the social hierarchies made visible." (There are 60 parading organizations, each a private club with 20 to 500 members. The krews of Comus, Momus, and Proteus occupy the top of a district social order. The annual rites obviously are taken seriously by the gentry, whose daughters still make their debuts, while the less affluent think of them just as a party, says Tulane professor Eugene Cizek, AIA.)

But Mardi Gras is more symptom than cause, says Carter. The primary toll, if there is one, is probably in the price paid by other cultural institutions in a city "whose lust for spectacle is pretty well satisfied by Carnival and street music. We seem to have a hard time supporting symphony and ballet and making our art museums truly first rate," he says.

What is first rate is the French Quarter, the 100-block historic district that remains wonderful despite latter-day boutiqueification and a surfeit of fake-Creole hotels. As Carter, himself a French Quarter resident, puts it: "The question is, at what point do we stop being the Vieux Carré and start becoming the fake Vieux Carré. I think we still have a long way to go." AIA JOURNAL/MARCH 1983 69



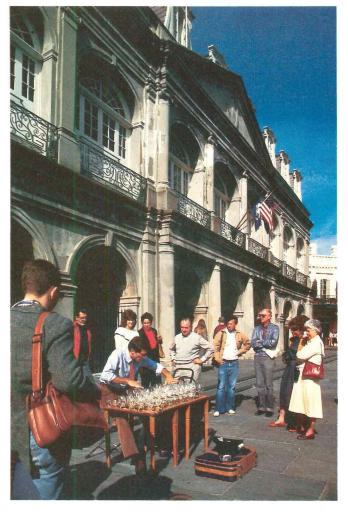
### A quarter full of ebullience and charm.

Walker Percy wrote in Lancelot that in 300 years of history, New Orleans "has never produced a single significant historical event, one single genius, or even a first-class talent-except a chess player, the world's greatest. But genius makes people nervous, so he quit playing chess and began worrying about money like everyone else." The world has proved Percy wrong, proclaiming Louis Armstrong's genius, while many would consider Truman Capote and Percy himself first-class talents, to name just a few.

But even if Percy were correct, a stroll through the French Quarter likely would convince any visitor that New Orleans can get by on ebullience, atmosphere, and charm. On Bourbon Street, strip joints swing open their doors to lure tourists with peeks of pulchritude as happy riffs of live jazz drift out of nearby bars.

Over at Jackson Square, an oom-pah trio blasts forth in front of the Cabildo, an oblivious youth snoozing to a different tune (above). Not a hundred feet away, an accomplished player of glass rims performs Vivaldi and "Eleanor Rigby" (right). On the iron park fence hang simplistic likenesses of Paul Newman and Dolly Parton while portraitists produce flattering pastels of homely tourists. Tucked away off Chartres Street, a shopkeeper holds forth in Zula Frick's tiny button emporium (opposite page, top) while "Mama Cat" naps under a Tiffany lamp.

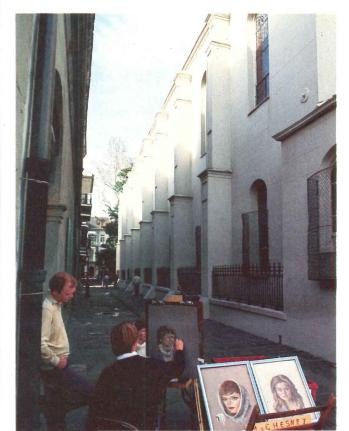
Musicians, magicians, artists, shopkeepers in French Quarter.











**Glade Bilby** 

### Open spaces: Joining the square and the river.

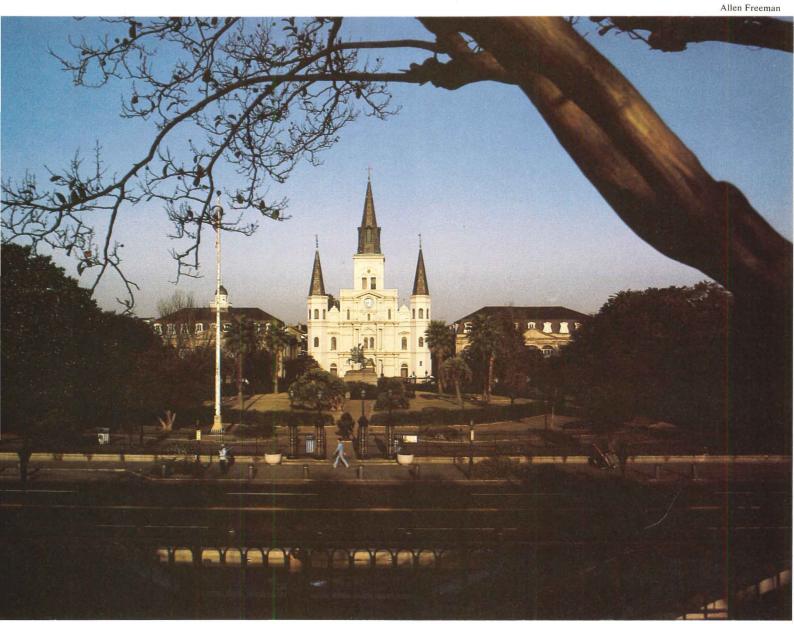
Although the French Quarter stretches along the Mississip for more than a dozen blocks, pedestrians are separated from the river by flood walls, a levee, railroad tracks, industrial buildings. About 10 years ago, the city undertook a project to extend pedestrian access to the river from Jackson Square. The two new main components, by landscape architects Cashio, Cochran, Torre Design Consortium, are Washington Artillery Park, a stepped, ramped platform (between heavily trafficked Decatur Street and the railroad in photo at left), and Moon W (below), a simple plank promenade built atop the levee and linked across the tracks at grade (opposite page, below left) to Artillery Park.

The new components are appropriately understated and the successfully blend into the historic fabric of the district. Althout there is still no river view from Jackson Square, Artillery Par offers an axial vantage across the square to the storybook facator of St. Louis Cathedral flanked by the Cabildo and Presbytere (right). And Moon Walk, named for former Mayor Moon Landrieu, provides a restful spot from which to observe river traffic.

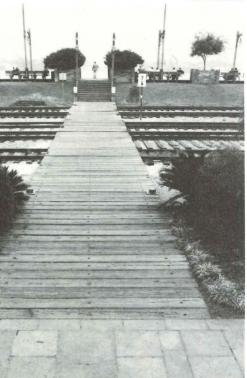
During the period of new construction, the city also repav and closed to cars three of the streets bordering Jackson Squar while undertaking an extensive restoration of the historic Fren Market, six low buildings in a narrow corridor extending dow river from the square. The cafe in the market building closest the square (opposite page, below right) serves only hot beigned —square doughnuts, no holes, covered with powdered sugar and cafe au-lait or noir.

The cathedral to Moon Walk, where French Quarter meets riv





Allen Freeman







Allen Freeman



#### Open spaces: Lively park and unkempt piazza.

The city is now sheperding development relating to two mo key public spaces: Louis Armstrong Park and Piazza d'Italia.

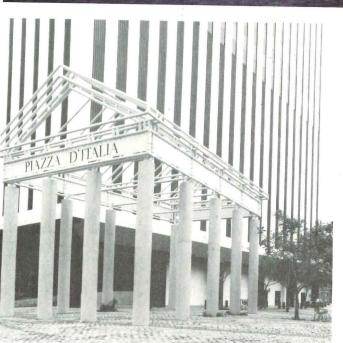
In the 1960s, several blocks around the 1930s Municipal Aud torium were demolished in the residential Treme (tree-*may*) neighborhood adjacent to the French Quarter. Planned was a ambitious "cultural center" cluster, but all that was built was the Theater for the Performing Arts (far left in photo below). which opened 10 years ago. That same year, Lawrence Halpri firm was asked to design the remaining vacant land into a part which was by then to be named for Armstrong who had died '71. But Halprin's "Tivoli Garden" plan foundered in city hall and New Orleans architect Robin Riley took over the project keeping some elements of Halprin's scheme while designing sor of his own, including the Mardi Gras Arch (left and cover). T park that opened three years ago is the "infrastructure on whi commercial development is to be built," Riley says. The city now looking at proposals.

Meanwhile, the city has selected a Dallas firm, Lincoln Hote to build a hotel-office building next to the Charles Moore/Per Associates Piazza d'Italia. Sited off the beaten path and frequented mainly by vagrants, the famous little park has fallen into disrepair in recent years, its fountain clogged, neon broke paint peeling. But the city director of planning says the city i bringing it "back to the standard by which it was designed."



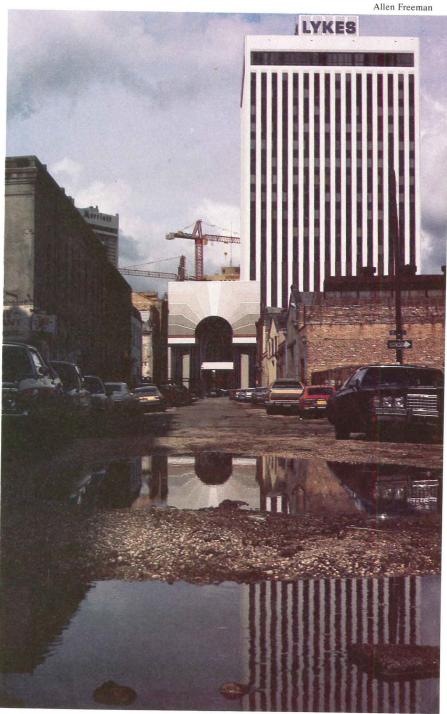


Allen Freeman





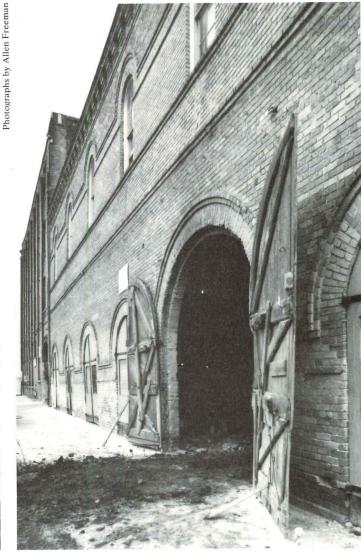
ft, Armstrong Park at twilight during a summer festival. Piazza d'Italia (this page and top opposite) is accessible busy Poydras Street (entrance, above enter), but it is en behind a highrise and backs on warehouses (right).



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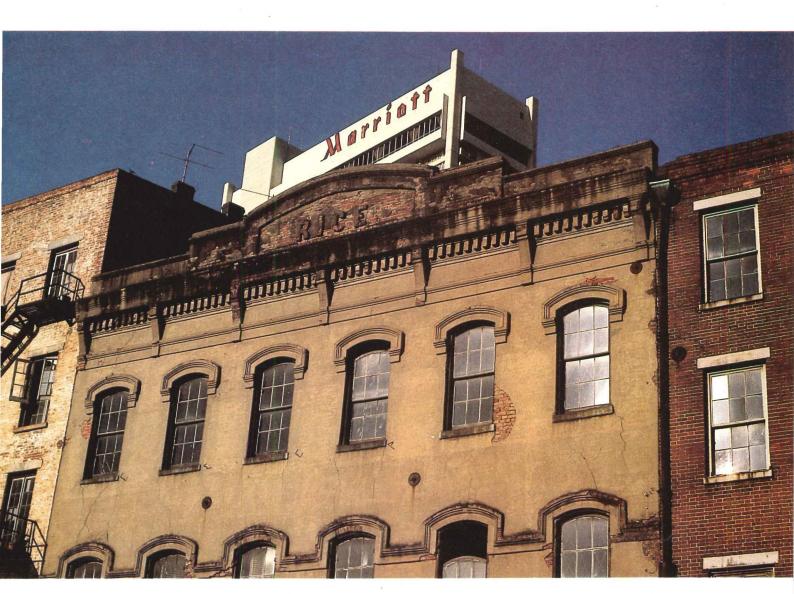
#### A continuing struggle to preserve the past.

Riley's Mardi Gras Arch and Moore's Piazza d'Italia are am recent exceptions to an observation by Errol Barron, AIA, o New Orleans that "the visitor to this city can find little of in est in our recent attempts to build, except perhaps the coun less missed opportunities." Perhaps that is one reason why, i a city steeped in good, old architecture, a city whose second biggest industry (after shipping) is tourism, a great many people have come to care about architectural preservation.

Preservation consciousness in New Orleans dates at least from the mid-1930s with the creation of the Vieux Carré historic of trict and founding of the powerful commission to oversee it. As a citywide phenomenon, preservation began to pick up stea a decade ago when the Junior League founded and for sever years funded the Preservation Resource Center. Now indepenently run and financed, the organization concentrates on comunity action and educating residents of historic neighborhood to the value of their buildings. Currently, much of its work ceters on promoting sensitive redevelopment of the 19th centurwarehouse district (above), strategically located adjacent to thighrise district and the 1984 World's Fair site.

At about the time the center was started up, Moon Landri in the third year of his first term as mayor, began paying seri ous attention to preservation. Eugene Cizek notes that Landri "was an astute politician, and he came to realize that preservationists in New Orleans were not the little old ladies in ternis shoes, and that it made business sense."

Clockwise from left: 'shotgun doubles' in the Irish Channel; Canal Place and, beyond, the French Quarter; a rough gem the warehouse district; and a new versus old name game.



With an eye on tourism, Landrieu focused on the French arter. "He took it over as his own personal baby," says Mrs. prrison, a resident of the quarter for 45 years. "It was his idea restore the French Market, and he was instrumental in mak-Jackson Square completely pedestrian." Adds Mrs. Morrison, oft-spoken militant on behalf of the quarter and especially property owners: "But everything Landrieu did down here st those of us who live here amenities. He had no time for idents and made no bones about saying so."

The attitude toward preservation of Landrieu's successor, the sumbent Ernest ("Dutch") Morial, is less clear. He is not as mmunicative as Landrieu and more beleaguered, his tenure ming at a time when city finances are more precarious and s federal money is available. But in one clearcut confrontation, e preservation community has directly fought city hall. At issue e: (1) the use of a city-administered, \$6 million federal urban velopment action grant to help finance a huge mixed use deopment, Canal Place (top left, facing page), being built in ases at one corner of the French Quarter, and (2) plans by e developer to eventually step into the Vieux Carré historic trict with highrise buildings.

The controversy over Canal Place goes back nine years when e city was looking for land on which to build the Piazza d'Italia. a swap with developer Joseph Canizaro, the city got 1.5 acres the piazza in return for 3.7 acres at the foot of Canal Street ar the river, over half of which lies within the Vieux Carré. to years ago, with Canal Place construction well underway, e city received preliminary approval for the UDAG and deterned that Canal Square would have "no adverse effect" on e Vieux Carré. The municipality also exercised its right to ive an environmental impact statement. The federal Adviry Council on Historic Preservation subsequently intervened and made suggestions aimed at making the development more sensitive to the historic district—recommendations Canizaro has said he will try to go along with. But preservationists are far from happy. Two organizations, the Vieux Carré Property Owners, Residents, and Associates and the Louisiana Landmarks Society, have sued HUD and the city to block use of the \$6 million until the question of the city compliance with federal environmental law is decided. The case is now before the Fifth Circuit Court of Appeals.

Another issue attendant to preservation and renovation is displacement of low income people in a city with nearly 100 percent occupancy in existing housing. Displacement has been most acute in the ethnically heterogenous Irish Channel (bottom photo, facing page) and the adjacent Lower Garden District. Although the problem has been somewhat eased by the recession, "for a while it seemed that every young doctor you knew had his wife hard at work converting a nice little double into something tonier," says writer Philip Carter. "Morial, both as mayor and as a black mayor, is faced with a dilemma. On the one hand, any mayor wants to see the tax base of his city upgraded and the stock of middle income and upper-middle income housing expanded. On the other hand, he has the terrible alternative of pushing people who have made their homes in solid neighborhoods into the projects. But I don't know of any mayor in this country who is successfully resolving the problem."

Before long, any discussion about New Orleans preservation gets back to the French Quarter, where a hundred graybeards chew over the problems of the day. The quarter is changing, they observe, its use ecology shifting from residential to tourist orientation. But no one contests the fact that the quarter has never been less physically attractive. The following portfolios document some continuing aspects of its allure.  $\Box$ 



## vieux Carré, 1983

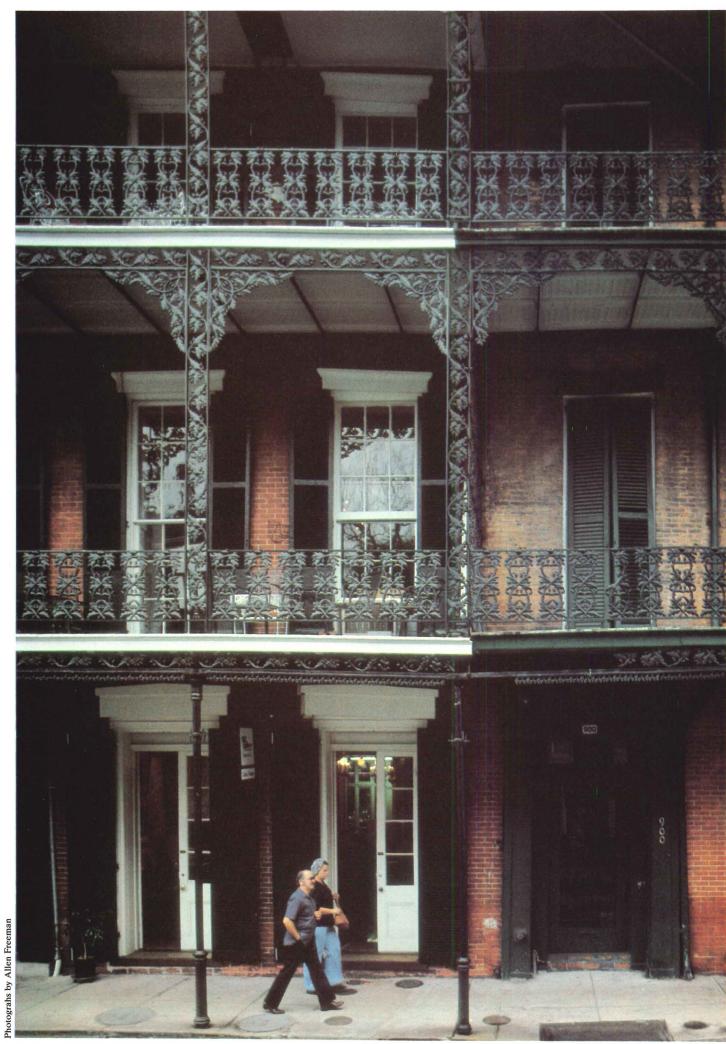




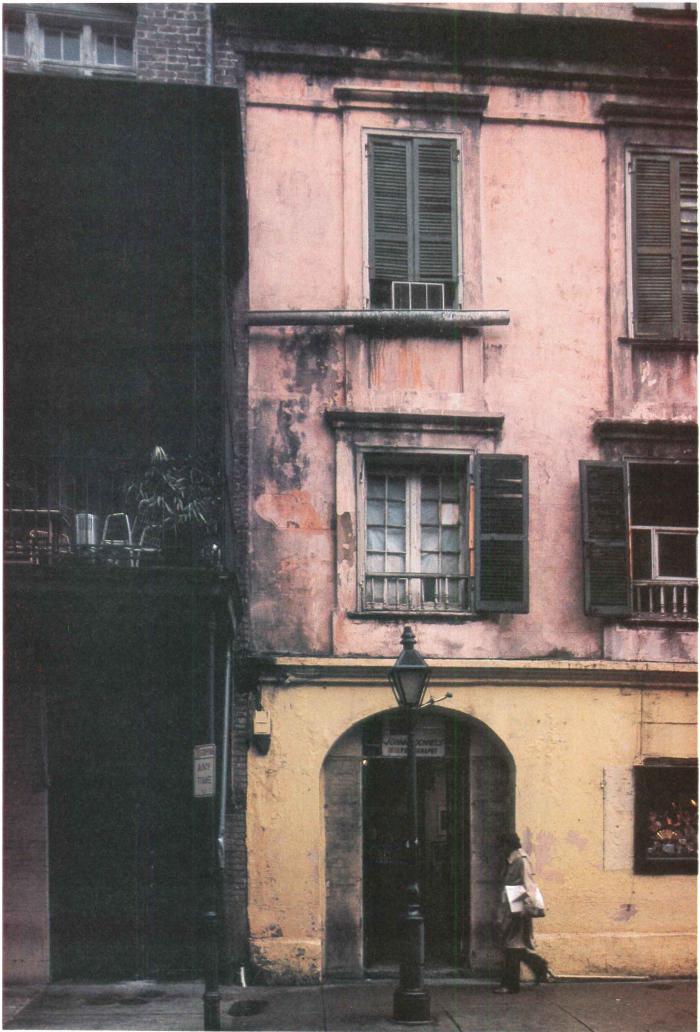
New Orleans is semitropocal, humid, frequently musty. Soil is the consistency of gumbo, and masonry walls draw its moisture. A lot of time is spent cleaning away mold and mildew. Paint jobs don't last very long, and things soon take on a patina, whether you want them to or not.

French Quarter materials are brick, iron, wood, stone, cement. Native brick, made of sandy clay, is warm in color and velvety in texture. Ironwork is wrought or cast, the former simple and restrained, the latter elaborate, imitative of vegetation. Porches, or galleries, are for sitting, eating, sleeping, circulation from room to room, gardening, storage. Where windows open to galleries, streets, or patios, they reach to the floor. Shutters, grilles, jalousies provide privacy with ventilation.

Architecture in the quarter is a jambalaya of styles encompassing French and Spanish colonial, Greek revival, late Victorian. Evidence of the 20th century is most acceptable where it intrudes the least. A.F.





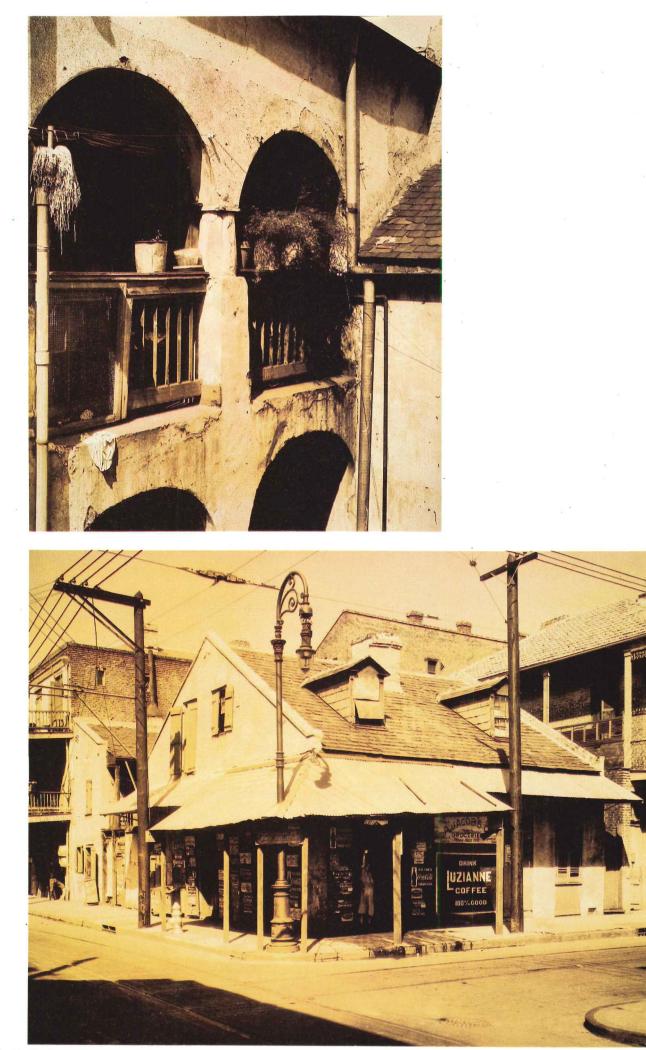


## Vieux Carré, 1923

In the 1920s, when young artists and writers could rent an apartment in the quarter for 55 a month. New Orleans was discovered by the likes of Sherwood Anderson, Roark Bradford, and William Faulkner as they holed up and soaked in the atmosphere of the next best thing to Paris.

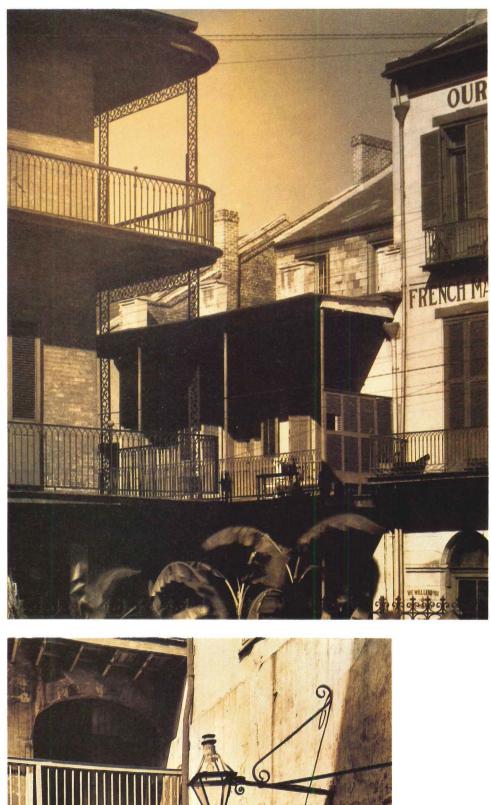
The national AIA was also intrigued by the French Quarter. As one of a projected series of books on early American architecture, the AIA Press commissioned Tebbs & Knell of New York City as photographers for a book scheduled for 1927 publication. But the project was subsequently dropped.

A year ago. AIA Archivist Tony P. Wrenn came across a cardboard box gathering dust in the basement of the headquarters building in Washington. Inside the box were 237 yellowed, black and white photographs showing the French Quarter of the '20s, the only known remnants of the project. Seven of these images of surpassing quality are shown on these pages. A.F.

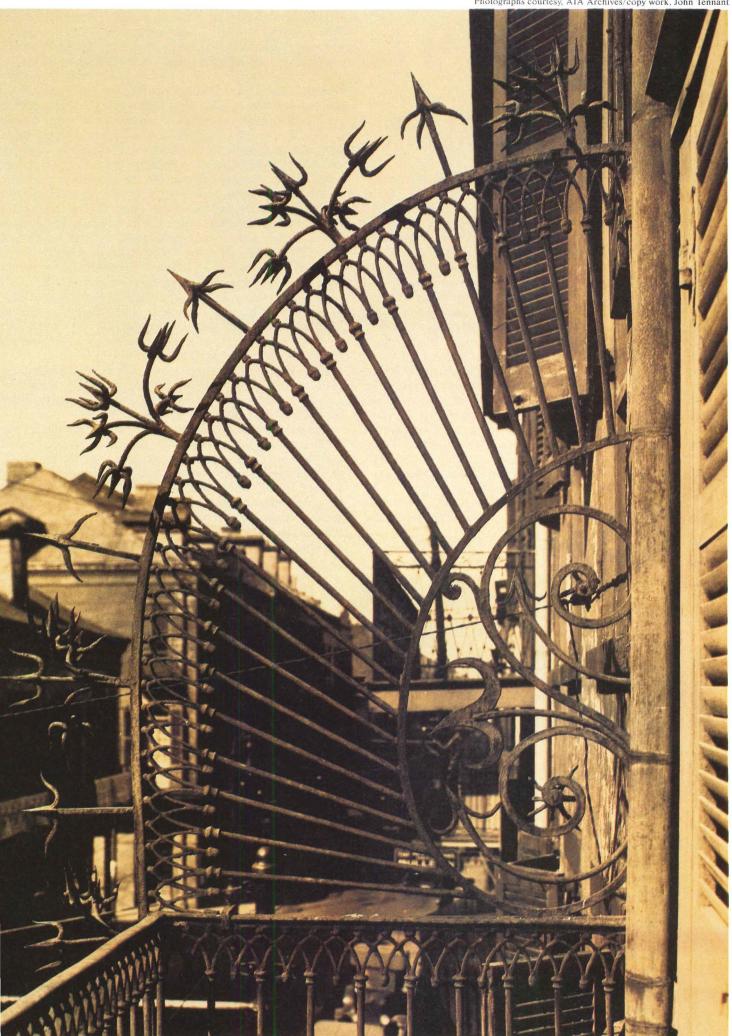


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## Food and Architecture

## The design and the dynamics of New Orleans' storied restaurants. By Robert A. Ivy Jr., AIA

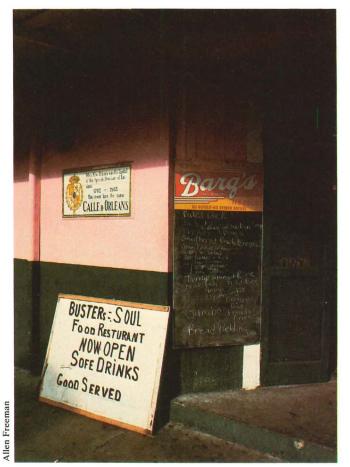
Observe the young man in the pastel tuxedo. As he approaches the maitre d'hotel his posture improves, his expression shifts, he clears his throat. His companion, a woman of 20, holds his arm and walks firmly to her seat. She speaks in soft tones of thanks as she is seated, and turns to sweep the room with a glance. As her date sits down, the two join hands, smile, relax, and launch into private conversation. The couple is dining out.

Restaurants modify behavior. Men and women dress, speak, and act in particular ways when dining out, for dining implies more than merely eating. Certain hallmarks identify dinner, the principal meal of the day: candles, prayers, relaxed conversation, a moment's peace, a shared time, entertainment. Dining signifies living; it marks a milestone in the life of a day.

Architects modify behavior by molding the physical environment, and restaurant design clearly illustrates the relationship of environment to experience. In restaurants, designers can lead the participant to a frame of mind by controlling the physical surroundings. Designers can channel and direct activity, set the mood, establish a relationship with other human beings. They can decide whether to seat individuals in proximity to others, decide how much each diner will hear or observe. They can focus a table inward (as in a booth) or outward toward a room.

While it is true, as a New Orleans food critic has stated, that there is no real relationship between food and architecture, there

**Mr. Ivy** is a principal in the Columbus, Miss., office of Dean/Dale & Dean and a graduate of Tulane's school of architecture.



is a definite relationship between the physical environment a dining. Archie Casbarian, a prominent New Orleans restaurate countered with this observation on dining: "Location, ambian and food are all important. But you have to have all three."

Restaurant design is closely related to theater design. A retaurant is a complex, three-dimensional stage in which the act and the audience merge, where lighting, props, and people ble As the diner observes others, he or she is observed. Restaurants offer the opportunity for a level of design at several sca unattainable in ordinary commissions. Perhaps that explains v architects have become increasingly drawn to restaurant co missions and many have gone into the restaurant business.

New Orleans is the perfect laboratory for exploring the dyna ics of restaurants—how they work, how they are used, how floors, walls, and ceilings affect the participants. Excellent exples of this country's oldest restaurants and best new establis ments sit side by side in the French Quarter or up St. Charle Avenue. Eating is a passion in New Orleans, and every man sage; food is subculture and eating out a fact of life.

As the character Ruth Avery stated in Frances Parkinson Keyes' novel *Dinner at Antoine's:* "I like this better than an ... place we've been yet.... This Cafe du Monde couldn't anywhere except in New Orleans, like Antoine's and Mardi Gu And it isn't only unique. It's, it's *real.*"

Real. Unique. True to the place. Adjectives that describe restaurants of a city blessed with a joy for living, a city whose restaurants differ from their international peers in their warm lack of ostentation, and their sensual cuisine.

The senses drink deeply in New Orleans. The body is wrapp in the gauze of the warm Gulf climate. Textures pop out at each bend of the trolley—live oak leaves scattered against t shafts of sunlight, the brilliant white jigsaw work on rainbow colored Irish Channel cottages, the odors of beer brewing, of fee unloading, and sweet olive blooming, and finally the unspoken kinetic sympathy the body feels as it becomes aware the Mississippi's deep rhythms, curving its unrelating path to the Gulf. All these sensations are captured as one passes a s gle open window where gumbo cooks on a restaurant stove.

That gumbo could be found in a neighborhood restauran New Orleans, like most great American cities, is an amalgar of strong neighborhoods. The Irish Channel, the posh Gard District, the Lakefront—each contains strong individual ide tity, and all have their own places to eat.

Towering above neighborhood classification are New Orles great restaurants. Many of these carry on the Creole tradition of dining, while others have modified these traditions to the contemporary palate. Specialty restaurants are interspersed throughout the city's fabric, and include hamburger shops, food stands, ethnic restaurants, and cafes that serve poorbo sandwiches and fried chicken.

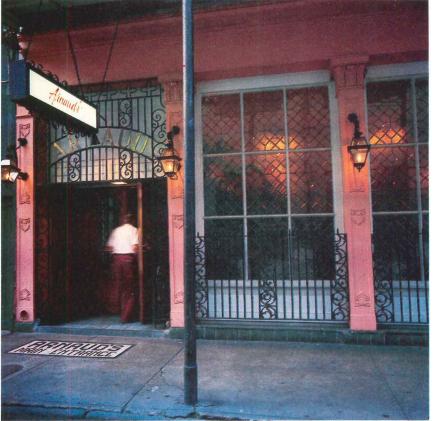
Sno-ball stands, specialty restaurants that thrive in the hu midity, illustrate the rudiments of dining out. Hunger or thi reputation, price, and location draw the patrons to a stand, instance to one on Plum Street in the Carrollton neighborho Here the hot and weary patron joins a line of like minded in viduals. He or she assesses the line for length and duration, a customer who has been served passes those who wait. Here a cardboard container, sits a pyramid of shaved ice, streake with three brilliant colors and beginning to melt. The waitin patrons' anticipation heightened, they reach the counter, exchange a word, order, wait an elongated moment, pay, and receive. They pass the exasperated line of waiting customer sit on a stoop, dig in, and relax to watch the line. That basis pattern of anticipation, adjustment, entry, relaxation, eating and watching will be repeated in the great and the small dir establishments throughout the city, with variations on the theme. How the physical surroundings modify the pattern v be scrutinized at several locations.

French Quarter dining, from simple (left) to celebrated (rig

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Glade Bilby



#### The elegant birthplace of Oysters Rockefeller.

The pattern holds at Antoine's, New Orleans' and reputedle the nation's oldest continuously operated restaurant. Since 184 Antoine's has served local patrons (or "regulars") and traveled the fruits of Lake Pontchartrain and the French Market. Difficult to view objectively since it bears the weight of legend an history, Antoine's has witnessed the birth of Oysters Rockefell has served princes and presidents, has been the setting for the best seller *Dinner at Antoine's*, and continues to serve six to eight hundred persons per day.

Although Roy Guste Jr., Antoine's young proprietor, finds forcing those without reservations to wait in line "insulting," tourists without reservations form a queue at 6 P.M. on the stre beneath the cast iron gallery. There they wait patiently until summoned into the front dining room. There is no transition One is immediately confronted with a simple, glowing space from the turn of the century. High ceilings, incandescent ligh bulbs dyed amber, simple round tables with immaculate clot mirrors, and dignified men in black suits—these are the elements that shape the room. Antoine's is not an exercise in swar but is the continuation of a tradition of Creole dining.

Included in Antoine's 14 dining rooms are more elaborate spaces, such as the Rex Room, where gilded boiserie reflects the lights of the banquet given by the king of Mardi Gras eau year. Roy Guste's plans include renovating the 200-seat Jap-

Arnaud's French Quarter entrance (left) opens to a hall flanking the main dining room (below) graced by etched windows that glow from streetlights. Commander's Palace (facing page offers contrasting spaces, including enclosed patio dining.



e Room, whose doors were sealed by Guste's uncle on Dec. 941. The Edison handblown D.C. lamps and hand-painted ry blossoms should greet a new generation of tourists and lars in the near future.

t Arnaud's the great Creole tradition has been both preed and refreshed. Occupying almost the entire block between rbon and Dauphine Streets, Arnaud's has recently been comely renovated by proprietor Archie Casbarian. His goal to "retain the elegance of the turn of the century" while onding to the needs of the late 20th century. Casbarian d in the design firm of John Graham Associates of Woburn, s., to assist with the effort. Their collaboration captures the ance of the circa 1900 original Creole restaurant, with no p touches, no interposition of genius or personal statement. asbarian thought about and modified the queue and instant y of Antoine's and Galatoire's. An enclosed, heated entrynow directs patrons to an interchange point. There a ess greets the diners and either escorts them to a table at right, or invites them to a small mahogany bar at the left. being summoned to table, patrons cross the entryway and rge into a large, story and a half dining space. here are three other dining rooms on the first floor at

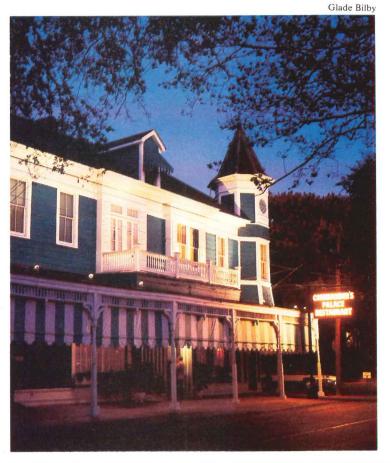
aud's, nine private dining rooms on the second, and total ing capacity of 700 in the restaurant, which is housed, like oine's, in a connected assemblage of several old buildings. main dining room, where local customers prefer to sit, see r friends, and be seen, best captures the Creole spirit. rnaud's windows are the main dining room's major archiural embellishment. Leaded panes of etched glass capture share light with passersby on Bienville Street at night and erously warm the room during the day. Casbarian's other or renovation efforts include stripping away the improvets from the metal columns, reproducing the original tin ng, and ordering brass chandeliers that share the third ension with slowly revolving ceiling fans.

simple, stained cypress is used as chair rail, paneling, and mezzanine rail. Casbarian introduced the mezzanine into tall space for dining and viewing. Mosaic tile floors, an aud's hallmark, remain. Simplicity and clarity are carried out he chair design (bentwood frames), flowers (a single fresh h), and silverware (the "simplest International pattern," said parian). The result is a restrained room whose elegance is wed from the authenticity and cohesiveness of its parts. "It's, *real*," stated Ruth Avery, and she could have been talking at Arnaud's.

he French Quarter, home of Antoine's, Arnaud's, and atoire's, is only the tip of the culinary iceberg. The city is a en to its inhabitants, and nowhere is that more obvious than he Garden District, a neighborhood of prosperous Amerisettlement of the mid-19th century. Part of the pleaof eating at Commander's Palace occurs outside: walking ind the blocks of the neighborhood, admiring the renovated lences and gardens, and being confronted with the shockcurquoise 1880 building that houses the restaurant.

t Commander's, there is a symbiotic relationship between ors and outdoors. Even the heavily draped and gilded main ng rooms offer glimpses of the live oaks outside. And in Garden Room on the second floor, full fixed glazing brings green giants in the courtyard below almost into the room. n the Garden Room, diners observe patrons sharing drinks the courtyard, and those seated outside look up at the glasstables.

he pattern of patron to table is different at Commander's nat reservations are taken for two principal seatings, 6 to and 9 to 9:30. From 500 to 750 persons can be served at Sunday "Jazz Brunch" with little waiting. Unique at Comider's is public access to and through the working kitchen. eat on the patio or in the patio dining room, one must pass ugh the kitchen, where à la carte orders are being served ind "Hurry up on the Redfish Grieg!" is called out.





Glade Bilby

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## 1 art deco box and a pyramidal 'patio.'

Vhile the trolley still runs out St. Charles Avenue to Comider's and beyond, rails have been superceded by bus lines Canal Street. Out Canal toward the lakefront, its neon glowfrom under the live oaks and backed up by the rows of Idle class housing, lies Mandina's. The building, an exteni of the neighborhood it serves, was a grocery store earlier his century.

Iandina's is a bistro, and it captures the essence of the neighhood restaurant. The front dining room houses a bar and ables; the back, eight. There is no vestibule, no maitre d'. rons enter-directly into the front dining room, give their nes to the bartender, and order a drink. At the bar, customvisit with friends, neighbors, and business associates, and eventually seated at a simple table where they frequently er a daily special. Meals are long and casual, and some regrs eat six meals per week at Mandina's.

The noise level is high at night as friends spy each other across room and shout greetings or comments about the latest Saints tball game. The decorations are few, and there are no plans changes, according to Ronnie Danna, the manager. No architect built Mandina's. Its simple space and the frame erior arose from context, tradition, and good business sense. New Orleans' newer restaurants, however, trained designers re played a major role in formulating the concepts of the sinesses, have shaped the floors, walls, and ceilings, and in ne cases have collaborated on the food itself.

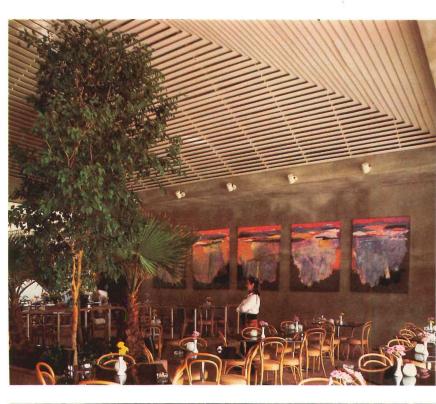
Few architects have had the opportunity of designing a total ee-dimensional environment, and fewer have realized it as npletely as architect Jack L. Cosner, AIA, at Restaurant athan. At Jonathan, which opened in 1977, we see a conn for spatial continuity, for flow, for volume, and for applied l sculptural decoration all within the space of a single townuse on Rampart Street at the edge of the French Quarter. Restaurant Jonathan is a flight of urbane fancy, an elegant deco box that Cartier could have claimed. A red lacquered lway channels patrons inward. Ahead lie a narrow stair and assage to a mirrored, glowing room. At the left is a bar with hinese red enamel glaze on the walls. The bar itself, a black pentine form in laminated plastic, curves out into the upper el of a bilevel space. Objects float in the black lacquered area where an amber spot catches a globular Lalique vase h gladiolas. Reclining figures in the etched glass screen by bé separate the bar from the salmon-pink dining room ond.

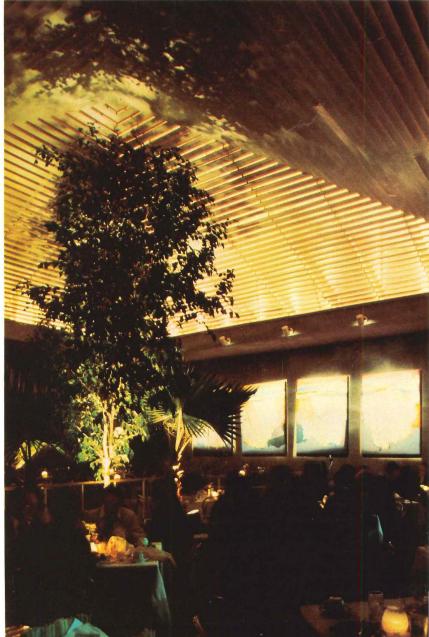
Patrons quit their roles as observers and the observed, and is upstairs to other dining rooms. Cocktails are a social activat Jonathan; dining upstairs is intimate, and inwardly direc-. Upstairs, a major dining room of 10 tables opens to the below, connected by another luminous etched glass panel. corative objects of chrome or crystal are carefully placed l lighted. There is a joyful play evident at Jonathan from om to room: Cosner makes deco sing.

Other music drifts from the windows of 4141 St. Charles, a co located in Uptown New Orleans, out onto St. Charles enue. Surrounding 4141 is Stephen and Martin's Restaurant, merly a small, neighborhood restaurant similar to Mandina's, w expanded with the fresh air of youth about the place. The io Room (1981) required the services of architect P. O. Lyons, o assisted the owner with the building's avenue exterior. But ny changes came from the owner himself.

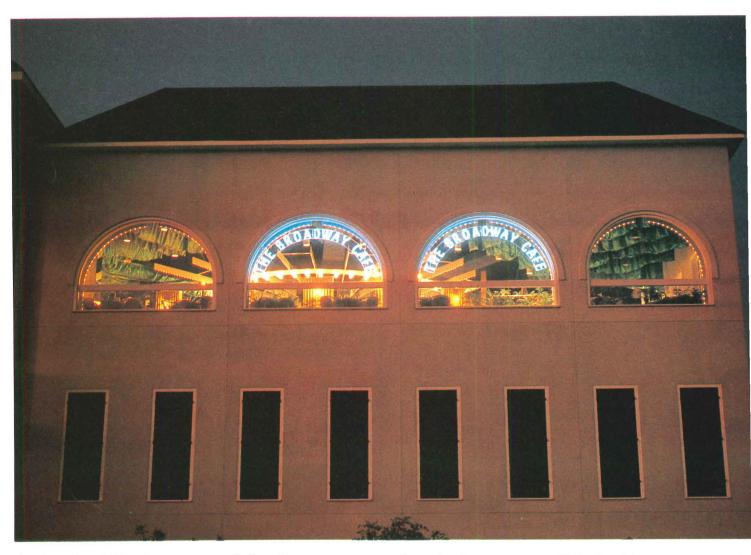
ndoors and outdoors merge in the Patio Room. Large panof clear, heavy-gauge acrylic are rolled up in good weather reveal the small courtyard, and pairs of glazed front doors en directly onto the street, where the trolley clatters past as

Restaurant Jonathan (left), etched glass panel in the upper oto extends below to the bar; glass cage is a wine cooler. At ht, Stephen and Martin's Patio Room with pyramid ceiling.





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#### An interior following a map of the city.

shoppers head home. Stephen and Martin's is comfortable, casual, accessible, and young. Materials reflect this casual attitude in the Patio Room. The building elements include Mexican tile floors, a simple black marble bar, and gray stucco walls with a series of large abstract panels. At the center of the room sits a fully grown Ficus tree and palmetto companions under a large white trellis that floats in a pyramid-shaped ceiling coffer.

Farther uptown, another celebration is underway. A bit of Carnival, of high spirits, and a preview of the spirit of the 1984 World's Fair are contained in the architecture of one of New Orleans' newest restaurants. "The architecture, like the city itself, is there to give pleasure." The speaker is architect Errol Barron, AIA, and his subject is one of his latest projects, The Broadway Cafe.

Plans for the restaurant grew out of a project at Tulane University school of architecture, where Barron is a faculty member. His task was to take a space on the top floor of a successful specialty shopping center and construct a magnet strong enough to draw people to its third floor location. His plan succeeded with the public, which immediately responded to the neon signs, as well as with the critics, who awarded the restaurant a 1982 Gulf States regional design award.

Barron used a simplified map of the city as inspiration for form. In his scheme, the crescent-shaped river serves as a winding circulation path, dividing the space in half. The upper level houses the bar and corresponds to the city's land mass; diners occupy the green delta lands surrounding the city. Positioned

In topographic scheme of Broadway Cafe, the Mississippi (blue carpet in photo right) separates bar and dining areas. 94 AIA JOURNAL/MARCH 1983

above the diners are green chiffon lamé banners, representin Louisiana live oaks, which flutter slightly as ventilation system move the air. The ceiling of the restaurant is open, and the sprayed insulation and pipes have been painted blueprint blu Across the "river's" path, at the raised bar area, hang lighted radial arms that correspond to the street patterns of the city. All streets terminate in the lakefront, where Barron-fabricate plexiglass palm trees light the bar.

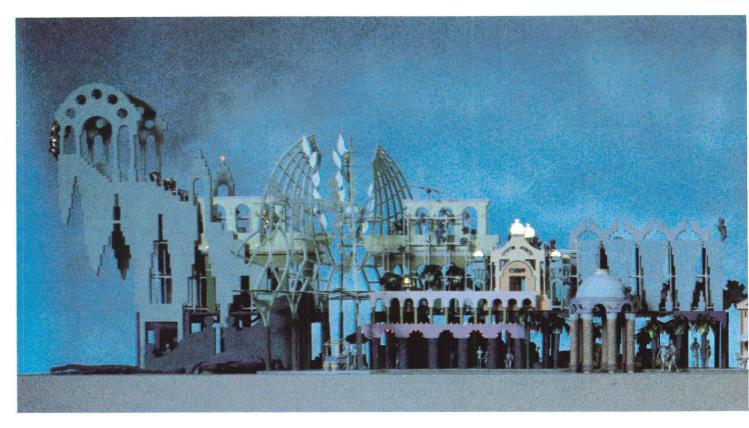
The Broadway Cafe sums up many motives seen in other re taurants and provides a return to the larger dining theme. At the Broadway Cafe, most of the familiar dining patterns are reduced to their simplest elements. Barron has seized on thes basics as an opportunity. The three-dimensional building elements combine with light, air, and a rare view of the river to channel activity, to heighten the dining experience, and to pr duce a specifically active, joyful result.

Perhaps the critic correctly stated, "Food and architecture have no real relationship." But on observation, the architect, by controlling the environment, can make a significant impact on the quality of the dining experience. The best of all world is one in which food and surroundings are in harmony, in balance, partners, where "what you see is what you get." Whether in the hierarchy of the Creole tradition or high on a new wave, several New Orleans restaurants have achieved th harmonious goal. Their lessons can be translated from the French to the universal language of restaurant design.

Author's note: The foregoing article does not address food as its subject matter. In a city where every other cocktail par conversation turns to restaurants, may we suggest two books as a guide: The New Orleans Restaurant Guide by Richard ar Rima Collin, and Roy Guste Jr.'s excellent The Restaurants of New Orleans. Bon appetit.

Photographs by CAlan Karchmer/Architectural View





## Planning a Fair Full of 'Wonder'

A collaborative process shapes the Louisiana World Exposition of 1984. By Robert A. Ivy Jr., Al

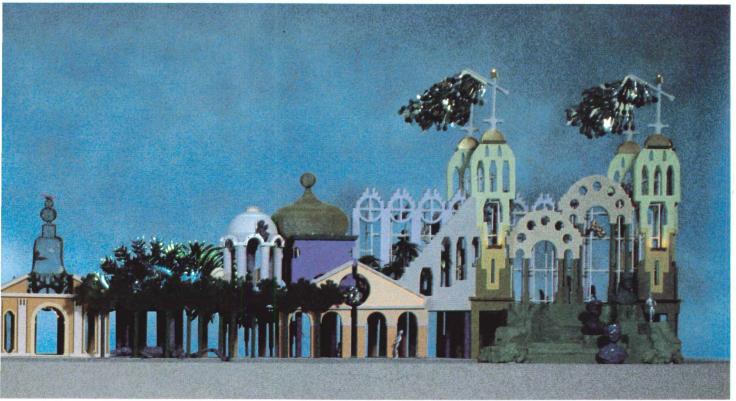
When R. Allen Eskew, AIA, project architect for Perez Associates, was chosen to lead the team that would master plan and coordinate design for the Louisiana World Exposition scheduled for May 12-Nov. 4, 1984, he summoned up experience from previous sorties into the world of urban design. They told him that a project of this scope must come about through the collaborative efforts of a field of players.

Another factor in the decision to invite collaboration was the organization of Eskew's own firm. The Perez office, which had been selected to exercise single-point responsibility for the physical organization of the enterprise, had grown and metamorphosed through the last several years into an organization with several design studios, each operating somewhat independently, yet each sharing common resources and concerns.

Ronald Filson, AIA, dean of the school of architecture at Tulane University and a participant in the early brainstormi sessions that set the course for the fair, feels that "the collab rative process has ultimately enriched the architecture." His of school has sponsored public forums that have examined issu raised by the upcoming event, including one entitled "The Lo siana World Exposition—Boon or Boondoggle?"

Many ideas and many hands had already played a part in creation of the exposition prior to Perez's association with t project. Robin Riley, a New Orleans architect and private co sultant to the city, was active in the early stages of site selection According to Riley, a coalition of business interests, landowno developers, and those in government saw an exposition as a chance for bringing activity to the area, as well as serving as





keting tool for the state. Other locations were considered side New Orleans, but an underutilized 82-acre parcel of ks, warehouses, and railroad tracks on the Mississippi, west he French Quarter, was finally selected.

revious studies of the city pointed out the lack of riverfront elopment in New Orleans. Recent construction in the city, uding the massive Canal Place development, had heightened public awareness of the possibilities. A world's fair could be as an immediate catalyst for waterfront development and ld serve as a force for the ultimate stability of the historic ehouse district adjacent to the fair site.

articipating in the original brainstorming sesis that were to determine the ultimate directhat the exposition would take were Eskew his staff, which included Dennis Brady, ject designer; Charles Sanders, project plan-; and Stephen Caplinger, project landscape hitect. Joining the Perez firm were Charles ore, FAIA, who had previously collaborated in the firm on the Piazza d'Italia; Hugh Hardy, A, of Hardy Holzman Pfeiffer Associates;

on; and a representative from the city government. The format for decision-making was the brainstorming sesn-a charrette in which nothing was sacred, nothing beyond versation. Three of the sessions were held. The first sesn centered on a critique and discussion of the attitudes toward exposition, and the second and third discussed the physical using of the project. Hardy chose not to continue past the clusion of the master plan, but all other members continued. ded to the group at this time was John Creighton, the fort director of urban planning for the San Francisco office of dmore, Owings & Merrill.

The participants are quick to point out that any successes of project may be partially attributable to the chemistry of the ticipants. These early predesign workshops were the critimoments in shaping the plan of the fair. Eskew credits an rly common vocabulary—a spark that worked," which may to understand how the group functioned. The "war room," of the sessions at the Perez office in which the designers duced and criticized simultaneously, could have lived up to name. The romantic possibilities of the fair's theme, "the rld of rivers ... fresh water as a source of life," opened doors to the designers' imaginations that could have been landlocked by a more prosaic source.

The team soaked up information. Perez's office called every major surviving firm that had been involved with the last five world's fairs. By May of that year, collaboration went one step further with the parcelling out of 15 "design packages" to 25 architectural firms, some local and some not.

Tommy Walker, the entertainment director for the Disney organization, was brought in; Barry Howard, an exhibit designer from New York City, was consulted for thematic content; Herb

> Rosenthal, an exhibit designer whose credentials include EPCOT and the AT&T building, joined the team, as did Harrison Price, an economist. Charles Moore and William Turnbull, FAIA, were loosed on the theme areas and the "wonderwall."

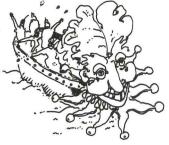
> The master site plan was completed and formally accepted by February 1982, and the remainder of the year was spent in design of the particulars. The New Orleans location provided a source of ideas and the tone for the exposi-

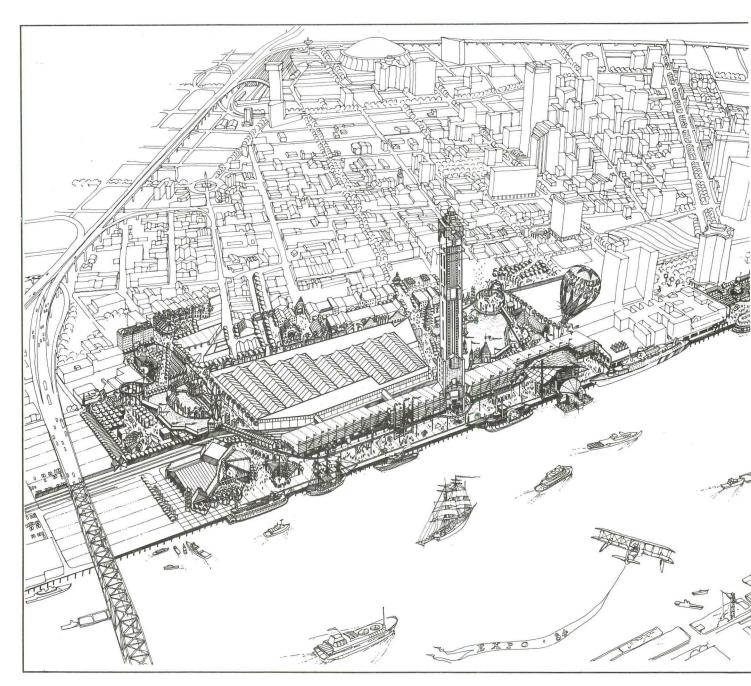
tion. New Orleans is a spontaneous, partisan city, where neighborhoods, ethnic groups, political organizations, join arm in arm to march through the streets with 40-foot-long alligators and burlesque queens as hosts for Mardi Gras each year. The fair is an opportunity to extend the Mardi Gras spirit of welcome to the world.

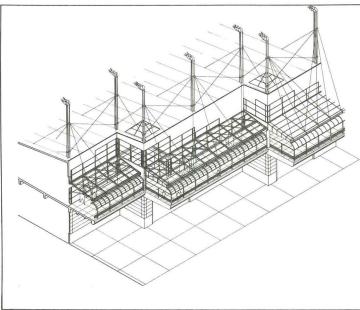
The exposition planners chose to respond to the region's authentic nature by underscoring the importance of the Mississippi to the locale. The river, which curves around the underbelly of the city, has been relatively inaccessible since the 18th century. Swift flowing and deep, muddy and prone to flooding, the Mississippi has been walled out, separated from the lowlands by the construction of a levee system that creates an effective wall between man, land, and water.

Although the site is narrow and compressed, sandwiched between the warehouse district to the north and the river to the south, 4,000 feet of promenade will front one of New Orleans'

Above and left, model sections of Charles Moore's 'wonderwall,' incorporating evocations of historical and imaginary architectural elements, fountains, mythical figures, performance areas. AIA JOURNAL/MARCH 1983 97







## A site strung along the river's edge.

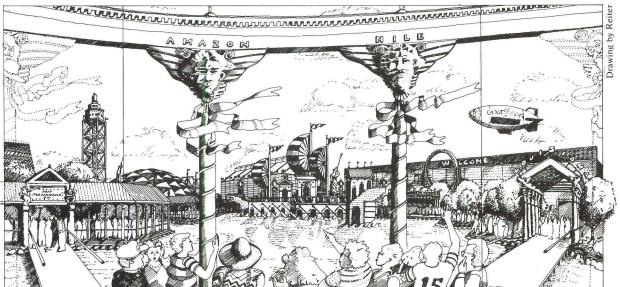
great open spaces—the Mississippi itself. The progression do the grand width of Canal Street, one of the widest major ave nues on this continent, will culminate in a "T" at the water's edge.

As the team has planned it, the visitor will pass through a compression ring of ticket booths, past an archway to an oplagoon where the water theme will be reinforced. Beyond th lagoon will be the 400,000-square-foot Louisiana pavilion, whi will house state exhibits and after the fair become the New Orleans convention and exhibition center. The steel structur of box trusses and concrete piers retains the multiple gabled roofs of the dock structures adjacent to it.

North of the pavilion, stretching for 2,400 feet along From Street, will be an enigmatic flight of fancy, a stage set, a "double

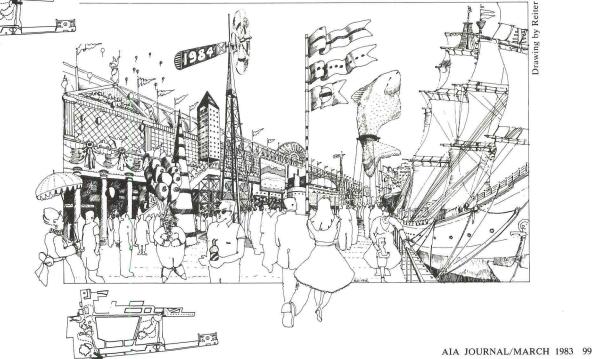
Above, rendering of fair site stretching along the Mississipp showing tower, now deleted, rising from the international paion (isometric at left). Facing page, from top, entrance, lago from within entrance rotunda, international pavilion.



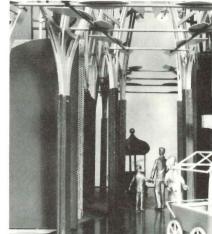


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#### Touches of whimsy and some permanent benefits.

faced midway" eight feet wide—the "wonderwall." The name derives both from "wonderful" and "wondering." Creating a backdrop for the fair, the wall will provide niches for reflection and small stages for performances. Its castles, bridges, and banners of the confection may prove to be the fair's signature.

South of the wonderwall, through the pavilion, across bridges that traverse active, operating railroad tracks, lies the Mississippi. There the tight, urban spaces will expand and breathe for a moment. Lining the river promenade will be the long international pavilion one level above grade. The ground level will be retained for use as a working dock. Working ships, which will approach the riverfront promenade and berth beneath the fairgoers, will add a level of authentic sculpture and exhibitry to the proceedings.

At the west end of the promenade will be the U. S. pavilion, designed by E. Eean McNaughton, AIA, of New Orleans. The building he is designing will be a temporary one of 80,000 square feet housing two theaters, each to seat 750.

Will the fair be worth the effort of collaboration and spent energies? Remaining after the exposition will be the convention center, a renaissance in the warehouse district that will bring new life to a neglected portion of the city, a park at the river's edge, and the return to their owners of 25 properties that will have been renovated to meet National Historic Register guidelines. Six weeks following the fair's closing date, all property will revert to the owners.

The Rouse Co. will take over the international pavilions after the fair. "The Rouse development will legitimize the fair," says Eskew. The project will occupy a 3,000-foot strip of river frontage, the majority of which will be as leased air rights over the working wharfs beneath. The project, which will open in the fall of 1985, will include more than 350,000 square feet of restaurants and specialty shops.

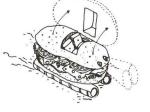
An additional post-fair entertainment complex is in the planning stages by the Hershey Corporation, the chocolate manufacturer. Its private development, which will be located at the west end of the fair site, will incorporate an IMAX theater and an entertainment center.

Other positive outgrowths from the collaborative energies generated by the fair are the Louisiana World Exposition Arts Consortium, a group of Tulane faculty and students that is studying the relationship of the arts to the fair and attempting to set guidelines for the development of real artistic contributions. The New Orleans Arts Council is searching for ways of encouraging the relationship between arts and the event "beyond the expedient attitude" and is sponsoring an international water sculpture competition that has already attracted serious sculptors.

Robin Riley has pointed out the location of other "fair sites," such as the French Quarter, which will serve as the setting for overflow events or special entertainments. Armstrong Park, which lies on the edge of the French Quarter across Rampart Street, awaits live entertainment to bring it to life, and Riley sees the fair as providing just that energy and opportunity.

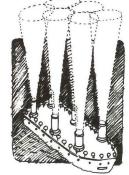
Debate has extended from the "war room" at Perez Associates to the larger community, and the fruits of that debate have been positive, according to Dean Filson. The warehouse district has been the center of a great deal of controversy among the owners of the property, tenants in the district who have

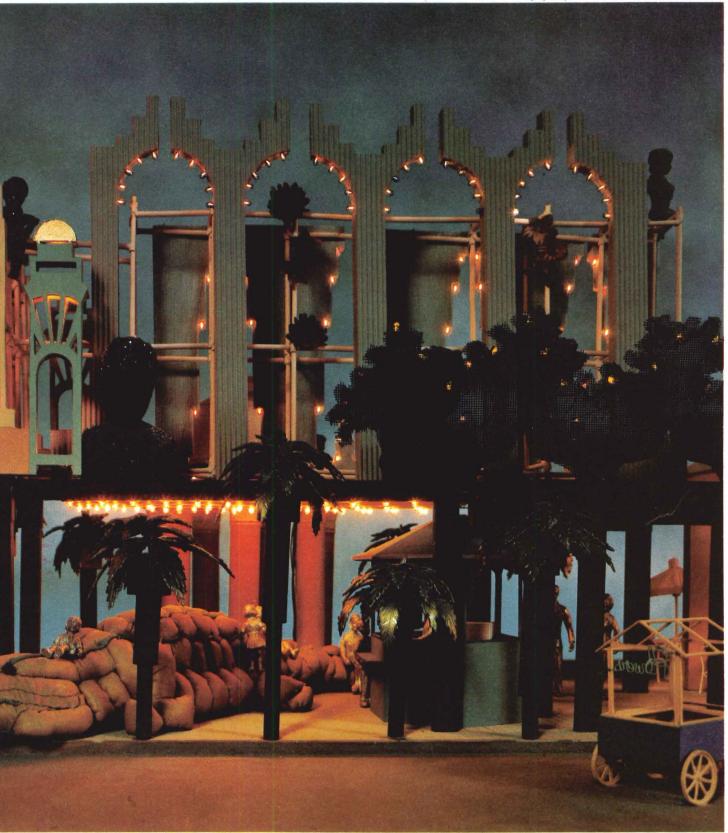
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eft, details of 'watercourse system,' to flow through the site. and above, details of 'wonderwall' model.

forced to move, preservationists, and the fair organization. Filson says that "balances are being struck."

young businessman in the French Quarter stated that the is "the best thing that ever happened to the city" while an r seafood merchant in earshot countered with "the traffic's na kill us." It is true that there are no major transportation ovements planned for the fair.

n aerial tramway, or cable suspended transit system, was gned to link the Superdome, river, and Armstrong Park. It canceled, as was a theme tower, for financial reasons. The dynamics of a world's fair are mobile, rapid, and quick to change. The team responsible for its ultimate shape must be ready to switch gears at a moment's notice. "The tower is in this week" turns quickly to "the tower is out," and the face of the exposition changes.

The mercurial nature of events will not cease until May 12, 1984, when the turnstile admits the first visitor. International exhibitors will accept, or play coy, or refuse to come and then change their minds. Corporations will do the same.

The public is coming regardless. No one doubts that fact, and few question the projected 11 million attendance figure, since Knoxville exceeded its quota. The world is waiting for an excuse to go to New Orleans, "the city that care forgot."  $\Box$ 

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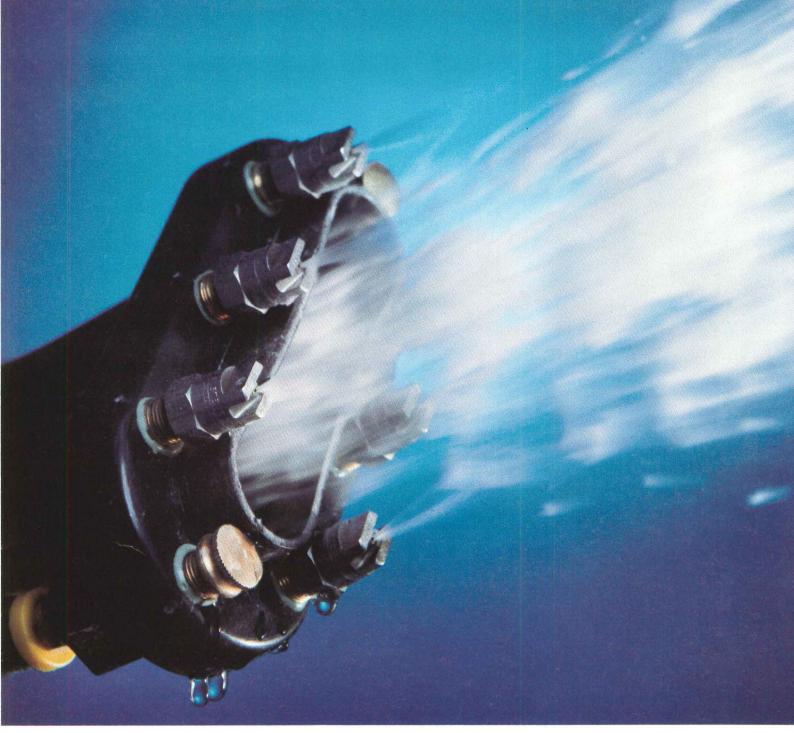


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## BOOKS



## tern: 'The Enfant Terrible of Postmodernism' By Richard Guy Wilson

ert A. M. Stern, Buildings and Proj-, 1965-1980: Toward a Modern Archiure After Modernism. Edited by Peter ell and Ted Bickford. (Rizzoli, \$29.95.) ert Stern. (London: Architectural ign and Academy Editions, distributed ne U.S. by St. Martin's Press, \$14.95.) hat is one to do with Bob Stern? He 43-year-old architect with not one two books on his work published in a year of each other. Conspicsly, he had adopted the role of the nt terrible of postmodernism, a term he helped to invent, popularize, and which he is almost synonymous. The tion of his name, or an illustration of Lang house in Washington, Conn., is ugh to raise the ire of many older lernists. He has his detractors, as does person who so consciously chooses onfront established taste, yet most to admit that he works tremendously 1, and undoubtedly there is talent, ever misdirected.

ern likes to talk about "doubles," or different inflections of ideas and obs, and he himself acts as a double, or rs several masks: the architect, the micist, and the historian. His *George ve: Toward a Modern American Arecture* (1975) is solid academic history, 1gh perhaps he tends to overstress the ortance of Howe, by no means an

**Wilson** is chairman of the division rchitectural history, school of archiure, University of Virginia. uncommon failing of most historians toward their favorite character. More polemical, though it focused and summed up the debates then current in American architecture, was his New Directions in American Architecture (1969, revised edition, 1977). He has been a tireless and merciless crusader for postmodernism in innumerable lectures, symposiums, and exhibits throughout the U.S. and abroad. This has been backed up by a flood of articles and essays that frequently converge history, polemical criticism, and exegesis of his own work. And, of course, this last is his major aim, as is generally the intention of all architects who practice and write, to advance and explain their own work.

First, a word about the contents of the two books. Both are almost exclusively concerned with Stern's design career and cover the same ground, with only brief descriptions included in each project. The Rizzoli volume contains an interview with Stern, and the *Architectural Design* book has two essays by Stern and a short introduction by Vincent Scully. The Rizzoli volume, being bigger and priced higher, has more color, illustrations, and unbuilt projects. Both end with Stern's entry for the San Juan Capistrano library competition of 1980 (above).

Essentially, both books include good coverage of Stern's important constructed projects: the Wiseman house at Montauk, the Lang house, the Westchester estate, the New York town house, and Llewellyn Park pool house, and unbuilt projects, including the Subway Suburbs, DOM headquarters, and Best Products. The layout in the *AD* volume is cramped and somewhat muddy; the Rizzoli more spacious and far superior. Finally, while Stern has energetically pursued and constructed an enviable amount for his relatively young age, there still lingers the impression that some projects are minor and might best be forgotten. Overall, the Rizzoli is the better book.

While as indicated, Stern has gained a reputation as a writer, and he can be remarkably lucid and effective, especially for the architect, the essays included do little to enhance this reputation. Of the two essays in AD, one is simply a page on architectural drawings and models, and is of little importance. The other, "The Doubles of Post-Modernism," is clearly intended to be a major statement, differentiating his work and others, or what he calls traditional and schismatic postmodernism. Stern has been forthright in his denunciation of the willful obscurantism and turgidness of some contemporary architectural writing, but, unfortunately, he falls into the Oppositions stylistic trap by taking theoretical models from other disciplines, such as literary theory, showing off his erudition with copious footnotes and references, and making a very small point in a very long article. Much more satisfactory is the interview in the Rizzoli volume, a vintage Stern piece, humorous, outrageous,

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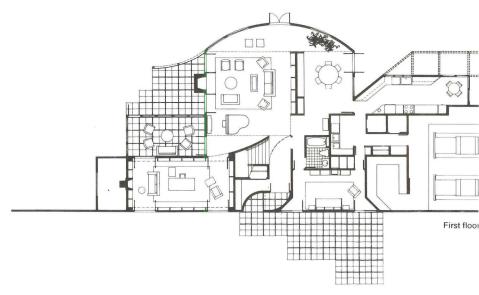


wide-ranging, and insightful. "The subject matter of architecture is at the very heart of the quarrel between modernism and postmodernism, that is, the need to go beyond modernism to a richer expression of subject matter." Finally, there is Scully's introduction, a minor biographical piece that basically puts Stern into Yale context.

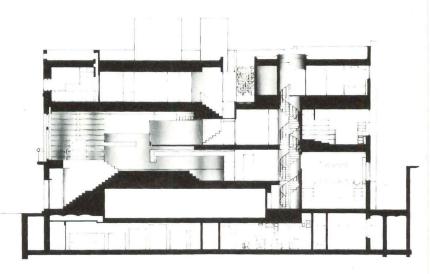
Far more important in both books is the revelation of Stern as an architect and his development, which has been clouded by his other activities. While one hesitates to classify a 43-year-old architect's work into periods, early ("thin shingle style?"), middle ("Lutyens quirkiness?"), and late (?), there does appear to be some sort of an overall change and sense of direction to Stern's work. His earliest work, such as the Wiseman house (above) at Montauk, N.Y., 1965-67, is openly indebted to Venturi, Kahn, and Scully. It is a thin-walled, rather awkward confection with an unsure sense of scale. Stern has never been a person to hide his sources, yet the building is a sort of senior thesis project, lacking much integration.

By the time of the Lang house (right), 1973-74, Stern has shrugged off the direct shingle style mannerisms and has adopted a sort of art deco/regency ornamentalism. Certainly awkward on the exterior, it is perhaps too polemical, and yet exudes a presence. Far more successful is the plan (right), which, while appearing as a mishmash of elements, really works. In spite of Stern's rather shrill denunciation of some aspects of the recent neo-Corbusian cubism, one can see cubism as a major operative source of his spatial esthetic.





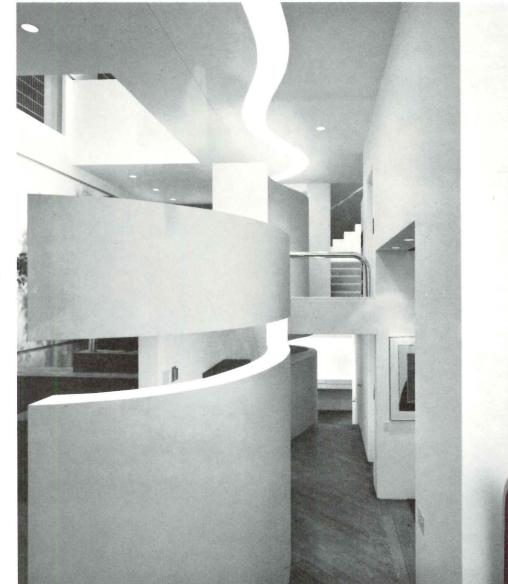




the Wiseman is more analytical cub-, a host of sharp pointed fractures. By Lang house, he has moved more into ntegrative and representational synic cubist mode—or evolved his own thesis, and the plan works remarkawell.

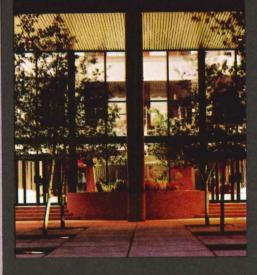
The New York town house (this page) 974-75 is practically undecipherable lan and section, being composed of ous interior terraces and vertical shafts pace. And yet it works, is well pronmed, and is marvelous. Unfortuny, the exterior of the town house lacks integration (as does the Lang house levation), and, while Stern claims a textual posture through alignment of dings and the traditional tripartiate position, the result is banal and almost eadable.

or Stern the big problem was to find ethod of reconciling his superior spasense with the exterior. What does ear more overtly in his work from mid-1970s onward is an easier mantoward history, which in spite of his emics, he, as a child of American dernism, had an uneasy relation with. s begins to disappear in his work. re is less parody and ironical refere and more thorough investigation and erstanding of what earlier eclectics revivalists had really been doing. In the domestic level, there is more sense of firmness and less strain; ails and walls have more body and not quite so flimsy. Not that exaggern and distortion disappear, but the gn is simply more integrated and more sical. And this may be the key, his continued on page 110









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#### Books from page 107

reconciliation with American Beaux-Arts design.

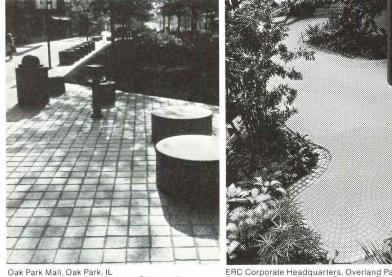
His projects for larger commissions, such as the Best Products showroom and the *Chicago Tribune* late entry competition, while certainly more in the speculative arena, appear more like nightclub fantasies, designed in disco frenzy. He has never had a really large commission, though the entry for the San Juan Capistrano library appears as a more responsible and buildable design.

New art and architecture, or significant changes in taste and sensibility, always appear at first as surreal, awkward, unsubstantial, and difficult to understand. Now that we have had nearly 20 years of postmodernism and Stern's work, it is not surprising that they begin to fit better. One can see the real growth of an architectural sensibility and talent. It is hoped that Stern will get the large and important commission and show what he is really capable of as a designer. It will be important.

**Washington: Houses of the Capital.** Henry Mitchell. Photographs by Derry Moore. (Viking, \$40.)

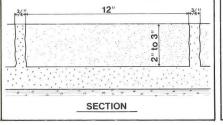
This is unarguably a "coffee table book" —one that began with the photographs but expanded into the chatty text in which buildings are described as "homey" and the author is interested in the people who live in them, in their gardens and interior furnishings, but not to the exclusion of their historical and architectural qualities. Derry Moore can perform as an architectural photographer, but there is much in

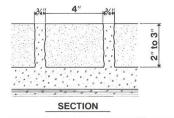
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Circle 49 on information card

this volume that would be otherwise d scribed, and the overall style is more th of a popular magazine.

Mitchell, a writer of considerable charm, is the environment writer of th Washington Post. His origins in Georg provide a good approach to appreciati many of Washington's characteristics. I and Moore make a good team, but one cannot overlook frequent errors of fac and irritating omission of names, dates street addresses, and other specific inf mation (particularly in captions). What old is not distinguished from later add tions or remodelings. The houses and th photographs are grouped within four h torical periods, but otherwise rather scrambled. Almost nothing of the last years is included.

With its gossip, anecdotes, and infor mal glimpses of domestic life, this boo succeeds in communicating a distinctiv Washington life style. While there are some photographs of obscure individua the people described are for the most part celebrities. There is much eviden of personal taste, hobbies, the lived-in look. Little of this is ever shown the top ist in this city where, like Hollywood, b tours to the residential sections are con mon. The grand mansions of Kaloram 16th Street, and some near-in, older su urbs are well represented, but there ar more vernacular row houses or modes establishments, especially in the histor districts of Capitol Hill or Georgetown than in earlier volumes of this sort. Th historical center of gravity is Mitchell' enthusiasm for the postbellum period (s 1870 to 1890)-the spikey, turretted Richardsonian Romanesque or Secon Empire confusion of Victorian eclecticis that Washington has in abundance. In t period, a notable emergence of the cit black community was reflected in buil ings, but this does not appear.

Washington Houses of the Capital is book that offers an original perspectiv one that should have interest and value to architects, but more as a glimpse of what goes on in houses than for their architectural significance. Gore Vidal brief introduction is a delightful perso memoir but has nothing to do with the subject of the book.

FREDERICK GUTHEIM, HON. AIA

Mr. Gutheim is a planner, teacher, and author in Washington.

John Soane: The Making of an Archite Pierre de la Ruffinière du Prey. (Unive sity of Chicago Press, \$37.50.)

London's Soane Museum is a kind of secret treasure hoarded by visitors from all over the world who consider it their very own. The richness of imagination the delight in complexity, and the love surprising effects to be found there lean *continued on page* 

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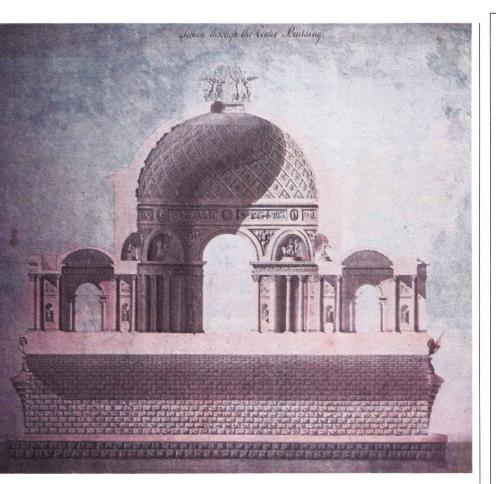
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#### ks from page 110

o speculate about the kind of 18th tury person who designed the Bank ingland and splendid country houses ell as this unique haven for himself his collections.

peculation is no longer necessary, as may turn to Pierre de la Ruffinière du for a lively study of the lowly young who emerged as one of the great nitects of his period. John Soane was outh with an unpromising start, with racter defects that are perhaps typiof the period, although indefensible ay. His vigorous talent grows and deps before our eyes as drawing after ving emerges from previous obscurity. can understand the workings of the al Academy, heretofore of less interthan the Ecole des Beaux-Arts to most erican architects, as we follow Soane's rse through that institution.

rawings there are in abundance in this me, but also the details of exactly an architect began and carried on a ctice in the 18th century. We are the er because of Soane's meticulous its, his business acumen, his staggercapacity for hard work, and his apparinability to throw anything away, ch amounted almost to an obsession. e author's perseverance in tracking n all of these business notes and annoons lets us watch Soane build a netk of contacts, set fees, and try for ernment contracts.

When he met a potential client at a ner party, he might make a quick

sketch on the spot, then follow this with perhaps three carefully planned alternate proposals, giving a "multiple choice" diverse enough to interest the client. This worked in the case of gates for Langley Park in Norfolk, although the gates he finally designed did not exactly resemble any of the original proposals.

Work that remained merely designs or projects rather than buildings realized makes up the better part of the illustrations, which are of compelling interest. The Triumphal Bridge design shown in cross section in one of the color plates is an example of Soane's work at the Royal Academy (see illustration above). The subject was the one chosen for the 1776 gold medal, and it exactly suited his bold imagination. Soane could work with a French example (Marie-Joseph Peyre Grand Prix type of academy design), borrowing the curves of the colonnades, the domed and pedimented pavilions, and especially the dome open to the sky at the center. Nevertheless, he so infused the design with his own flamboyant exuberance that it took on the character of a tour de force, from the ponderously rusticated piers, the intricate coffering pattern of the dome, to the victory figures that seemed to leap into the sky. Soane's four-foot ground plan was also impressive; and he included a nine-foot side elevation that was not required for the competition. He won. The author points out that "an element of feasibility, however remote, always tempered even his wild-

continued on page 116

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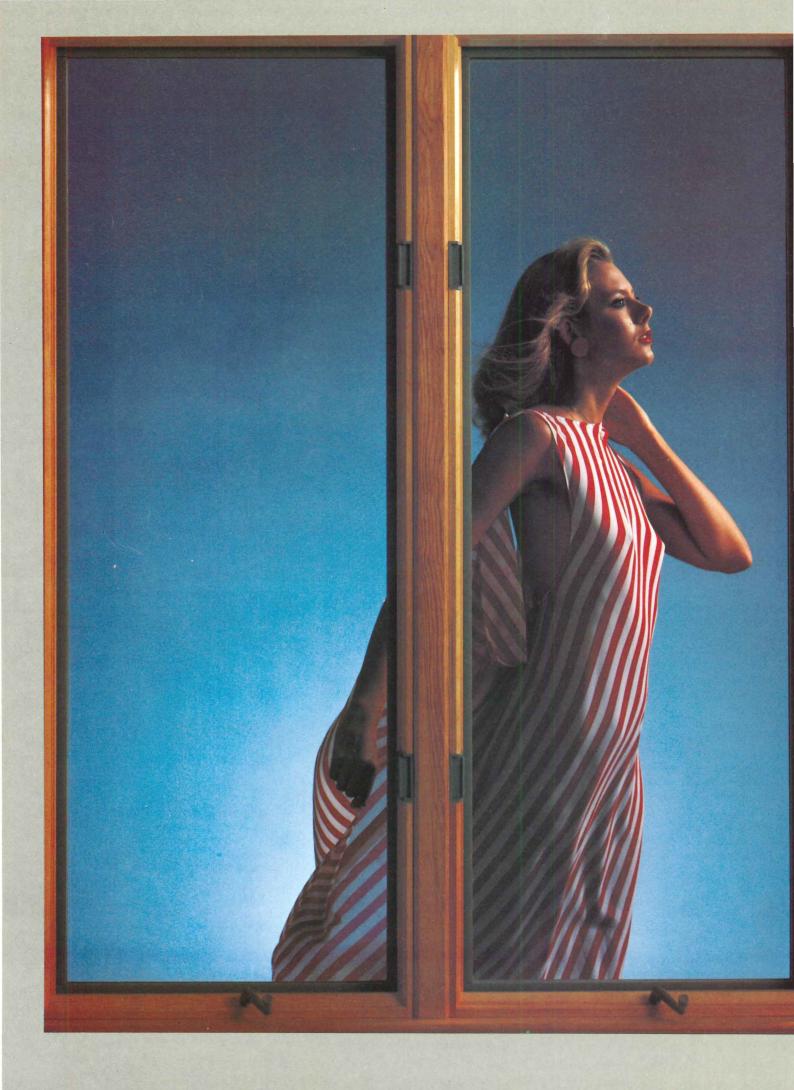


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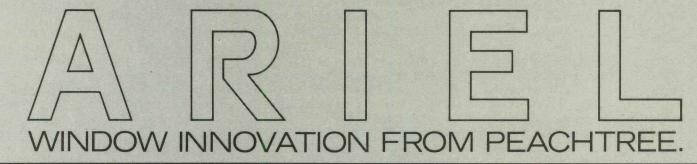
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#### **Books** from page 113

est schemes on paper." The Triumphal Bridge stirred up the British sense of imperial power, and brought not only the gold medal to Soane, but a three-year travel scholarship to Rome. He was launched, and his youthful ambition to be distinguished as an architect appeared to be a real possibility.

This book takes us through Soane's apprenticeship with George Dance, his period of eclecticism based on studies and travels, to his opening of his own office in 1784. The revelation of Soane's highly developed business skills, which never dampened his devotion to high art, shows us a model of organization and aspiration unique even while in a way typical of his age. It serves as a new key to the Soane house and to the man. SARA HOLMES BOUTELLE

Ms. Boutelle is director of the Julia Morgan Association in Santa Cruz, Calif., and author of a forthcoming book on Julia Morgan.

**Spoken into the Void: Collected Essays 1897-1900.** Adolf Loos. Introduction by Aldo Rossi; translation by Jane O. Newman and John H. Smith. (Published for the Graham Foundation for Advanced Studies in the Fine Arts and the Institute for Architecture and Urban Studies by MIT Press, \$30.)

In the noteworthy introduction to this collection of essays by the Viennese architect Adolf Loos (1870-1933), Aldo Rossi says: "The power to irritate is closely related to the ability to amuse oneself, and the reader who is not overly confused by the academic pedantry will amuse himself greatly with a good deal of the writings collected here. Certain pieces, written in the 'journalistic' manner, have provoked me to laughter and remind me of another artist who loved to confront problems with a sense of humor, namely, James Joyce." And even Loos commented that some of his writings caused him to shudder in later years. "But even this watered down way of writing has earned me the reputation, not with the philistines but with the 'modern' artists, of attacking the moderne through a paradoxical way of writing."

Loos, a pioneer of the modern movement in Europe and an architect who loathed the decorativeness of art nouveau, wrote about many topics—furniture, men's and ladies' fashions, shoemakers, plumbers, building materials, carriages. Most of the essays, initially published in the newspaper *Neue Freie Presse*, as reviews of exhibitions on the occasion of the Vienna Jubilee of 1898, provided Loos with a vehicle to express his true opinions about the culture of his time. And underlying all his comments is the strong belief that a work divested of ornament denotes a high degree of civilization. "To seek beauty only in form and not in or ment is the goal toward which all hum ity is striving," he wrote. He saw beau in a useful object as existing only in retion to its purpose. He declared that "every city gets the architect it deserve adding that the architect who has the n commissions is a person "whose work most accords with the wishes of the p ulace." The most capable architect "r depart from this life without ever rece ing a commission."

As Rossi says, there is much in the essays to amuse. For example, Loos h a morbid hatred of pre-tied ties, sayin that a tie fastened in the back "belong under the rubric of paper underwear paste diamonds." But he was deadly s ous in his attacks on artists and architects who delighted in ornamentation on all their stylistic tendencies.

An important element in this edition the "visual text" that parallels Loos' ess Among the many illustrations are item from contemporary publications that b to life the culture of the time about wh Loos wrote.

In addition to the reviews from the Neue Freie Presse, additional essays of 1897-1900 are also included in this edit which is a translation of Ins Leehre Gesprochen, based on the 1932 edition published in Austria. A first edition w published in France in 1921. An editor continued on page



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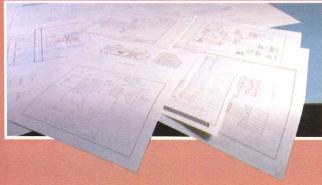
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#### Books from page 116

note explains that Loos added the essay "Potemkin City" to the 1932 edition and removed two essays. These essays are given in an appendix.

Kenneth Frampton has described Loos' unconventional and pioneering work as "stripped white architecture." His unconventional opinions given in his essays are reflected in that architecture.

Mind Child Architecture. John C. Baird and Anthony D. Lutkus, editors. (University Press of New England, \$18.)

Based on the belief that enriched environments, in which paramount importance is given to a child's needs and perceptions, will accelerate the child's development, this book makes a plea for architects to incorporate a child's own viewpoint into environments designed to be used chiefly by children. Architects are often guilty of designing in "regrettable ways" because of their "unexamined and possibly erroneous beliefs about children in the environment." The book is directed to the psychologist as well, who must always be testing and revising old theoretical assumptions. The benefactor is the child, of course, who has to depend upon adults to satisfy his or her needs.

The book, which resulted from a conference held during the international Year of the Child and contains papers by conference participants, reports on research into the spatial knowledge and orientation of children. It also contains chapters on the environmental preferences of children and on the way those preferences are compared in existing environments. It has been found, for example, that from a child's perception neither a traditional nor an open school design provide many opportunities for privacy or an environment that appeals esthetically to the child. "Clearly," say the researchers, "there remains great potential for new design interpretations in the classroom."

The editors in a concluding summary call for future research on children and their environments. "If a structure is built explicitly for children, then their opinions and behavior should be sampled in order to assess the adequacy of the design." They also say that the architect and social scientists must combine their knowledge if relevant and esthetically pleasing structures for people of all ages are to be a reality.

#### Landmarks Preservation and the Property Tax. David Listokin. (Rutgers University Press, \$20.)

The reliable property tax is the fundamental of local public finance, and is likely to remain so in spite of numerous and repeated objections. In its impac landmarks, this "power to tax is the po to destroy," and it is easy to understan the concern that has led the New Yor Landmarks Conservancy and the Ruty Center for Urban Policy Research to sp sor this ultimate word on a narrow bu important subject. The primary conc with a single city, New York, is mitiga by a 50-state telephone survey of assess and a well-annotated bibliography, as w as by a closely scrutinized report on t experience of Alexandria, Va., and, in the District of Columbia, Georgetown Capitol Hill. The New York case stud are sufficiently detailed to encourage c parison with other cities.

#### **The Tower for Louisville: The Huma Corporation Skyscraper Competition** Edited by Peter Arnell and Ted Bickfor comments by Vincent Scully. (Rizzol \$12.50.)

This heavily illustrated paperback of uments the architectural competition sponsored by Humana Corporation for the design of its headquarters in Louisy Ky. Michael Graves & Associates wor the competition (see July 1982, page 2 and the firm's models, plans, drawing elevations, and sketches are depicted this book, as well as those by five oth finalists. □

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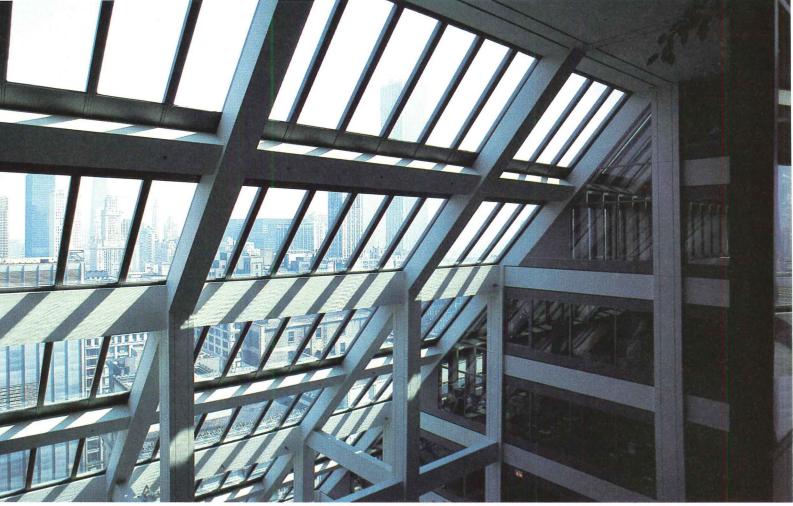


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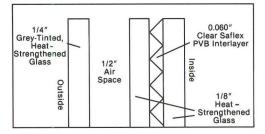


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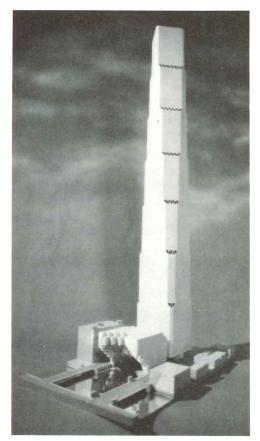
#### Practice from page 51

low in CSI, served as chairman of the CSI format task force and the supplementary conditions task force in the early 1960s. He has also been on the AIA documents committee for the past 14 years. He recently submitted an article to Construction Specifier, critical of Division 0. Construction Specifier chose not to publish it in light of the changes made in Masterformat. In the article, Rothschild points out that by putting the front end documents in Division 0, CSI was implying that the creation of these documents was the province of the specifier, when in fact it was the responsibility of the owner and his or her attorney.

According to the AIA owner-architect agreement: "The architect shall assist the owner in the preparation of the necessary bidding information, bidding forms, the conditions of the contract, and the

This half-mile-high skyscraper has been proposed for Chicago's North Loop by Stanley Roskow, president of the North LaSalle Corporation, a Chicago development firm. At 210 stories, it would contain 800 condominiums, 2,400 hotel rooms, restaurants, cinemas, commercial and office space, and a heliport. The architect is Harry Weese & Associates of Chicago.

The city's response to Roskow's project has been skeptical. The feeling is that a structure that tall would not be appropriate for the site Roskow is considering. Other Chicago developers also are said to doubt the seriousness of Roskow's intentions.



form of agreement between the owner and the contractor." By preparing the documents instead of assisting in their preparation, the architect can be accused of illegally practicing law, thus nullifying the owner-architect agreement, said Rothschild. All AIA documents of this nature carry a warning that consultation with an attorney is encouraged.

Another problem with Division 0, Rothschild said, was that "it breaks the subject matter into detailed items that have no place in the specifier's lexicon, except as bits of information to be retained in a filing system." Division 0 also implies a mixing together of the front end and specifications. It suggests, Rothschild said, "that the subjects contained therein should be treated in the same manner as those listed in other divisions. And the numbering system tends to reinforce that misconception." The numbering system also implies that documents from different sources can be interchanged, when in fact they cannot.

In December, AIA President Robert Broshar, FAIA, sent a letter to CSI President Terry Strong stating AIA's position that the numbering system should be dropped because, "It conflicts with the numbering systems used by AIA and other organizations in numbering their documents; it will very likely mislead the user into believing that uncoordinated legal documents from separate sources can be used together; and it will likely cause users of the copyrighted works of AIA and others to be reproduced unlawfully in order to retain the facade of numbering consistency."

Walter Geisinger, administrator of CSI's technical and educational programs, says that the new Masterformat will incorporate a number of changes reflecting AIA's concerns. "We have, in effect, deleted the references to Division 0 in its entirety," Geisinger said. In order to provide a clearer understanding of the relative value of the front end documents to the specifications, Geisinger said, "We have set up the Masterformat so that, visually, the four parts carry equal weight.

"We have developed explanatory text to warn and emphasize to the user that the three major parts in front of the specifications have significant legal consequences and are the prerogative of the owner and the owner's counsel, and that the specifier shouldn't get involved with that except under explicit guidance and approval of the owner or the owner's counsel." Geisinger added that notes warning of the legal sensitivity of the front end documents will also be included.

Geisinger said that "the contributions and justifications provided by AIA played a large part and were given much consideration in the suggestion to drop Division 0." The numbering system will be retained, however, "primarily for coor nation purposes and cross referencing the specifications, as well as for filing purposes," Geisinger said.

If CSI wants to retain the numberin system, Rothschild said, AIA should h no objection, as long as CSI "makes in very plain that it's for filing only."

#### Paris Competition Winner

Winners of the international design co petition for the Parc de la Villette hav been announced. The open, one-stag competition involved designing the pa portion of a cultural center in Paris, France. Along with the park, the city Paris plans a national science, technic and industrial museum, and a music h for the site.

Of the 472 competing teams, the ju chose nine joint first-prize projects, whi the jury said, "reflected a wide, and ye still only partial, spectrum of the poss ble solution." The nine winners are V Gessel of the Netherlands; A. Arriola Spain; R. Koolaas of Great Britain; J. Gourveenec, G. Vexlard, B. Lassus, a A. Chemetoff of France; and B. Tschu of the U.S.

The jury also awarded 11 distinctio awards, among them the design of Rid ard Meier, FAIA. Five credit awards we given, among them one to Jefferson Ri AIA, and five special merit awards we presented. The jury recommended the the nine joint-winners submit supplem tary proposals to be examined in an effet to nominate a chief designer.

#### DEATI

Charles G. Anderson, Douglaston, N. R. Max Brooks, FAIA, Austin, Tex. E. L. Burch, Wilmette, Ill. Milton Costlow, Shawnee Mission, Ka Cecil Rhodes Curtis, Pasadena, Calif. Norman H. Dimen, Great Neck, N.Y. George W. Divine, La Jolla, Calif. Edmund W. Dreyfuss, Washington, D C. G. Everett, Cumberland, R.I. Ralph B. Fortney, Concordia, Kan. Grayson Gill, FAIA, Dallas Carney Goldberg, FAIA, Chestnut Hi Mass. W. P. Graves Jr., Boston L. J. Greenwald, Chicago John Hironimus, Evansville, Ind. Carl M. Hotten, San Diego F. K. Lesan, San Mateo, Calif. Samuel B. Mayo, Edina, Minn. Erwin J. Otis Jr., Toledo, Ohio D. S. Reed, Cranston, R.I. J. Martin Rosse, San Francisco Rodney E. Spangler, Decatur, Ill. James A. Spence Jr., Saginaw, Mich. William Wick, Mankato, Minn. D. R. Wixson, Tulsa, Okla. Georgina P. Yeatman, Beaufort, N.C. News continued on page

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#### **Birkerts Named Visiting Professor.**

The University of Illinois school of architecture has named Gunnar Birkerts, FAIA, of Birmingham, Mich., the first recipient of the Plym distinguished professorship in architecture.

#### **Texans Cite San Antonio Architect.**

The Texas Society of Architects has presented its highest honor, the Llewelyn W. Pitts award, to San Antonio architect Bartlett Cocke, FAIA, for "outstanding contributions to the profession of architecture."

#### Goldsmith, Eisenman at Harvard.

Myron Goldsmith, FAIA, research professor at the Illinois Institute of Technology and consulting partner with Skidmore, Owings & Merrill, has been appointed the Eliot Noves visiting professor of architecture. Peter D. Eisenman, FAIA, director of the Institute of Architecture and Urban Studies, was appointed the Arthur Rotch adjunct professor of architecture.

#### Call for Papers on Research.

The Architectural Research Centers Consortium, Inc., and Texas A&M University's college of architecture and environmental design are seeking papers for the

conference, Architectural Research 1983: Priorities, Prospects, and Funding. Topics include current architectural research projects, methods of obtaining research funding, methods of research project management, and integration of research into university education. Send 250- to 350-word abstracts by April 1, to ARCC Conference, Norah Albright, College of Architecture & Environmental Design, Texas A&M University, College Station, Tex. 77843.

#### **Eames Memorial Program.**

Herman Miller, Inc. has developed a special program honoring the late Charles Eames and his wife Ray Eames. The program consists of a series of lectures and 14 films to be donated to 10 institutions.

#### **Berthold Lubetkin Honored.**

The Royal Gold Medal of Architecture was awarded to Berthold Lubetkin for his contributions to British modern architecture.

#### Humanities and Technology Meeting.

Southern Technical Institute, in conjunction with the Humanities and Technology Association, is sponsoring the seventh annual conference on the interface of the humanities and technology, Oct. 20-21, in Marietta, Ga. Papers are invited on topics that examine the integration of

humanistic concern and technologica growth. Submit one-page abstracts by M 2 to Becky Kelly, Department of English and History, Southern Technical Institut Marietta, Ga. 30060.

#### Florida Architects Honored.

The Florida Association/AIA presente its 1982 gold medal to Nils M. Schweiz FAIA, of Winter Park, for his "distinguished leadership and service" to the association. Jacksonville architect Te Pappas, FAIA, received the Anthony I Pullara award for "outstanding service the profession and the state."

#### National Building Safety Week.

The National Conference of States on Building Codes and Standards and the Council of American Building Official are cosponsoring the first National Bu ing Safety Week, April 18-24.

#### Atlantans Cite Heery & Heery.

The Atlanta Chapter/AIA has present its silver medal to Heery & Heery for "consistent pursuit and achievement o the highest quality in design."

#### Virginia House Commemorated.

The Virginia Society/AIA has present its "test-of-time award" to the Currie ho in Blacksburg, designed by Leonard J Currie, FAIA, and completed in 1961.



#### SCHOOL OF ARCHITECTURE UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGI

The faculty of the School of Architecture at the University Illinois at Urbana-Champaign, is pleased to announce the 1983-84 Plym Distinguished Professorship in Architecture.

The Professorship will be conferred on an architect who has distinguished record of achievement and who can make contribution to the enrichment of the professional education students in the School. The Professorship will be a visiting faculty position and will include teaching in selected studi and seminars, participating in the School lecture series an joining in faculty colloquia. The tenure of the appointment w be for one semester in residence at the University.

The Professorship has been endowed through a gift made the School of Architecture by Mr. Lawrence J. Plym, pa President of the Kawneer Company and formerly director an officer of a number of other companies and institutions prior his retirement. Mr. Plym and his family have a long association with the University of Illinois.

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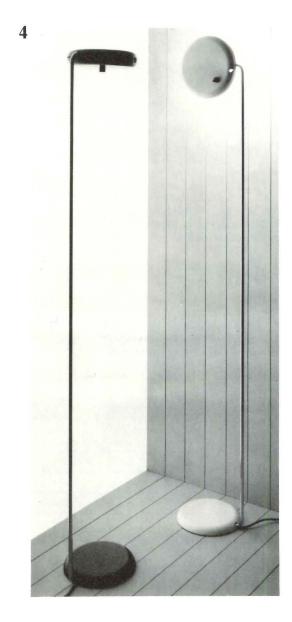


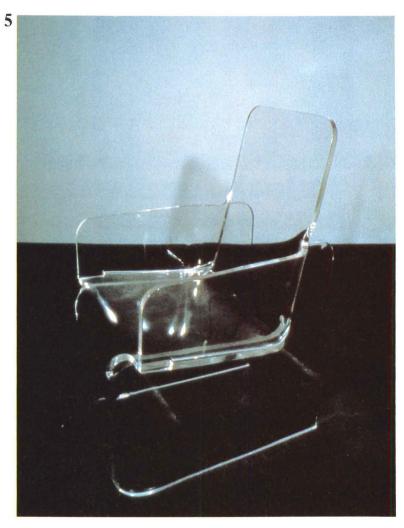
# Furnishings

#### As resources for design and objects of design. By Nora Richter Greer

This rainbow-colored collection of park benches (1) is from Forms + Surfaces' street and park furniture AE2000 series. Al in the collection are chairs, tables, stadium seating, and litter receptacles. The pieces are of welded construction, with hea gauge perforated aluminum and tubular aluminum framing, and are also available with wood slats. From the Milan firm of Zanotta come two simple but compelling seating designs. The pastel blue armless Celesta chair (2) can be used individually or in groups in a variety of seating arrangements. The seat an back cushions are filled with down. The more streamlined Ge sofa (3) is offered in two-seat or three-seat configurations, or sectional modules. Disco lamps (4), manufactured by Lumin Italia, have pancake-flat bases and light enclosures connecte by a slim steel rod. They are available in floor, table, and wal models in metal painted black, white, or red, with a halogen tubular bulb. For his chair design (5), Scott Burton casts asid traditional materials for acrylic. The Pfister Lounge chair (6) was designed by Charles Pfister of San Francisco for the Me ropolitan Furniture Corporation. Its cantilevered upholstered seat and separate back are attached to a tubular steel frame with no fastening devices visible. The frames are available in polished chrome or in 19 colors, and the seats are upholstered in a wide range of fabrics or leathers.  $\Box$ 













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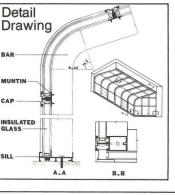
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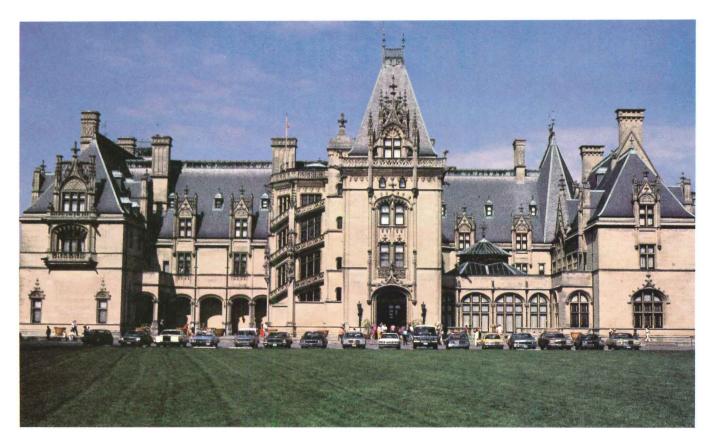


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To heat large spaces economically you can't beat natural gas. That's why the owners of the 250-room Biltmore House converted their oil-fired boilers to utilize gas. They expect to save 30% on their annual fuel bill by replacing the 80,000 gallons of oil normally used in a winter heating season.

The large greenhouse complex, part of the extensive gardens surrounding the house, will also be heated by natural gas. The greenhouse complex, which contains many rare plants, has 14,500 square feet of floor space with approximately 165,000 cubic feet of space under glass.

Biltmore House, near Asheville, North Carolina, was designed for G. W. Vanderbilt by Richard Morris Hunt, a founder of the American Institute of Architects. The house is the world's largest privately owned resi-dence. Completed in 1895, this national historic landmark was opened to the public in 1930 and has become one of the most popular tourist attractions in the South. A large number of rooms are open for the public to enjoy the art treasures and other contents, many of them priceless antiques.

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## Gas: The future belongs to the efficient

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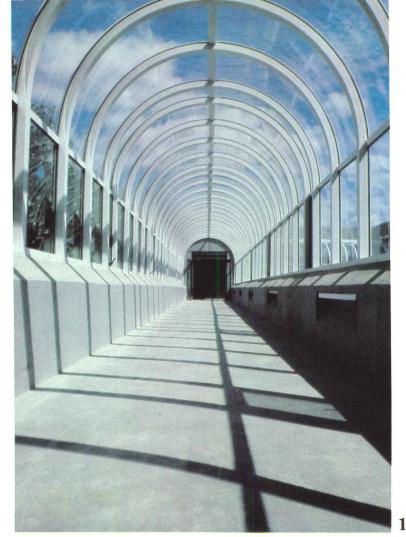
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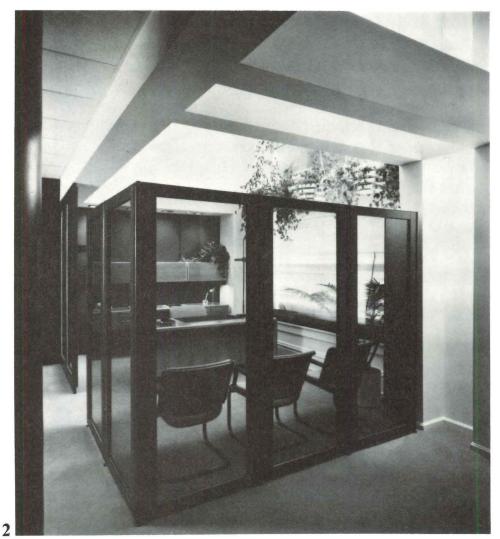


A selection of notable offerings and applications. By Lynn Nesmith

Princeton University's Energy Research Laboratory by Sert Jackson & Associates (1) was joined to the existing engineering quadrangle by an elevated, enclosed walkway covered with arches of Plexiglas acrylic plastic sheet developed by Rohm and Hass. The walkway is an L-shaped configuration with a height of 10 feet. The half-inch-thick panels rise from a four-foot-high band of tempered glass windows. Nine of the windows open to provide ventilation in hot weather. (Circle 160 on information card.)

The Privacy Panel system by Hauserman (2) contains panels in four heights, from 42 inches (countertop) to 102 inches (full ceiling height). At the Cleveland Resource Center, offices use full-height privacy panels and 75-inch glazed panels.





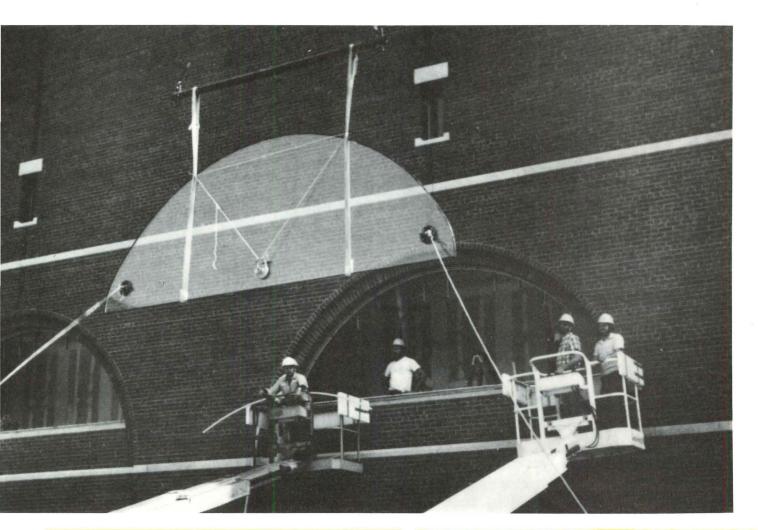
Panel-suspended components include overhead binder storage units, task-leve filing, and drawer units with oak venee fronts and tops. (Circle 161.)

The Portland Museum of Art additic by Henry N. Cobb, FAIA, of I. M. Pei & Partners features three arched windows on the front facade. A 1,000-pound sen circular glass panel measuring 16.8x7 fe is shown (3) being lifted into place. The units were fabricated with Thiokol poly sulfide insulating glass sealant. (Circle 162.)

Conductile vinyl flooring by VPI is d signed to reduce the generation and ac cumulation of static electrical charges. At Caudill Rowlett Scott's own informat tion processing center in Houston (4), Conductile flooring protects the circuit of electronic equipment and computer terminals. Conductive elements are precisely distributed throughout the surface with an epoxy adhesive that creates a pathway for the grounding of charges. is available in 12-square-inch tiles or 36 square-inch sections in a variety of color and patterns. (Circle 163.)

Design Tex's pebbled textured Acoust Wall and well-defined Acousta Rib dee pile wallcoverings (5) designed by Haze Seigel feature sound absorbing and the mal properties and carry a Class A fire rating. Both are available in a variety o neutrals, heather tones, and standard colors. (Circle 164.)

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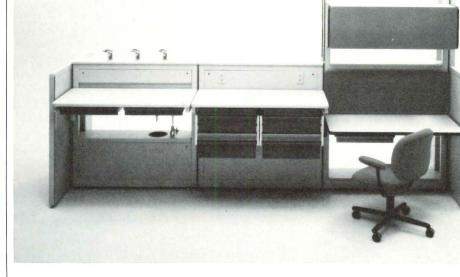
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#### Modular Laboratory Systems.

Herman Miller's Action Lab (above) features a preassembled steel core with cantilevered work surfaces designed to withstand heat and chemical stains and support heavy laboratory equipment. Movable panels provide access to gas, water, air, and electrical lines. Units are available in heights of 80 or 48 inches and may be wall mounted or free standing. (Herman Miller, Zeeland, Mich. Circle 166 on information card.)

#### **Curtain Wall Insulation.**

Thermafiber insulation is designed to help prevent the spread of fire, in addition to providing thermal insulation. The moisture-resistant, mildew-proof, noncorrosive mineral fiber is applied to the inside of spandrel panels and between floor slabs and spandrels. It is suitable for aluminum, structural glass, porcelainized metal as well as for exterior column covers, window and track covers. (United States Gypsum Co., Chicago. Circle 190 on information card.)

#### **Insulated Concrete Panels.**

Corewall prestressed concrete building panels are available with factory-applied cores of polyisocyanurate foam. The panels feature two three-inch faces with a two-inch Trymer foam core anchored with shear wire connectors. (Upjohn Co., Kalamazoo, Mich. Circle 189 on information card.)

#### **Railing System.**

Stainless steel railings, available in upright and wallhung designs, are specifically designed to meet ANSI standards for wheelchair ramps and stairways. (Tubular Specialties Manufacturing, Los Angeles. Circle 176 on information card.)

#### Pressure Wall System.

Howmet's Intermediate wall is a one-piece structural stick wall system designed to be erected and glazed from the interior of lowrise buildings. The positive ther mal break reduces condensation and h gain or loss. (Howmet Aluminum Cor Terrell, Tex. Circle 184 on information card.)

#### Glazing System.

The Techlite glazing system provides v tical or sloped glazing for greenhouse a passive solar construction, sidewall ret fitting, skylights, solariums, and swimm pool covers. The ribbed, double-skinn sheets, available in polycarbonate or acrylic, are matched with a primary clamping bar and a glazing bar. The str tural members are extruded aluminun (Rough Brothers, Inc., Cincinnati. Cin 186 on information card.)

#### Wooden Venetian Blinds.

Wooden blinds available in a variety of colors feature one-inch slats and a wood bottom rail that is designed to keep th blinds taut and help maintain the shap (A. J. Boyd, Rockaway, N.J. Circle 179 on information card.)

#### Patio Door Seal.

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#### **Pipe Insulation.**

Knauf Pipe Insulation is a one-piece molded insulation constructed of inon ganic glass fiber board with a thermose ting resin designed for use on hot or c piping in concealed or exposed areas. is produced in three-foot lengths, eith continued on page

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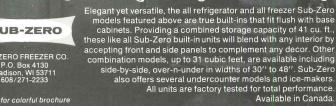
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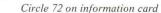
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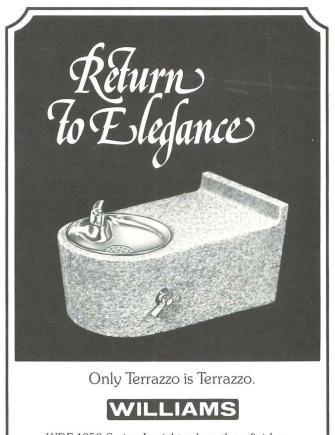
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#### Wooden Railing System.

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Further details about academic matters and teaching duties may be obtained from the present Dean, Professor M.P. Carter, who would welcome enquiries.

Applications close 31st March, 1983.

#### **GENERAL INFORMATION**

Conditions of employment, including method of application and other particulars may be obtained from the Personnel Department, the University of Newcastle, N.S.W. 2308, Australia. Applications (in duplicate) should be addressed to the Vice-Principal, the University of Newcastle.

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