St. Procopius Abbey is an impressive example of contemporary architecture, and like many other recently erected buildings of comparable distinction, it is roofed with TCS (terne-coated stainless steel). There is an inherent logic here, for TCS is unmatched in its resistance to corrosion, never needs maintenance if properly installed, and weathers to a uniform and attractive warm gray. Thus excellence of product complements excellence of design.

**TCS: THE LOGICAL CHOICE**

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It's difficult to tell when the turning point actually occurred. Perhaps it was in 1950, when we began to import oil because it was cheaper than oil produced at home. By 1973, we were helplessly addicted to foreign oil, at any price. Maybe it was in 1978, when we began to quietly import natural gas. It might have been in 1979, when the country finally began to try and conserve energy. The "Energy Conservation Standards for New Buildings Act," PL-94-385, Title III, emphasized the need to conserve energy, beginning with new building design. Plenty of examples were constructed in the early 1980s, showing what could be done when the architects were given energy efficiency as the design priority. But it wasn't enough. By then, the trend was already irreversible.

Maybe the problem was just too subtle to get the support of a majority of voters. It had accomplished its insidious damage before the symptoms really became obvious. From this perspective it now seems probable that it was consumer apathy that did us in. That should have been obvious by 1980. If only we could have seen where we were headed.

The economics of supplying power for manufacturing shifted to electricity sometime shortly before 1985. Even though the cost of electricity was climbing, it became more profitable to run plants with energy created from coal, uranium, or hydro-power.

Looking back, the biggest problem was probably one of values. We just couldn't seem to put the necessary effort into new energy sources and expansion of electric power. Too many people just refused to face reality. Too many people just would not believe that this could ever happen to our country. They just could not accept that we had to pay the price one way or another. And the Congress went along with them.

If only they could have believed... if only they could have believed... if only...

Of course, all of the above is pure fiction. Maybe it is pure entertainment. But, then again, truth sometimes turns out to be stranger than fiction. Whether this scenario becomes fact, or remains fiction, is crucial to our existence as a nation. As you plan for the future, contemplate these things. And depend on a qualified electrical contractor because "if electricity makes it possible, qualified electrical contractors make it practical."

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Winners will be notified in early October.

THE ENTRY FORM has full details. Write Glenn Osborn, Owens-Corning Fiberglas Corporation, Fiberglas Tower, Toledo, Ohio 43659. Or call him at (419) 248-8182.
Letters to the editor

What a perfectly beautiful and important issue (Record, December 1978, "Federal architecture: An agenda for quality"). James Stewart Polshek, Dean The Graduate School of Architecture & Planning Columbia University New York City


I refer to the statement that the Wright Brothers Memorial at Kitty Hawk was designed by the Quarters- master Corps.

Actually, this design was the result of one of the most successful competitions ever held in the United States. Won by Alfred Easton Poor, it was recognized by the competitors and by architects at large as brilliant. And give a big hand to Al Poor, who while approaching 80 years of age may still receive the AIA Gold Medal for a distinguished career.

George Cooper Rudolph, AIA Rudolph & Fluey New York City

The December 1978 issue of Architectural Record was outstanding.

Those of us involved in renovating and reclaiming beautiful landmark buildings are proud when feature articles are presented in such a professional manner.

Thank you for enlightening all of us in the field of architecture of the number of GSA projects that have been accomplished.

Wayne R. Winsor, AIA Winsor/Faricy Architects, Inc. St. Paul, Minnesota

In the December 1978 issue of Architectural Record [page 84], the architects for the Federal Office Building in Santa Rosa, California, should be identified as Roland/Miller/Associates, Frank L. Hope & Associates, Joint Venture Architects.

Craig W. Roland Roland/Miller/Associates Santa Rosa, California

I read with interest the letter from R. E. Cumrine, FCSI, AIA, Record, November 1978, page 157 on the free interchange of information, and concur with it 100 per cent.

The golden rule of the Society of Architectural Historians: "The architect helping architect." W. Greg- son, FARA, of Atlanta had that as his basic credo when he established SARA in 1956.

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The interstitial section extends the length of the site on the south side of the spine. Odd-numbered floors contain diagnostic and therapeutic facilities; even-numbered floors include interstitial space framed with steel trusses 84 ft 5 in. long. The interstitial spaces house mechanical services for the intervening floors and are flanked by additional spaces for physicians' offices.
Economy points to steel

"Steel was the outright winner in cost savings against other structural systems," reports Charles C. Ang, chief structural engineer, D'Ambly, Inc., consulting engineers. "Considering material costs, fabrication, erection, and engineering time, we estimated that steel could save between 15 to 20 percent over other framing systems on this project."

Beyond this several other reasons for selecting steel were cited:
(1) "Rapid erection of the structural frame was critical to the building's fast-track construction schedule.
(2) "The program requirement for flexible space arrangement on the ancillary floors involved long, clear spans suitable only for steel trusses.
(3) "Longer than average spans and minimal ceiling cavity space required that deflection control be achieved with minimum-depth members. This was dictated by the mechanical services required in the patient care and physicians' offices."

Story-high trusses

Much of the steel frame is conventionally designed using steel columns, beams, and girders with spandrel trusses supporting the architectural curtain wall.

The interstitial service area utilizes story-high trusses which support a 3-in. composite steel floor deck topped with 2 1/2 in. of concrete. An inverted cellular steel floor deck is installed in the interstitial areas.

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Circle 6 on inquiry card
THE RECORD REPORTS

13 Editorial
Some thoughts on the AIA Convention (the rub of which is if I were you I'd go)

4 Letters/calendar

33 News in brief
Short items of major national interest.

36 News reports

39 Human settlements: world news

41 Buildings in the news
AIA announces the names of 15 buildings to receive 1979 Design Honor Awards.

ARCHITECTURAL BUSINESS

65 Business development
A management consultant expands its services to include AE
Los Angeles-based Theodore Barry & Associates is a management consulting firm that believes in full service for its corporate clients.

67 Legal perspectives
Recovering legal costs when suing for professional fees
Attorney Arthur T. Kornblut cautions against contractual provisions for recovering legal fees, but notes a Texas statute that has helped architects.

71 Building costs
Cost estimating service combines two broad data bases
McGraw-Hill's new Cost Information Systems Division offers a range of cost services available for quick, inexpensive estimating.

73 Building financing
Commercial mortgage rate may reach 10.5 per cent soon
Shifting trends among major institutional lenders in nonresidential mortgages may soon impact commercial mortgage rates.
FEATURES

97 Successful add on by architects Charles Hilgenhurst & Associates at the East Cambridge Savings
To create a facade and elegant transition from old to new as can be found anywhere, the architects have designed a light, airy and surprising addition to an impeccably restored Massachusetts landmark—surprising not just because of the "fit," but because of the way that part of the older building has been reused as if it was in a drawing in exploded view.

103 A just design decision
The new Law School of the University of Minnesota, by Leonard Parker Associates, is a seriously rendered architectural opinion about the relationship between law, learning, and life.

109 Sunlit spaces in a large Virginia residence
Architect Joseph Boggs uses artful siting and careful use of materials to keep this big house from overwhelming its wooded site.

113 Science experience for the public
As the newest in a growing number of science museums in the country oriented to an individual's participation in the exhibits, the Detroit Science Center by architect William Kessler and Associates explores the need for spatial excitement created and controlled by the building form. Special features of the structure are highlighted, including the passageways between its different elements.

119 Postures: two experimental design projects for houses
Two designers—Thompson Penney in South Carolina and Michael McDonough in New York—have come up with house designs meant in no uncertain terms to express their biases towards architecture. Both rely on the mingling of old and new, of abstract and particular. Both rely as well on being extremely unusual.

BUILDING TYPES STUDY 529

125 Buildings for the performing arts
Doing less and achieving more: Four modest and flexible designs for the performing arts.

126 The Abraham Goodman House, New York City
Johansen & Bhavnani, architects.

130 The Paramount Arts Centre, Aurora, Illinois
Elbasani Logan Severin Freeman, architects.

134 A Classic Revival former college chapel provides "found space" for a new theater, as does a once nondescript fifty-two-year-old auditorium
The Longstreet Theater, Columbia, South Carolina by W.S. Dowis and the Mayor Bob Carr Auditorium, Orlando, Florida by Duer & Price compared and described by theater design and acoustics consultant George C. Izenour.

ARCHITECTURAL ENGINEERING

141 Prefabricated modules speed hospital construction
Total time from conception to completion of a 200-bed hospital in Guatemala took only a year—made possible by the use of 142 steel-framed modules prefabricated in Houston. Modules were fully fitted out with enclosure, hvac, plumbing and electrical systems.

144 Limestone caves are being used for factories and warehouses in Kansas City
The site of McGraw-Hill Information Systems Company's annual party at this year's AIA convention in Kansas City is carved-out limestone mine 160 ft below the surface. Twenty million square feet have already been developed for business use.

149 Product reports

151 Office literature

218 Classified advertising

220 Advertising index

223 Reader service inquiry card

NEXT MONTH IN RECORD

Building Types Study: Industrial Buildings
One of the most active areas of design and construction is in buildings where products, or bits and pieces for them, are made. Amazingly, with all of the worries about the state of the economy in coming years, companies have been moving ahead with massive expenditures for manufacturing plants and similar facilities. Five of the best designed of these heavy-duty types will be features in RECORD's May study of this important field.
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*FORMS* + *SURFACES*

Circle 7 on inquiry card
Some thoughts on the AIA Convention (the nub of which is if I were you I'd go)

For a number of years, before and after AIA Conventions, I've complained on this page about the lack of emphasis on design and design concerns at that great event. For example, just two years ago (February 1977): "I wonder whether—in the midst of very real concern over business conditions and search for new forms of 'expanded' or 'comprehensive practice'—do we not need to put more emphasis on what architects do best, which is design? I wonder whether—in the midst of a major professional debate over whether or not architects should 'take a piece of the action' as equity partners in a building project—do we not need to put more emphasis on what architects are uniquely qualified to do, which is to design?" January 1978: "Maybe this is a year that part of the discussion when architects get together might be on design philosophy." Well, we did get off to a start on that (albeit a controversial start) in Philip Johnson's design seminar on the last day of last year's convention.

And now anyone who has complained in the past about lack of emphasis on design has simply to applaud loudly for the concept and content of the upcoming (June 3rd through 7th) AIA convention in Kansas City—and for AIA President Bud Mitchell who, as he said he would two years ago in his early comments as president-elect—set the theme: A Celebration of Architecture.

Mind you, the program makes clear that it's not all going to be complex (and probably contradictory) talk about design: the professional development seminars will include, for example (and much to the point of today's real problems) sessions on starting and organizing your own office, creative opportunities in design-build, construction cost management, financial analysis of building projects, financial management for the small firm, effective management of local controls (zoning, for example), the architect as land developer, two sessions on two of the tenderest subjects around—"Flashings: Working Solutions ..." and "Glass and Glazing Techniques," and of course the mandatory How to Market Design Excellence.

But (and here is where past complainers become enthusiasts) there will also be sessions on:

• "The Pursuit of Design Excellence"—"a critical discussion of the meaning of design excellence," which I really want to hear;
• "Energy Concious Design" and "Solar Designing," with emphasis on design;
• "Design Issues in Preservation," and—in a separate meeting—"an examination of the economic, functional, social, and cultural issues [italics added, because that is what is so often overlooked and what separates the good guys from the bad guys] that determine whether a building or neighborhood is restored or adapted—or torn down;"
• "Design Excellence in Public Architecture," which will not just outline the "decision points" but, wisely, use award-winning case-study projects;
• "Public Involvement in Urban Design," on "the contribution of site selection/planning and landscape treatment to achieve design excellence," and "Preserving Interiors."

What's more, the theme programs all relate to issues of design and its impact on the public—and one of those theme programs (Wednesday afternoon) will be a discussion by Gold Medal winner I.M. Pei, who is not just a very good designer but a very thoughtful man and who can therefore be expected to produce a very important statement on design and on the role of architecture.

And what's more, the National Honor Awards—instead of being presented as they often were in the past on the Sunday of the convention before most people get there—will be presented at 11 o'clock on Monday, right after the first business session. Which means that this important part of the Convention should get the attention it deserves. This year's Honor Awards (see Record Reports), are an exceptionally handsome and thoughtful group of buildings—and it seems to me few architects would not profit from not just viewing the Awards ceremony—but thinking about why these buildings have been so honored. I've had the honor to serve on many local and state juries and am amazed at the work that many architects submit for the consideration of their peers. Most juries have no trouble putting aside perhaps half of the entries as "not worth further consideration" on the first pass. Conversely, except for an argument or two, juries seldom have any real problem choosing the buildings to premiate. There does seem to be broad agreement on what good design is—whether it is a major new public building or the rehabilitation of a run-down building; but it seems that a lot of architectseither don't agree with or can't approach that standard. Which suggests that attendance at this convention (and, as important, attendance at the design sessions) might be valuable for a lot of architects. —W.W.
Ford Glass Division's revolutionary new Powerlite™ was chosen by the Department of Energy to harness the sun's energy for electrical power. Project: the government's first solar farm, in Barstow, California.

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The American Institute of Architects will present 15 Design Honor Awards at its June convention in Kansas City. The awards are almost equally divided between new buildings designed for current use (eight) and older buildings rehabilitated for extended use (seven). Details on page 41.

Design professionals and code officials advise DOE to make haste slowly in the issuance of rules for BEPS (building energy performance standards). Critics suggest a dual-path system to allow voluntary implementation of DOE's performance standards and to allow the continued use of the prescriptive ASHRAE 90-75. Details on page 36.

A bill before Congress would allow A-Es to establish tax-exempt liability protection funds. The bill, introduced by Congressman Guyer of Ohio, is designed to reduce the cost of liability insurance. Details on page 39.

January construction contracts maintained a level close to 1978's record fourth-quarter pace, despite a sharp drop in the Dodge index for housing activity, according to the F.W. Dodge Division of the McGraw-Hill Information Systems Company. Nonresidential building largely offset the housing decline, however. Factories, offices and stores all showed increases over last January "with a combined gain of better than 50 per cent" in dollar volume, said George A. Christie, Dodge's chief economist. In dollar volume, January nonresidential contracts increased 42 per cent, residential contracts 14 per cent, and nonbuilding contracts 31 per cent.

New York City's Museum of Modern Art opened a major and controversial architectural exhibit, "Transformations in Modern Architecture," surveying 400 buildings completed over the last 20 years. Details on page 37.

On February 15, the National Museum for the Building Arts opened its first exhibition in the Pension Building, its prospective home in Washington, D.C. Funds for "De Stijl: 1917-1931" were provided by Owens-Corning Fiberglas, Skidmore, Owings & Merrill, Helmut, Obata & Kassabaum, and Hechinger Company.

The American Bar Association has completed a model code for state and local government A-E selection, calling for procedures similar to those in the federal government's Brooks Law. Details on page 39.

The American Institute of Architects has named 12 honorary members: William W. Chase, chief of the school construction branch, Office of Education, Department of Health, Education and Welfare; Rear Admiral Donald C. Iselin, commander of the Naval Facilities Engineering Command; Gerre Jones, marketing/public relations consultant; Maureen Marx, director of AIA's membership procedures; Janet W. Solinger, director of the Smithsonian Resident Associate Program; Judge William S. Fort, author of The American Courthouse: 1973—Planning and Design for the Judicial Process; Ruth Fuller, executive director of the Houston Chapter/AIA; Donald J. Hall, developer of Kansas City's Crown Center Complex; Ian L. McHarg, landscape architect/planner/educator/author/lecturer; David S. Miller, professional consultant, and chairman of the board of the National Institute of Building Sciences; and John Yeon, designer and conservationist.

GSA has lowered the thermostats in all Federal buildings to 65°F during working hours, and to 55°F during nonworking hours, in response to the President's call for fuel conservation. If temperatures "drift" above 65°F because of lamps and insulation, GSA expects "common sense" to prevail over use of mechanical cooling.

The NOW Legal Defense and Education Fund will sponsor a panel on "New Architecture for New Family Needs" in late May in New York City as a kind of curtain-raiser for its National Assembly on the Future of the Family November 19, also in New York City. Walter Wagner, editor of ARCHITECTURAL RECORD, will moderate the panel, which will consider urban and suburban architecture to house nontraditional families.

Ten American architectural educators will visit architectural schools and technological institutions in China on a tour lasting from April 1 to April 22. The delegation, led by Elmer E. Botsai, past president of the American Institute of Architects, will also include Chinese architectural offices, communes, neighborhoods, markets, department stores and significant historic and cultural sites in its itinerary.

A two-day conference in Indianapolis will focus on "Access to Recreation: Barrier Free Facilities and Parks." The regional meeting, to be held July 11-12, is directed at architects, planners and other designers, as well as park administrators. For information: Virginia Sheets, Indiana Department of Natural Resources, Division of Outdoor Recreation, 612 State Office Building, Indianapolis, Indiana 46201.

The Milwaukee Public Library will house the newly established Wisconsin Architectural Archive, and offers the use of its collected drawings and documents to scholars and practicing architects. The archive, which is privately funded, is under the direction of curator H. Russell Zimmerman.
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As DOE readies its BEPS, A-Es urge heedful care

Last month, as the Energy Department prepared to release its proposed rule for building energy performance standards (BPS), it got a lot of advice to go slow and build on the energy standards already adopted by many states.

The department’s schedule for release of the proposed rule has slipped at least six weeks behind its original mid-February target. And design professionals and code officials who were urging the Energy Department to go forward were defeated in their mission when it put up the basic criteria for performance standards, acknowledges that the use of BEPS would not assure that “a set of energy-efficient subcomponent systems will be assembled in an optimal way.” But he argues that such standards will never be able to find significant energy savings.

What worries Mr. Jones is that the government will implement BEPS too quickly, without recognizing subcomponent standards or the ASHRAE approach. The result will be confusion, he feels, because design professionals and enforcement officials simply do not have the tools, training or experience to carry out a complete energy analysis of every building built.

Meanwhile, Dr. Savitz’s staff was showing some flexibility in the implementation of the standards. Dr. Savitz says that with new spaces is used—the part that seven climatic zones would be used, there is now an intention to use instead many more zones, such as those employed by the Weather Service. She also says that the building category classification system would be made more flexible by allowing new spaces and the different parts of buildings have different uses—and that energy-use classifications will be defined to recognize this. Dr. Savitz also reports that her staff is working to come up with a new system for houses and other light classification for which the services of design professionals are not generally employed. What the department seeks is a system that will be usable by homebuilders and others who are not working with an architect or an engineer, and which can be relied in terms of performance. —William Hickman, World News, Washington.

Buffalo architects protest competition from students

Alarmed by what they perceive as professional competition from unlicensed practitioners, architects in the Buffalo area have set up a task force to study the ethical and economic impact of the recent awards of Buffalo to students for the School of Architecture and Environmental Design at the State University of New York at Buffalo.

In the past 16 months, the school has received at least $110,000 in contract work for the city’s new fire district and for modernizing local housing projects. Several architects grew upset when the school appeared as a subcontractor in a bid for the preparation of a master plan for one of the city’s low-income areas. Architect Robert Traynham says that the school’s bid of $48,000 was only two-thirds the size of his, and he says this amounts to unfair competition.

The role of the School of Architecture in city planning has been under study for some time now by a task force of the Western New York Chapter of the American Institute of Architects. The task force, headed by the chairman of the task force, says that his group has worked quietly because “we didn’t want to concern the community when it might not be justified.” He reports that the task force is looking into the complaints of local architects, which he says center on the question “Should the university compete with the private sector in a significant way?”

Mr. Coles, says Mr. Scaffidi, “We are seeking interpretations from both sides. We’re trying to get a fair evaluation. We have received several complaints. He says that even if the university is the Defense agency, he does not see how the AIA’s Code of Ethics could be enforced, since the university is not an individual member of the Institute. The School of Architecture does its contract work for the city using the services of students and faculty members who are not licensed architects.

Harold L. Cohen, dean of the School of Architecture, says, “My feeling is that we are a state university and the Governor and the Chancellor have asked us—mandated us—to participate in the community. We are not doing what is prohibited by law; it is not a professional ethics.”

The dean says that the city work constitutes part of the training of students who want to become planners and architects. “Since we have been involved, local people have got, I think, half-a-million dollars in requests for proposals,” he argues, and continues, “We have helped and have in no way reduced the earning power of architects.”

Mr. Coles, however, says that through its city work, the school “purports to practice architecture. The school charges a fee for its services. It doesn’t have the overhead, we have, and it uses student architects.”

Architect David Stieglitz says of the school, “They claim they can do it cheaper, and they can’t. They do lousy work and charge top buck, so the community of architects who are breadth of our profession in this city community is starving.”

Buffalo, Mr. Stieglitz says, is a “disaster area” for architects, with insufficient new construction to support its small professional community.

Rodol Coleman, neighborhood planning manager for the Buffalo City Department of Community Development, counters that “all contracts emanating from this office are open to anyone.” He adds, “When a professional architect looks at the theater district, he feels highly opini­onated and threatened. It’s subjective. All that the school has ever done for us, and that’s all it can ever do. Working drawings are done only by licensed architects.”

The local AIA task force expects to continue its study for several more months and has asked its parent organization for help. It is still interviewing architects for their views on the issue.—Matt Caity, World News, Buffalo.

Defense Department resists Congressional efforts to make cost factor in A-E selection procedures

Another battle is brewing over the way the government selects its architects and engineers.

This time the flaps involve the military and a Congressional appropriations subcommittee, which last year ordered a test of a cost-as-a-factor selection procedure. Now the Defense Department says that such a test would be illegal.

The military construction agency leaders have never favored such a test, saying they prefer the traditional, most-qualified method. Nevertheless, the proposal to go forward with the test last year was ordered by the subcommittee—accordingly, the conference reports of the House and Senate Appropriations Committees. What was forgotten, apparently, is that the authorization committees have each year added a provision to their act that says A-E contracts should be awarded in accordance with presently established procedures, custom and practices.

The Department of Justice attorneys say that the services must be governed by the statutory law of the authorization committees rather than by the conference report of the Appropriations Committees—despite the fact that the Federal agencies usually give conference reports as if they had the force of law.

The House Military Construction Subcommittee of Appropriations, headed by Rep. Gunn McKay (D-Utah), is pushing the issue toward showdown, saying that it does not accept the Defense argument that a trial of the cost-as-a-factor selection procedure would be unlawful.

The subcommittee says it will consider the Defense agency’s failure to figure out a way to conduct the test or, failing that, will seek to change the language in the authoriza­tion act.

In any event, it seems likely that the two powerful Congressional panels could be at loggerheads over the A-E selection procedures.

As a practical matter, the military services buy very little architectural work. But the AIA is following the controversy because its outcome may shape the entire government’s dealing with design professionals.

Defense’s top official in charge of A-E procurement, Jerry J. Flakis, Deputy Assistant Secretary for Installations and Housing, clearly favors the traditional selection method. He fears that the introduction of price-as-a-factor awards “would result in price becoming the dominant factor and that the result would not be economically designed but cheap designs, in all the less-desirable connotations of that word.” —William Hickman, World News, Washington.
DOT issues progress report on its program for the arts

One year after the Department of Transportation undertook its program to enhance design, art and architecture in transportation, a progress report finds that many of the plan's goals have either been carried out or are underway, and that several agencies within DOT have issued guidelines making art and special design features in transportation facilities eligible for Federal funding.

The report says that other accomplishments so far chalked up by the program include:

- setting aside three-fourths of one per cent of the cost of station renovation along the Boston-to-Washington Northeast Corridor rail improvement project for original works of art;
- granting $200,000 to the Atlanta airport for sculpture and other art work in a new terminal;
- granting $45,000 to the Massachusetts Bay Transportation Authority for artistic improvements to three new subway stations on Boston's Red Line;
- adding Eero Saarinen's building at Dulles International Airport to the National Register of Historic Places;
- requiring that consideration of design quality be reflected in environmental impact statements for projects funded by DOT.

Many of the first efforts of the program have been policies rather than actual accomplishments. For example, the Federal Aviation Administration has issued an order encouraging design consideration in the early planning stages of airport terminals and other facilities. And the Federal Highway Administration has begun to advocate the consideration of aesthetic factors throughout the highway development process.

Lastly, the Urban Mass Transportation Administration has issued guidelines for using UMTA transit funds for artistic enhancement of transit facilities, and the Coast Guard is developing design guides for buildings at its major facilities.

DOT is also considering such additions to the program as allocating portions of transportation grants for design and art, selecting artists to aid in renovating stations along the Northeast Corridor, and developing a training course for transportation executives and staff professionals on design quality.


Museum of Modern Art's current exhibition shows modern architecture as a house of many mansions

At the end of February, the Museum of Modern Art opened its eagerly awaited show "Transformations in Modern Architecture," a formidable survey of more than 400 buildings designed by more than 300 architects and completed in the United States, Canada, Mexico, Europe and Japan over the past 20 years. The collection focuses on exterior building form, using only one photograph (no plan) per building.

The show, organized by Arthur Drexler, director of the museum's Department of Architecture and Design, can be read on its most superficial level as a corrective to the "post-modern" argument that "pluralism" is foreign to "orthodox" modern architecture.

"Modern architecture is a great deal more varied than our daily experience is likely to suggest," writes Mr. Drexler in his introduction to the exhibit. "Because that variety is not easily remembered, we tend to describe as radically new, or 'post-modern,' ideas that originated 30 or 40 years ago. But the history of architecture during the last two decades has been one of sorting out, developing and transforming possibilities implicit at the beginning...What has changed recently is not so much architectural practice as the way we see it and talk about it."

The show divides into three major categories:
- The sculptural, derived from post-war interpretations of Cubism and Expressionism, and encompassing such movements as Brutalism (typified here by Hubert Bennett's design for the Hayward Gallery in London, above, lower right), buildings modeled on living organisms rather than hard-edged geometry, and those with interlocking volumes and thin planes, a la Le Corbusier in the '20s.
- The structural, conceived as Mies's "skin and bones" architecture, including the expression of "bones," as in William Kessler's Center for Creative Studies in Detroit, but recently most visible in the design of "skins," typified here by the reflective glass walls of John Portman's five towers at Renaissance Center in Detroit, and the theme photograph of the show, (above, top right).
- Regionalism and its vernacular variations, together opening the door to "eclectic historicizing, which may now be understood as another term for "pluralism." The work of Venturi and Rauch, such as their Guild House in Philadelphia (above, top right), appears here in a subcategory titled "Complexity & Contradiction."

Mr. Drexler has also added a fourth category to the exhibit focusing on such architectural elements as windows, roofs and parapets. Moreover, the works of Louis Kahn and of James Stirling exploit the established categories and receive their own sections.

The exhibit continues through April 24, and the museum will publish Mr. Drexler's catalog in June.

ARCHITECTURAL RECORD April 1979
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House bill would allow tax-free liability funds

Legislation proposed in Congress would allow architects and engineers to set up professional liability protection funds with tax-exempt dollars. Such a fund, supported by organizations representing construction design professionals, is not expected to equal the amount of potential liability exposure, but it would permit practitioners to raise the amount of the deductible and thereby qualify for lower premiums.

Rep. Tennyson Guyer (R-Ohio) introduced the bill (H.R.2341), which he calls the Product Liability and Professional Design Liability Tax Equity Act. While it would cover manufacturers and A-Es, it is carefully crafted so as not to extend to other professions like medicine and law.

Payments into the fund would be treated as simple business expenses and therefore would be tax-exempt. The money could be used to pay the administrative costs of the trust, legal and investigative costs relevant to a liability claim, and settlement of the claim.

The bill does not specify how much money could be funneled into the fund account, saying only that the Treasury Department shall write regulations to permit a deduction for any contribution to “the extent that such contribution exceeds the reasonable cost to the taxpayer for insurance for the contribution to such year for the payment of product and professional liability claims and expense directly related to such claims.”

Congressman Guyer says that A-Es tend to practice defensively and to use tried and proved materials, equipment and procedures in order to reduce liability exposure. “It is only when the threat of litigation is removed that the design professional will be willing to move forward with new and innovative planning and design,” he says. —William Hickman, World News, Washington.

ABA completes model code for local A-E procurement

State and local governments will soon be asked to adopt a totally new procurement system, one that includes a provision governing the selection of architects and engineers with procedures almost identical to those used by Federal agencies operating under the Brooks Law.

The American Institute of Architects is encouraging the adoption of the A-E section of a model code written over the last four years by the American Bar Association.

The code says that the lower governments’ A-E selection policy should be “to publicly announce all requirements for architectural and engineering services and to negotiate contracts for architectural and engineering services on the basis of demonstrated competence and qualification for the type of services required, and at fair and reasonable prices.”

The language in the code makes it clear that any discussion of fee should begin only after A-E applicants have been ranked. But the commentary accompanying the proposed code says that some jurisdictions could consider an alternative that would involve making cost a factor in selection.

If a jurisdiction chooses this latter alternative, it would make selection after taking into account “in the following order of importance, the professional competence of offerers, the technical merits of offers, and the price for which the services are to be rendered.”

During the ABA’s early efforts to formulate the procurement code, design professionals feared that the lawyers would favor price bidding over traditional procurement procedures.

ABA developed the model code with funds from the Federal Law Enforcement Assistance Administration. It has received an additional grant for use in encouraging state and local governments to adopt the code. —William Hickman, World News, Washington.

Saudis make plans for an embassy row in the capital city of Riyadh

A new diplomatic quarter in the northwest section of Riyadh, capital of Saudi Arabia, will accommodate 24,000 residents. The West German city planning firm Speerplan GmbH of Frankfurt, in international competition with more than 180 other planning firms, has been awarded a contract for the development of its master plan for the new district.

The plan defines the city layout and infrastructure for a 1,235-acre site to house the facilities of between 80 and 120 foreign embassies and their staff and support facilities, as well as housing and facilities for Saudi residents in order to avoid “ghettoization” of the area, which is located near the new Riyadh University.

Consultants included some 30 experts—architects, landscape planners, and engineers—from four other German firms, who spent more than eight months in Riyadh in close collaboration with the High Executive Committee for the project in the Ministry of Foreign Affairs.

The area is conceived as “a planned desert landscape,” emphasizing shadow through the means of narrow lanes, high walls and covered walkways. Embassies and public facilities will line a boulevard bordered by a palm-tree alley.

Traditional Saudi architectural criteria were used as design guidelines, although the design of individual establishments will be left to the embassies concerned, within the framework of the guidelines.

All office buildings in the complex will be limited to heights of three and four stories, while residential buildings will be only one or two stories high.

Total construction cost is estimated at $1.5-1.75 billion. —Peter Hoffmann, World News, Bonn.

Professional self-regulation may not satisfy public needs

Unless they themselves act to become more responsive to public needs, professions will find themselves saddled with more government regulations. So a top Justice Department official recently warned a group of architects.

Richard J. Favretto, Deputy Director of Operations for the Antitrust Division, was the government’s chief lawyer in its successful case against the National Society of Professional Engineers’ ethical ban on competitive bidding. In a speech in Atlanta, Mr. Favretto addressed the problems of lawyers only, but by implication included all the professions.

He said that the public views the legal profession with continued and increasing suspicion and lack of respect. If that continues, he said, the result will be pressure “for new kinds of truly independent government regulation of a stricter and more far-reaching kind than is now in place.”

Mr. Favretto expanded his prevision: “I am referring to a kind of intrusive regulation of the day-to-day practice of law, one which may seek to supervise the terms of the lawyer-client relationship, oversee the types of services performed, and regulate the fees charged.”

Avoiding this kind of regulation, says Mr. Favretto, is a matter of eliminating the kind of professional codes that substitute anti-competitive self-regulation for marketplace regulation. Moreover, the professions should modify or end those conventions that leave professionals accountable only to other professionals. —William Hickman, World News, Washington.

Supreme Court ruling lets states regulate firm names

A recent Supreme Court decision on the regulation of titles for professional firms ruled that state legislatures may ban the use of corporate names or the use of names of partners no longer active in the practice.

The court handed down the decision in response to a suit involv­ing the imposition of such a ban on optometrists by the Texas legislature: one of the largest optometric prac­tices in the state, with more than 100 branch offices, had been conducted under the name Texas State Optical.

The ruling does not immediately affect architects, since at present no state has a law regulating their choice of firm names. —William Hickman, World News, Washington.
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The American Institute of Architects selected 15 buildings to receive 1979 Design Awards—eight designed for current use, seven for extended use (renovation). Two juries deliberated and peripatetic on-site investigations: one juror took pictures in -12°F weather. Another pushed through a wilderness that permitted only a four-wheel-drive vehicle. Can you believe one member went as far as Spain?" He also reports some disappointments, however. "The jury as surprised that few entries considered energy," for instance. And though the jurors were convinced of the validity of regionalism in design, "we wish we had more evidence." Most difficult for the jurors was the time lag between design conception and evaluation, sometimes as much as ten years. "The values of the early '70s are becoming old-fashioned. Let's face it, this is not a 'cutting-edge' competition."

Members of the juries included: for current use—Mr. Caudill; Jmnar Birkerts, FAIA, Bloomfield Hills, Michigan; Robert L. Geddes, FAIA, Princeton, New Jersey; Alan R. Lauck, Associate Member AIA, Dallas; Ian MacKinley, AIA, Oakland, California; and George Timothy Rosenbury, student, Mississippi State; and for extended use—Hugh Newell Jacobson, FAIA, Washington, D.C. (chairman); Peter Blake, Boston; Boyd A. Blackmer, AIA, Salt Lake City; Stephen Pruitt, student, Virginia Polytechnic Institute; William G. McMinn, AIA, Mississippi State; Martha Jo Ramsay, Associate Member AIA, Raleigh, North Carolina; and D. I. Unthank, Jr., AIA, Eugene, Oregon.

Current use: Undergraduate Science Center, Harvard University, Cambridge, Massachusetts; Sert, Jackson and Associates, architect (see RECORD, March 1974, pages 111-118). "The assemblage of building components is handled masterfully. The structure and services are articulated but not overdone," the jury said. "This is a case of exposure without exhibitionism. [The] location on an existing path system and its continuance through the interior 'street' have made science accessible and attractive to students."

Extended use: Louisville Museum of Natural History and Science, Louisville, Kentucky; Louis and Henry, architect. The jury commended the retention of an 1878 cast-iron riverside facade, which "serves as a civic symbol and monumental sculptural arcade while functioning as a sheltered entry and gathering area for museum visitors."

Current use: Johns-Manville World Headquarters, Jefferson County, Colorado; The Architects Collaborative, architect (see RECORD, September 1977, pages 89-100). "The architects perceived that they could not fight with nature," the jury commented. "There was no way to blend, so they chose to contrast. The result is thrilling and stunningly beautiful."
Extended use: St. Louis Art Museum; Hardy Holzman Pfeiffer, architect (see RECORD, October 1978, pages 85-96). “Using a sophisticated vocabulary of contemporary technology, [the architects] reaffirmed the timeless qualities of this grand public space.”

Current use: Pembroke Dormitories, Brown University, Providence, Rhode Island; MLTW/Moore, Lyndon, Turnbull, architect. The jury found the building “an outstanding example of the weaving of an institution into the urban fabric. That is, it successfully maintains the scale and activity of the shopping street [it faces], simultaneously creating a great and intense focus of its own.”

Extended use: Bystrom Family Beach Cabin, Pacific Coast, Washington; Arne Bystrom, architect. “Every inch was designed with function and aesthetics in mind. Nothing was left out, nothing more is needed,” said the jury. “Not a branch was disturbed during construction. This is what Thoreau would have liked to do. It’s a jewel of a design.”

Extended use: Gunwyn Ventures, Princeton, New Jersey; Michael Graves, architect. Inside a neo-Dutch shell, “the architect has created an interplay of form, color and space.” The space is “a private world of studied relationships and forceful expressions of symbolism, light and movement. It makes the office an art form of our time.”

Extended use: Center for American Arts, Yale University, New Haven, Connecticut; Herbert S. Newman Associates, architect. “The new lecture hall beneath the surface of an existing sculpture court is a grand example of architecture. Respect must be shown through sublimation,” said the jury.
Current use: Transit Mall, Portland, Oregon; Skidmore, Owings & Merrill, architect. The jury cited the design as "an outstanding example of the integration of architecture and other design professions," and observed that while the mall is "a discontinuous structure," it is a "continuous experience made more vivid by its architectural design."

Current use: Angela Athletic Facility, Saint Mary's College, Notre Dame, Indiana; C.F. Murphy Associates, architect. The jury found the building "a dramatic departure from the old campus Gothic style of stone and brick," and "quite refreshing against its drab surroundings."

Current use: Citicorp Center, New York City; Hugh Stubbins and Associates, architect (see RECORD, June 1978, pages 107-116). "Here is a gift of public space," said the jury. "It is a welcoming, invigorating gathering place for people. More than a building, it is an act of urban design. The award recognizes the vision of the client and the excellence of the program as much as the building itself."

Extended use: Mechanics Hall, Worcester, Massachusetts; Anderson Notter Finegold, architect. "A hall of memorable acoustical qualities that once hosted Caruso, Paderewski and Sousa has been reborn. Modern environmental systems and life-safety requirements are respectfully integrated within the distinguished 19th-century interior."

Extended use: Chicago Public Library & Cultural Center; Holabird & Root Architects/Engineers/Planners (see RECORD, January 1978, pages 96-99). The jury praised "the integration of new spatial, functional, energy and handicapped requirements with handsome craftsmanship and materials of the past. The result is a building which is open and positive both to its past history and its current function."

Current use: Lindstrom Residence, Bainbridge Island, Washington; Morgan and Lindstrom Architects (see RECORD, mid-May 1979). To achieve "minimum site interference," the jury commented, "the approach was to reflect the multiplanar translucent character of the site through the use of materials, variable massing and applied redundancy."
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A management consultant expands its services to include AE

Three years ago, one of the West Coast’s largest management consulting firms—Los Angeles-based Theodore Barry & Associates—added a full range of engineering disciplines to its capabilities, and then acquired the architectural organization of Richard L. Dorman. One indication of how well this MC/AE combination is working can be seen in the latest fiscal figures: of TB&A’s $8.7 million gross income, the AE division accounts for $1.6 million, or about 18 per cent. The $1.6 million is twice the year-before volume. And, during the same period, division staffers doubled, from 25 to 50. Marketing the different TB&A services has had a synergetic effect for both arms of the company: extra projects. The MC’s turn up clients for the AE division; the AE’s find opportunities for the MC’s. And it’s not unusual for both sides to sell a job together.

Says TB&A chairman and president Theodore Barry: “The AE division gets the qualifying interview, then we get together and decide what team will go over. We analyze every job we get after to make sure we bring in the right kind of people to address themselves to that sale. This gives the client a feeling he’s not just dealing with an AE, but with people who have great expertise and background in the area.”

Comparing his former practice to the new setup, architect Dick Dorman feels there is equal creativity resulting—plus greater efficiency. Melding the creativity of architects with business specialists, Dorman says, helps meet today’s complexities in building. “Pressure is growing for better backup than the typical, pure architectural firm can provide. For many projects, we have to be responsible for more than ever before—from site selection to engineering to design to building. And this route enables us to carry all those responsibilities in one tested firm.”

Dorman, who started his architectural practice in 1957, sees the Barry setup as a wonderful chance to get involved in a team effort, to do more interesting, more varied and larger jobs, to become part of expertise where it’s possible to limit myself to the things I do best.”

Adds Dorman: “And the merger expands the scope of the market potential. It gives us tremendous latitude of exposure and salesmanship. When I go to a client, I can talk about a larger facility, expanded services, greater personnel.”

Dorman is not a captive architect. The arrangement still gives him time for his operations as a developer-contractor, a sideline he began in Los Angeles to keep control over his design of office buildings, apartments and houses.

TB&A, founded in 1954, now has 70 management consultant professionals, offices in New York, Chicago, Atlanta, Portland, Oregon, and Rio de Janeiro, plus 10 foreign affiliates. From the TB&A standpoint, Dorman adds design recognition—including more than 30 national awards—and the lure for a new market.

Says AE division president John Day: “Management consulting is now a growth industry. It hasn’t been for quite some while. Any MC has to be looking for new services if it’s interested in growth. We’ve been fortunate in being able to expand MC work at a pretty rapid clip, but it has been the result of some pretty strenuous and active business development, and it’s going to be very hard to maintain that pace. There’s a limited market. The AE division is a very salable commodity because, in the past, a lot of architects have been accused of—and have been guilty of—disregard for business economics. So, if you can present an image of being good business managers as well as having architectural talents, it should be salable. And when you throw in industrial engineering as well, you really have a good spectrum of services.”

However, the profit motive is not the bottom line for TB&A’s move into AE services. With management consulting bringing in 20 to 22 per cent pre-tax profit and architecture 7 to 12 per cent, TB&A would have to do twice as much architecture to generate an equivalent amount of management consulting earnings.

“We’re taking a longer view of it,” says Barry. “We’re saying they [AE and MC services] do belong together and it’s fun to be in. Maybe we want to see the end product of the pre-architectural exercise we’ve been through.”

Consulting, Barry points out, can be described as a two-step process: helping the client identify what his problem is, and then, after examining a number of options, coming up with a solution.

“We adhere to the philosophy that there is a third step—helping a client get implementation,” says Barry. “Instead of telling him this is the answer, we help put the answer to work. This has led us into a lot of studies we call pre-architectural.”

Often, management consultants shape the client’s decision to build

Frequently, a client’s growth requires new structures: office buildings, factories, distribution centers and other special-purpose facilities. “Planning this type of growth is as important as planning sales growth,” says Barry. “The major costs of a badly-designed building are not the construction costs; they are the lost time and maintenance costs in the years ahead. Effective design requires detailed analysis of operations, careful space planning and, finally, an architect who is sensitive to and knowledgeable in this important industrial engineering program.”

And, in fact, Barry broadened out because he was convinced that combining “pre-architectural” expertise and AE talents on a single team would increase the functional utility of a structure and reduce client costs over the life of the building.

Historically, pre-architecture has accounted for 20 per cent of TB&A’s consult-
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make an attractive design out of what often are very unsightly buildings.”

TB&A’s first move toward the total package was to set up TBA Engineering, headed by structural engineer John Day, who was brought in from Albert C. Martin & Associates, where he was director of the industrial division, specializing in heavily-engineered projects. Next, the Dorman organization was acquired and became TBA Dorman FAIA. Finally, the two operations were combined into one division, with Day as president. Dorman, as executive architect, controls design of all projects.

At TB&A, 40 per cent of the AE jobs come from management consultant leads Selling of the division works from both the MC and AE ends. Some jobs are jointly sold, perhaps by Barry and Dorman, or perhaps by bringing in people with special expertise and background that will add to that particular project.

Competing recently for the new UCLA library (which TB&A got), for instance, was a joint effort. The AE division, which had not done a library, was up against architects who had. However, the MC expertise came in handy in the search for new ideas for a quick retrieval system, an important aspect of the project.

TB&A has worked for over 700 clients, and about 40 per cent of the AE jobs come in as a result of MC leads.

Says Barry: “Our consultants are alerted to keep their ears open. They may find their client is going to build something. If they hear of anything, they pass it back to the AE division.”

A typical tip grew out the MC studies for Tucson Gas & Electric Company which indicated that its service operation was hampered by inadequate facilities. Crews were spending up to 90 minutes each morning riding around the lot trying to find what they were supposed to take out on the job that day.

Says John Day: “It wasn’t difficult to demonstrate that if they added a new plant, they would do the job much more efficiently and pay for the plant in two or three years. The new service center we’ve designed will bring together, into an integrated facility, offices, crew-changing rooms, briefing rooms, a warehouse for parts and supplies, and a yard for equipment.”

At the AE selling end, when Day calls on people he thinks are clients for his division, he often detects a need for management consulting.

One job where this happened was at Cal Tech’s Jet Propulsion Laboratory. Its AE selection board was looking for someone to work on a Federally funded solar array manufacturing facility program. Basically, the program calls for managing development of new technology—and then determining manufacturing costs and finding out how to reduce them.

Says Day: “We thought it was an AE project when we went to the interview. So did IPL. We got the job, but we found out by degrees that it was more of a system analysis type thing. The people at TB&A qualified to do that kind of work all fit into the MC side of the house. So they were brought into the picture.”

Sometimes, one set of services has to bow out in a conflict of interests Sometimes, marketing the different TB&A services runs into a conflict of interest. One such case involves a 200,000-square-foot corporate headquarters in Texas. TB&A, handling MC work for the company, went on into the pre-architectural phase.

Says Barry: “That was the logical thing to do—their client qualified to make a move. The company was then going to select project management. We had to decide whether we wanted to go after the PM or AE work. We made a tactical decision that a company in Texas, which has a lot of good architects, is not likely to buy a California one. There was a better chance of getting the PM work, so we went that way.”

The AE division, itself, has run up against a couple of problems, both internal.

Says Barry: “The major problem has been growth. The division has been so successful that it has created success problems, such as bringing jobs in on schedule and budgeting costs. It is very difficult to double business—as we did in the last year—and have things work perfectly.”

Clients expect the AE relationship to match the MC relationship. It doesn’t.

The second problem stems from client relationships.

“There is a relationship that builds between a management consultant and a client that is continual,” says Barry, “and there is a relationship between an architect and a client that is intermittent. Typically, the architect visits the client long enough to gather design inputs, goes back and works on the design, then returns to the client; there are several iterations—but they take place weeks apart. We’ve found it necessary for the project managers of our architect teams to spend more time than they feel is needed with the client, because the client has come to expect that from our earlier management consulting relationships.”

Agrees Dorman: “Consultants have to hold client’s hands when it is expected, whereas the architect says, ‘I have the people relationship already developed by the firm and I don’t have to hold hands for it—I’ll go back and do my thing, which I understand very well’.”

Clients want to see Dorman. He is injected as a very important part of a project. But they want to see the project manager long after design and schematic decisions have been made.

Says Barry: “We thought at first the problem was just lack of attention by our project managers. But that wasn’t it. It’s cultural shock. We’re going from a people type of client relationship to mechanical system design.”

The MC/AE team going to be a trend?

“No one else has gone into it,” says Barry. “And I think it’s not likely to sweep management consulting. There’s a reason. Architecture is not really a national profession. It tends to be dominated by regional presence. If we did a lot of work on the East Coast, we’d probably have an AE presence there, rather than parlaying this relationship worldwide. We’re glad we did it. It fits us nicely. While we’re a national firm, this is our home base and it makes sense.”

From the designer standpoint, Dorman feels the TB&A scope of work doesn’t affect the smaller architect as much as it does the medium-size and larger architect who deals with a multi-disciplined, large conglomerate looking for someone to help solve all its problems. “This architect has to keep going to a group of consultants. Our type of setup offers more expertise under one roof.”

Barbara Lamb

McGraw-Hill World News, Los Angeles

Recent TB&A projects: Cinema/Television Facilities, School of Performing Arts, University of Southern California (above); Naval Air Reserve Unit Hangar (below), Point Mugu, California.
Hope's custom steel windows— the new way to build with an old tradition

Hope's has been custom making windows for over 150 years. Architectural concepts have evolved, of course, but so have the products created at Hope's. Why the long history of excellence? Innovation is one reason. New approaches to window design, new fabrication techniques and rugged new finishes (like Ultraclad PVC) make steel windows just about timeless. But the most compelling reason for Hope's success has nothing to do with "newness" at all. The reason is strength. Steel windows are three times stronger than aluminum. That means narrower, more graceful window sight lines, increased structural integrity, plus an unlimited range of design possibilities. If you want to know more about the window company with the old tradition and the new products, contact the people at Hope's. Steel windows can make a building what a building should be. Hope's can make the windows.

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Recovering legal costs when suing for professional fees

When architects fail to keep current with their billings to clients, collecting professional fees can involve substantial legal expense. And lawsuits to collect fees can generate counterclaims alleging professional negligence. Under the so-called "American Rule," each side in a lawsuit bears its own legal expenses, regardless of the outcome. However, this rule can be changed by contractual agreement or by statutory provisions related to the recovery of attorney’s fees. Attempting to recover attorney’s fees through contract provisions can be risky for the architect, but two recent Texas cases indicate that a statutory approach to the problem may warrant further attention. [Although statutes like the Texas one discussed in this article are not prevalent in other states, their existence should be checked in individual instances—and such statutes should be encouraged.—Ed.]

by Arthur T. Kornblut, Esq.

The most practical way to avoid fee collection problems is to bill on a monthly basis for professional services rendered. Billing clients monthly does not guarantee that monthly payments will be forthcoming, but when bills are not paid on time, the architect will be quickly alerted to potential fee-collection problems.

The standard AIA owner-architect contract (Document B141) contains some helpful provisions related to billing for professional services. Regardless of the method of compensation, this contract states that payment for services shall be made monthly in proportion to the services rendered (Subp. 6.1.2). The contract also states that unpaid bills bear interest from the date payment is due. If the client fails to make payment through no fault of the architect, the architect ultimately has the right to terminate the contract and seek legal recourse to recover compensation for all services rendered prior to the termination date.

Contractual provisions for legal fee recovery could work against architects

The AIA agreement form does not contain any provision giving the successful party the right to recover lawyers’ fees and related costs in the event of a lawsuit between the parties. The absence of such a provision is probably advantageous to the architect. If included, its greatest value to the architect probably would be to recover legal fees in an action to collect unpaid bills—a problem that can be avoided to a large degree by having adequate billing procedures.

On the other hand, a provision permitting the recovery of legal fees would give the owner substantial advantage whenever there are allegations of professional negligence. If the project has problems stemming from the professional’s services, the client might be tempted to gold-plate his case when he has the right to recover all legal expenses.

A contract right to recover legal fees could mitigate against a settlement of a lawsuit because it presumes a party must be "successful" to be entitled to the recovery. A settlement probably would result in each side having to bear its own costs. And, finally, this type of clause could increase substantially the amount of a recovery against the architect if the client has retained counsel on a contingent fee basis. Normally, an attorney on a contingent fee basis receives a percentage of any award made to his client, with the fee deducted from the award. If the client is entitled by contract to recover legal fees, that amount might be added to the award even with a contingency fee arrangement. Clearly, it would be far better to avoid or minimize fee collection problems than to try to solve them by having a contract right to recover lawyers’ fees in any legal action.

Two architects used a Texas statute to recover legal fees

A statutory approach to the recovery of legal fees may warrant some investigation. The State of Texas has enacted a statute that authorizes the recovery of legal fees in a lawsuit to collect compensation for services rendered. Article 2226, Texas Revised Civil Statutes Annotated allows the recovery of legal fees by a person with a "valid claim against a person or corporation for services rendered, labor done. . . ." In 1978, this statute was relied on successfully by architects in two separate cases to recover legal fees in actions against clients.

In the first case (Juarez v. Dunn), the architect had entered into a written contract with the defendant for the partial design of a shopping center. The architect received four payments totaling $5,250 but did not receive a balance of $7,139 which he alleged was past due and owing. The trial court found that the architect had substantially performed the contract for architectural services and was entitled to the full amount being claimed. The court also determined that the architect’s reasonable attorney’s fees were $2,427.80, but it would not permit that amount to be recovered as a matter of law. The architect then appealed the court’s failure to award attorney’s fees.

On appeal, the appellate court rejected a number of the architect’s assertions about why he was entitled to recover attorney’s fees. The one point raised by the architect which met with success, however, was his claim that Article 2226 of the Texas Statutes applied. Even though the case was tried prior to the latest amendment to the statute in 1977, the appellate court awarded the full attorney’s fee to the architect.

Shortly, thereafter, another Texas court went further in applying Article 2226 to permit an architect to recover attorney’s fees. In this case (Beller v. DeLara), the owner and architect entered into a contract using the standard AIA agreement form for services in connection with a house project.

When the construction documents were almost ready, the owner terminated the contract, having paid the architect only a small amount of his fee. When the architect sued to collect the balance, the jury awarded him the sum of $3,000 (less the amount previously paid) for services and $2,500 for attorney’s fees. The owner appealed.

On appeal, the court noted that there had been testimony at the trial that the reasonable value of the architect’s services was in the neighborhood of $5,500 and reasonable attorney’s fees would be $4,500. In upholding the judgment in favor of the architect, the court rejected the owner’s claim that attorney’s fees could not be awarded because the contract did not provide for the recovery of such fees. Looking to an earlier Texas Supreme Court decision, the court said that a contract for purely personal services will support an award of attorney’s fees. An architect’s direct services to an owner are "personal services" as are contemplated by Article 2226.
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Commercial mortgage rate may reach 10.5 per cent soon

Outstanding commitments for nonresidential mortgages more than doubled between year-end 1975 and year-end 1978, growing from $14.5 billion to $31 billion. Seventy per cent of that expansion occurred after mid-1977, reflecting the rapid growth in construction of offices, stores and warehouses at that time. Throughout this period, four private financial institutions—life insurance companies, commercial banks, savings associations, and mutual savings banks—accounted for almost 90 per cent of the nonresidential mortgage commitments issued. However, there has been a significant change in the relative contribution of several of these institutional lenders since 1976.

Commercial banks have been the most consistent, writing about 20 per cent of the total nonresidential mortgage commitments issued between 1976 and 1978. On the other hand, thrift institutions, particularly savings associations, started the period very aggressively, issuing nearly a third of the total nonresidential commitments written in 1976. But, as the demand for single-family mortgages soared, making interest rates on those loans as attractive as rates on commercial mortgages, these institutions used more of their deposit inflows to fund home loans.

Life insurance companies, which usually are the leaders in nonresidential mortgage financing, were still recovering from the lingering effects of the 1974/75 recession in 1976. However, as the economic recovery renewed the demand for stores, warehouses and office buildings, life insurance companies used more of their rapidly growing savings inflows to step up their commitments for nonresidential mortgages. Their share of these commitments grew to more than 50 per cent of the total issued in 1978.

Not surprisingly, the surge in nonresidential construction since mid-1977 has been accompanied by a rise in commercial mortgage interest rates of nearly 1.25 per cent. Still, despite the shift in suppliers of funds, commercial mortgage rates at 9.75 to 10 per cent (contract rate) were no higher at the end of 1978 than at the end of 1975. In 1979, thrift institutions will cut their nonresidential mortgage lending back even further, as more of their diminishing savings inflows are used to fund home loans. In addition, commercial banks, whose consumer and business loan demand grew steadily throughout 1978, will be hard pressed to maintain their share of commercial mortgage commitments issued.

Life insurance companies, which are still receiving good savings inflows, will expand their nonresidential lending, but not enough to fill the gap. Consequently, commercial mortgage rates should surpass their previous peak in late-1974/early-1975 of 10.25, and rise to 10.5 per cent sometime this spring. These rates will not turn down again until after commercial construction activity begins to slide in the second half of 1979. On the brighter side, the slump in commercial construction is expected to be relatively mild.

Phillip E. Kidd
Director of Economic Research
McGraw-Hill Information Systems Company
Montgomery Moves People at the Detroit Science Center

This escalator, a thrill in light and motion, is part of the Montgomery-built system which moves people at the new Detroit Science Center. The system includes another similar escalator and a giant elevator that can hold two bus loads of children — that’s 140 — or 21,000 pounds. Beautifully and functionally designed for fast, efficient movement of people, these Montgomery escalators and elevators were specified to complement the Center’s unique architectural concept. Montgomery offers total capability in design, production, installation and maintenance of elevator and escalator systems, to assure uninterrupted service and long equipment life.


Circle 45 on inquiry card
Cost estimating service combines two broad data bases

To be effective, control of construction costs should start the second a structure is conceived and continue throughout the entire design process. Estimates must be appropriately detailed and have sufficient flexibility to allow for normal modifications which occur during the various building stages. McGraw-Hill's new Cost Information Systems Division offers a range of services which provide building cost estimates quickly and inexpensively.

The new McGraw-Hill division includes the former Dodge Building Services unit and the recently purchased assets of Wood & Tower, a Princeton, New Jersey, national construction cost consulting firm, founded 28 years ago. It offers professional consultations and a number of data base services specifically designed to help architects estimate and control costs.

With the acquisition of Wood & Tower, McGraw-Hill has brought together two complementary building cost data bases. The data base originally created by Wood & Tower consists of costs of more than 12,000 individual building components (windows, masonry, bricks, lumber, etc.) along with productivity data and wage rates of the 22 building trades that put these materials in place. The data base is updated quarterly with material and wage rate data gathered in each of 485 cities. Using this information, cost data can be adjusted for time and for zip code location.

The other data base was originally developed by McGraw-Hill, using information from its daily Dodge Reports service. It contains the actual construction costs of many thousands of recently built residential, commercial, industrial, and institutional buildings. The information is continually updated with data from the Dodge Reports service, after the Dodge information is rechecked with the architect and more descriptive data on the building is obtained.

The construction cost of virtually any building can be calculated using one or both data bases. Using one data base and the dimensions of the structure, the computer calculates quantities of the various building materials required and the labor needed to put these materials in place, with all cost figures adjusted to the desired zip code. With the other data base, the computer searches for buildings comparable to the one under consideration, adjusts the cost of those it finds to the current time and the desired location, and determines the current construction cost.

An inexpensive, one-day service provides an initial estimate by phone

Almost as soon as a project is conceived—even before the preliminary plans are drawn—McGraw-Hill's Conceptual Budget Analysis can provide a cost estimate. The Conceptual Budget Analysis can also be used to compare the costs of alternative design solutions, or costs of the same building in alternative locations.

The Conceptual Budget Analysis provides cost estimates for residential, commercial, industrial, and institutional buildings. Division I of the Sweet's General Building Catalog File contains an input form for the Conceptual Budget Analysis. Architects can also obtain the service by calling (609/921-6500), or by leaving a message on Sweet's Buyline: (800/447-1980); (in Illinois, 800/322-4410).

The input form (see illustration) for the Conceptual Budget Analysis is divided into several categories. The first section asks the architect's name and address, the building name, its location and the expected date of construction. The architect is also asked to indicate the quality of the structure: superior, above average, average or minimal. This classification is a function of quality of materials and type of construction. The architect can indicate an inflation factor, or leave it up to a McGraw-Hill estimator, who will extrapolate the local inflation factor to the assumed midpoint of the construction process. Finally, the architect is asked to indicate the building's primary, secondary and other uses by allocating a percentage of total area to each function—for example, an office building with an underground parking lot or an apartment building with retail stores.
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money and help you build a better, more energy-
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*Photo Courtesy of Cluster Shed, Inc./ Timber Peg
The next section asks for approximate dimensional data. The computer will determine the complexity of the design by comparing relationships among the gross floor areas and number of floors, area of ground floor and perimeter at ground. The gross floor area is the sum of the areas of all floors on or above grade. Number of floors refers to floors on or above grade. The perimeter at ground floor, along with the gross floor area, number of floors, and area at ground floor will enable the computer to adjust for setbacks or overhangs. The basement may be more, equal to, or less than 100 per cent. For example, two underground stories would be considered a basement constituting 200 per cent of the main floor.

The approximate length/width relationship helps the computer interpret the shape of a building. If it’s circular, for example, the architect would indicate that fact and give the measurement of the diameter.

Superstructure framing may be composed of one or more of the elements mentioned on the form. If more than one element is to be used, percentages for each should be shown.

The final section of the Conceptual Budget Analysis input form considers exterior wall materials and fenestration, number of elevators, types of partitions, and type of roof cover. The form also asks for information on finishes and equipment, and requires the architect to specify whether or not they are “normal for building use.” In answering these questions, the architect should consider what is normal for that type of building. For example, an indoor swimming pool in an office building would not be considered normal; in a health club or YMCA, an indoor swimming pool would be normal.

At any point in filling out the input form for the Conceptual Budget Analysis, the architect can call the Princeton office of Cost Information Systems at (609/921-6500). Trained personnel can assist the architect in describing the building for the computer. The form is meant to be a guide. Additional descriptive information can be included on a separate sheet of paper, although for this service the submission of actual plans is not appropriate.

The Conceptual Budget Analysis is essentially designed to give the architect a quick, accurate, one-page estimate at the earliest possible stage in the development of a building design, before plans have been drawn. The resulting analysis of total cost and costs of major systems is both phoned and mailed to the architect within 24 hours of receipt of the input form. The cost is $35.00.

A more detailed estimate, taking one week, requires plans and outline specs. As the building design develops and is expressed in preliminary floor plans and elevation drawings and outline specifications, more details of the design solution emerge and some changes likely occur. To re-estimate the cost of the building at this stage, McGraw-Hill makes available a Preliminary Design Estimate. This requires that the drawings and outline specifications be sent to Cost Information Systems’ Princeton office. A construction cost expert does a takeoff from the plans and describes the building to the computer, which then calculates quantities of materials and labor needed to construct the building in the particular location.

The resulting multi-page report (see illustration) contains a summary of material, labor and total costs by individual building systems and in total. Each system is further broken down into major components. Material quantities as well as costs are provided. Normal mark-ups and fees are also included. Cost data can be adjusted to the anticipated construction date. The architect can specify the inflation factor, or McGraw-Hill can supply it. In either case, the inflation percentage is given on the output form.

McGraw-Hill’s Preliminary Design Estimate is generally completed and sent to the architect within one week of receipt of plans and specs. This $350 service is used primarily to pin down the anticipated cost of a preliminary design solution, while it is still early enough in the design process to make cost-saving changes.

Each such estimate is limited to one configuration. Site work preparation, landscaping, alterations, additions or renovation work are not included. These and any other unusual design or difficult-to-communicate concepts would require a personal consultation with a McGraw-Hill estimator. A personal consultation is also recommended for any renovation, conversion or alteration work.

A personal consultation would be indicated when an architect wants to establish a final cost to evaluate contractors’ bids and to compare costs of alternative design solutions. It is also useful in situations involving litigation, or to establish a budget at any stage of an unusual or problem structure. If an architect runs into budget trouble during construction and has to modify the plans, such a consultation would also be helpful.

A McGraw-Hill estimator can visit the architect to discuss a particular project and its problems. He will then review all the elements of that building’s construction and compare it with the project program and cost budget. This will help determine any major discrepancies or problem areas in the plans which can be adjusted.

At any point in the design or construction process, McGraw-Hill can prepare a comprehensive detailed estimate for a structure. The computer data can be supplemented or adjusted for any specific job. Output can be expressed in metric units or foreign currencies as well. By identifying areas of major cost impact, the detailed estimating service can help the architect determine where design modifications will result in economies in materials and/or labor.

The price for the construction service depends on the size and complexity of the building and the preparation time required.

Elizabeth Brager

McGraw-Hill Cost Information Systems Division

BUILDING COSTS

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ARCHITECTURAL RECORD April 1979 75
A 10-acre roof of TEFLEX...and air
In as facile and elegant a transition from old to new as can be found anywhere, architects Charles Hilgenhurst & Associates have designed a light, airy and surprising addition to an impeccably restored Massachusetts landmark—surprising not just because of the "fit," but because of the way that part of the older building has been reused as if it was in a drawing in exploded view—C.K.H.
Similar to many older single-purpose buildings ranging from courthouses to stores, the East Cambridge Savings Bank is a familiar and distinctive landmark that might have been demolished because it was no longer adequate for the increasing complications and magnitude of its functions—even while arousing strong, possibly passionate sentiments in its owners, clients and passers-by. Fortunately, the irreplaceable qualities of such older buildings are being increasingly appreciated, and the decision—when function falters these days—may not be so much whether to tear down and start over as it is how to add on or alter without wrecking the imagery that was so valuable in the first place. Accordingly, the recent work of Charles Hilgenhurst & Associates in adapting this bank to new roles becomes an object lesson in adding on successfully. The elegant Byzantine Revival landmark was optimistically built with the richest of materials—granite, marble, and bronze—at the height of the Great Depression in 1931. And its symmetrical form would have seemed to be complete in itself, so that no addition could be an improvement. But the architects have indeed enhanced the old building both by contrast in opening once-rather-somber interiors into bright new spaces and by carrying the current vogue for historical recall one step further. As can be seen in the photos above and right, the straightforward new construction is partially contained within a section of the older building’s side facade that has been pushed forward to the street—a section that would have been covered by the new construction. And the wonderful composition that has resulted clearly enhances the visual importance of the whole bank, and the original part as well.
The new addition has been added to the right of the existing building in the photographs and in the isometric view above. By reusing a section of the granite facing from the side of the existing building as part of the addition, the architects have effectively extended the original street façade, while separating the two solid elements with a glazed connection that invites passersby inside. And while creating a lively new image for the bank, the glazed connection has been designed to clearly state that the relocated facade is indeed an "artifact."
Commissioned to almost double by 9,000 square feet the size of the existing structure to accommodate staff offices and mortgage facilities, the architects not only met the requirements admirably, but provided a new, more accessible public image in that part of the addition that faces the street. By connecting the old facade and its relocated offspring with a recessed and lightly framed glass and plastic wall in such a way that the form of the older building keeps its three-dimensional character, the architects have also softened a once-formidable image by inviting the eyes of the passers-by into the new double height public reception area. To facilitate the relocation of the granite facing, the architects located the original quarry, which supplied the 50-year-old stonecutters’ drawings. The new curved transparent wall is framed with steel mullions cut from half-inch-thick steel plate—with glass in wall sections, acrylic in the skylight. The structure is steel attached to the steel frame of the old building. The project has received an Award of Excellence from the American Institute of Steel Construction. Construction costs were $500,000 or approximately $48 per square foot, and have saved an irreplaceable building at any cost.

To accommodate functions that did not exist or were far less important when the original structure was built, the new addition provides a series of enclosed spaces behind a grand new reception area (photo left) that is an invitation to enter when passers-by look through the new curving glass wall. (Note the sympathetic way in which this wall meets the arched opening in what was the original outside wall.) The meticulously restored banking room is seen below.
In the view from the mezzanine above, the open quality between the new and old spaces can be fully appreciated—the new deriving visual richness by its proximity to the old and vice versa. The architects have purposely chosen to accentuate the differences in detailing and spatial concepts, so that there is no ambiguity between what was there and what has been added. By a successful contrast of scale, light, color and surfaces, the once dark original interior is enhanced. And new life has been brought to both a building and a downtown street.
A JUST DESIGN DECISION

The stepped massing and spatial order of the Law School of the University of Minnesota, by Leonard Parker Associates, comprise a serious architectural opinion about the relationship between the law, learning, and life.
The new Law School of the University of Minnesota, designed by Leonard Parker Associates, is impeccably detailed throughout, handsomely finished, and brings together an array of functional and philosophical elements in a superbly organized plan. Approaching from the south, where the site is bordered by a busy highway, one passes through a plaza embellished with landscaping and sculpture (see previous page). This approach leads into the subplaza level of the building where most of the classrooms are located, the typical type being square in plan (photo above), the larger being a triangle, with sophisticated multi-media equipment, set into the center (above, middle photo). On the main plaza level, one enters from the north into the more formal lobby (upper photo, left), which rises to take in views to and from the second level. Two court rooms (top photo, above) are off the lobby, both with octagonal layouts set into basic square spaces. Lounge areas (near left), with varying degrees of casualness about them, are sprinkled throughout the building. The relationship between floors and functions is punctuated by skylit openings.
Supreme Court Justice Oliver Wendell Holmes, Jr., like his father, the famous poet, thought that stately mansions are what society needs more of. His own mansion was the logic and experience of the law, and because the justice set about making it a warm and roomy place, people of every sort felt warmer and roomier themselves. This is because he explained things in a way that was never intimidating, but graciously plain and practical.

One can cite a similar motivation in the design for the new Law School of the University of Minnesota. The architect, Leonard Parker Associates, has accommodated both abstract ideals and actual needs, just as the more thoughtful jurists have responded to specific problems, referring to precedent for philosophical guidance and practical justification. Their opinions, while addressing immediate issues, have also dealt with the historical underpinnings and the future implications of how a problem has been addressed.

This analogy is pertinent to the Law School, here on the West Bank Campus of the University—and to the larger body of architectural thinking today. Much of a useful nature can be learned about the interpretation of precedent by studying, not just the great architects, the great judicial essays.

This building is judicial, indeed—and jumping. More exactly, it steps lively. The reason, besides the some 1,000 students coursing through, is that certain abstract ideals of the law are interpreted as building blocks. And organized around a luminous, lofty area for student activities, these blocks represent the courts (being instruments of justice), the functions of administration, public defender, and legal aid (being instruments of service), and the 600,000-volume law library, with faculty offices edging up around it (being instruments of education).

The massing literally steps up, from the southern facade, which angularly banks a landscaped approachway to an entry plaza. This plaza contains a sculpture by the late John Rood. The configuration of these smaller building blocks, clustering upward, allows a maximum number of law books to be placed on the main plaza level where the main reading room is situated. The stepping up, along with the set-backs of the facade along the approachway, create quiet, room-like areas for reading along the edge of the building. All of which, in turn, helps cut off views to, and noise from, the highway which raucously runs past this side of the site.

The northern facade where the nominally major entry is located, is comparatively simple and flat, facing out on a parking lot—an area where more buildings are planned later on. And the eastern facade is simple and flat too, because there had to be an easy juncture with an existing auditorium and classroom building on that side.

With all the difficulties of the site—that highway, that parking lot—the architects have nevertheless managed to create an enjoyable quality in both entry areas—the tree- and berm-embellished approach from the south giving way to the plaza with its
sculpture; and the dramatic depth of shadow offered by the arcade and recessed entry on the north, except that the northern one is more formally and ceremoniously scaled, whereas the southern one gives directly into a subplaza level packed with classrooms off commodious linear lounges. Like one of those big precedent laden books in the stacks, one delves into this building at that point most proximate to the purpose at hand.

Cracking this volume, one discovers that the brick outside, with its tawny and ebony hues, has been taken inside. The basic concrete structure, with its soaring circular columns, emboldens runs of space that range from the higher entry areas to plentiful patches of seating, where intensive but informal dialogue occurs. Where it is symbolically apt—or otherwise just plain convenient—to have spatial and visual connection between the floors, these openings are enlivened by skylights and stirring views, up or down or both. Such connections occur, for example, between various areas of student activity, between the reading room and stacks, and between the faculty offices and the faculty reading room. There is not a boring staircase or dull passage in here. It is impossible to sit in this place, or walk through it, without having intriguing glimpses into some other area, such as the stacks and carrels that overlook each other, or the promenade-style expanse which introduces the new building to the existing auditorium. Even the most sequestered seating area overlooks, or looks out toward, some other space—so there is a constant sense of motion gathered together in an atmosphere of remarkable calm.

As remarkable, and perhaps contributing to this calm, is the detailing. Outside, the reflective insulating glass ranges between the planes of brick, and beneath the crisply framed overhangs, secured by spare frames; inside, even the fire sprinklers are of the nicest sort. The reason for this is that the sprinklers themselves are not obvious. In terms of energy conservation, the building is frank in its tactics, from the deep overhangs to the nature of the glass to every last roof surface, all of them covered over with earth and planted with evergreens.

Finally, after having reconnoitered the stacks and students, one comes upon the two court rooms, each octagonally configured within a square space. Instruments of justice, indeed—elegantly, perfectly done. And their dignity doesn't depend upon the word justice having been carved into the handsome woodwork behind the bench, which (hooray!) it isn't. Like the building as a whole, these courts express a civility of spirit, a quality of conduct, that people would readily get on their feet for, whether a judge was coming in or not. That impulse is what this stately mansion brings out. —William Marlin

The Law School rises from the site like a series of brick river bluffs, which is natural enough considering that the Mississippi runs just to the east. Looking from the southern entry area (left), or to it, down the landscaped approachway (right), the stepped-up massing makes for a richly tactile presence while also expressing the interior arrangement of functions. Looking at the photo above, administrative functions are housed in the section to the left; lounge areas, including one with an outdoor terrace overlooking the entry plaza, rise in the middle; and the law library clusters up toward the right. Taking an honorable mention in the Owens-Corning Fiberglas Corporation's Energy Conservation Awards Program, the building's orientation, overhangs, and careful use of glass yield an annual savings of 3.35 billion BTUs below state requirements.
The stacks and carrels of the 600,000-volume law library range up from and overlook the main reading room (upper photo), and running along the eastern edge of the new building, this area in turn overlooks an expansive lobby area connecting the new building with an existing auditorium. Smaller reading areas, arranged in the setbacks around the edge of the library section, afford options for even more quiet and intense study. The skill with which such vertical connections are handled is dramatized in the main northern lobby (lower photo) where, once more, the spaces prove to be as tactile as the building's adroit interplay of concrete and brick.
Sunlit spaces in a large Virginia residence

A large detached house on a small site often looks like a child who's outgrown its clothes. But architect Joseph Boggs has succeeded in circumventing this problem in his design of this Virginia residence.

Boggs, who has a studio with Dewberry, Nealon and Davis in Annapolis, Maryland, designed this house for his parents. The elder Boggs desired privacy and separate areas for work, entertaining and extended family visits. The result—4,600 square feet of enclosed space on a one-acre lot—fills these requirements while fitting comfortably into its surroundings.

Artful siting and a careful use of materials are some of the reasons the house does not overwhelm its wooded site. The exterior, finished in natural cypress siding and stained, has large
 expanses of clean, uncluttered surfaces upon which the delicate play of shadows from the neighboring trees can be seen to best effect. The horizontality of the house serves as an effective contrast to the height of the trees; and the squares and rectangles that make up the exterior are not so complex as to seem in discord with the natural surroundings.

This wooded site was selectively cleared to give the Boggs the best of both worlds. Enough trees remain to cloak the structure in a private film of green while still permitting large amounts of sunlight to enter. In fact, natural daylighting was a major priority for the Boggs when visualizing their house. For this reason, the house was sited with a southwest/northeast axis and set on a four-foot-square grid for proportional and dimensional control. The siting allows morning sun to penetrate the kitchen and bedroom areas, while other sections of the house receive light at times of peak usage. A series of curved skylights further serve to accentuate the feeling of light and openness that is prevalent throughout the house. The skylights are an elegant design detail and do not detract from the energy efficiency of the house. Made of heat-formed 1/4 in. acrylic, with an 80 per cent transparent tint, they permit direct
sunshine during the winter when the sun is low, but shield harsh glare during the summer months.

Although heightened by the skylights, the open, airy feeling that pervades the house is due in great part to the 1,405 square feet of thermal glass used in its construction. This passive solar design minimizes the heat load of the all-electric house—the mechanical system consisting of a heat pump split system with humidification. Energy efficiency and economy have been imparted to the structure by the care taken with insulation, including the use of double-layer drywall, R-30 batt insulation, rigid insulation and aluminum insulating sliding doors and windows.

The major portion of this construction work, including the installation of the kitchen, roof, and mechanical systems was done by the owner, a mechanical engineer, thereby holding construction costs to a remarkable $19 per square foot.

—Cauri Bhatia

BOGGS RESIDENCE, Richmond, Virginia.
Owner: Mr. & Mrs. Beryl A. Boggs
Engineer: B.A. Boggs.
Lighting consultant: Peter Barna Lighting Design.
Contractor: Boggs Construction Co.
The Detroit Science Center offers a unique kind of experience for the public—a "hands on" opportunity in which one can experiment with various kinds of science exhibits. While the building is the first major science exhibition hall in Detroit, it is more importantly one of the first to be specifically designed to accommodate this "participatory" approach, the new direction in science museums. Detroit is finding itself in league with a few other successful science play worlds, including Seattle's Pacific Science Center, San Francisco's Exploratorium and Ontario, Canada's Science Centre.

This facility is just a beginning—when all the squares on the master plan are filled in, a four-block area adjacent to the cultural center will be multi-purpose exhibition space. —Janet Nairn
A clean, crisp, attractive and unpretentious structure is the outcome of conflicting spatial necessities in the Detroit Science Center. Each of the three major interior spaces had quite different criteria—the exhibit hall needed to be large and windowless, while the lobby wanted to be open and inviting to visitors, and the theater as a self-contained unit required a large area for its high dome. This diversity is reflected on the exterior through form, color and materials.

The Science Center is strategically located in the Detroit Cultural Center, adjacent to the Institute of Arts, the Center for Creative Studies, Public Library, State University and other cultural institutions. It was sited to enhance its identity, as a terminus of a vista corridor flanked by the Detroit Art Institute and Rackham Memorial building. This structure is only one-twentieth the size of the master plan; as Phase I it sets the design vocabulary for the entire project. Future exhibition buildings will be a series of interconnected boxes of different sizes to house any type or size exhibit. Each expansion will be clad in the same materials and have similar stair/elevator towers.

The goals of any science center are to entice, stimulate and educate. This physical structure carries out the first two goals by providing some very exciting experiences through the creation of space. Part of its enticement is through its visual identity in siting, form, and bold and colorful use of exterior materials, but the most noteworthy attempt in spatial creation is the design of a special transition space (one usually dull and uninviting)—passage on the escalators to and from the sunken theater. Two escalator tubes (see cover and last page) are designed and positioned on the outside of the building, one tube parallel to the south elevation and one parallel to the north elevation. An internal light display is both attractive and intriguing from the interior and the exterior.

The building form is expressive of its interior spaces. Even though the site is flat, architect William Kessler decided to position the large special theater mostly below grade, minimizing the height of the structure; where the top of the theater does break through at the plaza level, its circular shape was retained. The top rectangular exhibit floor is set atop the lobby and theater, with open plaza working in and around the building outline.
An important aspect of this public building is its outside circulation patterns. A two-part entrance (left) has one stairway for large student groups which leads to below-grade facilities adjacent to the theater; for the handicapped, a ramp leads to the front entrance and elevators open directly off the lobby. Located on the west tower is a service elevator for exhibit entry and removal (below). Exposed tubes along the perimeter house escalators; a glass end wall (detail far left) permits a view to the exciting escalator tubes before entering the lobby.
Detroit Science Center interiors are varied to handle the diversity of exhibits displayed. The structure consists of 35,000 square feet of space on three levels: a sunken level housing a circular Space Theater and ancillary facilities; a plaza level with entrance and information booth; and a large, open, windowless exhibition space on the upper level.

One of the most important spaces is the Space Theater, also called a “sensorium,” that is a hemisphere, 67½ feet in diameter. As a multi-purpose dome, it is perforated for use as a planetarium, but unlike older planetaria, the floor is tilted at a 20-degree angle with all seats directed westward with a full view of the curved ceiling. A highly sophisticated set of projectors and a computer have the capability of producing the most up-to-date shows with a wrap-around, fish-eye effect. High-back, semi-reclining seats were specified with individual electrical earphone hookups.

The exhibition hall was meant to be a backdrop to the exhibits. It is open, column-free (due to trusswork at ceiling height) and windowless, all painted black. An interstitial space frame floor provides easy and immediate access to all mechanical/electrical services.

Museum “fatigue,” a common problem in many facilities, is minimized here in several ways: the size of the museum is not overwhelmingly large; there is a change in textures, colors and spatial volume on different levels; and in moving from floor to floor views are directed to either special exhibits, the exterior plaza, or to the immediate surroundings, as in the escalator tube.

Of all the interior spaces the most exciting are the escalator tubes (see overleaf) through which people move to and from the Space Theater. Because the tubes connect only the lobby and theater and are located outside the building, they are mostly underground, providing Kessler with an unparalleled opportunity to design a unique experience. While this experience is different than others in the museum, it does carry forth the participatory theme.

A large, open exhibit area on the top floor (left and right) is capable of housing large-size exhibits, and particularly those in which individuals can participate. A Space Theater (above right) can accommodate nearly all types of shows, with rear screen projection and projection from the center (as with a star projector). The entrance lobby (lower left) is entirely glass-enclosed with a connection to escalator tubes (see overleaf).
Undoubtedly the most visually exciting space is the unusual ride up and down the escalators. Two escalators connect the lobby at plaza level to a sunken Space Theater, but each is positioned outside and on opposite sides of the building, and connected to the lobby by a short flange. A 75-foot-long escalator descends to the entrance of the theater at its deepest point, while a 45-foot-long escalator ascends from the theater exit to the lobby (see section on preceding page). The tube through which one passes is lined with linear panels, white for high reflectivity, with neon lights of different colors of the spectrum running in the grooves between the panels. As one rides through the tube, several additional effects heighten the experience: light pulsates through the neon fixtures from the top to the bottom of the tube; natural light streams in from the end of the tube, which is enclosed with \(\frac{3}{4}\)-in.-thick glass; and one ascends from a small open area painted dark blue through a circular opening, highlighting the entrance to the tube. From the sidewalk outside, this compound multiplicity of lights and movement can be seen through the glass end of the tube, serving as an enticement to passers-by.
Architects use houses as the vehicles for their latest notions about design. Here and on the following pages, with a commentary after that, are two recent entries in the rhetorical race. One is a house (below) in South Carolina, built in a new suburb but nonetheless taking its cues from elegant Charleston townhouses of memory. The other is near Boston, an old house to begin with, but now sporting an obviously contemporary addition. Both cause wonder, and maybe delight. Both were clearly meant to.
The architect of this house reports that his goal was not to create a "caricature" of traditional Charleston architecture (photo left) by mimicking its details, but instead to seek "the physical and philosophica characterstics of the eighteenth and nineteenth-century Charleston single house which are valid in our own time, and to interpret these in a contemporary building." Built in a suburb near Charleston designated by its developer as a version of the traditional Charleston neighborhood, the house turns its short side to the street, and on the south it opens onto a side yard. The old-fashioned two-story piazza, or porch, is here left unroofed, and it is interrupted by a stair tower which moves outwards to make room for the un-traditional kitchen which was inserted inside.

GRID HOUSE

The author of this design describes it as an "instant landmark," and indeed it does provide an impressively quick solution to the problem of how to make a house special. Grid House began as a plain nineteenth-century farmhouse with dark red shingles. It was then painted over entirely in flat white, then a black grid was painted on. It consists of two-foot squares, and the lines are about two inches wide; they wrap around porch railings, shutters, doors, windows, and downspouts to create in the mind an abstract envelope that embraces the buildings. The rigidly regular pattern of the grid, too, results in a surprising richness as it falls across the more circumstantial shapes of the house and barn. In all, it is a startling and startlingly economical way to achieve effect and notoriety.

"Grid House" and "Contemporary Charleston Single House One" have two sets of things in common. The first is that each house has in it elements that are particular and elements that are abstract. In the case of Grid House, the particularities of an ordinary New England farmhouse are overlaid with the abstract patterns of a grid. In the case of CCSH 1, most of the elegant particulars of the traditional Charleston townhouse are abstracted to reveal what its architect hopes will be its essence—and, of course, other more contemporary particulars are added in the process.

The second thing both houses have in common is their urge to feed on the past to gain partial, but not complete, sustenance for the design task at hand. The Grid House project starts with an old house already there, and thus it is as traditional and up-to-date as it is particular and abstract. CCSH 1 starts only with the memory of older houses and then updates it at the same time as it abstracts it.

So what? What does any of this have to do with the rest of architecture? Surprisingly, perhaps, quite a lot. Leaving aside for the moment the questions of how much was done was really worth doing, and of how well it was actually done, it has to be pointed out that the business of being particular (having to do with time and place and personality) and at the same time abstract (having to do with more general verities), of being traditional (drawing on the manifest productions of the past) and at the same time contemporary (drawing on more up-to-date visions) lies close to the heart of the creation of any art—and, by virtue of that, it lies close to the heart of the creation of any piece of architecture. The relatively off-beat way in which the designers of these two houses go about their work helps remind us of how we, in perhaps more conventional ways, go about ours.

As for the question of quality—of how well what was done was done—what seems most remarkable in the case of Grid House is the almost effortless finesse by which it achieves its effect. Surprise and delight, after all, are not absolute quantities, but are measured to some extent against the degree of effort and pain that went into achieving the given effect. In Grid House, two utterly ordinary things are quite simply and easily combined to produce something that is not ordinary one bit. Can it be repeated? No, but the designer said he wanted to create an "instant landmark," and landmarks are by definition unique. What can be repeated (and often is) is the process itself: Identifying two things that are in themselves unremarkable and combining them into something that is.

In the case of CCSH 1, the question of quality seems more problematic. In itself the house appears fresh, forthright, and quite elegant. But the architect said he wanted to seek the essence of a traditional house and make it contemporary (what, in our limited view of the subject, we would now call a "Modernist" attitude). If one compares the result to the real thing, it is hard not to feel some sense of loss. Perhaps what happened is that the designer shot at the wrong target, taking the essence of the old-fashioned house to be a formal rather than a perceptual one, having to do with what people really sense and appreciate. Traditional Charleston houses were placed sideways on their narrow lots (and slid to one side) to concentrate the available amount of outdoor space, to improve cross ventilation, and to provide the best possible garden for their owners to survey from the long porch along the side of the house. This is a uniquely clever and economical invention in the history of American housing, and it is also one based quite clearly in human concerns, not formal ones—though form of course implements it. To repeat the form, without the content, in a more relaxed, more suburban context seems altogether to miss the point. In addition, in CCSH 1 (middle photo), most of the traditional details have been "abstracted" (i.e. removed), presumably to make clearer the formal essence of the whole. Meanwhile, a house down the street (left), which appears to have not much to do with the form of old-fashioned Charleston houses, nonetheless sports many of their details—shutters, double-hung windows, an entrance gate with a walk leading to it, and, above all, plants. Until the azaleas grow up around CCSH 1, at least, it seems arguable that the "essence" of the more conventional building down the street will be much more immediately palpable to most people. And this perhaps says something about essences. —Gerald Allen
DOING LESS AND ACHIEVING MORE: Four modest and flexible designs for the performing arts

Music, dance and drama groups, which need a better place to perform, are more likely these days to remodel an old theater or landmark building than to build a new structure. Three of the four performing arts centers shown in this study are excellent examples of imaginative recycling for reuse. The Paramount Arts Centre in Aurora, Illinois, forty miles from Chicago, was originally a lavishly decorated Art Deco movie and vaudeville house which opened in 1931. The Longstreet Theater at the University of South Carolina began as a college chapel—a fine example of Southern ante bellum Classic Revival architecture dating from 1854. The third recycled theater emerged from a fifty-two-year-old auditorium, which according to theater design and acoustic consultant George C. Izenour, had nothing to recommend it before its renewal.

The Abraham Goodman House in New York City was constructed under an extremely tight budget. Designed by Ashok Bhavnani of Johansen & Bhavnani it is truly spartan. The architects relied upon factory components to reduce costs and on very simple esthetic means to make it a part of the New York scene. Although not a recycled building it can be said to have helped to recycle its upper West Side neighborhood by incorporating the forms of its surroundings—juxtaposed massing heights, strip planting behind front yard railings, a roof water tank, and descending stoop stairs to a sunken entrance. The only performing arts building of the four which cannot inspire nostalgia or enchant by the elegance of its ornament, it nonetheless achieves the contemporary lightness and delicacy architect Bhavnani sought. —Mildred F. Schmertz
A friendly new neighbor for Lincoln Center: the Abraham Goodman House
by Johansen & Bhavnani

This performing arts center serves two distinct organizations: The Hebrew Arts School which is a school for music and dance, and the Tarbuth Foundation—for the propagation of Jewish culture. They share such public spaces as the concert hall and recital hall but each has special facilities separated by location and circulation.

The most important shared space is the 460-seat concert hall. This room is of great cultural importance to the City of New York which until now has lacked a public hall of ideal proportions for chamber music. It is of intermediate size in comparison to the Carnegie Recital Hall (297 seats) and Juilliard’s Alice Tully Hall (1,088 seats). Because it is located on the West Side near Lincoln Center and is as accessible, it augments that almost comprehensive performing arts institution. Although the hall has been completed for only a few months, it has received almost unanimous acclaim from music critics and the musicians who have performed there. They find the wide shallow room which brings everyone close to the sound and the performers greatly preferable to the traditional rectangular box shapes. They have pronounced the sound to be warm and friendly with good tonal quality in all registers. Ensemble players hear each other quite well.

The budget was tight—$3.23 million for the building and $200 thousand for furnishings and equipment. The total of 45,000 square feet has been organized into ten inde-
dependent building elements: the concert hall, a recital hall, six group-instruction music classrooms, three academic classrooms for the Tarbuth Foundation, three non-music academic rooms for the music school, twelve piano studios, ten instrumental music studios, two dance studios, library/exhibition space and administrative offices.

For acoustic reasons many of these "buildings" have their own individual walls, floors and roofs built within the structural grid of columns, beams and slabs. The building's exterior appearance from all sides is an expression of the principle of assemblage within a rectilinear structural matrix. The paneled exterior skin enhances this image. It is constructed from 7/16-inch-thick paint-sealed aluminum, structurally formed and bolted from inside the building as in a truck body.

Architect Ashok Bhavnani was not after a slick, high-tech look although he points out that a building as complex as the Abraham Goodman House could not have been reasonably built, with all its sonic isolation needs, and other acoustic and mechanical requirements without advanced building technology—particularly with the lean budget, the multitude of varied use spaces and the small site (9,300 square feet). "I felt encouraged," he said, "to pursue my conviction that for today's architecture, maximum use of factory components ensures the best control of quality." He hopes that his building, technologically sophisticated as it is, "conveys a spirit of lightheartedness and delicacy to express its purpose as a place for children to learn music."

For buildings in which various musical activities are going on simultaneously, the quality of the sound isolation is as important as the quality of the sound itself. Acoustical consultant Peter George describes how he solved both problems for the concert hall, recital hall and studios of the Abraham Goodman House:

Three primary determinants affected the acoustical design for this building: restricted budget, restricted space and an acoustically sophisticated client.

The restricted budget called for fairly simple designs and the cost effective use of standard building products. As a result of the small size of the lot upon which the building was constructed, it was necessary to stack acoustically critical spaces one above the other. These lightweight structures had to be acoustically sealed from one another. In spite of these restrictions, the client demanded a high-quality acoustical environment for use by the school and by the public that would compare favorably with, and contribute to, the cultural environment of Lincoln Center and the Juilliard School, both immediate neighbors one block to the south.

Concert hall
The shape of the concert hall in plan view at the rear of the seating area was determined primarily by the need to fit other ancillary spaces (elevators, corridors, etc.) into the building envelope. Furthermore, the angled walls at either side of the open stage were set up to create larger wing areas in addition to the requirement for reflecting sound into the audience. A large steel door, with STC (Sound Transmission Class) 50 performance, is mounted on a center pivot in each of these angled walls. Its perimeter is fitted with neoprene seals. When open, the doors give access to the stage from the wings but also perform as sound reflectors at continuously variable angles. Furthermore, by opening these doors, the air volume of the wings can be coupled into the Concert Hall volume to increase the over-all reverberation and to provide some "tail" to the sound.

In order to use all of the available volume—again for reverberation—the full height of the hall is used (except for a sound isolation ceiling which is hung closely beneath the ribbed concrete deck—see below). At the same time it was necessary to introduce sound-reflecting elements within the space in order to propagate the early reflected sound energy into the seated areas (late reflected sound energy is that which constitutes reverberation). These elements are in the form of flat rectangular panels, as can be seen in the ceiling plan (1), made from fire-rated particle board. These panels are set at elevations that vary one from the other in each row, and from row to row. The angles of the panels over the audience were predetermined and set but they can be varied, if necessary, for tuning purposes. The four rows of panels over the stage are intended to act as a simple form of orchestra shell. The two downstage rows are fixed (in elevation only) but the last two upstage rows can be varied in angularity as well as elevation since they are mounted on winch-operated pipes (2,3). In this manner both the ceiling elements and wall panels can be adjusted for any number of group sizes from orchestra plus chorus through chamber ensemble to soloist.

The upstage rear wall is finished with vertical wood strips of different sizes and random spacing to provide diffusion and improve the hearing between performers. Similar strips are placed, for similar reasons, on the face of the four rows of overstage acoustical panels. Seats and aisle carpeting were carefully selected to meet strict acoustical specifications in terms of sound absorption.

The walls of the hall are concrete and concrete block finished with a textured paint (which has no acoustical value). The sound isolation ceiling is continuous from wall to wall. This ceiling reduces the transmission of sound both entering and leaving the hall to the critical spaces above, which include the recital hall. It is of gypsum board with glass fiber in the plenum space hung on vibration-isolating hangers. Even the ductwork, catwalk, and sound reflecting panels are hung with this type of hanger. Allowing these hangers to penetrate the sound isolation ceiling, without short circuiting the isolation, was a difficult detail to implement. Fiberglass ductwork is used within the hall. In addition, duct silencers are located at entry points to control airborne mechanical noise as well as carry-over of exterior space noise. Air speeds within the ducts are kept below 400 ft/min. The resultant levels within the space fall in the range of (NC) Noise Criteria 20-25.

Reverberation times in the concert hall vary from 1.3 seconds full to 1.7 seconds empty at the middle and high frequency ranges. Bass response of the hall yields reverberation times which are about 1.3 times longer than the middle and high ranges, contributing to the acoustical 'warmth.'
Recital hall

Immediately above the concert hall is a rectangular recital hall. This hall is a multi-purpose space for recitals, as well as lectures, rehearsals (it is used by the New York Philharmonic Chamber Ensemble) and recordings. It has a flat floor and all seating is movable to any number of configurations. For this reason, the ceiling was designed to be non-directional and to be uniformly diffusing. It consists of a series of square planes of gypsum board joined vertically at the edges and set at a total of four different elevations above the floor (4). The ceiling is continuous sound isolation between the recital hall and the concert hall beneath as well as providing resiliency for dance. Below the parquet flooring are two layers of plywood on sleepers with Styrofoam insulation. The walls are faced with multiple layers of gypsum board (for sound reflection without sound absorption at the lower frequencies). As a means of controlling reverberation for different activities and levels of occupancy, sound-absorbing draw draperies are provided along one long wall.

These draperies also serve to control potential flutter echoes between the long parallel walls. At one end of the hall is a control room for lights, projection, CCTV and recording equipment. Reverberation within the recital hall varies from 0.9 seconds full to 2.5 seconds empty. This wide range is due to the lack of absorption of the empty seats. Variable absorption is provided by the operable draperies and by the room occupants.

Studios

Two full floors above the recital hall are filled with piano classrooms, dance and practice studios (there are 23 of the latter). In order to control sound between these spaces (horizontally and vertically) some elaborate construction measures were taken. The walls are constructed with a total of five layers of gypsum board unbalanced (three and two) on two separate sets of studs and runners (6). Lead sheet is laminated between two of the layers of gypsum boards and there is a low-density fiberglass in the cavity. The runners sit on continuous neoprene strips and are attached via resilient inserts in the slab. Such a construction provides STC 59 performance. Special details had to be worked out to cover the problem of walls that were full height and angled to grid (one per studio), whereas the deep concrete ribs were parallel to grid.

The floors are of built-up wooden construction and are the isolated type (5) in order to reduce horizontal and vertical transmission of structure-borne noise from instruments which touch the floor, such as the piano, double bass, and percussion.

In order to complete the box-within-a-box concept, the ceilings are the resiliently suspended sound-isolation type (7) and the doors are metal acoustical doors rated at STC 42. Since the client required relatively "live" practice spaces, the only absorption within each studio is provided by a large panel consisting of a rug mounted over framed fiberglass, hung upon one of the long walls. Movable flannel draperies are also used.
An Art Deco movie house of 1931 transformed into a multi-use theater for the performing arts: The Paramount Arts Centre in Aurora, Illinois by Elbasani Logan Severin Freeman

Once referred to as "Aurora's most precious jewel," this former film palace with a stage for vaudeville was designed by two forgotten masters of the Art Deco style—C.W. and George Rapp. Had not these thirties architects made it possible for the last of the doomed vaudevillians to perform "live" in a theater designed for the wonderful new "talkies," there would have been no stage for today's live instrumentalists, singers, actors and dancers.

The remodeling of the entire building, badly neglected for at least fifteen years, posed difficult problems. In adapting the movie house into a 1,900-seat theater for symphonic performance, various kinds of smaller musical ensembles, dance and Broadway shows, it was necessary to enlarge the old stage considerably in width and depth. In addition to building a thrust apron stage, the architects removed the original plaster prosценium and extended the width of the stage opening to a new frame defined by a pair of existing pilasters on either side of the apron (see page 132). They extended the rear of the stage beyond the fly tower and built new dressing rooms on the perimeter and above this extension (section above).

A wide slot for stage lighting was cut into the existing suspended ornamental plaster ceiling of the auditorium (see page 132) and new rigging was added over the thrust stage (section above). The acoustical consultants, Charles Boner Associates, recommended that...
An enclosed pedestrian bridge (site plan, left) will connect the Paramount Arts Centre with other Civic Center facilities in downtown Aurora. The lobby (right and below) has been faithfully restored to the Art Deco style. As the section (top) indicates, it will have an experimental theater below.

Hard reflective panels be placed behind the formerly sound absorbent murals between the pilasters. Absorbent panels were placed at the rear wall of the house.

The architects improved the sight lines by altering the floor and balcony profiles. The original movie seating has been restored and realigned for a theater audience with provision for 36 handicapped wheelchair patrons in the center of the main floor of the house. There are no steps for the handicapped to climb on this floor and telephone booths and drinking fountains are low enough to be used by people in wheelchairs. Special washrooms are provided for them and main floor emergency exits are ramped. Parking stalls have been reserved for them and the curb near
The theater entrance is also ramped.

The ornament of the grand lobby and the auditorium has been meticulously restored in the palette of colors and materials of the Art Deco period. The exterior facades have been restored as well. These consist of patterned brick with inset terra cotta panels ornamenting the entrance and the side exits. The brick and terra cotta have been cleaned, repaired and restored. In addition, the marquee and sign have been rebuilt to the original designs. The badly deteriorated River Promenade, parallel to the long axis of the theater, has been rebuilt, cantilevered over the river, landscaped and lighted to tie it into the other streetscape work which is part of the ongoing downtown development in Aurora (Record December 1976, pages 82-87). The total cost of the remodeling was $2.9 million.

THE PARAMOUNT ARTS CENTRE, Aurora, Illinois.
Owner: Aurora Civic Center Authority.
Architects for construction supervision only: Frazier Orr Fairbank Quam.
Consultants: The Office of Irving Cantor (structural); Segner & Dalton (mechanical/electrical); Charles Boner Associates (acoustical); Ralph Alswang-Theater Planning Associates (lighting and theater); Dean Abbott (landscape); Harold Miller (costs). General contractor: R.C. Wegman Construction Co.
A Classic Revival former college chapel provides “found space” for a new theater, as does
a once non-descript fifty-two-year-old auditorium:
The Longstreet Theater, Columbia, South Carolina by W.S. Dowis
and the Mayor Bob Carr Auditorium by Duer and Price.
The following article is by theater design and
acoustics consultant George C. Izenour
who collaborated with the architectural firms
on the recycling of both buildings.

The Longstreet Theater (1,2) is a restored
Corinthian hexastyle Roman temple that
dates from 1854, a gem of Southern ante
bellum neo-classical architecture. Except for
Corinthian pilasters and windows on the side
elevation, the building is a virtual copy of the
Maison Carée in Nîmes, France. The Mayor
Bob Carr Auditorium was, at the start of
remodeling, a poorly designed theater build­
ing fifty-two years old (4). The recycling of
the Longstreet Theater, the most recent in a
series of interior remodelings of this building,
is a theater adaptation within a so-called
“found space.” (The building was never
intended to be a theater.) In contrast, the
Mayor Bob Carr Auditorium had always been
a theater of very indifferent quality. The two
theaters which emerged from the recycling
process exhibit entirely different orders of
interior visual and acoustical environments,
and each is intended for disparate styles of
performance.

The Longstreet Theater, restored and
remodeled by architect W.S. Dowis of Flor­
ence, South Carolina, is formally set at the
end of a quiet tree-lined street on the campus
of the University of South Carolina at Colum­
bia. The Mayor Bob Carr Auditorium (3)
remodeled by the firm of Duer and Price of
Orlando, Florida, required drastic remodeling
and occupies a downtown city block adja­
cent to a super-highway in Orlando.

Except for the masonry blocking up of
windows in the exterior walls to exclude both
daylight and extraneous outside noise, each of the buildings has undergone quite different
treatment from their respective architects.
The Longstreet Theater, because it was a fine
piece of architecture to begin with, de­
manded the utmost in sensitivity from the
architect commissioned to remodel it. The
Mayor Bob Carr Auditorium, no architectural
gem, required harsh measures entailing
extensive demolition and remodeling both
inside and out.

The programmed intent of the Long­
street Theater (actually two buildings) was
twofold: 1) the exterior of the Roman temple,
which was restored, had also to be joined to
an athletics building to its rear; 2) because the
interior volumes of both buildings were not in
any way suited to fulfill the intent of their
new programmed uses, quite different treat­
ment was required in each case. The principal
programmed function of the Classic Revival
building was a 300 to 400-seat theater (actual­
ly a 357-seat auditorium resulted) that had
also to incorporate the essential technical
back-up spaces for operation of the stage,
including off-stage storage and dressing
rooms. In addition to the technical operation
of the stage, adequately sized public lobbies
were required. The leftover space was
utilized as offices for the university drama
department. The athletics building to the rear (5) housed a swimming pool. This building was remodeled to house the separate fabrication shops and storage areas for scenery, properties, and costumes. To satisfy the design requirements of a theater auditorium, the essential proportions peculiar to a Classic Revival building with a high porch, it was obvious from the first that preservation of the exterior precluded inclusion of a fully rigged proscenium stage, and ruled out any consideration whatever of that form of theater. The initial design given serious consideration was a convertible scheme where a theater-in-the-round could be changed into a three-quarter thrust stage configuration. Because of space limitations, however, this scheme was soon abandoned in favor of a fixed theater-in-the-round. But from the outset, the programmed intention was a room designed exclusively for intimate drama, set in an acoustical environment that satisfied the requirements for stage speech. The architect, W.S. Dowis, and myself were both retained by the University Development Office. The program developed in detail by the university drama department, and carried out under two chairmanships, required five years (1972-1977) from design to finished building. During the initial design stage Dowis’s principal concern was to preserve the exterior of the Classic Revival building and devise both an esthetically satisfying and a practical working connection with the athletics building to the rear. This included: the design of a new main entrance at, or as close as practical to, street level to replace the original Classic Revival grand staircase leading to the high porch and the development of a covered connection with the athletics building that provided direct access to the technical back-up areas below stage level for easy movement of scenery, props, costumes and lighting equipment. Dowis solved these problems by: extending the rectilinear apse that initially housed a choir loft and later a speaker’s rostrum, thereby achieving space for vertical movement of the audience from the new main entrance up to the two upper lobby levels and constructing a single-story arcade of round arches that on one side provided a new main entrance a few steps above grade; building on the other side a truck loading dock for deliveries that is also integral with a straight through-connection to

First, the Longstreet Theater:

Financed entirely by a succession of modest budget appropriations, the project was administered by Harold Brunton, vice-president for university development. Because of both the volume and the proportions peculiar to the new main entrance (6), building on the other side a truck loading dock for deliveries that is also integral with a straight through-connection to

4

John I. Markham photos
the scene shops in the athletics building to the rear. During this time I was dealing with the interior problems of auditorium seating geometry, sight lines and acoustics, and design of the technical back-up facilities for the stage.

As theater design-engineering and acoustical consultant, I have over the past two decades participated in a series of both remodelings and recyclings of buildings for performance, and it is my observation that when a "found space" is turned to use as a performance facility, more often than not the acoustical result of the finished product is poor. Everyone concerned is preoccupied with how the end result will look architecturally and how it will function theatrically. Little time, less effort, and often no budget is expended to ensure that the end result will also work acoustically. One notable example of this phenomenon is the recently remodeled St. George's in London, where a desacralified church has been turned into a theater of most indifferent acoustical quality. Endemic to conversion of the "found space" into an auditorium for stage speech is the fact that while such spaces are visually grand, they are acoustically deficient on two counts: 1) there is usually an excess of volume; and 2) the remodeling process provides either none at all or, at best, insufficient properly placed and sized surfaces for redirecting and properly utilizing first acoustical reflections. This results in an over-reverberant room, and invariably the disenchanted user attempts his own measures of acoustical extremeunction. The expedient is almost always that of adding massive amounts of absorptive material to the walls and ceiling of the auditorium, thereby turning the space into the direct opposite: a dead room.

Unfortunately, these in extremis improvisations never work to the advantage of either the performers or the audience, whereas a purposeful predesigned scheme devised by an experienced theater design-engineering and/or acoustical consultant that sensibly reduces room volume by the interposition of correctly designed reflective surfaces can often increase the acoustical efficiency of the "found space" by as much as 50 per cent. It is a truism that a banking room, the nave of a church, or the waiting room of a railroad station might look just grand to the theater producer and his collaborating architect, but without proper acoustical treatment the inevitable result is either the barest of improvisation or an outright disaster. Fortunately for the Longstreet Theater, the owner's charge to the architect and theater design-engineering-acoustical consultant ensured that this auditorium would work acoustically as well as visually. It has long been known that of all theater forms, "theater-in-the-round" poses the most severe acoustical restrictions for the actor as well as for the audience. It is also unfortunate that many surround auditoria are often too large. A high seating capacity (800-1600) places a large percentage of the audience too far away from the stage and the resulting three-dimensional geometric progression of a large seating capacity automatically yields an excess of volume that mitigates against a satisfactory acoustical result.

The acoustical problem of the enveloping auditorium that requires special attention is caused by the fact that half of the audience is always at the actor's back. As a result lip reading is denied to fifty per cent of the audience. This fact alone makes it mandatory that either a portion of the surrounding surfaces (sidewalls and/or ceiling) be so positioned as to interrupt and redirect a portion of direct sound energy, or that a multi-channel sound reinforcement system be interposed to send sound energy in the opposite direction from that in which the actor is facing.

Another fact of auditorium design often mitigating against a satisfactory acoustical solution is the overhead positioning of lighting instrumentation. These two aspects of theater design, even in the best of conditions, have traditionally worked at cross-purposes, but achieving a satisfactory acoustical solu-
tion should be just as important as achieving a workable solution for the positioning of lighting. The usual, and almost always acoustically unfortunate system of overhead catwalks and the resulting open spaces between them allow too high a percentage of early first reflections of speech energy to escape into the upper space. If this space is not decoupled by absorptive means, it will serve only to aggravate an already difficult situation by coupling still more volume back into the auditorium, thereby increasing still further the reverberation time of an already overly large-volumed room. The method used here permitted a satisfactory solution of both the lighting problem as well as the acoustical problem. A trans-sondent lighting grid, consisting of woven-tensioned 3/8-in. diameter airplane strand cable that can be walked on, was installed below a hard plaster-surfaced acoustical membrane, so sized, shaped and positioned that no matter in which direction the actor faces, the audience experiences a nearly uniform acoustical field of early first reflections (10). This system of overhead convex acoustical membranes for redirection of speech energy was first advocated by Knudsen, but as used here with the addition of the tensioned wire grid which I have devised, permits the lighting and acoustical problems to be solved independently of each other. Architecturally and structurally, however, they appear to be, and actually are, integrated. The convex acoustical membrane which also shuts off the unwanted upper volume of the room (in this instance about 40 per cent of the total volume) captures and redirects the first reflections, which when ground in the audience yield an acoustically intimate room with a reverberation time of 0.9 seconds that is ideal for stage speech. The tensioned wire grid, together with steel compression ring and shallow stiffening coffers acts as a visual ceiling. It also provides a two-dimensional universal light bridge that in addition to being a contiguous walking surface is also 90 per cent trans-sondent to the acoustical membrane above, and which, because the acoustical membrane is painted black, is architecturally invisible.

The steeply stepped auditorium seating geometry provides comfortable every-row vision to the stage from every seat. The acting surface of the center stage is the platform of a hydraulic lift. The front porch of the Longstreet Theater connected to the intermediate lobby level, is now an overlook that can be used in the spring, summer and fall to provide a place for the audience to enjoy the act breaks out-of-doors. The actors have complete freedom of circulation from any one to any other vomitory by means of a separate corridor under the seat bank.

Architecturally, Dowis has achieved both a sensitive exterior restoration of a valuable and historic building and a functional theater interior that works (10). No violence was done to the primary structure of either building. The athletics building was connected at the new audience entrance-technical level of the Classic Revival building (below the stage) and the old pool was simply floored over, providing space for the shops on top and storage space underneath.

The Mayor Bob Carr Auditorium was larger and more complex. Initial funding for the project was $2.5 million; a total of $3.1 million was finally spent, including building, remodeling, and site work. To begin with, it was unanimously agreed by the owner, architect, engineers and consultant that the only thing worth saving here—and which had to be saved if the project was to be a practical reality within the allotted funding—was the primary structure of the existing auditorium. At this time of inflated building costs, this volume represented an estimated $3 million. On the other hand, the existing stage house volume together with its technical equipment and back-up spaces were entirely inadequate, and had to be replaced. The existing lobby was also deemed virtually worthless as a useful and adequate space for the audience.

After studying the preliminary docu-
ments and upon first viewing the corpus dedit, my advice was both simple and unequivocal: I stated that in my judgment the following would have to be achieved if the project was to succeed:

1) A 2,500-seat (actually 2,531 seats were realized) sonically live auditorium with all seats oriented to the stage providing comfortable every-other-row vision for their occupants;

2) A new stage of adequate physical dimensions and technical capabilities with an acoustically massive sending end (acoustical shell) for the performance of symphonic music and a properly sized, rigged, and lighted theatrical stage and orchestra pit for the performance of opera and musical comedy. I pointed out that because of its large size, spoken drama would always be a borderline case in this auditorium, and that under any circumstances stage speech would require sound reinforcement and a reduction of reverberation time by absorptive means. The main effort in this theater was therefore to be directed towards fulfilling the needs of the musical stage.

3) An adequately sized new lobby surrounding what at that time I knew would have to be a modified continental seating system on two levels.

The overpowering acoustical problem in the Mayor Bob Carr Auditorium—the opposite of that for the Longstreet Theater—was to increase the volume over that of the existing auditorium in order to provide satisfactory concert-hall acoustics. This was, of course, intimately related to the basic problem of how best to preserve and utilize the existing auditorium volume, and, of course, its primary structure. This required that I derive a seating system within the existing auditorium volume that would increase the acoustical reverberation time from an existing low of 1.1 seconds to 1.6 or 1.7 seconds. I converted the existing flat-floored U-shaped auditorium seating system to an every-other-row-vision, stage-oriented seating system of a new auditorium, thereby both raising and lowering the existing floor and lowering the stage. This required underpinning of the existing wall footings and removing the existing sound absorptive auditorium ceiling so that the roof truss space could be added to the auditorium volume. It was in this way that about 25 per cent was added to the total auditorium volume.

Adding a hard acoustical under-surface to the roof required some beefing up of the trusses spanning the auditorium. Particular attention had also to be paid to the trusses spanning the proscenium opening, which, in order to achieve proper aspect ratio for concert hall use, had also to be both raised and widened. Preserving the center balcony and converting the old "U-shaped" side balconies to step-seated wing balconies posed a particularly difficult structural problem. This required that certain essential interior columns had at all costs to be retained, but in such a way as to be worked into the over-all seating geometry so as not to impede sight lines. Structural engineer Larry Allan of Allan and Conrad solved those structural problems.

A new deep stage house was both an architectural as well as a structural problem. This was further complicated by an addition (dressing rooms, prop room and storage rooms) of precast concrete and masonry curtain wall at the rear of the shallow stage house. Since preserving this unfortunate construction prevented deepening of the stage, a portion of it simply had to go. For the handling of three-dimensional scenery the stage was extended to the right, creating thereby a large wing for a full-sized slipstage and/or modular wagons. A sound isolated rehearsal room designed especially for the Florida Symphony Orchestra was added behind this wing. The stage roof had to be raised and also restructured to accommodate both a new rigging system, 25-ton automated (power-operated) ceiling, a system of double hinged-cantilevered (manually operated) side-walls and a new adjustable acoustical shell.
Resolution of the mechanical and electrical engineering problems was the responsibility of engineer Lou Pecora of Tilden, Denson and Robinitz, who was also responsible for electro-acoustics and noise control of the existing air-handling/air-conditioning system. Under the tight budget this was a particularly difficult and sensitive problem. What to do about the lobby was exclusively an architectural problem, the solution to which I can only apply the appellation "brilliant." I remember the gist of an animated discussion between Tom Price and his partner Don Duer that went something like this:

Tom: "That lousy facade has simply got to go!" Don: "We can’t afford to lose it, because it holds up the whole front of the building." Tom: "Well, what would you suggest? Put it in a glass case?" Don: "Well, why not? Got anything better to suggest?"

Thus came the metamorphosis of a mediocre facade into a garden lobby (19,20).

The old upper lobby was turned into a parlor; the existing lower lobby became a crossover corridor to the new side aisles of the orchestra floor continental seating system. The raked seating geometry gave enough leftover space to provide both a check room and a refreshment bar. Vertical circulation to the balcony in the now expanded garden lobby was provided by new construction. The old facade, sand-blasted and cleaned, is now the interior conversation piece of a new high steel-structured, space-frame-roofed, glass-box construction pulled forward like the prow of a ship (3).

Within nine months after the beginning of design in late spring of 1975, we had a set of working documents and were out to bid—the budget of course by $800,000. . . . And so back to the drawing board. Architect Price got most of what it took to get the job within the money by simplifying the building on behalf of the essential theatrical and/or concert hall functions. A quick rebid brought the project within the budget, but with no contingency fund.

However, both Mayor Carl T. Langford and the City Council elected to bite the bullet, and a contract for demolition and construction was let. Meanwhile, use of the old auditorium ceased; the Florida Symphony Orchestra, the principal permanent user of the facility, moved temporarily to another nearby "acoustically dead" auditorium; and the project was underway.

First, we began demolition, which included underpinning the foundations and beefing up the existing auditorium roof structure. Then new construction slowly turned things around and a new auditorium, stage house, and lobby began to rise out of the shell (18). What has been achieved is a complete turnaround of an unworkable auditorium and stage and lobby into a successful contemporary multiple-use concert hall theater that works in exactly the way it was designed to work. The acoustical reverberation time was increased by 0.6 seconds to 1.7 seconds—and this acoustical field is phenomenally uniform for a remodeling. From the first rehearsal, the surprised musicians of the Florida Symphony were unanimous in praise of the result, because in addition to their now being heard to advantage by the audience, they also for the first time ever in this auditorium also heard themselves.

The initial funding for the remodeling is the residue of a bond issue voted fifteen years ago to build a new concert hall-theater elsewhere in the city on a lake in a suburban setting—a building project that even in that pre-inflation time came in so far over budget that it had to be abandoned. The remodeled building is now renamed for the Mayor who originated the idea for a new concert hall-theater—and who was, incidentally, of the opinion that its predecessor was unfixable. It is ironic that both the bond issue residue for the new building and the name of the man who was its advocate have come full circle back to the urban core, where a multiple-use concert hall-theater for Orlando belonged all the time.

In my experience the success of both
projects points to the necessity of involving the complete gamut of professional talent—architects, engineers and consultants—from the very beginning. Just as important as early collaboration among the professionals is frank and open discussion in matters of ultimate function and budget with responsible administrators both institutional (as with the University of South Carolina project) as well as in city government (the Orlando project). In each case frankness impelled the administrators to trust the professionals, and vice versa, demonstrating once again that ultimate success, as always, is a two-way street.

George C. Izenour is the author of "Theater Design," published in 1977 by McGraw-Hill, Inc. Now a full time consultant and author, he was for many years Professor of Theater Design and Technology and Director of the Electro-Mechanical Laboratory of the Yale University School of Drama.

MAYOR BOB CARR MUNICIPAL AUDITORIUM, Orlando, Florida. Owner: City of Orlando. Architects: Tom Price & Don Duer (joint venture)—project architect: Tom Price. Consultants: Allan & Conrad Inc. (structural); Ardaman Associates Inc. (foundations); Tilden Denson & Lobnitz Inc. (mechanical/electrical); George C. Izenour (acoustics). Robert J. Laughlin (lighting); Dan Azito (interiors); Foster-Herbert (landscape). General contractor: Charter Builders Inc.

Prefabricated modules speed hospital construction

Built on a remote site in Guatemala, this hospital began life as 142 steel-framed modules shipped from Houston.

The hospital's name is lengthy, but the process of building it was not. It took only one year from the time of its conception by the architects for the prefabricated Hospital Nacional Kjell E. Laugerud Garcia to become operational.

The remarkable speed in building this 56,500-square-foot, 200-bed hospital—a Government of Guatemala project—was made possible by the use of a construction technique unusual for this type of building. Since the project was to be situated on a remote, rural site, without access to sophisticated building equipment and facilities, the Government contracted with Mariana Construction International, Ltd. for 142 steel-framed modules prefabricated in Houston to be shipped to the site for assembly.

The architects, Mariani & Associates, of Washington, D. C., submitted this successful design during international bidding procedures. The firm has had experience designing other modular buildings, including clinics, hospitals and schools in Latin America. On hand for assistance with systems work was Robert Ziegelman of Ziegelman + Ziegelman, Birmingham, Michigan, an architect who patented the steel module in 1964. Ziegelman has used these prefabricated units in a variety of projects including a branch bank in Troy, Michigan, (RECORD, April, 1969, pages 86-87) that required completion within 90 days, and packaged computer centers to be sold by Westinghouse to various utilities (RECORD, Mid-August, 1976, page 115).

The modules made sense for this project because they are easily transported and can be adapted to suit different needs. Basically, they are cold-rolled structural steel tubes welded together to form a three-dimensional...
truss, combined with floor and ceiling beams and with cladding for exposed units. For this hospital construction, the same 3.6-meter grid was used for both the two- and three-bay units. The structural floor consisted of light steel beams and a steel plate diaphragm, while 4-in. precast concrete panels with an exposed aggregate finish were used for the exterior skin. Also included in each module were plumbing, HVAC and electrical systems designed with special connections at the module joints.

Therefore, site activities involved only the construction of an elevator core, exterior stairs and foundation piers. This work was completed by local labor even as, in Houston, the 142 steel-framed modules were being fabricated by Mosher Steel Company with Zapata Warrior Constructor doing the interior and general construction. Production of the modules took approximately six months, after which shipping and erection was begun. Shipments were made by a shuttle system involving two barges and a tugboat; and a 90-ton truck crane was used at the site to stack modules three high. These were joined structurally using a combination of welded and bolted connections.

Work on the hospital was completed within a year rather than the five years estimated using conventional techniques. And the steel-framed module—generally relegated to housing construction—proved that it could be a valid answer to a variety of construction questions. —Gauri Bhatia
Mining the potential of underground space

The view could be better. In fact, it doesn't exist. But for those Kansas City businesses who've moved their offices underground, such setbacks are far outweighed by the benefits.

These businesses, numbering more than 100, have set up shop in limestone mines. Located at elevations from ground level to as much as 160 feet below ground and scattered in 15 different locations underneath Kansas City, Missouri, the mines offer large, low-cost areas for warehousing and manufacturing.

These areas, which have only begun to see active use in the past 25 years, are not the result of an active campaign by city officials to introduce businesses to subterranean life, but of one of nature's exploitable foibles. Limestone beds offering rock of excellent commercial quality covered 150 miles under Kansas City and its surrounding areas. This lucrative lode was mined by the room and pillar method whereby pillars of limestone were left standing for support, resulting in the formation of cavernous rooms as the area was being mined.

But why would businesses choose to give up the great outdoors for these subterranean accommodations?

An optical tooling manufacturer appreciates the lack of noise and grime that used to disrupt the delicate instrumentation of his products in more conventional surroundings. Food storage firms like the constant 56-60F temperature which drastically cuts down on their refrigeration costs. And importers of foreign goods enjoy that part of the underground designated as an international trade zone which enables them to buy foreign materials and not pay customs duty until their products are sold on the U.S. market.

Besides these unique benefits, there are myriad others that all inhabitants of these mines can enjoy. There are, of course, no costs for building shell, which when coupled with drastic energy savings and painless maintenance, makes underground office space an excellent value.

But besides economy, these spaces offer: safety, in the form of simplified security systems and fireproofing; versatility, for the floors can support enormous weights while the ceiling accommodates new finishes and lighting construction; and steady states of humidity (typically, very low).

The photos shown here are of spaces and facilities developed by Great Midwest Corporation of Kansas City (located on Underground Drive). The great space below is like that to be used for McGraw-Hill Information Systems Company's annual party at this year's AIA convention. Bernard H. Merems, director of public affairs, and responsible for selecting the sites for these McGraw-Hill parties, said that though he checked into a number of traditional-type sites before seeing the caves, he literally was overcome by the sheer space of these underground sites. Also, he felt that the caves— "man's original architecture"—would be reflective of the convention's theme on celebration of design.
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STORAGE PLANNER  
Said to be especially helpful for new facilities or addition to existing storage areas, the "Buyers Guide to Storage and Work Area Equipment Systems" offers ideas on how to layout factory, warehouse, store and office supplies and equipment. Shown are various types of shelving, pallet racking, storage-retrieval and mezzanine systems, lockers, gondolas, benching and shop equipment; many space-saving ideas are illustrated.  
circle 418 on inquiry card

ELEVATOR GUIDE  
A "Planner and Budget Estimator" has been written to aid in the selection of elevators and escalators. The 16-page brochure features a selection chart of various models, for low-, medium- and high-rise buildings, and an application price estimator chart. Specifications for space planning layouts, and available options for ceiling and wall systems in elevator cabs, are also covered.  
circle 419 on inquiry card

OPEN-SHELF FILING  
High-density filing and storage systems are described in an 8-page brochure. The catalog features the "Compata-Stak," a system of individual shelf tiers which are stacked to make open shelving sections of any height. Said to be economical to buy and install, the "Compata-Stak" system offers many types of files for letter, legal and medical records, X-rays, catalog binders, computer printouts, hanging tape reels, library books, etc.  
- Dolin Industries, Inc., Brooklyn, N.Y.  
circle 420 on inquiry card

TASK LIGHTING  
Lamps and magnifiers for a variety of office and industrial uses are shown in a 16-page lighting catalog. Fluorescent, incandescent, combination and halogen lamps are included, many with fully adjustable floating arms. Lights for medical and dental applications are also covered.  
- Da- zor Mfg. Corp., St. Louis.  
circle 421 on inquiry card

ALUMINIZED STEEL  
A product with the surface characteristics of aluminum and the mechanical properties of steel, "Aluminized Steel Type 2" is described in a 16-page catalog. Said to have excellent corrosion resistance, even in industrial atmospheres, "Type 2" is particularly suitable for roofing applications. The catalog gives details on available sizes, forms, and fabricating and finishing, including storing, forming, fastening, welding and brazing.  
- Armco Inc., Middletown, Ohio.  
circle 422 on inquiry card

MODULAR CEILING COFFERS  
Non-combustible "Zarite" ceilings are now available in "Futura" pattern, a contemporary suspended ceiling coffers. Product data sheet describes the series, offered in an open-top configuration with lens, and a closed top in white or a variety of colors for special effects. Other standard "Zarite" Ceilings are illustrated.  
circle 423 on inquiry card

ENERGY EFFICIENT GRIDDE  
The stainless steel Dyna-Griddle uses vapor transfer principles to produce a uniform temperature across the entire cooking surface, and provides extremely fast temperature recovery with no energy- and food-wasteful "hot" or "cold" spots. An illustrated brochure describes the 30- by 36- or 48-in. griddle for commercial or institutional kitchens, explaining its energy saving and worker comfort features.  
- Dyna International, Boston.  
circle 424 on inquiry card

RUGS  
"Custom Crafted" rugs from two individually styled collections are shown in a 38-page color catalog. Room settings and double-page close-ups of carpet textures illustrate the single needle floral and stripes of the "Collector's Group" and the looser, free-form rugs in the "Town House" series.  
- Cabin Crafts Rugs, West Point Pepperell, Dalton, Ga.  
circle 425 on inquiry card

TIMBER CONNECTORS  
A redesigned and expanded catalog, the handbook of "Structural Design and Load Values" for Strong-Tie timber connectors includes added product developments and code approvals. Extensive design details for architects, designers, engineers and building contractors are shown. New products include holdowns, jack piers, floor beam jacks, compression wall bracing, truss plates and ornamental black plated strap ties, joist hangers, column caps and column bases.  
- Simpson Co., San Leandro, Calif.  
circle 426 on inquiry card

SLOTTED DRAINS  
Slotted corrugated steel pipe is used to remove surface water in such applications as ground level floors with drainage requirements, parking lots, pedestrian thoroughfares, malls and bicycle paths, as well as on roads, according to a product catalog. Booklet gives hydraulic and installation data, and provides on-site photos of the slotted drains in place.  
- Armco, Metal Products Div., Middletown, Ohio.  
circle 427 on inquiry card

Problem Wall?  
Flexi-Wall!

Flexi-Wall® is a unique one-step process in covering walls for renovation or new construction projects. It goes up like wallcovering ... over almost any surface... hiding blemishes and bumps, bridging gaps and voids. It dries hard as plaster... strong, long lasting, protective. It's easy to put up, easy to clean, easy on the budget. And nice to look at, too... in 23 colors. Ever face the question: Problem wall? Only one answer: Flexi-Wall! Write for free samples. Flexi-Wall Systems, P. O. Box 88, Liberty, SC 29657.

FLEXI-WALL®  
Plaster in a Roll®  
- Approved for hospitals  
- Class A flame spread rating  
- GSA Contract #GS-00S-64549  
- HUD Contract #OAHC01M-2513  

Circle 76 on inquiry card
The disabled need not be handicapped... if buildings are properly designed.

Barrier-free design is often the lowest cost answer—as well as the most sensible one. At Bradley, we've listened to the experts and created Bradley products that will accommodate everyone—including the disabled. We've also incorporated washroom product designs that address vandalism and water conservation.

Send for your free copy of our new barrier-free products catalog that contains basic washroom design criteria plus specifications on our new products. A 30-minute film, "Barrier-Free Washroom Design" is also available for viewing. Contact your Bradley representative or write: Bradley Corporation, 9101 Fountain Blvd., Menomonee Falls, Wisconsin 53051.
WE FIT IN
STAINLESS STEEL UNDER COUNTER LAB REFRIGERATORS AND FREEZERS

UC-5-BC refrigerator has a blower coil cooling system with automatic off-cycle defrosting and condensate evaporator in condensing unit compartment. Two adjustable stainless steel shelves are provided.

UC-5-F-BC freezer is equipped with automatic timer electric defrost.
Capacity—5.4 cu. ft. (155 ltr.)

*With explosion proof interior only.

STEEL DOOR FRAME / Said to provide added security against break-ins, the factory weatherstripped, prehung "Perma-frame" is offered as a residential or apartment exterior entrance with an insulated steel door. The steel frame needs no brick mold finishing; traditional or rustic overlays can be applied in the usual manner. The door and frame units are available in all standard single and double sizes.

STAINLESS STEEL REFRIGERATORS AND FREEZERS

Jewett also manufactures a complete line of blood bank, biological, and pharmaceutical refrigerators and freezers as well as morgue refrigerators and autopsy equipment for world-wide distribution through its sales and service organizations in over 100 countries.

Circle 319 on inquiry card

KITCHEN CASEWORK / Pictured here installed in House & Garden magazine's "Super Kitchen '79," custom-made Zeilodesign DW" cabinetry provides storage for everything from a drop-leaf ironing board to cooking essentials. Wire-rack spin shelves and pull-out baskets fit into the flip-up base cabinets and floor-to-ceiling pantry units.

FABRIC VERTICALS / Woven of flame-retardant Cordelan fabric, Fretric 4%-in.-wide strips form a free-hanging window treatment or room divider. The fabric strips slide in a special aluminum track, or may be substituted for vinyl or metal vertical blinds in existing track installations. Metal weights heat-sealed into the bottom hems hold the strips taut and prevent excessive movement. Woven in Switzerland, Fretric verticals are offered in a total of 47 opaque or translucent colors; the fabric meets the requirements of NPA Test 701, and may be dry cleaned as necessary. Material is also available woven 54%-in.-wide and laminated to paper for use as a matching wallcovering.

TUB SPOUT / A large-scale fixture, the Roman tub spout measures 12-in. long; the base is 3 1/4 by 3-in. The spout is available in either chrome or "Autumn Gold Antique" finish with acrylic handles in clear, amber or charcoal.

Circle 320 on inquiry card

Circle 321 on inquiry card

Delta handles more over-the-counter shipments of 50 lbs. or less than any other certified airline. And DASH (Delta Airlines Special Handling) serves 86 U.S. cities plus San Juan. Any package up to 90 inches, width + length + height, and up to 50 pounds is acceptable. DASH packages accepted at airport ticket counters up to 30 minutes before flight time, up to 60 minutes at cargo terminals.

Rate between any two of Delta's domestic cities is $30 ($25 between Dallas/Ft. Worth and Los Angeles or San Diego or San Francisco). Shipping charges prepaid. Pick-up and delivery available at extra charge. Call 800-638-7333, toll free. (In Baltimore, call 269-6393)

You can also ship via DASH between Delta cities in the U.S. and Montreal, Nassau, Freeport, Bermuda and London, England. For full details, call your local-Delta cargo office.

Circle 322 on inquiry card
An ARCHITECTURAL RECORD seminar...

DESIGN/BUILD AND THE LAW

May 22, 1979  New York
June 29, 1979  Chicago
July 27, 1979  Los Angeles

Attendees successfully completing this seminar will be awarded .7 Continuing Education Units and a certificate of completion.

A one-day seminar on design/build projects and the law, covering specific contracts, liability exposures, and insurance problems...

ESSENTIAL INFORMATION TO HELP YOU MINIMIZE THE RISKS OF DESIGN/BUILD, WHILE MAXIMIZING THE BENEFITS.
Design/build projects involve many unknowns. Your team, and contracts, must be in order.

Starting off right in design/build ventures depends on the owner, the design/build entity or team, and the design/build contracts. This one-day clinic, conducted by noted attorney and architect Arthur T. Kornblut, can help you put together the right team for your project, and help you evaluate your liability exposures and insurance problems.

If you are considering design/build for your projects...

This clinic will give you solid information to evaluate whether the design/build approach to project delivery is for you: when and where is it suitable, when it may prove unworkable, and what the risks and rewards are for the architect or engineer, contractor and owner.

How do professional ethics codes affect design/build projects...

What do the new AIA ethics require?

Engineers' ethics related to design/build.
Effect of ethics on contracts and procedures.

What the liability risks are, and how to minimize them...

How are design/build projects affected by specific legal issues...

Bonds and insurance coverage for design/build projects...
Performance and labor/material payment bonds. Property and casualty insurance. Other coverages.

The law and design/build ventures in terms of...

Organizing to engage in design/build projects...
Whether a design professional, contractor or joint venture serves as prime contractor, the organization affects: design and construction responsibility; liability and insurance considerations; the business entity; contract provisions, and more.

And, the design/build contract itself...
Negotiated or competitive selection of the design/build entity. Scope, quality, cost, time, design, and workmanship of the project. Design and construction objectives. Ethical requirements. Owner's use of consultants. Guarantees, indemnification, payments, subcontracts, and more.

Your instructor is a noted attorney

Arthur T. Kornblut is a principal in the Washington, D.C. law firm of Ford, Farquhar, Kornblut & O'Neil. A member of the Bar in the District of Columbia and Ohio, he also holds an architect's license from the State of Ohio and an NCARB Certificate. He is a member of the American Bar Association, the District of Columbia and Ohio Bar Associations, and the American Institute of Architects. He currently serves on the panel of arbitrators for the American Arbitration Association. Mr. Kornblut is a frequent speaker and author on architectural practice, professional liability, and related legal aspects.

Here's what your colleagues said about a similar seminar by Mr. Kornblut

"Course well presented, and provides a good overview of current status of design/build process."
-Harry M. Stitle, Vice President, Manager of Construction Seattle First National Bank, Seattle, Wash.

"Extremely well informed, clear, concise presentation. Mr. Kornblut and Architectural Record are to be commended on this informative, up-to-date and enjoyable seminar. Look forward to more experiences like this."
-David A. Roth, Vice President, Bobrow/Fieldman, Montreal, Canada

"A concise, well-organized treatment of an extremely complex, increasingly used concept. Points up areas in which much is yet to be done, i.e., insurance, ethics, etc."

"Clearly and concisely presented. Art Kornblut is very able, knowledgeable and articulate. The material was comprehensive and thoroughly covered. His background—legal and architectural—made him an ideal spokesman."
-Harry Anderson, President Perkins and Will, Chicago, Ill.

"A much needed program to help the A/E decide if design/build is for him. This program was very complete."

"Very informative."
-John R. Paukune, Vice President CM, Inc., Houston, Texas
BoltaWall

makes you fluent in the language of Inner Space.

BoltaWall lets you speak a breathtaking language of bold vistas and crisply defined interior spaces. In a brilliant collection of commercial and contract vinyl fabric wall coverings that gives you more than thirty dazzling patterns, and more than 600 pattern and color combinations.

BoltaWall speaks dramatically and functionally in commercial buildings, health-care facilities, educational institutions, hotels, motels, churches and residences. With shimmering Mylars® and glossy wet-looks that expand and brighten spaces. With the tooled metal look of hammermark and the natural elegance of travertine marble, cork and woodgrain patterns. With bold, embossed geometrics. And with an exceptional selection of fabric designs, including silk, burlap, linen, brushed suede, grass cloth, shadowstripe, herringbone and faded corduroy. All easy to install, scrubbable and strippable for easy, economical maintenance.

When you want to be heard, speak BoltaWall... the language of environment... the language of drama... the language of function...the new language of inner space!

For additional information write: BOLTA Wallcoverings Reading, Massachusetts 01867

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Saving, Low-Maintenance Window

There's More CARclad™ Value Outside!

Both frame and sash are clad with tough, weather-resistant, low-maintenance aluminum in your choice of chestnut bronze or brilliant white. Environmental-tinted insulating glass cuts out 20% of the BTU's and harmful ultraviolet rays without limiting visibility. A Caradco standard feature.

Leak-proof, weather-tight vinyl gasket glazing cushions the insulating glass within the sash. (Optional self-storing combination unit lowers "U" factors to .28.)*

Ask your Caradco distributor about the wide choice of accessories and styles and sizes available, plus the full-line of smartly styled CARclad casement/awning windows and patio doors.

The Class 'A' Rated Window
From Caradco...THE WOOD WINDOW Company

*Ref: ASHRAE
An ARCHITECTURAL RECORD seminar...

PREPARING FOR THE SOLAR ERA IN BUILDING DESIGN

A two-day seminar to help you develop a basic understanding of architectural and engineering considerations—and costs—of both active and passive solar energy systems....

ESSENTIAL INFORMATION TO HELP YOU RESPOND PROFESSIONALLY TO THE CLIENT INTERESTED IN SOLAR ENERGY.

New York  Chicago
April 23-24, 1979  May 9-10, 1979
The Halloran House  The Drake

SIGNIFICANT GAINS IN SOLAR ENERGY TECHNOLOGY ARE PREDICTED IN THE NEXT FEW YEARS. YOU CAN PREPARE FOR THIS NEW OPPORTUNITY NOW.

In applications where it is appropriate, solar energy is becoming a feasible and competitive source of heating and hot water. So far, solar cooling is not economically viable, but as technology advances and costs of solar installations come down, you will see significant gains in the next few years.* Even the northeastern United States is now considered a fertile area for development of solar technology. This seminar will help you as a design professional prepare for your new responsibility in a solar era.

YOU’LL LEARN BASIC ARCHITECTURAL PRINCIPLES OF BOTH ACTIVE AND PASSIVE SOLAR ENERGY DESIGN, INCLUDING:
• Technical limitations of active systems
• Balancing active and passive systems for maximum efficiency
• Designing today’s buildings for tomorrow’s solar energy

YOU’LL LEARN HOW TO WEIGH THE ECONOMICS OF SOLAR ENERGY FOR YOUR CLIENT:
• Life cycle costing techniques
• Maintenance considerations

YOU’LL LEARN HOW TO AVOID COMMON DESIGN AND CONSTRUCTION PROBLEMS ASSOCIATED WITH PASSIVE SOLAR INSTALLATIONS, INCLUDING:
• Maintenance potential
• Drainage
• Snow control

YOU’LL LEARN HOW TO AVOID COMMON DESIGN AND CONSTRUCTION PROBLEMS ASSOCIATED WITH ACTIVE SOLAR INSTALLATIONS, INCLUDING:
• Collector support structures & hardware
• Piping insulation, waterproofing, movement and fatigue

* As evidenced by these recent news items:
On September 8, 1978 President Carter signed into law a military construction bill that is expected to generate $50 million in solar architect-engineering funds in 1979, and $100 million in solar design and construction funds for several years thereafter. The law requires that all new military housing use solar energy equipment if cost effective, and that at least 25 per cent of all the other military construction do the same, on structures started after December 8.
—Business Week, September 25, 1978

Energy Secretary James R. Schlesinger declares that solar “may soon be the fastest growing part of our energy supply.” He shortly will ask the Office of Management & Budget to nearly double for fiscal 1980 the $500 million that his agency will spend on solar research and development in fiscal 1979.
—Business Week, October 9, 1978

FOR REGISTRATION INFORMATION, SEE PAGE 172.
YOUR INSTRUCTORS ARE PRINCIPALS OF THE EHRENKRANTZ GROUP

Energy conservation has been one of the key objectives of The Ehrenkrantz Group since the firm was founded in 1964. In recent years, the firm has been involved in the design of solar heated buildings, including housing, office buildings, schools, hospitals, shopping centers, and industrial plants. Clients for whom the firm has provided energy-related services include: AJA Research Corporation, Exxon Enterprises, Department of the Air Force, Department of Defense, HUD, Department of the Navy, and Department of Energy.

Of special importance is the firm's current work—with mechanical engineers Syska and Hennessy—to provide baseline data on the energy performance of recent buildings as part of HUD's development of energy consumption/performance standards for residential and non-residential buildings.

Mr. Ehrenkrantz is president of The Ehrenkrantz Group in New York City. In private practice since 1959, Mr. Ehrenkrantz has considerable experience in passive heating and cooling systems. For two years during the mid-fifties, he worked with the British Building Research Station developing low-technology techniques for accommodating the climate requirements for building construction. These principles and techniques have been applied in the design of many buildings here and overseas. In 1965, Mr. Ehrenkrantz led in the organization of Building Systems Development (BSD) and pioneered the first United States building systems program, School Construction Systems Development (SCSD) in California. He is an author, and lecturer at Yale University and MIT. Mr. Ehrenkrantz was Engineering News Record's "Construction Man of the Year" in 1966. He is registered in nine states. In 1977, The Building Research Advisory Board of the National Research Council gave Mr. Ehrenkrantz its Quarter Century Citation for his "significant and lasting contribution to the state of the art and construction technology" during the period between 1950 and 1975. Mr. Ehrenkrantz is one of only seven architects to be so honored, among whom are Walter Gropius, Eero Saarinen and R. Buckminster Fuller.

Mr. Meyer, vice president, joined The Ehrenkrantz Group in 1968, and heads all research undertaken by the firm, including work in energy conservation and solar heating of buildings. Mr. Meyer's skills focus on building technology, design and economics. His professional experience includes the management of a solar heating demonstration program for the Department of Defense; the analysis of solar energy for housing uses for the AIA Research Corporation; and design and cost-benefit analysis of energy conscious model houses for Exxon Enterprises, Inc. Mr. Meyer teaches at Pratt Institute and Columbia University, and is the author of numerous articles, including the building system section of the Fifth Edition of Timesaver Standards. He has been a speaker at many conferences and seminars on the subject of energy conservation. He is registered in New York and California.

Mr. Weinstein is a vice president of The Ehrenkrantz Group, and serves as Director of Technical and Production Services. He is currently providing technical consultation to the Department of Energy in the management of the grant program for the placement of solar systems. He is reviewing and making recommendations on the plans and specifications of all non-residential facilities applying for DOE Demonstration Program funding. Under the auspices of the Department of Energy, Mr. Weinstein and The Ehrenkrantz Group have been preparing a comprehensive design guide for active solar heated buildings.
REGISTER NOW FOR THIS ARCHITECTURAL RECORD SEMINAR

Return one of the coupons at left to ARCHITECTURAL RECORD SEMINARS, 1221 Avenue of the Americas, New York, New York 10020. Or you may register by calling (212) 997-3088. Registration must be made in advance of the seminar.

Seminar fee
PREPARING FOR THE SOLAR ERA IN BUILDING DESIGN $395
Registration fee must be paid in advance of seminar. Fee includes cost of luncheons and seminar workbook.

Seminar hours
Daily sessions are from 9 a.m. to 5 p.m. Registration is from 8:30 to 9:00 a.m. prior to the start of program.

Hotel reservations
While ARCHITECTURAL RECORD does not make hotel reservations for seminar participants, we have arranged to hold a limited block of rooms for the use of attendees. When you register, we supply you with a room reservation card to return to the hotel. The hotel will confirm your room by mail.

Continuing Education Units
A Certificate of Completion and Continuing Education Units (CEU's) will be awarded by ARCHITECTURAL RECORD to attendees successfully completing seminars. The CEU was established in 1974 as a uniform unit of measurement for noncredit continuing education.

Tax deduction of expenses
An income tax deduction is allowed for expenses of education (includes registration fees, travel, meals and lodging) undertaken to maintain and improve professional skill. See Treasury Regulation 1.162-5 (Coughlin vs. Commissioner 203 F.2d 307).
A Spectacular Rain/Sun Shelter
By Helios.
Conference Structure, Aspen, Colorado

The logic of this tensioned membrane structure is as exciting as its appearance. A canopy over a schoolyard play area, it provides shelter for outdoor activities in almost any weather. The attractive “upside-down” design allows rain water runoff through the support columns.

The shelter is fabricated of vinyl-coated polyester material held in tension on a steel framework. The result is a lightweight, rigid structure engineered to withstand heavy wind loading. Though it is in a higher priced class than a tent, a tensioned membrane structure offers far greater strength and durability. Compared to alternate structures of wood, steel or masonry, it typically results in important cost savings.

When your imagination calls up great roofed-over spaces or rhythmic curvilinear shapes, Helios Tension Products are the people to try your ideas on. We specialize in helping architects translate their innovative designs into practical reality. Our expertise includes design, engineering, fabrication and erection—a total comprehensive service unmatched in the U.S.

For more information, or help with a specific project, call or write:
Dept. P3, Helios Tension Products, Inc. 1602 Tacoma Way, Redwood City, CA 94063 Telephone: (415) 364-1770, Telex 345590

Circle 114 on inquiry card
Save up to 30% in energy costs.

Free booklet explains how to manage energy to save money.

The big challenge facing every American company today is how to make the most of the energy we have.

The big trick is how to find out exactly how much energy you're using and how much you are spending for it. In short, a complete analysis of your energy use.

The Alliance to Save Energy offers an energy accounting and analysis system developed by The Carborundum Company which spells it out simply and powerfully. It helps you determine how and where your company consumes energy, shows how to measure it against previous consumption, and recommends ways to conserve energy and save money. Using this system, many companies have found ways to save thousands of dollars with little or no capital outlay.

The Alliance to Save Energy will happily send you one or more of these booklets. We want to do all we can to help you help America preserve its precious resources.

Saving energy has its management rewards—not only in the warm feeling you get from contributing to the nation's welfare, but in cold, hard cash.

For example, one car manufacturing company discovered that by changing its type of primer paint (with no loss in quality) it could reduce the bake temperature and drastically cut energy consumption. Cost: $1,800 a year. Savings: $13,000 a year.

Real estate management people found that by switching from standard bulbs to low-energy bulbs they lit the way to a savings windfall. Ten year maintenance cost: $10,304. Ten year pre-tax savings: $50,026.

The remarkable feature of this energy accounting system is that it can be applied successfully to almost any kind of structure—office building, hospital, hotel, store, factory, refinery. The Department of Commerce has voiced its enthusiasm for this energy-saving system in the halls of Congress.

No matter what business you're in, you're sure to save energy and energy costs through the application of this system.

Send for this booklet today. Fill in the coupon below.

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ALLIANCE TO SAVE ENERGY
1925 K Street, N.W., Suite 506, Washington, D.C. 20006

Please send me ___ copy(ies) of The Carborundum System of Energy Accounting and Analysis booklet.

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Tracy Andrus has just about everything going for her. But it wouldn't have done her much good if she didn't have common sense. Early diagnosis and treatment helped Tracy beat cancer. It could do the same for you.

So have regular checkups and support the American Cancer Society.

You can make a difference.  
American Cancer Society
Almost 2 million people are living proof your contributions count.

### Office Notes

- **OFFICE NOTES**
  - Offices opened
- **Beland/Associates, Inc.**
  - Russell L. Champlin, Jr. and Robert K. Haupt announce the formation of Champlin/Haupt, Inc., Architects and Planners. New offices are located at 424 East Fourth Street, Cincinnati, Ohio.
- **Collaborative Resources International, Inc.**
  - Pleased to announce the establishment of its North American headquarters located at 129 Abercorn Street, Box 10062, Savannah, Georgia.
- **W. Stanly Gordon**
  - Announces the opening of his offices for the practice of architecture located at 2614 Independent Square, Jacksonville, Florida.
- **Carroll Cline, James Nuckolls, Carlos Bulnes and Leontine Linton** have opened the main offices of INC Consultants Ltd. located at 175 Fifth Avenue, New York, New York.
- **Irwin & Associates AIA**
  - Announces the opening of their northern California office, located at #31 Embarcadero Cove, Oakland, California.
- **Frank J. Lucchese and Chris J. Nicholson**
  - Please announce the formation of their architectural practice to be known as Lucchese/Nicholson Architects Ltd., located at 118 Park Avenue, Elmhurst, Illinois.
- **Perry, Dean, Stahl & Rogers, Inc.**
  - Pleased to announce that Peter L. Hornbeck, ASLA has been elected to the board of directors and vice president for landscape architecture.
- **John C. Reynolds**, AIA, has been promoted to senior vice president and named assistant director in the Los Angeles office of Welton Becket Associates. He has also been appointed assistant director of structural engineering.
- **Masao J. Itabashi, AIA**
  - Named president of Benham-Blair & Affiliates, Inc. headquartered in Oklahoma City, Oklahoma.
- **Bovay Engineers, Inc.**
  - Announces the appointment of James O. Adam, Jr. as senior consultant.
- **Brown and Caldwell Consulting Engineers**
  - Appointed assistant director of structural engineering.
- **Timbres, Clark & Wilund, Inc.**
  - And Stephen A. Usry Architects, Inc. wish to announce the merger of the two firms and will hereafter practice as Timbres/Usry Architects, Inc. They are located at 501 North York Highway, Suite 206, Rainbow Harbor, Irvine, California.
- **Shuirman-Rogoway & Associates, headquartered in Los Angeles, and Richard E. Borkovetz and Associates, located in Orange County, have merged to form Rogoway/Borkovetz Associates. The Los Angeles office of Rogoway/Borkovetz Associates will remain at 5627 Wilbur Boulevard, while the Orange County office will be located at 21140 Brookhurst Street, Lake Forest, California. The firm also has a liaison in Doha.
- **The individual architectural firms of Timbres, Clark & Wilund, Inc.** and Stephen A. Usry Architects, Inc. have merged to form Timbres/Usry Architects, Inc., and will hereafter practice as Usry Architects, Inc. They are located at 501 North York Highway, Suite 206, Rainbow Harbor, Irvine, California.
- **Brown and Caldwell Consulting Engineers**
  - Today announced the addition of Alan L. Head to its staff as director of health facilities.

**Cancer can be beat**

- Hastings since 1885 has been the leading manufacturer, supplier and installer of pavers for America's most prestigious street and shopping malls, plazas, walkways, promenade roofs and parking decks. Choose from Hastings wide variety of pavers: Asphalt Block, London Walks, Checker Block, and Brick Pavers. Hastings manufactures pavers in many shapes, sizes, colors and textures. Hastings is available to aid you with the preparation of specifications and construction recommendations for special situations. Budget estimates are freely given by our contract department. For further information and color brochures contact:

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**Office Opened**

- Bovay Engineers, Inc.
  - Announces the appointment of James O. Adam, Jr. as senior consultant.

**Firm Changes**

- Robert Allen Reed, AIA has been promoted to senior vice president and named assistant director in the Los Angeles office of Welton Becket Associates. He has also been appointed assistant director of structural engineering.
- Vice President Nabih F. Youssef, SE, has been appointed assistant director of structural engineering.
- John C. Reynolds, AIA, is proud to announce the opening of the office for the practice of architecture. While awaiting the completion of new quarters, his office will be located at Suite 510, 2223 West Loop South, Houston, Texas.
- Bovay Engineers, Inc. announces the appointment of James O. Adam, Jr. as senior consultant.

**Office Opened**

- Bovay Engineers, Inc.
  - Announces the appointment of James O. Adam, Jr. as senior consultant.
The world's leading architects reveal their most exciting, innovative design concepts for . . .

BUILDINGS FOR THE ARTS

by the editors of Architectural Record
224 pages, 697 illus., $26.50

Libraries . . . art museums . . . regional and historical museums . . . theaters and cultural centers—the design market for cultural facilities is booming as never before. Now you can see more than 60 masterful and fascinating designs . . . all selected for their successful, imaginative solutions to frequently-encountered problems.

A rich storehouse of design ideas—plus a pictorial review of today's most important solutions

- Provides guidance on specific design problems
- Focuses on latest trends and innovations
- Provides examples of new approaches and ideas
- Shows how to avoid costly mistakes

Take a close-up look at some breakthrough designs, including:

LIBRARIES
Includes the latest designs from small town libraries to large university libraries.
- Farmington Public Library
- Brighton Branch Library
- Skidmore College Library
- Brown Sciences Library
- Greenburgh Public Library

ART MUSEUMS
Presents several examples from abroad, including effective additions to existing museums that preserve the character of the originals.
- Scaife Museum
- Brooks Memorial Gallery
- Tocchi Museum
- Winchester/Norwich Cathedral

HISTORICAL AND REGIONAL MUSEUMS
Shows how the history and culture of a specific locality can be preserved and illuminated through imaginative museum planning.
- Flint Ridge Museum
- Oregon Historical Society
- Peabody Museum

THEATERS AND CULTURAL CENTERS
Demonstrates how to house the performing arts in a variety of buildings—from the economical to the extravagant.
- Julliard School
- Opera Factory
- Heinz Hall
- Iowa Prairie Auditorium

Spotlights the most important design breakthroughs of the 70s
Breathtaking photographs, floor plans, and technical data provide you with guidelines for innovative approaches to:
- Reuse and renovation
- Specific problems and unique conditions
- Most-wanted visual effects
- And much, much more!

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Dames & Moore, engineering and environmental consultants, announce that Fred H. Taka has been named managing principal-in-charge of the firm's Jakarta office.

The architectural-engineering firm of Ewing Cole Rizzo Cherry Parsky has expanded its current engineering department by bringing to its staff Michael Garber and his 15-member firm of M. Michael Garber and Associates. They will move to 400 Market Street, Philadelphia, Pennsylvania.

Flood, Meyer & Associates Incorporated announces with pleasure the appointment of Robert L. Timmerman as vice president and the election of James R. Stewart and Vaughn C. Babcock as associates of the firm.

Gensler and Associates/Architects in Los Angeles has appointed Leonard Scott, as a new associate. Joining the firm as new members are Bruce E. Campbell, Jr., Edward K. Connors, Jr., and James H. Gilbert.

Commonwealth, engineers has announced the following changes of several of its major operating divisions as follows: Thomas M. Demers, vice president, has been named general manager of the power division in Reading, Pennsylvania. William B. Shields, vice president and director, has been named general manager of the power division in Jackson, Michigan. Wayne H. Travis, vice president, has been selected to head a newly created industrial and energy research division. Norman R. Barker has been promoted to general manager of the quality assurance division.

The firm of John Tilton Associates, Inc. takes pleasure in announcing the following change of firm name to Tilton & Lewis Associates, Inc. They also have made new officer appointments: Terry D. Lewis as senior vice president; Mary E. Tilton as vice president-manage, H. Michael Youngman as vice president, Gary D. Johnson as vice president.

They have also expanded their offices located at 333 North Michigan Avenue, Chicago, Illinois.

Whisher Patii are pleased to announce that Peter H. Hasselman, AIA, has joined the firm as a principal.

New addresses

Gensler and Associates/Architects have moved to new and expanded facilities in downtown Houston's Well-Tech Building, 700 Rusk Street, Houston, Texas.

Donald R. Goldman & Associates, Architects, AIA, announces the relocation of their offices to 3604 4th Avenue, San Diego, California.

Hallar & Larson, Ltd. Architects announces the new location of their offices at 1725 Blake Street, Denver, Colorado.

Kennedy/Montgomery Associates, Architects is pleased to announce relocation of its new offices to 800 Broad Street, Suite 904, Boston, Massachusetts.

Muchow & Partners Inc. announce the relocation of their offices to 1725 Blake Street, Denver, Colorado.

Nakano-Rosenfield Associates has established new and larger offices located at 123 South Spring Street, Claremont, California.

Robinson and Mills Architecture and Planning has moved to 153 Kearny Street, San Francisco, California.

S & T Western, Inc., architects and engineers, have moved to new offices at 1400 North Bristol, Newport Beach, California.

Schuman Lichtenstein, Claman Efron/Architects announce the relocation of their offices to 227 East 45th Street, New York, New York.

ARCHITECTURAL RECORD April 1979 219
ADVERTISING INDEX

For detailed data, prefilled catalogs of the manufacturers listed below are available in your 1979 Sweet’s Catalog. File as follows:

G General Building (green)
E Engineering (brown)
I Industrial Construction and Renovation (blue)
L Light Residential Construction (yellow)
D Interiors (white)

A

Acme Brick Co. ................................ 70
Adams Rite Mfg. Co. ...................... 155
Aiphone USA Inc. ......................... 94
G Alliance Wall Corporation .......... 184-185
Allied Chemical Corp., Fibers Division 176-177
All Steel Inc., One of the C.I.T. Companies ........ 40
Alma Desk Co. ........................... 83
G-I-L Aluminum Company of America .... 216
G-E AM International, Brunt Engineering ................. 189
G-L American Olean Tile Company ... 95
American Standard Export .............. 81
G-E-I American Telephone & Telegraph Co. .......... 254
G-I Anchor Post Products Inc. .......... 66
G-I-J-L Andersen Corp. .................. 24-25
Architectural Record Books ................. 196-207,208,212
Architectural Record Seminar .... 170-171,172,200-201
G-I-L-D Armstrong Cork Co. ............. 79

B

B Badische Corp. ................................ 90
G-E Bally Case & Cooler, Inc. .......... 152
Bethlehem Steel Corp. ................. 6-7
Bobrick Corp. .......................... 64
G-E-I Bradley Corporation .............. 162
Brick Institute of America ........... 87
G-E Bruning Engineering, Division of AM International .... 189

C

G Caradco Division of Scovill Mfg. Co. .... 168-169
G-E-I Carrier Tractor Co. .............. 182
G-I Ceco Corp. .......................... 214
G-I-L Celotex Corp. ..................... 18-19
G Cold Spring Granite Co. ........... 159
G-D Columbus Coated Fabrics, Div. of Borden Chemical Co. .... 187
G-E Crouse-Hinds Company ............. 47

D

Delta Airlines ................................ 163
J DeSoto, Inc. ............................ 74
Dietz Co., Inc. .......................... 24
Double Seal Insulating Glass Manufacturers .................. 61
G Dover Corp. ............................ 213
G-I Dresser-McGraw .................... 203
DuKane Corp. .......................... 82
G-E-I-D DuPont De Nemours Co., Inc., El Texlon ............ 76-77
DuraFlake Div., Willamette Industries Inc. ........... 28-29

E

G-E-I Ebro Mfg. Co. ..................... 154
Eljer Plumbingware Div., Wallach-Murray Corp. .... 156
G-E Eljay Mfg. Co. ...................... 151
G Epic Metals Corp. ..................... 194

F

Fields, Edward, Inc. ...................... 194
G Fletcher, Div. of Textile Rubber Div. Inc. .......... 78
G Flexiwall-Systems Div. of Wall & Floor Treatments Inc. 161
G Follansbee Steel Corp. .......... Cow. II
G-I-L Ford Glass Division of Ford Motor Corp. .... 14-15
Forms & Surfaces ......................... 12
G Fry Reglet Corp. ...................... 79

G

G-I-L-D Gail International ............... 59
G-I-L-D GAF Corp. Diazo Equipment ....... 55
G-E Gates Engineering ................. 157
G-D General Tire & Rubber Co. Bolts Wallcovering Division .... 166-167
G General Tire & Rubber Co., Chemical Plastics Division .... 84-85
G-I-I Glidden Durkee Div. of SCM Corp. ........ 191
G Granco Steel Products Co., Div. of National Steel Corp. ... 188
G-E-I Greenco Inc., Building Products Division ........ 38
E Granau Co. ............................ 174

H

Hastings Tile ................................ 211
G-E-E Kewanee Rug Mill ................. 222
G Helios Tension Products Inc. ........ 209
L-D Homa Co. ................................ 74
G Hope’s Windows-Division of Robin Industries Inc. .... 68
G-L Howmet Aluminum Corp. .......... 180-181

I

IBAC Industries Inc. ..................... 175
G-I-L Inraco, Inc. ....................... 34-35
International Design Conference in Aspen ................. 186

J

G Jewett Refrigerator Co., Inc. .... 163
G-E-I-E Johnson-Mansville Building Systems Division .... 44-45
G-J-Johns-Manville, Holophane Division 5
E Johnson Controls Inc. .............. 52-53
E Joy Mfg. Co. ........................ 60

K

G-Kalwall Corp. .......................... 216
G-Karastan Rug Mill .................. 222
G-Kawneer Company, Inc. ........ 195
G-KDI Paragon ......................... 194
G-Kemlite Corp. ....................... 86
G-Koppers Co., Inc. ................ 145 to 148

L

Laminators Safety Glass Association ........... 217
G Lyon Metal Products Inc. .......... 202

M

G-I-L-D Masonite Corp. ................. 199
Medusa Cement Co. .................. 216
Metropolitan Ceramics Div. of Metropolitan Industries Inc. .. 173
G-I Modernfold Div. of American Standard Inc. .......... 221
G-E Monsanto Co. Plastics & Resins Division ........ 158
G Montgomery Elevator Co. .......... 72

N

National Electrical Contractors Association .............. 1
G Nucoor Corp., Vulcraft Div. .......... 92-93

O

G-I-L Olympic Stain Company .......... 91
Omega Lighting Div. Emerson Electric Co. .............. 182
G-E-I-L-D Owens Corning Fiberglas Corp. .... 23-51
Owens Illinois Inc. ........................ 30-31

P

G-I-L-D Pella Roloscreen Co. .......... 48-49
G-E-I-P-E Pittsburgh Corning Corp. ...... 8-9
Pozzi Window Co. ........................ 32-4
G-I-L-PG Industries Inc., Coatings & Resins Div. ........ 179
G-E PG Industries Inc., Commercial Glass ................. 80

R

Rauiland-Borg Corp. ...................... 202
G-I Raynor Mfg. Co., Inc. ............. 54
Red Cedar Shuttele Handsplit Shake Buren .............. 175
G B Rehm & Hart Co. ................... 46
G Roll-D-Matic Chain Co. .............. 202
G-D Rosenwach Inc. .................... 215

S

G-I-L Sasmpyre Corp. .................... 79
San Valle Tiens Kils .................. 32-23-23
Shand, Morahan & Co., Inc. .......... 58
G-E-I Shattorproof Glass Corp. .......... 150
Pow-Walker ................................ 56-57
Showcase International Inc. .......... 94
G-I Silbarco Corp. ...................... 215
G-I Simpson Timber Co. ............... 302
G Sloan Valve Company ................. 62
Sony Video Products Co. .............. 16-17
G Sons Mfg. Co. ........................ 190
Southern California Gas Company .... 32-1
G-I Stark Ceramics Inc. ................. 183
Sweet’s Division of McGraw-Hill Informations Systems Co. .... 88-89

T

G Tehnal of America, Inc., Cov.III .... 193
G-I Tremco Incorporated ............... 192-193
G Trus Joist Corp. ...................... 63

U

G-I Unicube Corp. ....................... 182
U.S. Borax ................................ 153
G-E-I United States Steel Corp. ........ 20-21
University of Chicago Press .......... 194

V

G-I-Venturama Skylight Corp. .......... 190
Vincent Brass & Aluminum Co. ....... 160
G Vinyl Plastics Inc. .................... 175
G Vogel-Peterson Co. .................. 96

W

Wausau Tile ................................ 216
G Westminster ASD Division ........... 22-23
Wide-Lite Corporation ................. 197
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