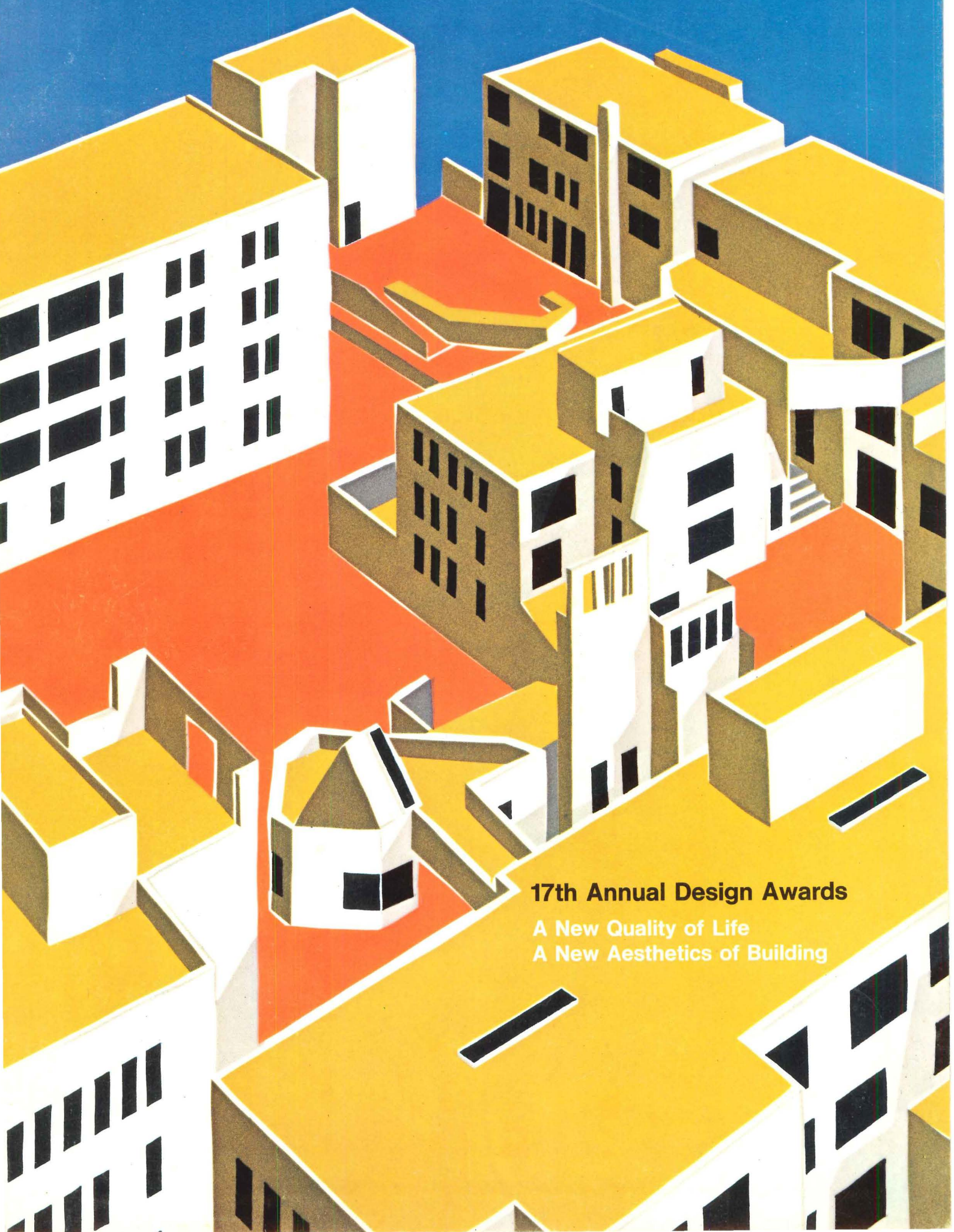
PROGRESSIVE ARCHITECTURE

A Reinhold Publication • January 1970



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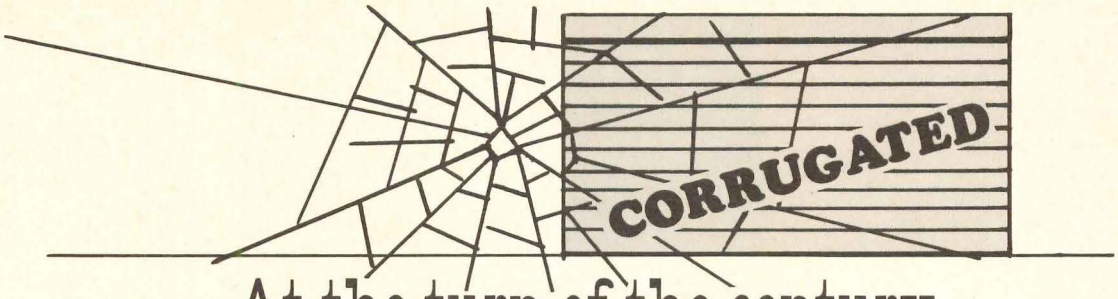
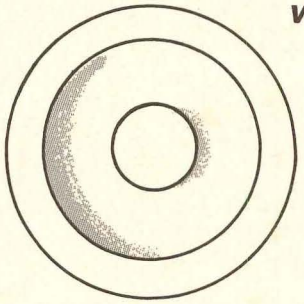


At the turn of the century

KINNEAR

OBSOLETED

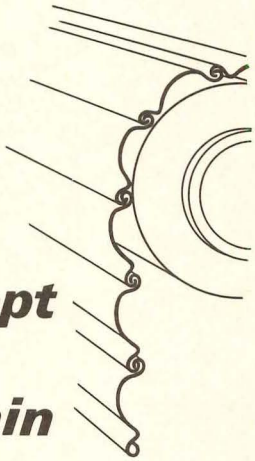
what was <u>then</u> called a rolling door



by using the principle of the wheel

(which has never been improved upon)

and originating the unsurpassed <u>new</u> concept of the interlocking slat curtain



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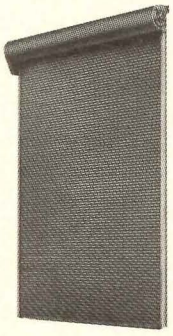

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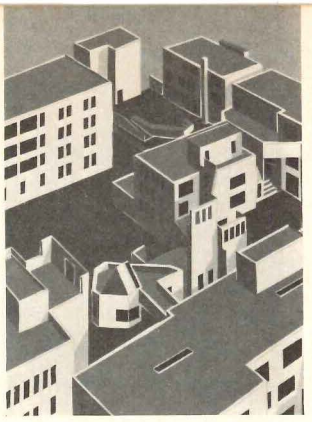
Cover: A drawing by Nicholas Loscalzo taken from a photograph of the Pembroke College Dormitories, winner of this year's First Design Award.



P/A THIS MONTH

Progressive Architecture® January 1970

Seventeenth Annual P/A Design Awards Program

The five jurors who painstakingly selected nineteen winners from a total of six hundred and seventy submissions are introduced.

The Jury Discusses: The Present State of the Art and Trends Toward the Future

The social responsibilities now borne by American architects have required the rechanneling of creativity from egocentric "design" to the more humanitarian approach. This is evidenced in this year's submissions.

Citations

The Jury Discusses: The Engineer's Role and the Value of the Single Family House

In an age whose housing requirements involve an unprecedented scale, the jury seriously debates the value of the single-family dwelling. Also discussed is the role of engineering systems that, through cost and complexity, can dominate design instead of serving it. 106

Awards

Art Center College of Design, Los Angeles, California. 108

Urban Design Study, Montgomery County Community Renewal Program, Montgomery County, Maryland. 112

Residence for a family with two teenage children, Guilford, Connecticut. 116

Tustin Project, Tustin, California. 120

Ledgewood Community Housing, Quincy, Massachusetts. 124

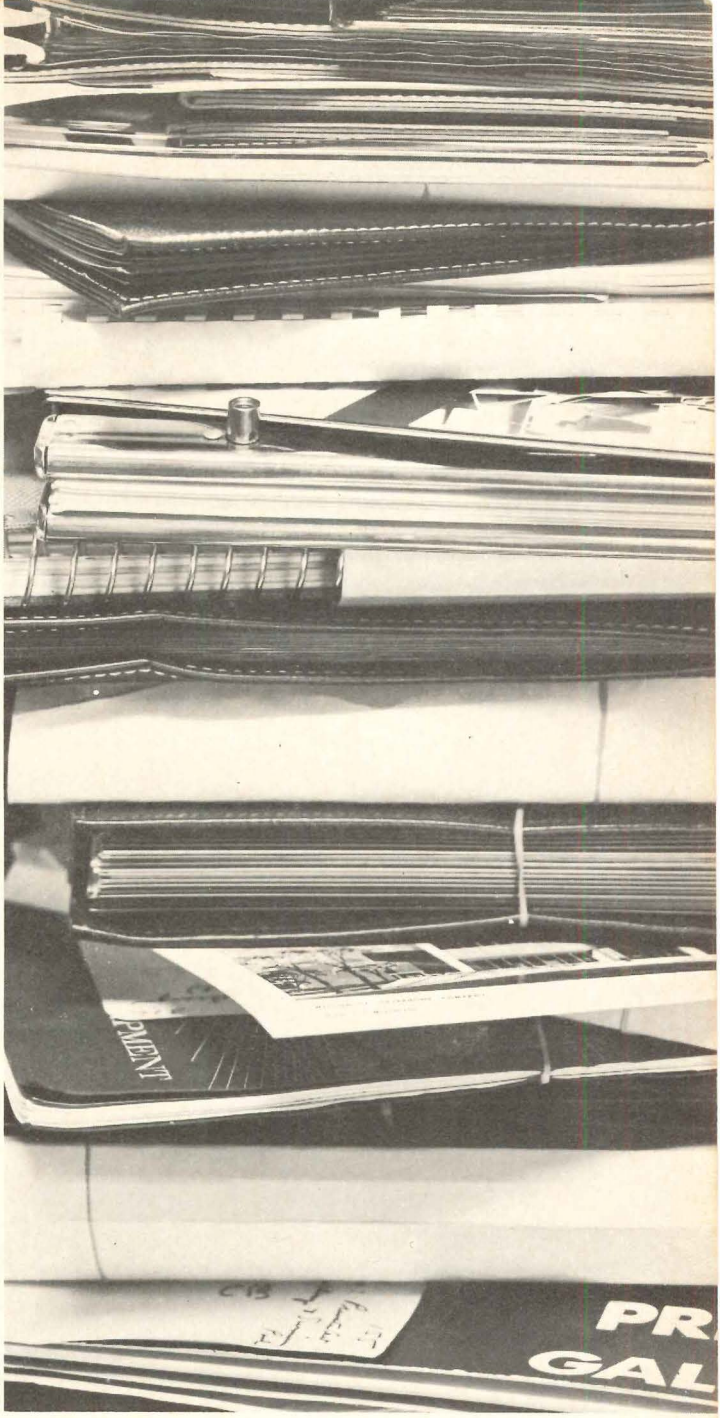
The Jury Discusses: Multiple Dwellings and Urban Design

It is principally in this area that the need for an urban vernacular and sensitive, realistic, and straight-forward architecture is reiterated by the jury. 128

First Design Award

Pembroke College Dormitories, Brown University, Providence, Rhode Island. 130

Departments



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Philadelphia's Industrial Valley Bank Building
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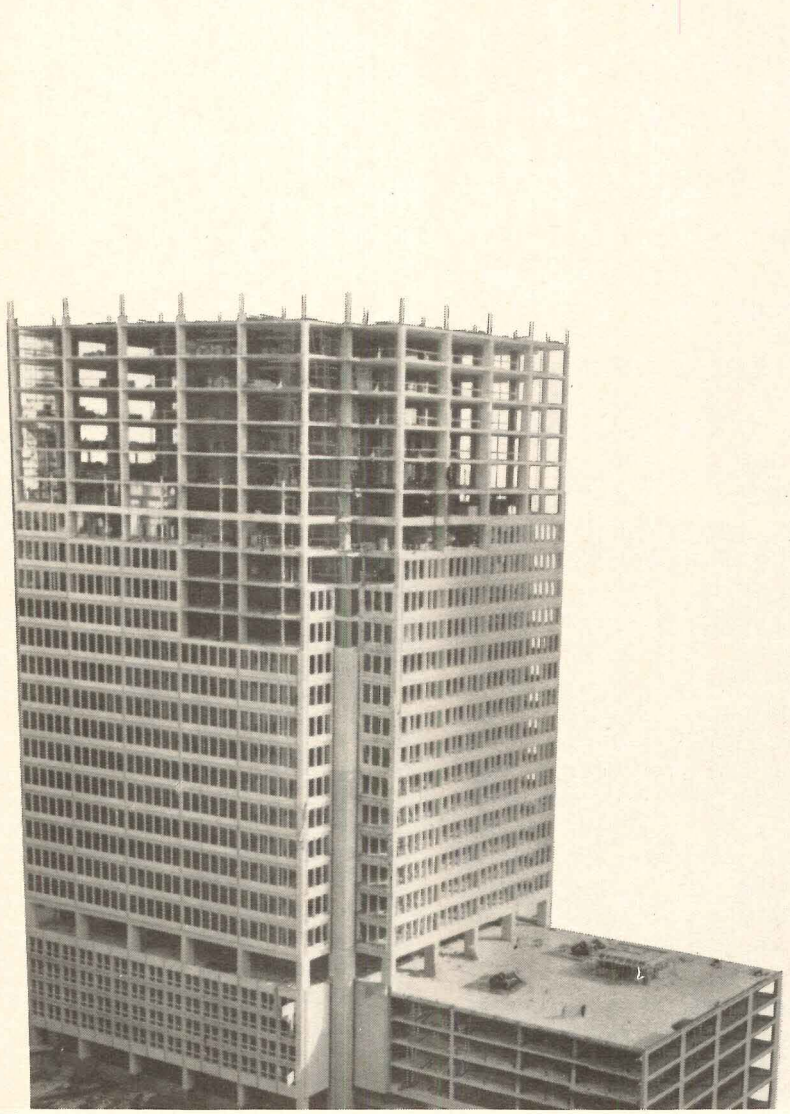
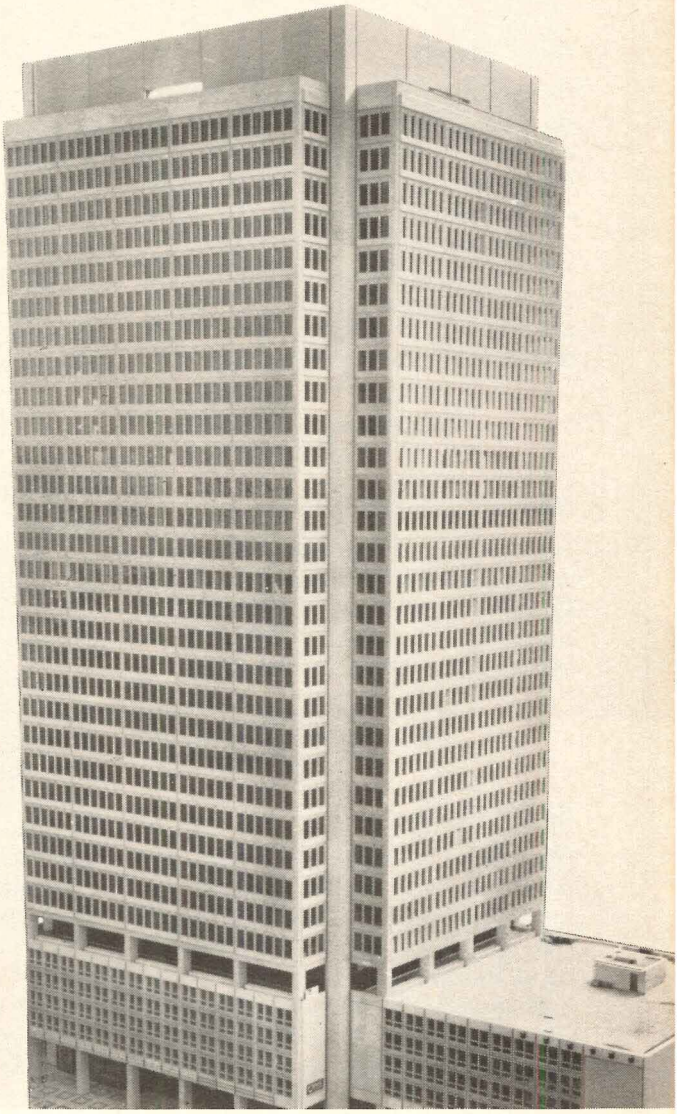
Consulting Engineers: Hertzberg & Cantor, New York, N.Y.
Contractor: Tishman Realty & Construction Co., New York, N.Y.





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2-69

YOUR POINT OF VIEW

Walter Gropius

Dear Editor: That was a very fine article on Gropius (Sept. 1969 P/A), even if J. C. Warnecke will never forgive you for labeling him B. C. Thompson. As for the reverse, we shall say nothing. The text was fluent and showed great insight, and I have heard many good comments about it, including my own.

Jane F. McCullough
Ben Thompson & Associates
Cambridge, Mass.

Bright Metals

Dear Editor: Your Metals Review issue (Oct. 1969 P/A) reached me today and I feel compelled to tell you that it is a magnificent job throughout. The general format and the news content are outstanding. I was particularly impressed by the judicious use of color, charts, and drawings to produce a lively and yet highly informative publication. Congratulations.

Max L. Brown
Bethlehem Steel Corporation
New York, N. Y.

Navigating Space

Dear Editor: Alis Runge did a marvelous job with the space story (Nov. 1969 P/A) especially in light of the complexity of material. We all very much appreciate her special efforts.

Danforth W. Toan
Warner Burns Toan Lunde
New York, N. Y.

Airport Routine

Dear Editor: First, let me say how much I enjoyed the article about Toronto's arresting Yorkville (Sept. 1969 P/A) and some of the other articles in that issue.

Because I must travel in and out of airports, I look upon them mainly from the standpoint of my own ease and convenience. Your spread on new airport design therefore interested me much more than a routine article.

The new Houston Airport — Intercontinental, a nice Texas puff I thought — is quiet and reassuring inside but contains these drawbacks:

1. It takes an awfully long time to get out there with no hope of rapid transit for many years.
2. The baggage setup on arrival is just as bad as anywhere else. It could be much better. Why can't the baggage be right next to taxis and the exit door?
3. There's no place to get a milkshake and you can't stand up at a counter for a coke when you're in a hurry. Why not?
4. There is one door to get in and leave the rest room. This is really crazy in a brand new airport.

The trouble with P/A is that it is so well read here that I don't get a copy until two months later. That's why I'm writing this at this late date.

Jack B. Fraser
American Institute of Architects
Washington, D.C.

Seattle, Oregon?

Dear Editor: The article on page 68 of the October 1969 P/A mistakenly places in Portland, Oregon, the new 50-story First National Bank headquarters building in Seattle, Washington.

May I suggest a refresher course in U.S. geography for the writer of the article, and for the proofreader who let the gaffe slip by.

George Betancourt
Seattle, Washington

P/A Unethical?

Dear Editor: I wish to inform you of my dissatisfaction with the way that my article "The Conglomerate — Patron of the Buck" was handled (Nov. 1969 P/A).

A photograph and biography of myself had been requested by Progressive Architecture for publication with the article. The biography was essential since my position with Saphier, Lerner, Schindler during their acquisition and my company's own experiences with conglomerates would have done much to add credibility to the position I took in my article.

I can only assume that Progressive Architecture, a magazine I have long admired, felt a greater obligation to conglomerate-acquired design organizations than towards complete documentation of published articles. It is my feeling that lack of ethics was exhibited on the part of Progressive Architecture in giving Larry Lerner of Saphier, Lerner, Schindler the opportunity to review my article prior to its publication without my being informed and to present his views in the same issue on the same page. Was Mr. Lerner involved in the editing of my article as well? Was my biography omitted because it would have completely invalidated Mr. Lerner's argument?

Mr. Lerner does not address himself to any of the points that I have made in my article but instead resorts to a personal attack. Mr. Lerner states in his article that the author of Patron of the Buck "shows a fledgling knowledge of the day-to-day operation of a professional design organization."

There is obviously no basis for this attack since the "fledgling" referred to was Saphier, Lerner, Schindler's Director of Design for a period of two years. That position, obviously, gave an in depth understanding into the day-to-day operations of professional design organizations.

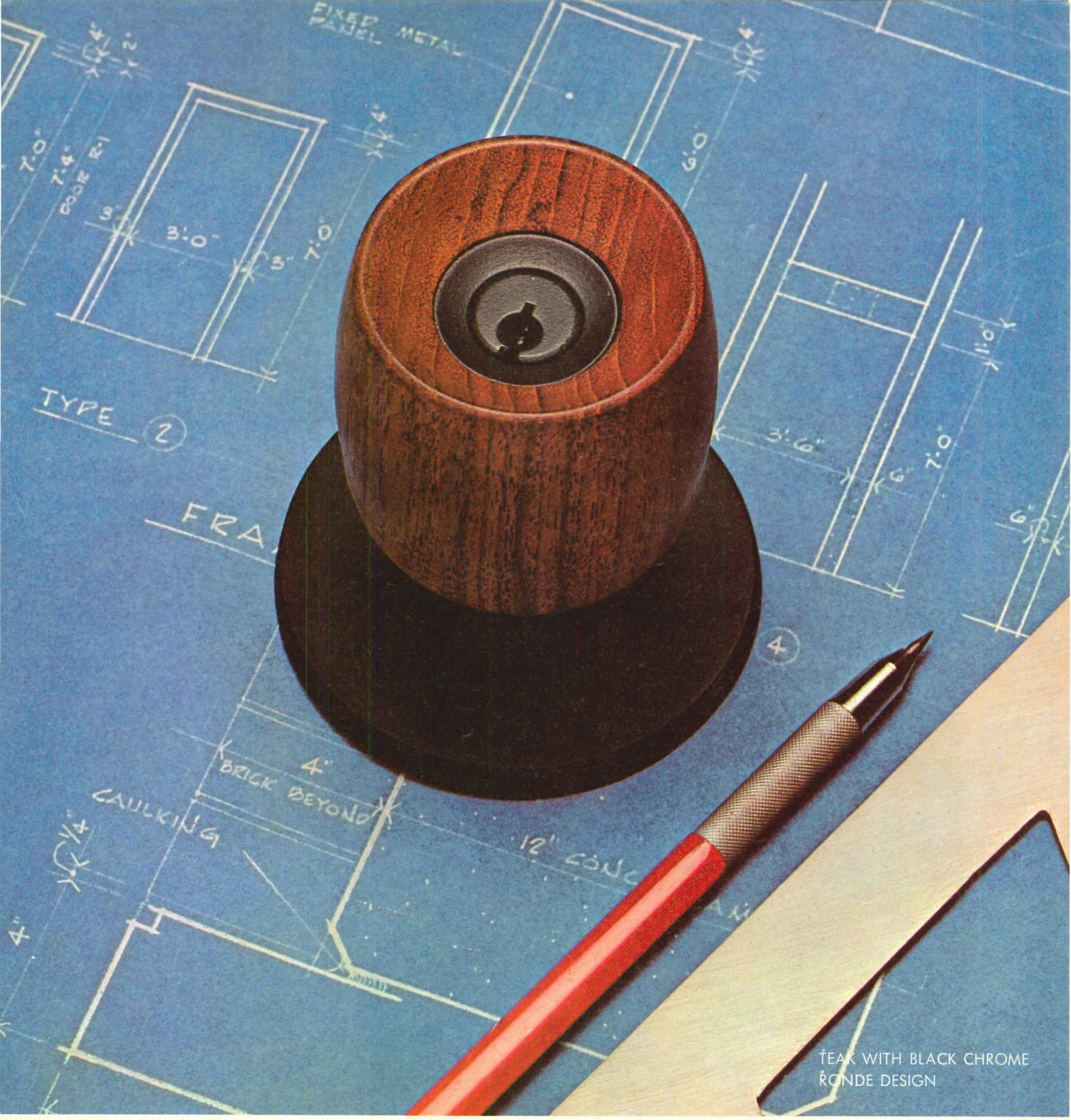
A lack of knowledge of the day-to-day operations of a design organization would not have enabled me to have been instrumental in building an organization within a period of one and one-half years that numbers 20 professionals and operates on significant enough a financial basis to have interested two conglomerates both included within Fortune Magazine's 500.

Mr. Lerner's second point — that the author of the Patron of the Buck does not reveal an understanding of the acquisition methodology — is equally as untrue as his first accusation; since the in depth negotiations that were involved between RMM and the interested conglomerates certainly educated us in this area.

Was Progressive Architecture able to act as a free agent and publish my article without clearing it through the censors at Litton? Was Progressive Architecture required by Litton to have its subsidiary, Saphier, Lerner, Schindler, Inc., defend its position in the way that it was done? Did Progressive Architecture as a free agent, unhindered by its parent organization, Litton Industries, feel obligated to give its brother subsidiary an opportunity to defend itself?

If Progressive Architecture is interested in pursuing the two sides of this issue with, as Mr. Lerner states,

(Continued on page 16)



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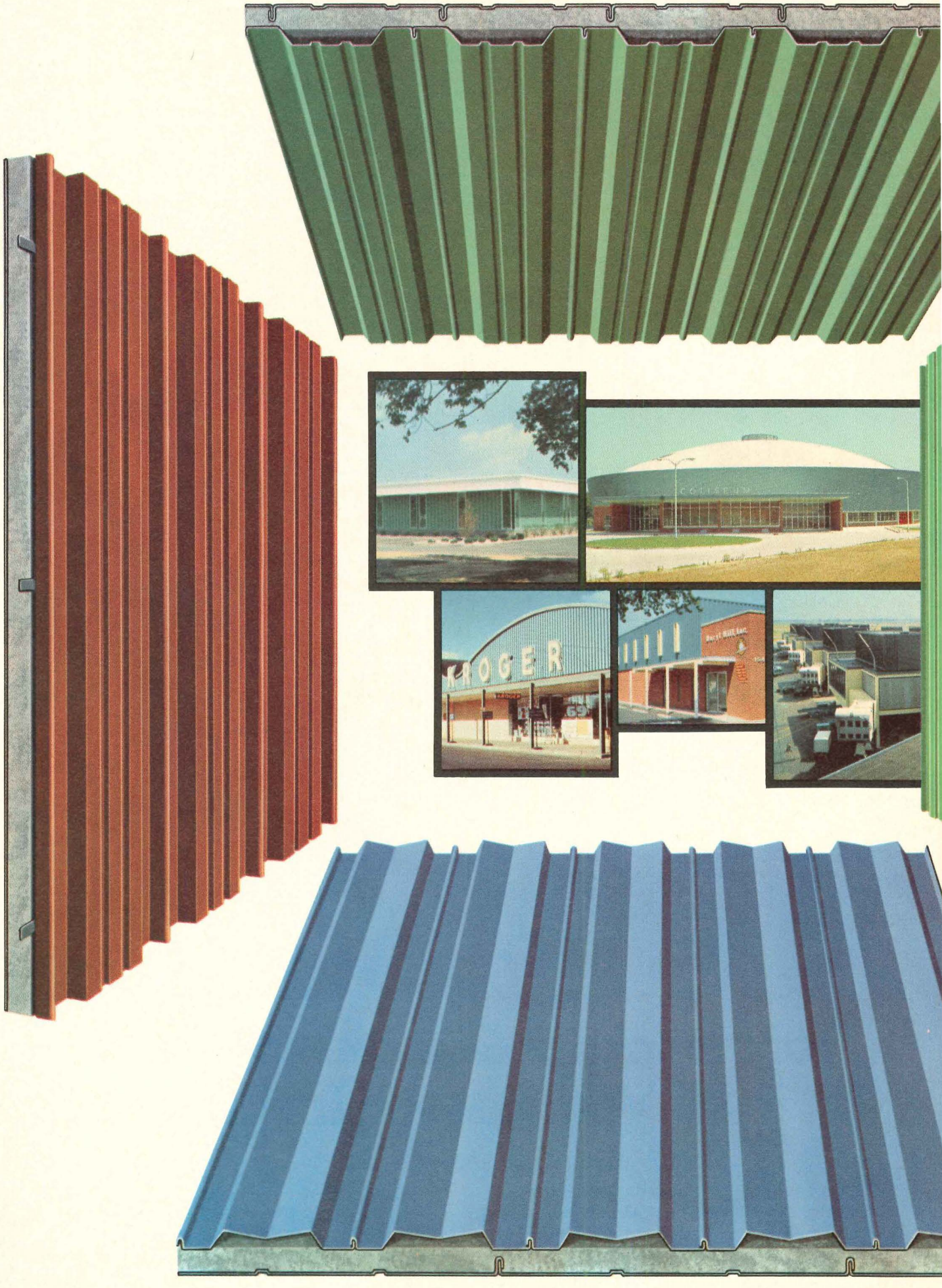
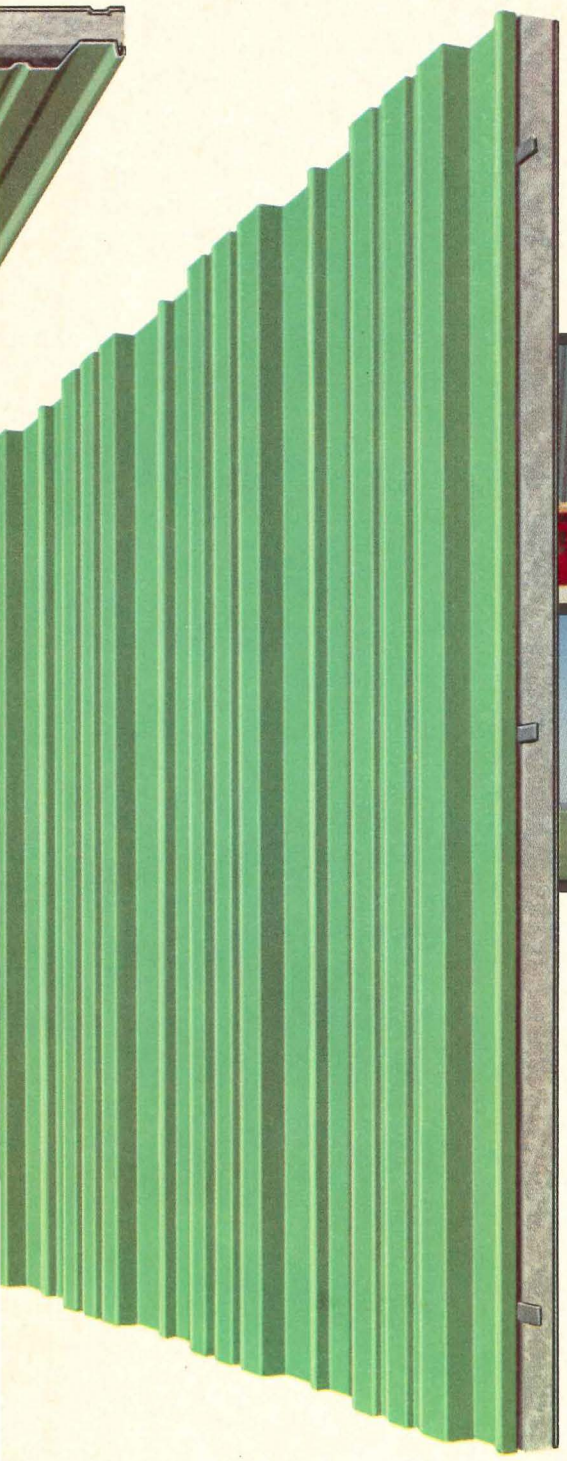
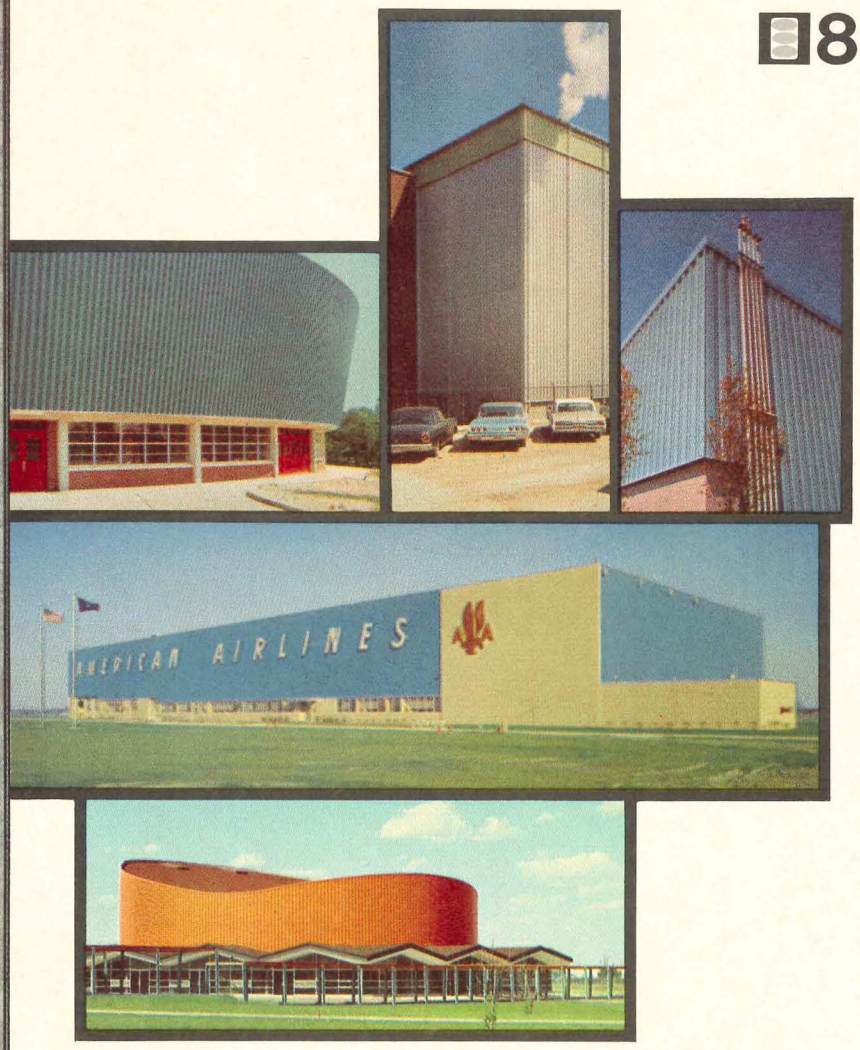

KROGER





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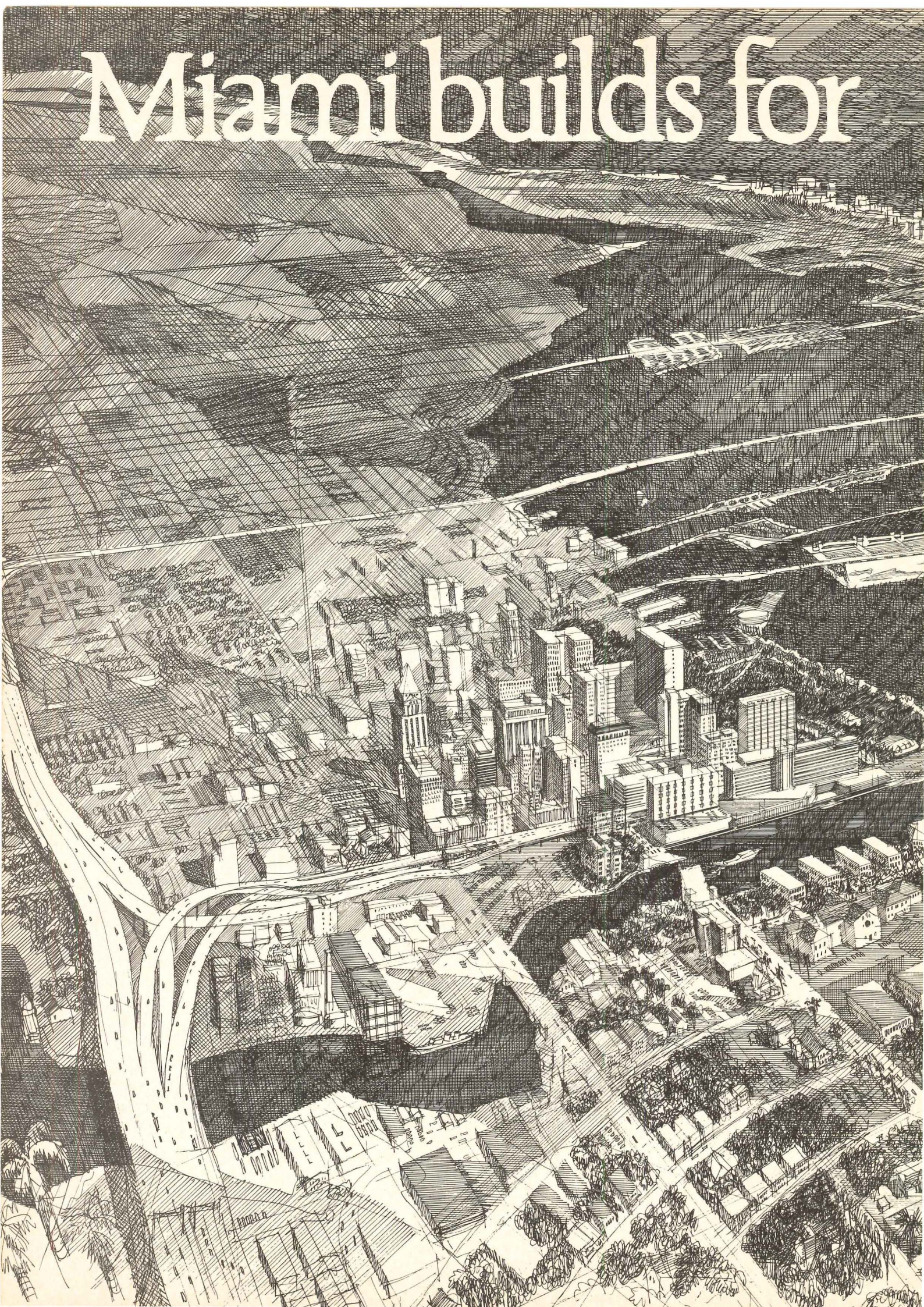

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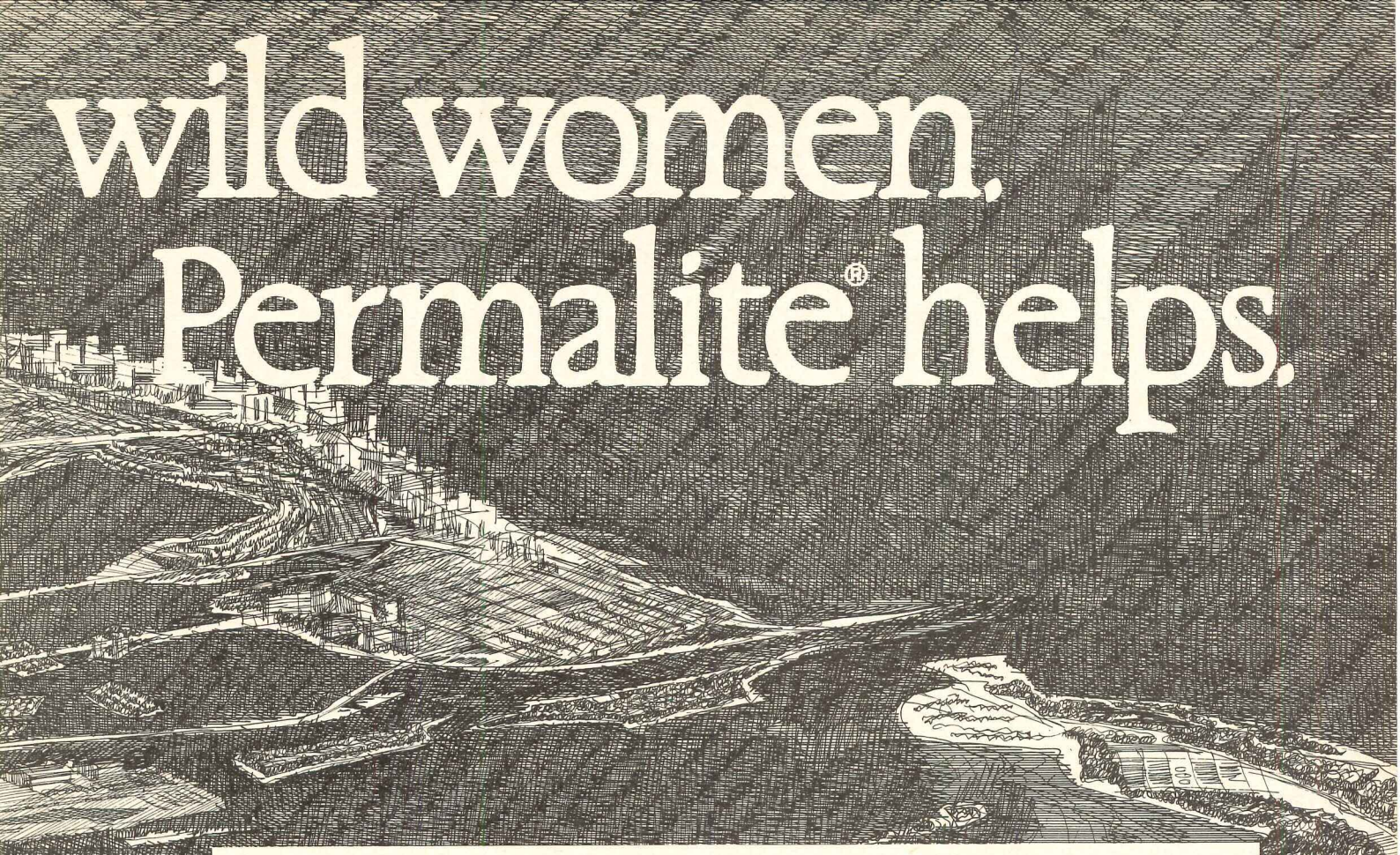

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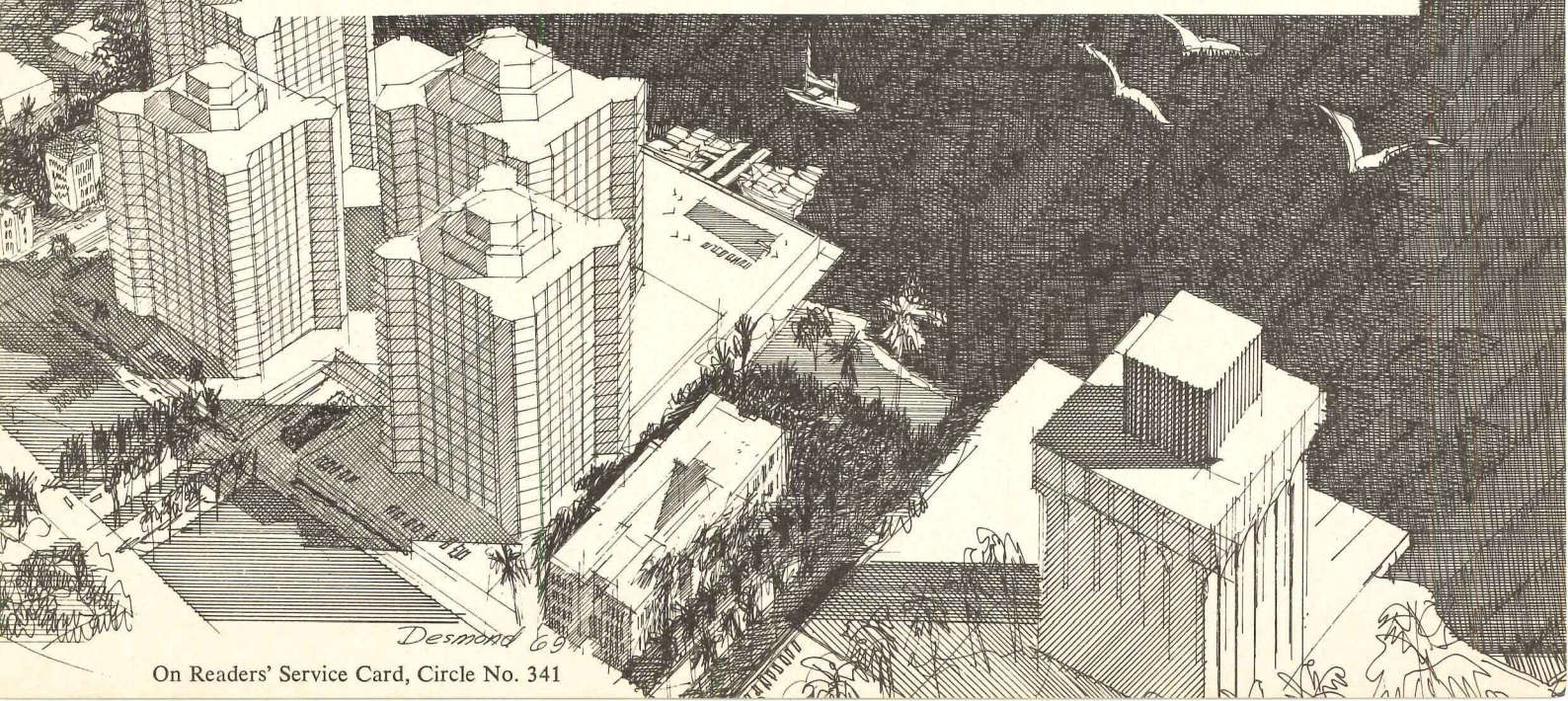

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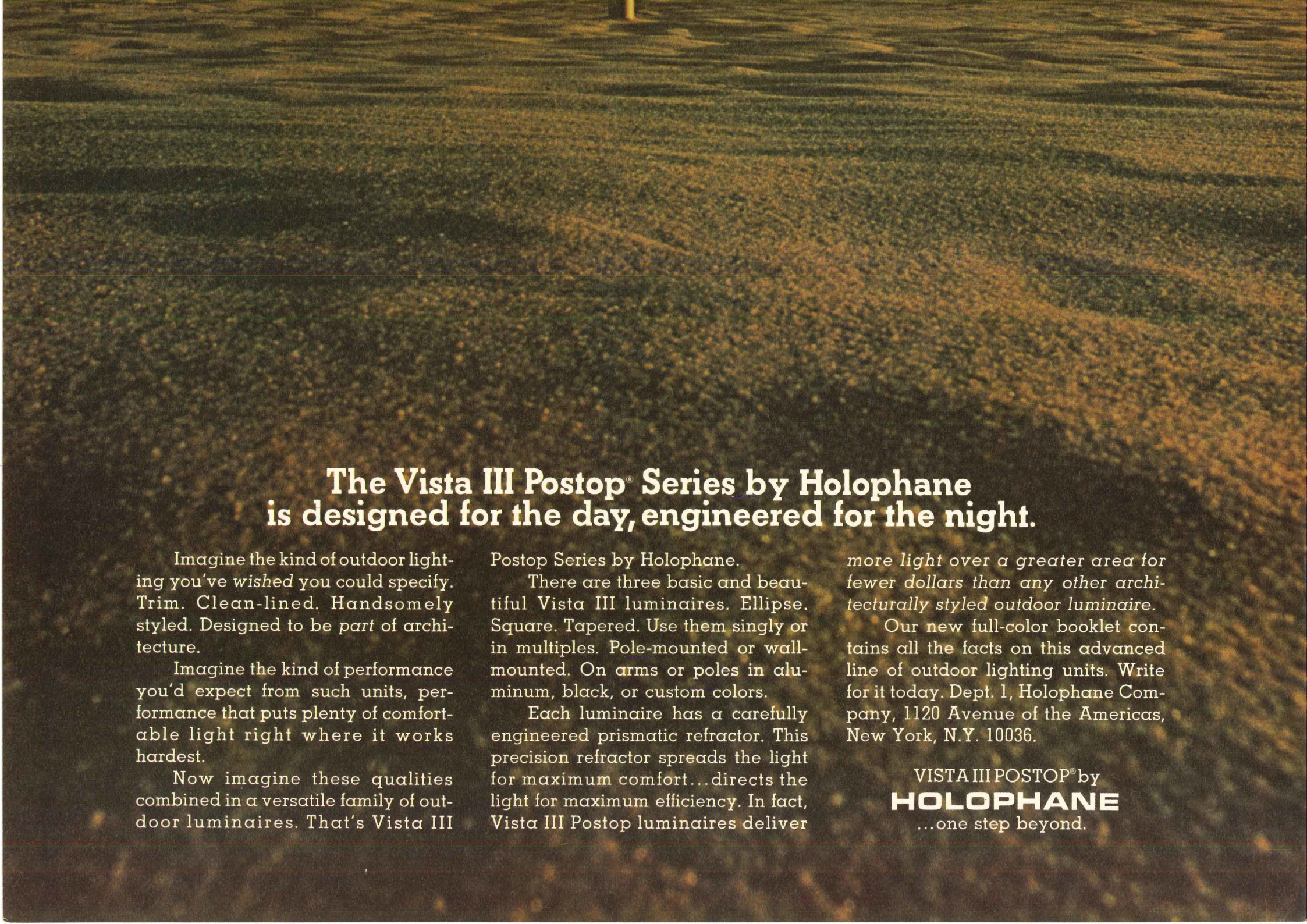
One step beyond



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...one step beyond.

(Continued from page 6)

"a sober assessment of conglomerate management effect upon the artist and his art," I am available to write further on this issue or to debate before any audience with any qualified opponent.

William Norman Manhoff,
Vice President
Richmond Manhoff Marsh, Inc.
Chicago, Illinois

(P/A was at fault in not presenting Mr. Manhoff's biography. We agree that it would have pointed up his expertise. However, we would like to emphasize that our decision to run Mr. Lerner's article at the same time was an editorial decision — free of any influence other than this editor's delight in good dialogue and a good fight. We personally requested Mr. Lerner's views as head of the largest design firm in the country. That Saphier, Lerner, Schindler is a member of Litton Industries we made sharp and clear. You may quarrel with my editorial judgement — but censored we are not. —Ed.)

P/A Errs

Dear Editor: While we appreciate the write-up given to our proposed shopping centers for Decor Developers, Inc., we must point out certain inaccuracies in your copy which we feel need to be clarified.

You have stated that the projects were to be developed under the auspices of Decor Developers, Inc. and the Distributive Education Corporation of America. Please be advised that the Distributive Education Corporation of America will not be participating in the development of these centers. They have merely endorsed the program and the manner in which it will relate to Distributive Education training of students.

The manner in which you have worded your next to last paragraph has caused considerable embarrassment for our firm. The design and model was not, as your writer worded it, "handed over" to this firm. Charles Moore and Ronald Factor are members of the design staff of this office and their work was done as members of this firm, not as some "outsiders" as the article intimates.

We would appreciate a clarification on these two points in your next issue.

James A. Bishop
James A. Bishop & Associates
Architects
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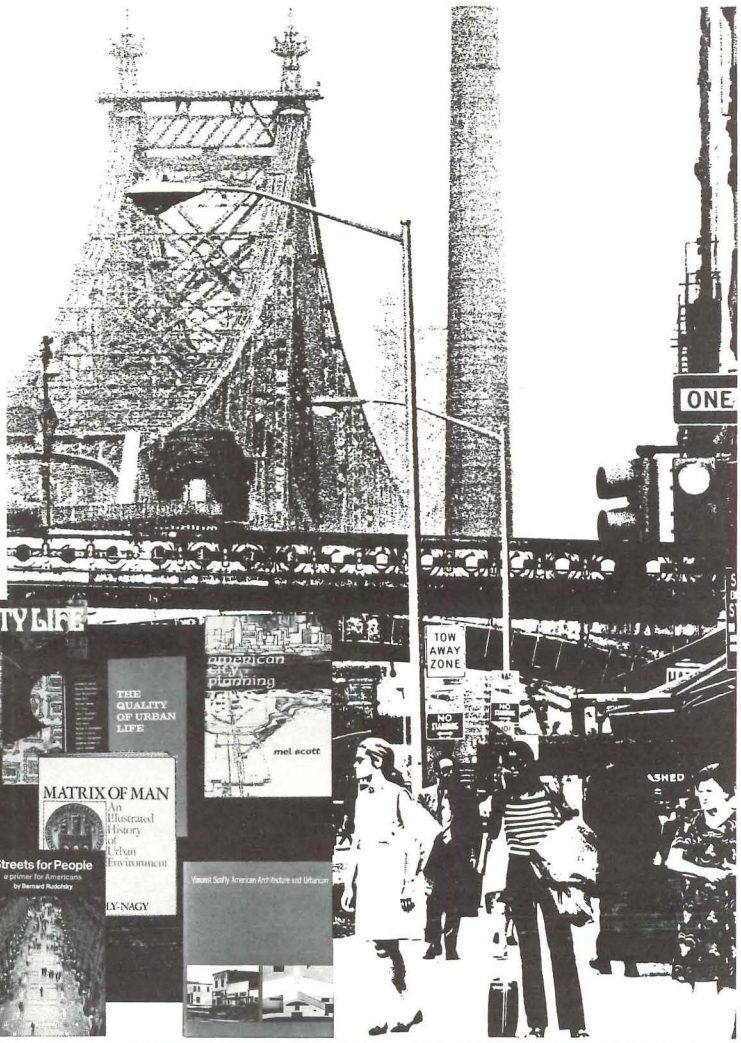

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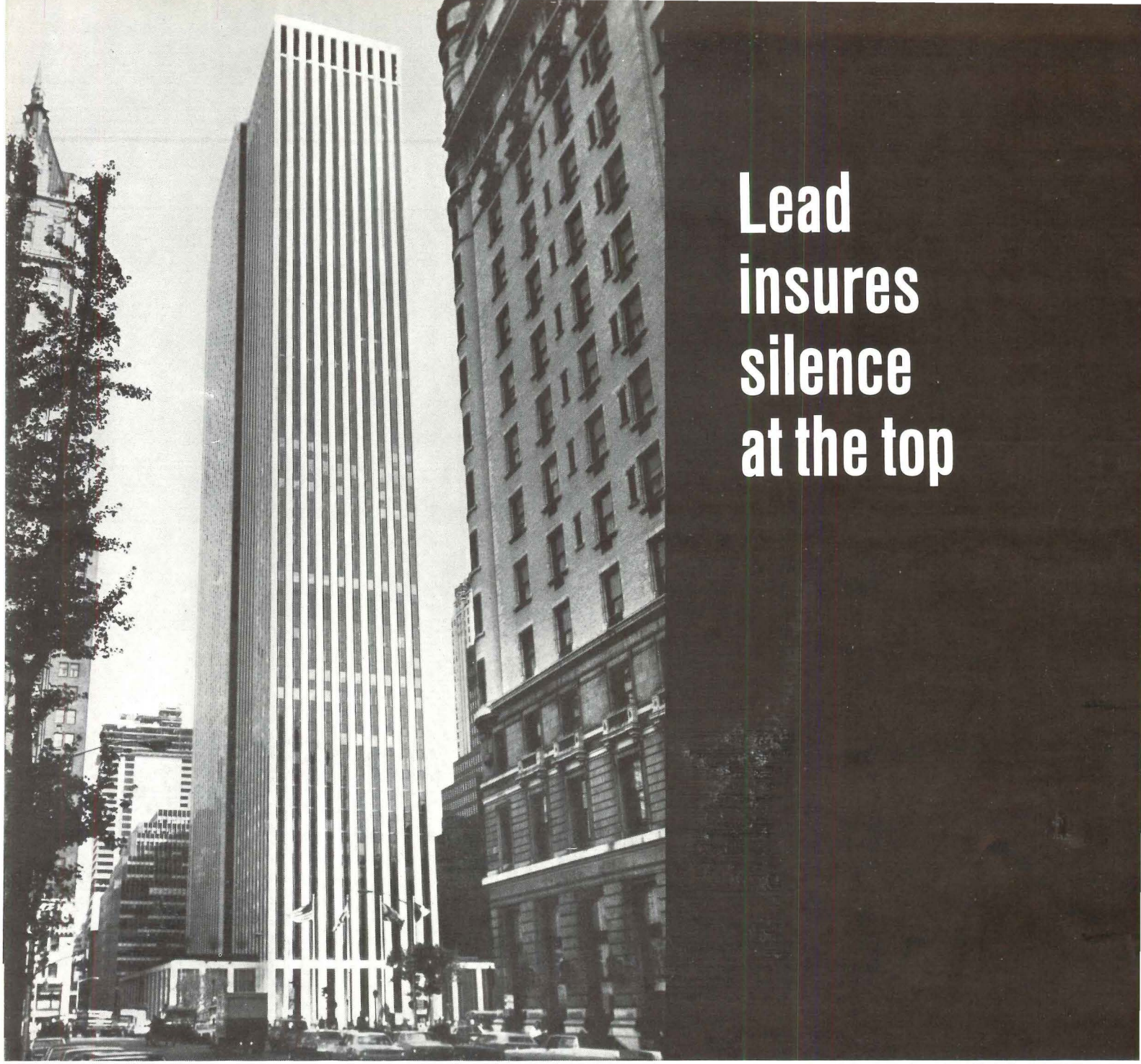

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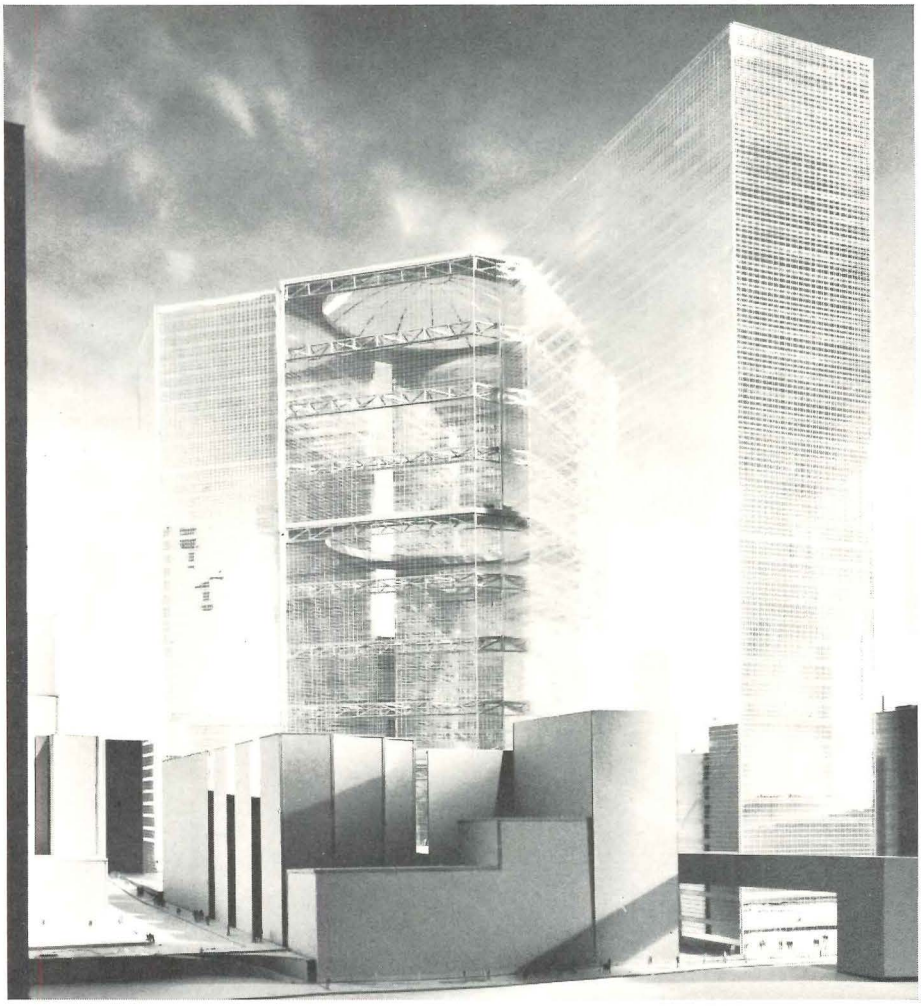
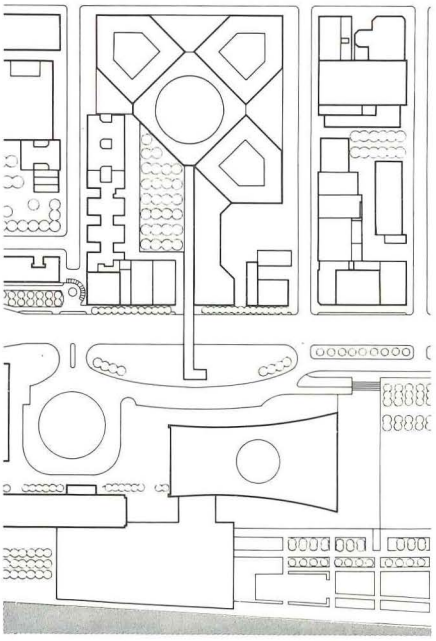


A Crystal Palace for the UN

Like the countries it serves, the United Nations has undergone a population explosion — not only has the number of member-nations doubled since 1946, but so have its visitors. Realizing that the UN facilities are in dire need of expansion, New York State in 1968 set up a "UN district" and established a development corporation with powers to assemble land and issue tax-exempt bonds for the creation of new facilities.

The result of their efforts is a $300 million complex designed by Kevin Roche, John Dinkeloo and Associates to occupy a two-block area bound by 43rd and 45th streets and extending from First to Second Avenue. The complex of four forty-story towers, all interconnected, is wrapped in reflective glass, an illusionistic device new to New York City but gaining widespread use nationwide.

The scheme represents an extension of the glass-enclosed open space concept of Roche and Dinkeloo's nearby Ford Foundation Building. Three prism-shaped towers radiate from an impressive 540 ft high circular court. Topped by a glass dome, the court also receives light from an expanse of glass wall open to a southern exposure. On this side of the complex a low-rise rectangular wing with a glass-enclosed wintergarden on its top level extends away from the court: This wintergarden with its swimming, eating, and general relaxing facilities is easily accessible to the public from the three concourse levels at the base of the court which contain the UN Visitors' Center, shops, international exhibitions, and a transportation terminal. Parallel



Site plan showing proposed UN scheme (top) in relation to existing complex (bottom).

with this wintergarden wing is the fourth tower, a rectangular 700-room hotel whose narrow end faces the UN across First Avenue. A long glass-covered pedestrian bridge separates the two, extending from the circular court over First Avenue to the UN. Pedestrian sidewalks around all sides of the complex are also protected by projecting glass shed roof-like ledges. The glass shed roof is applied on a larger scale to cover the residual spaces between the prism-shaped towers, including the complex' main entrance on Second Avenue.

An important side issue of this development scheme is the fact that it will make possible the construction of a non-UN owned housing project fifteen blocks to the south. Waterside, a mixed income housing scheme designed by Davis, Brody, offers the city a unique urban plan that is to be built on a platform over the East River from 25th to 30th Streets. Although a highly publicized, much favored project, construction has been delayed because of the tight-money situation. The UN Development Corporation, however, has offered to finance 1110 of Waterside's 1470 units with its own tax exempt bonds in

return for its limited-profit developer's agreement to give priority in its apartments to the 593 non-transient households the UN scheme will displace. This financing, plus Waterside's own municipal tax abatement should keep the rents low enough for those being relocated. Also, 360 apartments will be financed with a Federal interest subsidy under the National Housing Act.

The income from the large new UN complex (of the 4.2 million sq ft, three million will be for office space, most of which will be leased out) will help subsidize some moderate income housing in projected nearby buildings, office space for poorer nations' missions, and modest neighborhood shops included in the Visitors' Center.

The scheme as it presently stands will most likely be approved by the City Planning Commission at the end of December. From there it goes to the Board of Estimate for final approval. Some opposition to the proposal is expected here: critics of the scheme assert that this imposing megastructure will establish a precedent extending down Second Avenue, and further the construction of monolithic building structures that block out sun to the north.

Others question the UN's decision to build so much commercial office space (and in such an expensive manner). On the other hand, supporters of the scheme reply that the city is getting two needed facilities built, and that it is fortunate to have a scheme that provides so much public open space and high quality design.

Industrialized Housing in the U. S.

"Don't confuse the concept of industrialization with the solution of the housing problem," warned architect Michael Brill, speaking before a conference on industrialized housing held by BRAB Building Research Institute in Washington last month. Brill further pointed out that industrialization could become "a technological solution to providing space, without providing a humane environment. In this country we have not only a quantity-crisis, but also a quality-crisis as well."

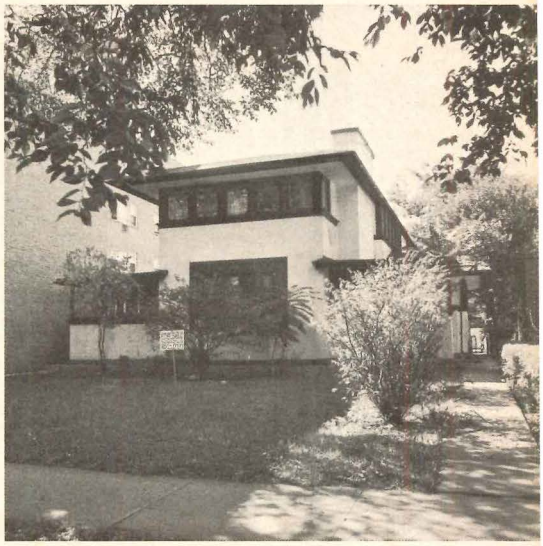
Brill is well-versed on industrialized building. Before his present teaching position in the systems-oriented architecture school at the University of New York-Buffalo, he was a member of the Bureau of Standards where one learns that a major problem of industrialization is the lack of standardization in building codes throughout the nation. This problem must be overcome before a large market can be massed to make industrialization a financially feasible process.

At the conference Brill was one member of a lively panel that included architect Stephen Kliment; consulting engineers Lev Zetlin, William LeMessurier, and Kenneth Naslund; and moderated by Robert Blake of the National Bureau of Standards. The panel surveyed the "Professions' Response to Industrialization." Part of the discussion centered around leadership of a design-team: should the engineer, architect, or social scientist lead? Brill suggested that leadership should rotate, as it does in a medical-operating team, according to which expert has the most responsibility at a given time.

From the audience, Ralph Green, whose construction company breaks ground in February for a factory to produce Italian, Balancy-System concrete components, told the audience, "I might have news for you, none of you is going to be leader; the grass roots people — the software of housing — the people who live there are going to run the team." The response was laughter.

The panel also noted that the first massive attempt at industrialization, "Operation Breakthrough," which aims at initiating five different technologies at the rate of one per year, will actually be producing four housing units per day, starting in 1971. Hardly an answer to the 26 million new units needed by 1979.

Earlier in the conference, Brill had quoted P/A's May 1969 issue on "The New Professionals." He said that it might be the "process of numerical control" (the wedding of computer with manufacturing tools) that will take over in the future, making all but a handful of architects obsolete in the process of solving the nation's housing problem.

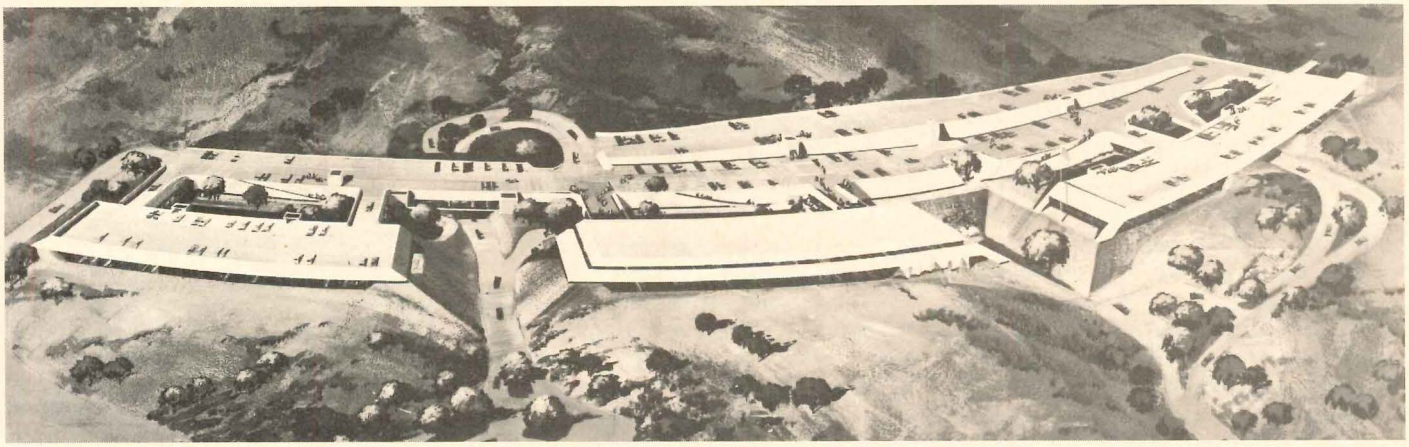


Wright House in Danger of Dissection

Even when landmark buildings have the fortune of being saved, they often undergo some crude form of surgery to be adapted to present-day functions. At the moment, it looks as if this could well happen to one of Frank Lloyd Wright's lesser known Prairie houses in Chicago.

The owner of the Walzer house describes it as structurally sound but nevertheless "an old rundown house in a degenerating neighborhood." Not able to keep it up himself, he would like to sell it to a party who will retain, restore, or at least be concerned with the integrity of the house. So far two offers have come in — one party wanting to chop it up into low-income apartments and another wanting to carve up the house into old-age cubicles. While the Walzer house is not historically important enough to get preservationists up in arms, the fact that it is part of America's already impoverished and ever vanishing architectural heritage warrants it better treatment.

The house is one of a number of early Wright houses finished in 1904. Besides sharing the basic characteristics of the later Prairie houses, it illustrates a type of solution which Wright used in other projects such as the Barton house in Buffalo. These common characteristics include a symmetrical plan kept tight to fit a narrow lot; a central body with two flanking wings, a side entrance, tripartite windows in the front opening onto the living room, and a row of casements above.



Award-winning scheme submitted by Robert Mason Houvener

Thousand Oaks Selects Civic Center Scheme

Two quite different projects closely contended for first place in the recent civic center competition sponsored by the City of Thousand Oaks, California. The Center, designated for a tree-dotted knoll around which the town is spread, will accommodate branches of city government including administration, council chamber, court facilities, and fire and police departments.

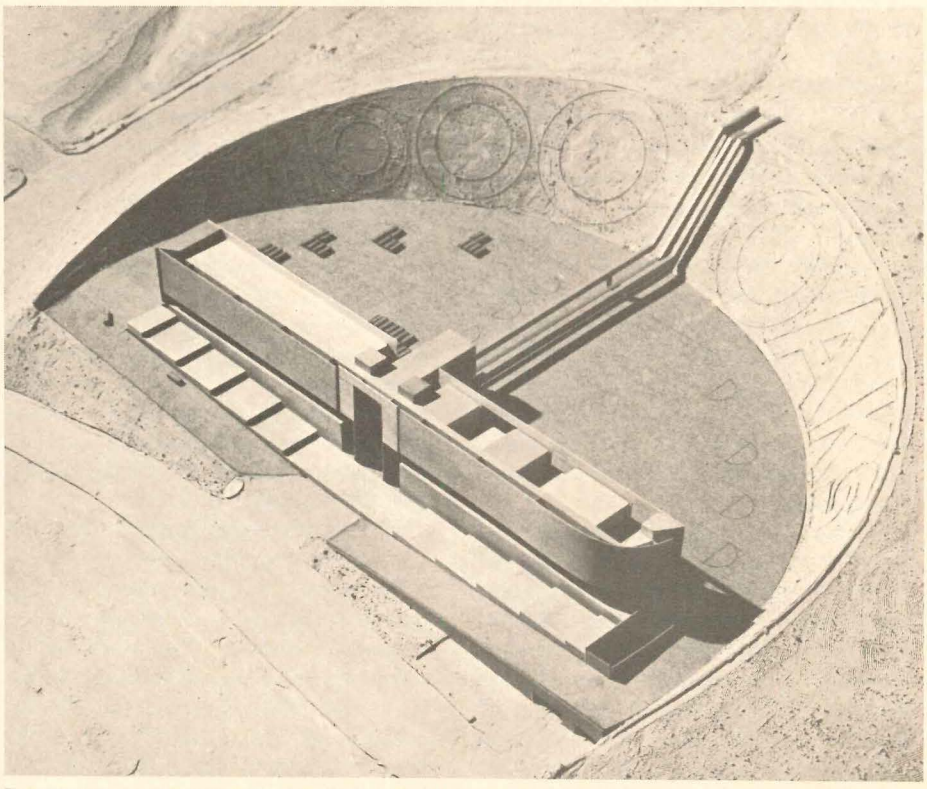
The winning submission which was designed by a young architect, Robert Mason Houvener of San Diego, preserves the shape of the site by fitting its curved linear form closely to the brow of the knoll. The unassertive architectural form should present a modest view from the road, following nearby Oakland Museum's suit in integrating man-made environment with the natural one. It also resembles Frank Lloyd Wright's Civic Center in Marin County in that the building bridges several vales to form a continuous ribbon.

Jury members Charles Moore, Cesar Pelli, Jan C. Rowan, George W. Davis and Dr. Raymond Olson found this design "a very powerful and memorable scheme which could be achieved with modest means."

However jury comments included an admission that they found considerable merit in the second award winning design by the also young Philadelphia office of Vollmer, Knowles and Knowles. They apparently settled on the Houvener plan because it could be built within the economical recommendations of the city.

The Vollmer, Knowles and Knowles scheme has a more aggressive attitude toward the site — to the extent that it broke a Thousand Oaks taboo: on a crescent-shaped wall scooped out of the hill, planted flowers spell out the name of the city. The architects wanted to make the civic center the marker of the community, but the City Council balked.

In this second prize design, cars are directed by ramp and the curve of the crescent to a semi-circular parking area behind the reflective glass-wrapped building. The linear plans calls for a single loaded corridor except at the center where the council chamber and Chamber of Commerce project into the parking area for a drive-in P. A. system. Connecting the building to the crown of the crescent is an elevated grapevine arbor walkway, an additional element that ties together this project, found by the jury to be, "from a conceptual point of view," the most "innovative, brilliant design submitted."



Runner-up design submitted by Vollmer, Knowles and Knowles

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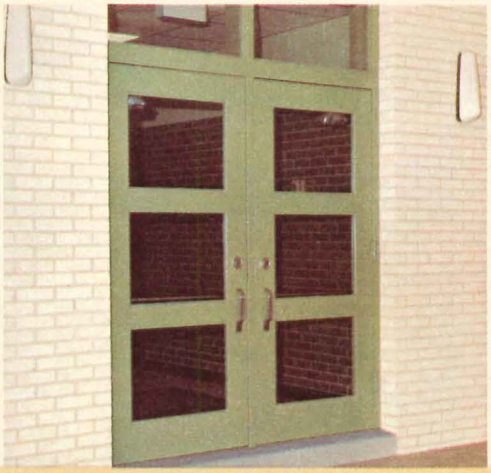

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NEWS REPORT

Towards a Regional Bicentennial

Eagerly vying to be appointed the site for the 1976 Bicentennial Fair, three cities, Boston, Philadelphia, and Washington have each presented showy proposals to the American Revolution Bicentennial Commission in Washington. Looking at these hyped-up activities with a sense of *deja vu,* two Boston design groups have gotten together to produce a joint proposal that would take the edge off the extreme competitiveness of this venture.

The plan, devised by two architecture students, Robert Hollister of MIT and James Chard of Harvard School of Design, in conjunction with Cambridge Seven, suggests a regional exposition whereby all the cities in the area from Georgia to Massachusetts (home of the original thirteen colonies) could participate.

Crucial to the scheme is a revamped ground transportation system which would tie together all areas involved in the exposition and be part of the exhibition itself.

Polis '76 was the name originally given to an earlier proposal drawn up by Hollister and Chard, which called for the eight major cities of the thirteen colonies to form the exhibition, with a new ground transportation system connecting the cities. Each city would have its own fair theme, and in transit, people would ride in an encapsulated fair environment where innovative display and audio-visual techniques offered information.

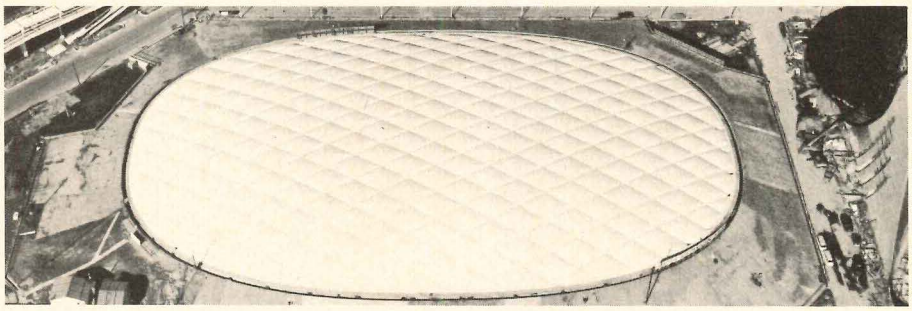
While they were working on this proposal, they became aware that Cambridge Seven was developing a similar plan. Cambridge Seven's differed in that the only cities that would be involved in the high-speed transportation exhibition tie-up were Boston, Philadelphia, New York, and Washington. Also, the exhibition centers would be located around the new transportation poles.

So, logically, the groups decided to pool their ideas and came up with this revised and expanded plan. Any city in this 13 colony area is encouraged to participate: (in fact the whole nation is invited) the emphasis is that each locality could determine the scope and type of its involvement, so that results would be diverse in content, style, and size. This local decision-making would have a grass-roots basis. In this way, each particular region could focus on its problems, and developments for the fair could involve necessary improvements in the areas.

Ground transportation linking the cities is to become part of a regional-national program that would improve and enlarge existing facilities in order to divert some of the congestion away from highways and airports. While suggesting that major cities be linked by express line, others by local service, the proposal does not recommend any particular kind of transportation technology since it would be dependent on national funds available. (Another northeast corridor scheme, TUBE, devised by a third group for the Bicentennial, calls for a high-speed Gravitrain — using gravity and a vacuum to propel the train across and through the ground — invented by L. K. Edwards.)

In addition, the Polis plan advances the idea that the regional fair be financed and implemented by a new form of administrative framework. This organization could provide a mechanism for cities to cooperate with each other instead of competing. Divided into local, state and federal levels, the organization is both private and public in nature: it would be a general profit sharing arrangement which would guarantee participating cities a share of the profits and costs based on factors other than the usual volume of visitors to each locale. Thus the participants have a freedom in selecting exhibition elements on another basis besides what draws more people.

To facilitate easy payments by fair visitors, a comprehensive credit card system is suggested. Local development corporations would be responsible for the individual cities' revenues gathered through the credit system, while the national development corporation would be responsible for the rapid transit system. In this way, as Polis' proposal states, "Both the government and the private corporation profit while the environment of the city is improved and the fairgoer acquires education and recreation."



U. S. Pavilion Hits the Dust

Looks as if this is really it: The USIA has finally officially unveiled the almost constructed American pavilion for Expo '70 at Osaka. The unassuming building, executed by the architectural team of Davis, Brody, Chermayeff, Geismar and de Harak with the aid of German structural engineer David Geiger-Horst Berger, will have the double distinction of being the lowest pavilion at the fair, roofed by the largest clear-span, air-supported dome yet built. The ground-hugging pavilion contains two levels, one sunk below grade, the other walled by an earth berm. The size of two football fields, this 100,000 sq ft elliptical structure is covered by a translucent vinyl-coated fiberglass roof laced with restraining cables. Weighing only a pound per foot, it is inflated by a blower system.

Entrance and exit, at either end of the berm, connect with the top level of the two-level exhibition platform, on which will be arranged seven exhibits of "Images of America." Slated for the largest of world's fairs (on an 815 acre site for 70 participating nations) the pavilion will cost the U. S. $10 million. This figure was established as the budgetary limit by Congress when it abandoned the original $16 million scheme.

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The Architect and Industry: The ARA

The 1969 Convention of the Society of American Registered Architects held in November concerned the timely problem of the architect's increased impotence in the building industry today. Under the title "Toward Total Architecture — Teams and Systems," the convention's program dealt with such problems as how the architect and realtor can team up to plan and promote developments effectively, how the architect can work well with HUD and the FHA and act as a developer in Federal programs, and how he can apply the techniques of marketing to architecture. The conference also sought to analyze systems building and the role of automation.

ARA President Roy D. Murphy explained the convention's theme: "It summarizes a major concern of the Society — the need for architects to develop, in cooperation with allied professions, industries, and suppliers, an architectural service comprehensive enough to meet our growing national requirement for new construction."

In the 14 years since it was founded by Wilfred Gregson in Atlanta Ga., the ARA has had a rapidly expanding membership to the point where there are now about 2000 members. During those years, the problems the organization sees as afflicting the building industry and architectural profession — the fragmented industry, rising building costs (10 per cent a year) inefficient building methods, unproductive architectural procedures, the architects' small role in construction, and their "ivory tower" image — has helped the ARA to evolve its goals.

Calling for a new breed of architects, the ARA states they want to join ranks with all "the other specialists in the building industry to give direction and birth to a new superprofession capable of building the environment the world needs."

First on the list of priorities is to unite the design and building functions for the architect, so that he may better control a building's quality and budget. They cite Walter Gropius' exhortation that if the architect works in "a closely cooperative team together with engineers, scientists, and builders, then design construction and economy may again be an entity — a fusion of art, science, and business."

Another change in standard ethics which the ARA calls for is the current prohibition of the architect peddling his services. Recommended is the establishment of an architect-sponsored market analysis and selling organization. Through analysis and research of real estate, it would be possible to establish the market in every major city for every building type. "It will be a hard sell organization to compete against the package services that have taken 80 per cent of our work," says the ARA.

A definite step the ARA has taken toward creating a "total architecture" concerns the rationalization of the total building process, that is, analyzing and standardizing the procedures that an architect has to go through every time he begins a new project. This involves defining each step, providing information on how to do it, and defining who is responsible for what, so that all the specialists can coordinate their work on the project. Individual committees in the ARA are currently developing Procedural System and Control forms. Information retrieval and data processing systems will provide the basis of a unified system for establishing principles, analyzing facts, and synthesizing design solutions, to save the architect extra time in clerical work.

Once this is accomplished, the ARA encourages the formation of a national society to include every member of the building team that would jointly work out all problems of systems, procedures, costs, standards necessary for a coordinated building process. (In addition the ARA urges the reorganization of union trade and factory jurisdiction.

Teams are now being organized by the ARA, composed of architects, manufacturers, and builders to work on joint projects — eventually the ARA foresees this method being applied on a regional basis. In the future, these teams could be distinct corporations that would provide complete beginning-to-end building services, analyze real estate, buy property, and build for ownership or lease. Using these and other financial investment ploys "the architect and his team could either go public or buy an existing public company or merge with another large organization to gain the benefits of cash sources necessary to make his business a major industry."

The CIF

In response to the architects' increasing frustrations in coping with the construction industry, the AIA-sponsored Construction Industry Foundation has been busy attempting to draw all the representatives of the construction industry together into a common forum. CIF founder and president, Robert Cerny, FAIA, spoke before a number of construction industry businessmen in New York in November to encourage their participation in the program. Mr. Cerny reviewed and discussed the aims of the CIF as well as its current and future projects. Problems it is either currently dealing with or plans to look into include finances (such as better payment practices), bidding abuses, vague specifications, product standards, architects' liability, guidelines to satisfactory performance, contract terms, cost estimates and quantity surveys, professional responsibility of architects and engineers. Once a problem has been investigated and a solution proposed, the CIF plans to recommend changes in legislation, write documents, and assemble pertinent information for the use of the construction industry. It also hopes to educate professional societies, trade associations and others representing public and industry in developing fair agreements and model laws.

The CIF offers its services for confronting and dealing with industry-related problems to any dues paying member. For these services in which outside authorities are retained or consulted for research, the architect with a firm of fifty members or more is required to pay $1000 per annum. The high dues are to free the foundation from its dependence on AIA funding from the floor and on private donations. As Mr. Cerny explained, to do this, the foundation will have to raise half a million dollars from its members in the next year, a sum which will be an invaluable investment.

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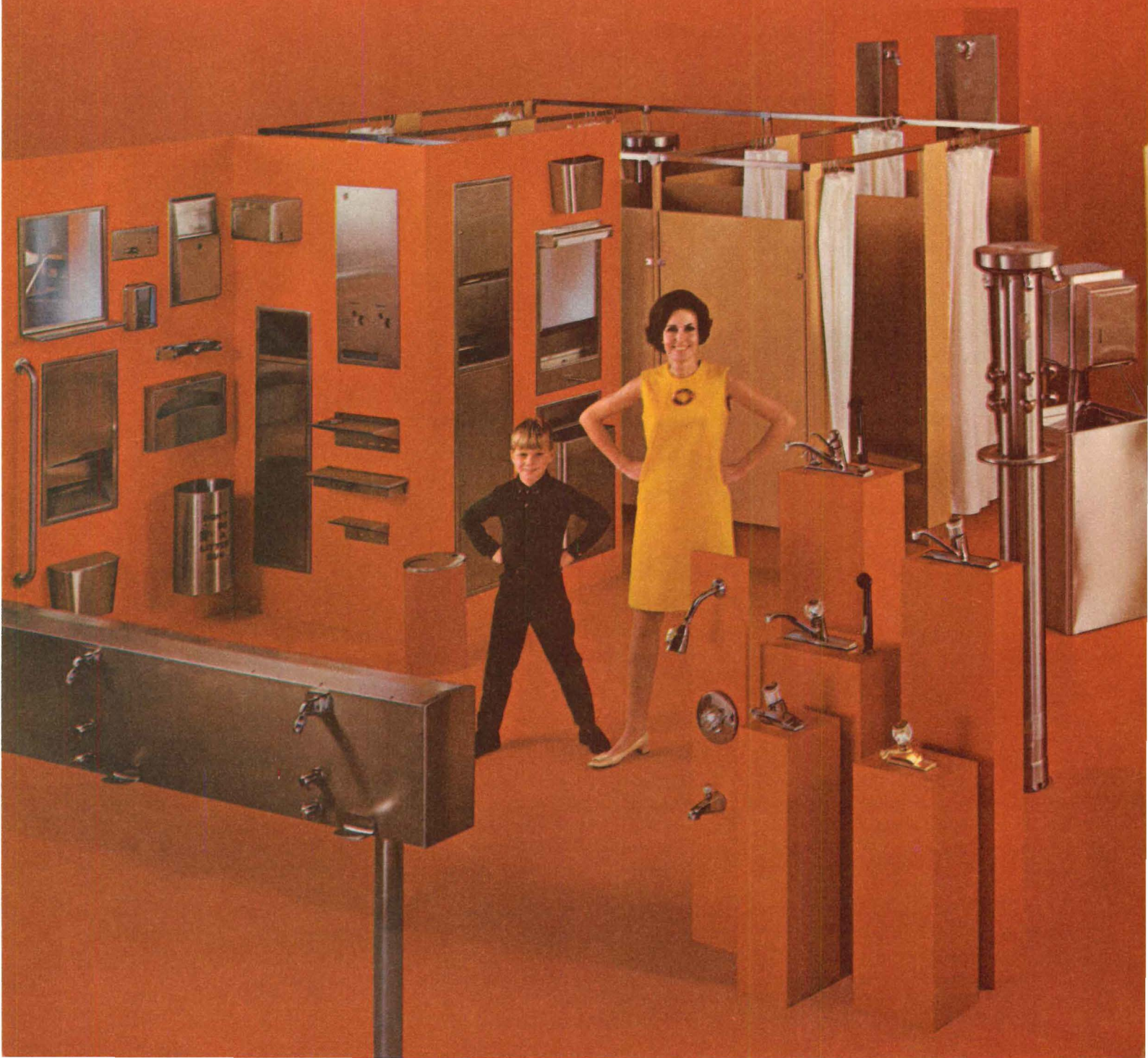

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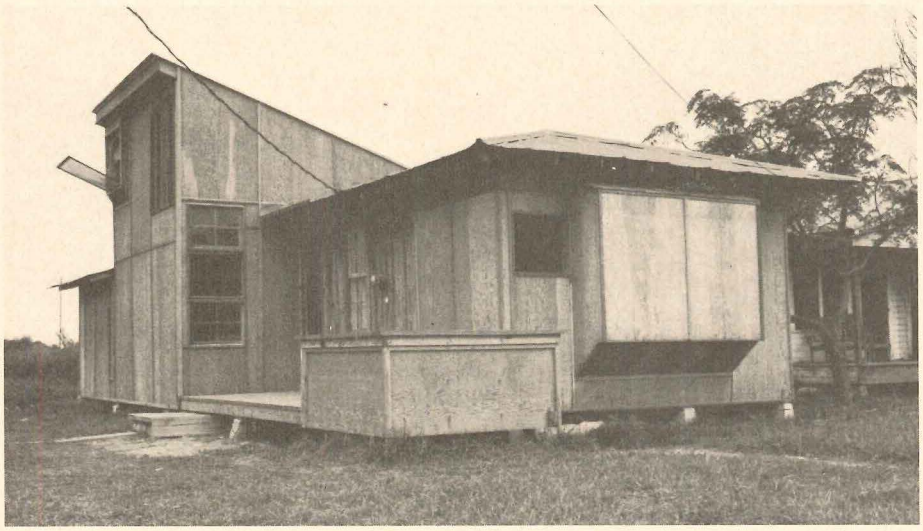


Students Compete for Rehab.

Last spring the Weyerhauser Company of Tacoma, Washington sponsored a student design competition with an unusual first prize: winners would get to fully implement their scheme by hand.

The project began as an attempt by an assistant architecture professor, Philip Harding, at Southern Universtiy in Baton Rouge, La., to involve his students in relevant housing and community problems. Important from an educational point of view was that students would not only design a low cost housing project but would have a first-hand encounter with the realities of carrying through their solution. In addition Professor Harding felt that "enough 'studies' and 'long-range development plans' have been enjoyed at the expense of the lower-income sectors of the community — that enough hopes had been raised through interviewing, discussion, and publication, only to be dashed by the inability to implement. It seemed better to begin modestly with something immediate and realizable upon which realistic hopes could be founded, and which demonstrated the practicability of a particular approach to the problem."

What the students began with was modest indeed — a rehabilitation project for a one-family house, a single-story wood frame owner-occupied unit in a lower-income tract in Baton Rouge. Known as a "shotgun" because of its linear form, the units are approximately 12 to 14 feet in width, by 40 to 50 feet in length, and are sited on 20-odd-foot lots. The winning design was selected by a jury comprised of community and faculty representatives working in conjunction with owner-occupants.

Stipulations of the project included operating within both a limited budget of $750 and use of part-time, relatively unskilled labor. Other limitations were that owner occupancy had to be continuous, and rehabilitation had to be completed during the summer months.

The winning project actually cost almost $900 but a private contractor estimated that his cost would have been $3500 to $4000. Total construction took 1,214 manhours of unskilled labor.

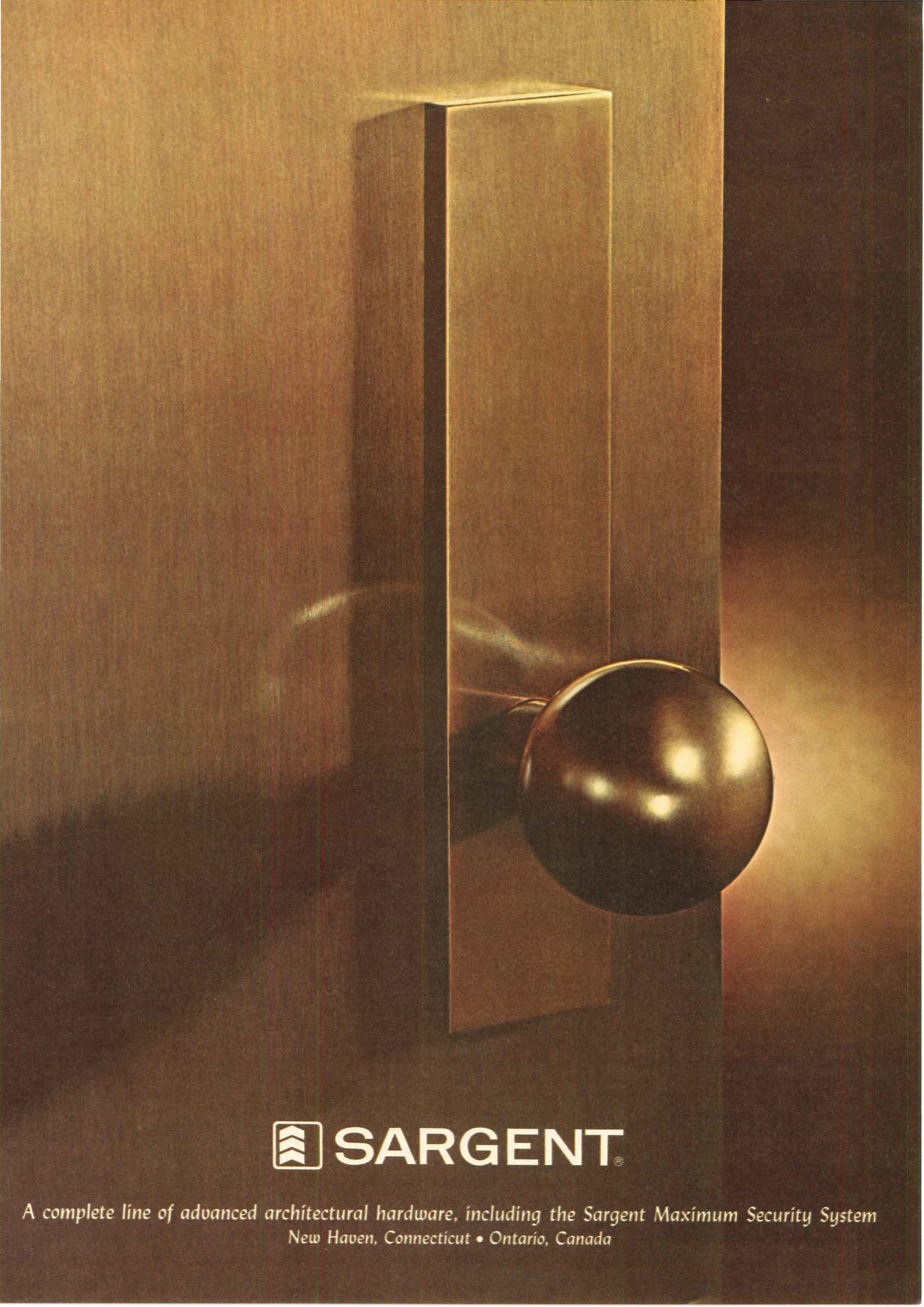
It was hoped that the project would not only benefit the family involved, educate the students, but also offer the community an actual demonstration of what can be done by an owner to improve the quality of his living environment. In order to further its catalytic role, Southern University is developing an "architectural out-patient clinic" during the current school year. The purpose of the clinic is to offer design recommendations and technical assistance to persons in Baton Rouge who would like to rehabilitate their home or their street. Staffed by members of the architecture and engineering departments, the clinic should greatly strengthen the university-community relations that the original project sought to foster.

Competition Winners Disclose Work Methodology

Usually it is assumed that prize-winning entries for an international competition are dashed off by a group of old-time competition experts. This was not necessarily the case, however, with the team that won the competition for the International Organizations Headquarters and Conference Center in Vienna. Certainly the team leader, Cesar Pelli, partner in the office of Victor Gruen at Los Angeles is a seasoned professional; his ten years with Eero Saarinen and Associates and later with Daniel, Mann, Johnson & Mendenhall (where he was responsible for the top award-winning design in 1966 P/A Design Awards) has won him a formidable reputation. The team members for the Vienna competition on the other hand are young and relatively inexperienced. Consisting of seven members, Roylance L. Bird, Jr., Richard Dobson, Arthur Golding, Friedrich Kastner, Douglas Meyer, Victor Schumacher and Engelbert Zobl, the team averages five years or less post-graduate office experience. All were associated with Victor Gruen at the time of the competition but none much longer than Pelli, who came to the firm in 1968.

Most team members had not worked on a project quite this large before. Yet they see this as one of the factors that made the project more stimulating. Along the same line, the fact that the project was Gruen-supported but not commissioned and, therefore, they were not being paid nor were they bound to work on it, heightened their *esprit de corps*. As Pelli further elaborated, competing provided an added incentive, resulting in a release of nervous energy that spurred on hard work.

Team members themselves pointed out that basic to their effort was having "Cesar to fall back on." Yet also important to the final result was the free-form method of working out ideas: the seven members were sometimes broken up into two and three teams, and during one period actually developed two different schemes. Parts of both schemes were eventually used, but the members' shifting around in groups kept the team from forming factions. As one member stated, "quite a few cherished ideas were dropped," — but the method obviously worked.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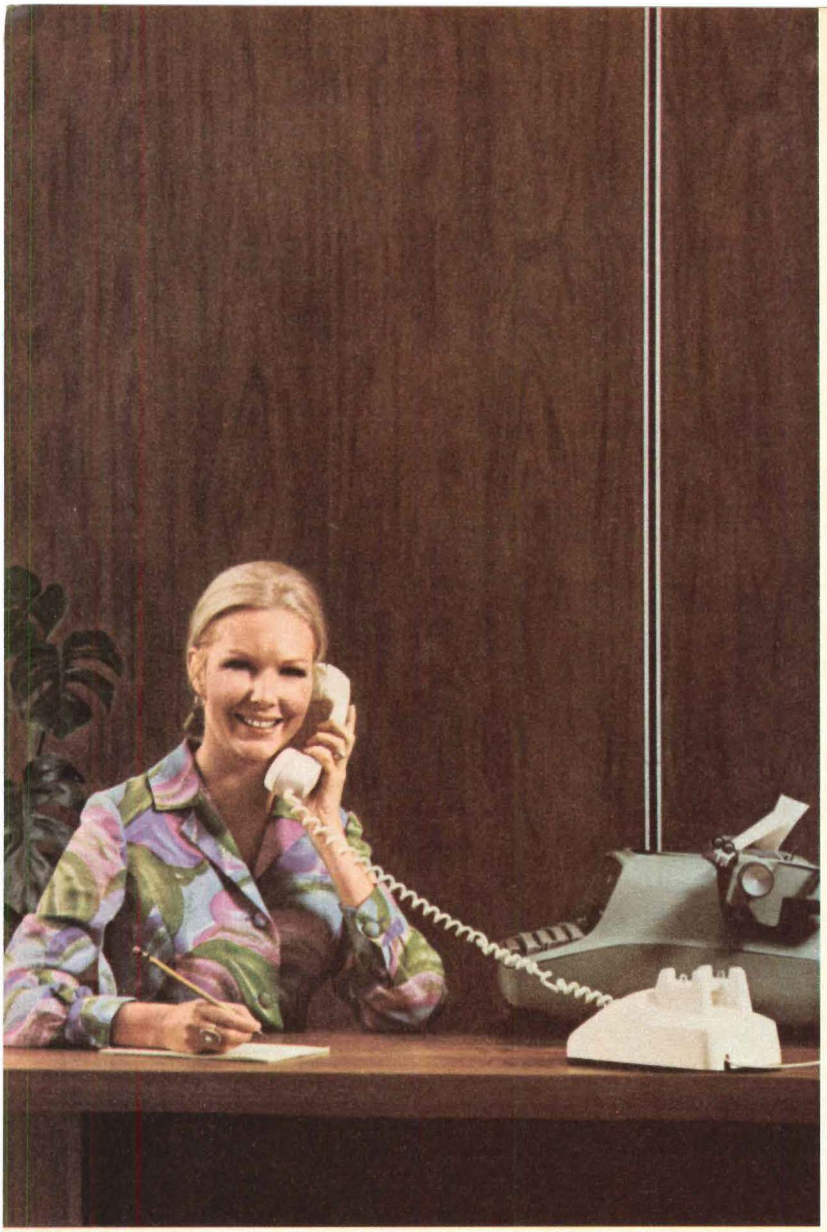

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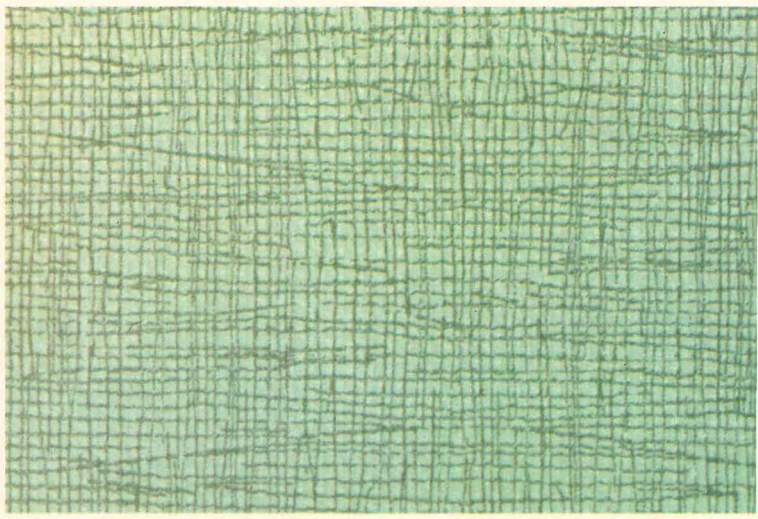

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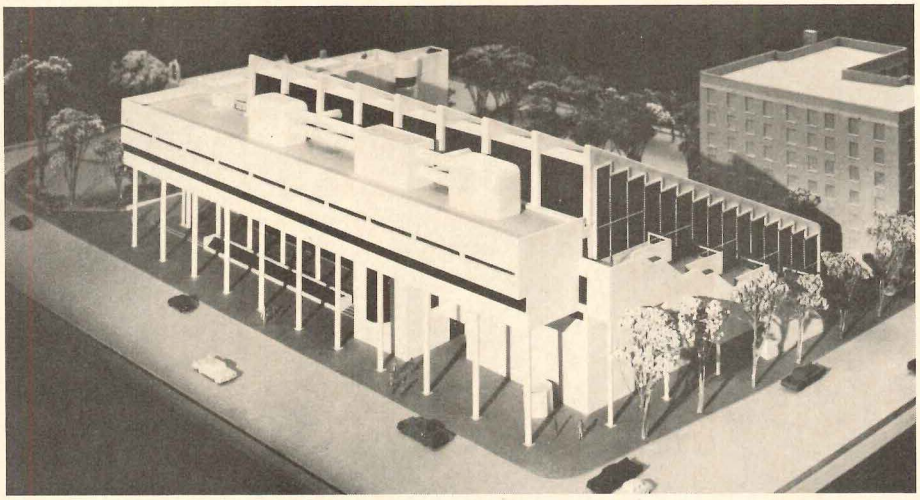
Buildings on the Way Up

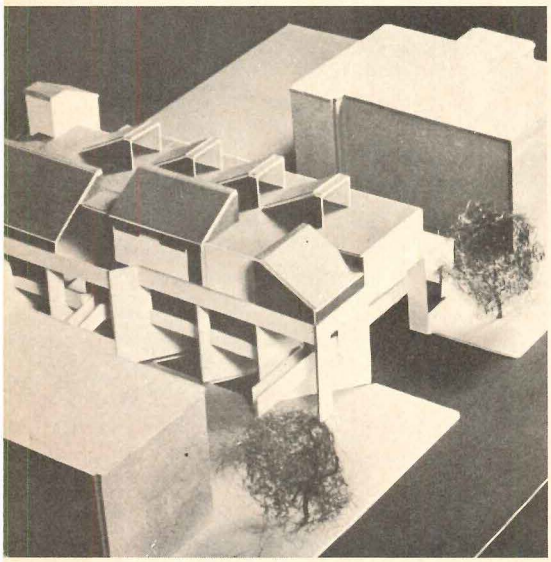


George Gund Hall

Harvard University
John Andrews, Architect

Until recently, Harvard's Graduate School for Design has been dispersed in five separate buildings around the campus. The $6 million George Gund Hall, however, will bring together architects, landscape architects, urban designers, and city and regional planners in a hall designed by a former Harvard architecture student, John Andrews, along with associates John Simpson and Ned Baldwin.

The scheme is comprised of one level below grade and a series of five open receding terraces on which studios and workshops are located. The entire area is a clear span of 125 ft with a canted glassed-in roof suspended from a series of tubular steel trusses. Mechanical services will hang from these trusses open to view. The stepped rear fenestration solution, which first appeared in late 19th Century manufacturing plants in northern England, provides open space, light and air. In addition, there are informal lounges and two outdoor terraces provided at every level.



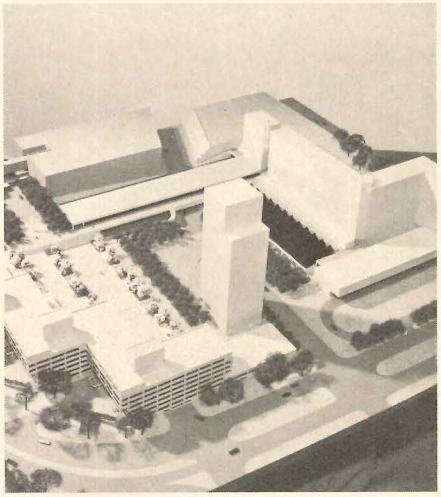
Student Apartments

Berkeley, California
Solomon & Wright, Architects

In this off-campus housing scheme, the architects wanted to comply with code, zoning, and budgetary restrictions, while providing the student occupants with a building that would reflect their unique life style, (a style that could be described as "loose and free-wheeling" in which all sorts of *ménage à trois* and *quatre* combinations pop up).

The plan offers a combination of private and public spaces new efficiency apartment buildings lack: every four studios, each of which has separate entrance and bath, share common kitchen, dining and living facilities. This building includes twelve studios with three separate communal facilities.

One particularly unique touch is the top floor's communal skylit bathtub (4' 6" wide) decorated with supergraphic patterns. Two units' bath facilities have been combined to create this luxurious quirky area which the architects predict will be very popular.



Crown Center

Kansas City, Mo.
Edward Larabee Barnes, Coordinating Architect and Master Planner;
Harry Weese, Normon Fletcher Associated Architects

Hallmark Cards has announced a plan to finance and direct a $135 million building and real estate venture on the site of one of its plants near downtown Kansas City. This 85-acre urban redevelopment project will provide various amenities and building types including shops, apartments, office buildings, underground parking, hotels, theaters, restaurants, and parks. The project's coordinator and master planner, Ed Barnes, is the architect for five interconnected office buildings. These are stepped down to follow the contour of the land (left, foreground) with six levels of parking underneath, a landscaped court, and retail complex. The retail shops and boutiques are contained within a three-tiered structure topped by a glass roof (right). A 750-room hotel (right rear) designed by Harry Weese and Associates adjoins this shopping area. At the other end of the existing Hallmark plant (rear) are 600 apartment units contained in high-rise towers designed by Norman Fletcher of The Architects Collaborative (not shown in photo). All these elements will be built in the first phase of construction scheduled for a 1972 completion date. Later phases of construction will provide 1600 more apartment units, a separate office tower (center), another office complex, two motels, plus retail and cultural facilities.

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P/A
NEWS REPORT

Competitions

The American Institute of Architects announces that nominations for the 1970 14th annual **R. S. Reynolds Memorial Award** are now being received. . . . **The National Trust for Historic Preservation,** 748 Jackson Place, N.W., Washington, D. C. 20006, with the support of a grant from the National Endowment for the Humanities, announces the establishment of two one-year research fellowships, open to graduate students in history, architecture, architectural history, archaeology, city planning, American civilization and culture or environmental studies. Application deadline Feb. 27, 1970. . . . **The National Endowment For The Arts,** Washington, D. C. 20506, announces its second annual program of grants in the field of Environmental Design — Architecture, Landscape Architecture, Planning, Industrial Design, and Interior Design. Proposals due by March 6, 1970.

Awards

The architectural firm of **David Todd and Associates** of New York City has been named the winner of the 1969 Award for Excellence in Planning and Design given by the New York State Division of Housing and Community Renewal. . . . The Orange County Chapter of the American Institute of Architects presented two honor awards; one to **William L. Pereira & Associates** for the design of the Los Angeles Times satellite plant and the other to **Burrows, Allen and Knowles** for a residence in Palos Verdes, Calif. . . . The 1969 AIP Merit Award went to **The Goals for Dallas** program for its outstanding citizen participation program, to the **Bay Conservation and Development Commission** for its response to growing public demand to conserve America's resources, and to the book **"Principles and Practice of Urban Planning,"** edited by William Goodman, and Eric C. Freund, for being the best survey of current planning theory and technique available in one volume today. . . . **Oakland, California** and **New Orleans, Louisiana** have been cited by the American Institute of Architects for excellence in community architecture.

Washington Forecast for 1970 Looks Static

BY E. E. HALMOS JR.

Little Gain in Construction Next Year

The combination of a year of furious political activity with continually rising (though, hopefully, slowing) inflation promises only very small gains for the vast construction industry for 1970.

Best guess of Washington's economists seems to be that the 1969 total dollar volume (about $89 billion, not counting maintenance and repair work) will hold about even for 1970. That would mean, however, an actual lessening of work: The gap between 1969 dollars and 1957–59 dollars is now estimated at about $12 billion — buyers actually got about $77 billion worth of brick-and-mortar for their money. If the trend continues into 1970, there will be little gain in physical volume, even with a slowing of inflation.

Although there were some scattered signs of a slight easing in the rate of inflation (a little slower rise in the cost of living indexes, an easing of unemployment, etc.) there were no signs that the rate of rise for construction costs would slow down. The Bureau of Public Roads' quarterly cost index showed another jump in the third quarter of the year to reach a new all time high, other indexes kept right on climbing.

Pressure on Architects

All of this would indicate the area of greatest pressure in the industry in 1970 will be on the architects, designers, and specifiers who will be under heavy demand to produce the most possible structures for the least possible dollar expenditure. Some in Washington look on this as a really hopeful sign, despite the problems that it will pose.

They figure (and that includes many of the hopeful experts at the Department of Housing and Urban Development) that the pressure for more building for less money could help immeasurably in breaking down restrictive building codes, uneconomic design practices, and the like, as owners demand better service from their consultants.

That is the real thinking behind the "Operation Breakthrough" efforts of HUD — to obtain new methods and even new materials that will enable greater production of buildings at an economical figure. Certainly, all the design professions will be almost driven into greater cooperation to produce this end result. That's the thought in Washington. The same sort of thinking is in the background of other cooperative efforts now being pushed in Washington, including the "design team" concept for urban highway planning that the Department of Transportation has been pushing; and other efforts to coordinate planning of urban transit, housing, business centers, and the like in a single design operation.

Given a Washington climate such as is forecast — with little real legislation going through and most effort devoted to political pulling and hauling (further details below), observers in Washington see that design professionals may, for once, have the time to devote themselves to matters of most direct interest to themselves.

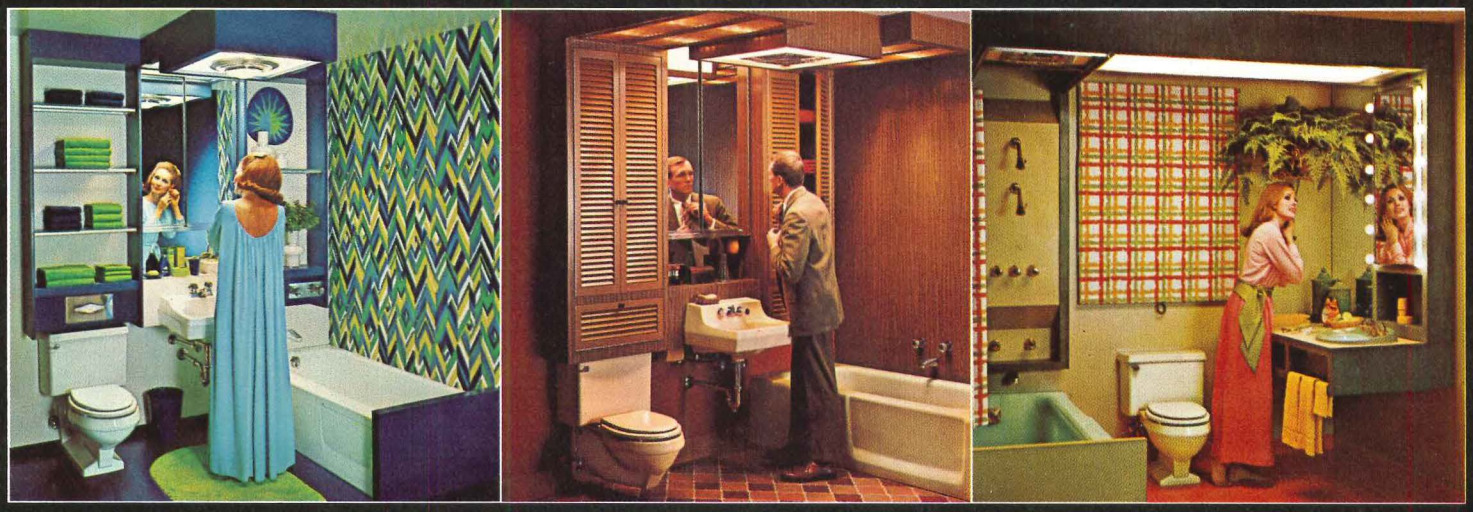
They look for further action in defining the roles and priorities of the professionals — whether architects, engineers or others — in the whole field of construction and planning; they look for added action to promote these ideas (and possibly some nasty infighting) within the federal agencies and regulatory bodies most concerned.

Also to be forecast: A better aura of cooperation between the design professionals, if they can sense the opportunity to obtain common goals and greater recognition.

An interesting year coming up!

News Report Photo Credits
UN scheme photo:
Ezra Stoller p. 24
Georg Gund Hall, model:
Carol Rankin p. 38
Student apartments:
Margaret Hamer p. 38

The Eljer Plan



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Total Appointment Planning System

Pointt Inc. announces the introduction of a calendar recording system that focuses on a totally new concept in time coordination for businessmen. The Pointtment Calendar system is an efficient memory book that combines the reportorial with the chronological.
Circle 101 on Readers' Service Card

Computerized Construction Costs

The National Index of Construction Standards has recently introduced CONDEX21-A a computerized cost estimating system for use in the construction industry. It establishes a pro forma of construction costs, facilitates comparisons on project costs, establishes and communicates project standards plus offering many other benefits.
Circle 102 on Readers' Service Card

Carefree Windows

Anderson Corp. is now building a series of double hung windows that are treated at the factory with a special PVC vinyl allowing the window to be virtually carefree up to ten years after installation. Anderson is marketing its maintenance-free windows under the Permashield trade mark.
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Low Profile Door Closer

Eaton Yale and Towne's Apollo slimline door closers offer the adjustability and dependability of "the old work horse" in a new slim package designed for today's contemporary offices.
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Detailed Wooden Door in Steel

The Chateau Door, by General Products, is an all steel door with no trim and no seams yet it carefully reproduces the detailing of a fine wooden door. Styles include a six panel colonial with or without two top lights, a nine-light colonial, and a flush design.
Circle 105 on Readers' Service Card

Computer Graphics

Gerber Scientific Co. has recently installed two 1275 automatic pattern generating and drafting systems at International Computer Graphics. Each unit consists of a Gerber Series 1200 stored program control and large area Model 75 drafting table.
Circle 106 on Readers' Service Card

Fire Retardant Fiber Glass

Koppers Company Inc. is issuing a 4-page bulletin on its series of fire retardant Extren fiber glass reinforced polyester structural shapes. The bulletin also includes specification on mechanical, thermal and other properties of the Extren 525 Series.
Circle 107 on Readers' Service Card

Food Service Fact Book

General Electric is offering a 28-page guide of their food handling equipment which includes key information such as model number, capacity, electrical details, and estimating prices. A handy fact book for architects, consultants, and operators featuring drop-in counterline and high production counterline statistics.
Circle 108 on Readers' Service Card

Exterior Vinyl Siding

Vylar Industries is introducing a vinyl siding that doesn't fade and never needs painting. Vylar vinyl siding is acid resistant, can be thoroughly washed with a garden hose, and comes with a 30-year guarantee.
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(more products & literature on page 52)

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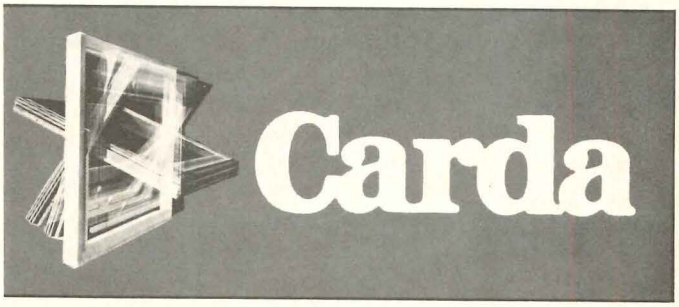

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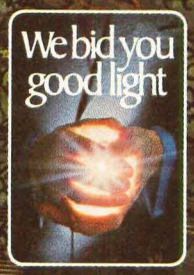

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PRODUCTS & LITERATURE

(Continued from page 42)

Cedar Closet Paneling

Giles and Kendell Co. is offering a specifications sheet on their Cedarline aromatic cedar panels. Cedarline panels are made of 100 per cent Tennessee aromatic red cedar. The brochure includes available sizes and suggested applications methods.
Circle 110 on Readers' Service Card

Apartment Heating/Cooling Systems

The Edwin L. Weigland Div. of Emerson Electric Co. is offering new literature on its APT line of Chromalox electric heating and air conditioning systems for apartments. Bulletin R-25102-2 contains detailed factual information and specifications for their three recent additions.
Circle 111 on Readers' Service Card

Suede Wall Tiles

Pennwalt Corp. has developed a new stain repellent for suede materials, used for the first time in wall tiles for commercial, institutional, and residential interiors. Genuine suede is treated with Pentel, a high performance fluorochemical that makes suede water and stain resistant.
Circle 112 on Readers' Service Card

Access Ceiling Panels

Johns-Manville offers Profile Ceiling panels as an aid to acoustically bad rooms. The high contour panels are two-ft square and offer a noise reduction coefficient of .75 in addition to a class I flame spread rating.
Circle 113 on Readers' Service Card

Drafting Student Furniture

Stacor Corp. is introducing a series of student drafting tables with up to 12 lockable drawers for individual use. The units feature drawers large enough to hold a 20″ x 26″ drawing board and two rolls of paper and deep enough (3¼″) to hold ink bottles and three-ring binders.
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Miniature Ventilator

The V226 "Runt" is a reliable, easy to install bathroom ventilator by Emerson Electric Co. The aluminum grille faceplate measures only 7⅞″ x 7⅜″ and is protected by a peel off plastic skin during shipment and installation.
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Steel Studs

Wheeling Pittsburgh is introducing the Wheeling Steel Stud and Furring System. The simple yet extremely efficient method of framing for drywall or plaster construction is made up of stud, floor and ceiling track, furring channels and two types of bead. Included in the brochure are specifications and details of the complete system.
Circle 116 on Readers' Service Card

Sound Control Brochure

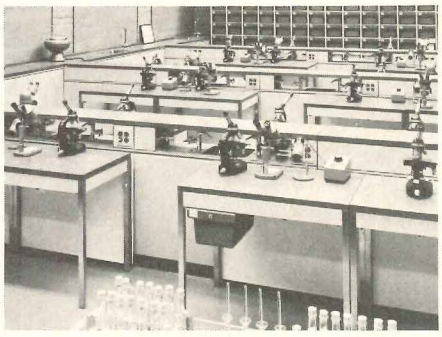
Eckel Industries is offering a 4-page brochure which includes many of its sound oriented products along with their specifications and characteristics. Also included are free space sound environment studies and sound testing of electrical and electronic equipment.
Circle 117 on Readers' Service Card

Total Environment Planning

Steelcase Total Environment Planning (STEP) is a new concept designed to meet the furniture requirements of a variety of office layout techniques. The STEP system is the first move to integrate solution techniques used for both closed and open type office spaces.
Circle 118 on Readers' Service Card

Wire Mesh Curtains

The Drapery Wall Div. of the Pacific Co. is currently circulating a brochure on their new line of wire mesh draperies. The draperies are available in a wide range of colors. Typical installations, tracks and carriers, locks and listings of available gages are also illustrated.
Circle 119 on Readers' Service Card



Classroom Laboratory Furniture

The General Fireproofing Co. offers information on its line of laboratory furniture for classroom application. This integrated system of laboratory furniture allows each student to have a separate work area while making best use of available space.
Circle 120 on Readers' Service Card
(More products & literature on page 57)


X-5
UNIQUE
For any interior door, regardless of hanging means, Rixson's new X-5 offers superior control, economy and concealment. It can be precisely installed, without measuring, in minutes*... removed in less time without disturbing the door... fully adjusted with uncommon ease. Specify, with confidence, for thin slab construction... offset or center pivotal hanging... or even for stock doors, frames, and standard 4½" x 4½" butt hinges.
A CENTURY 2000 product from:
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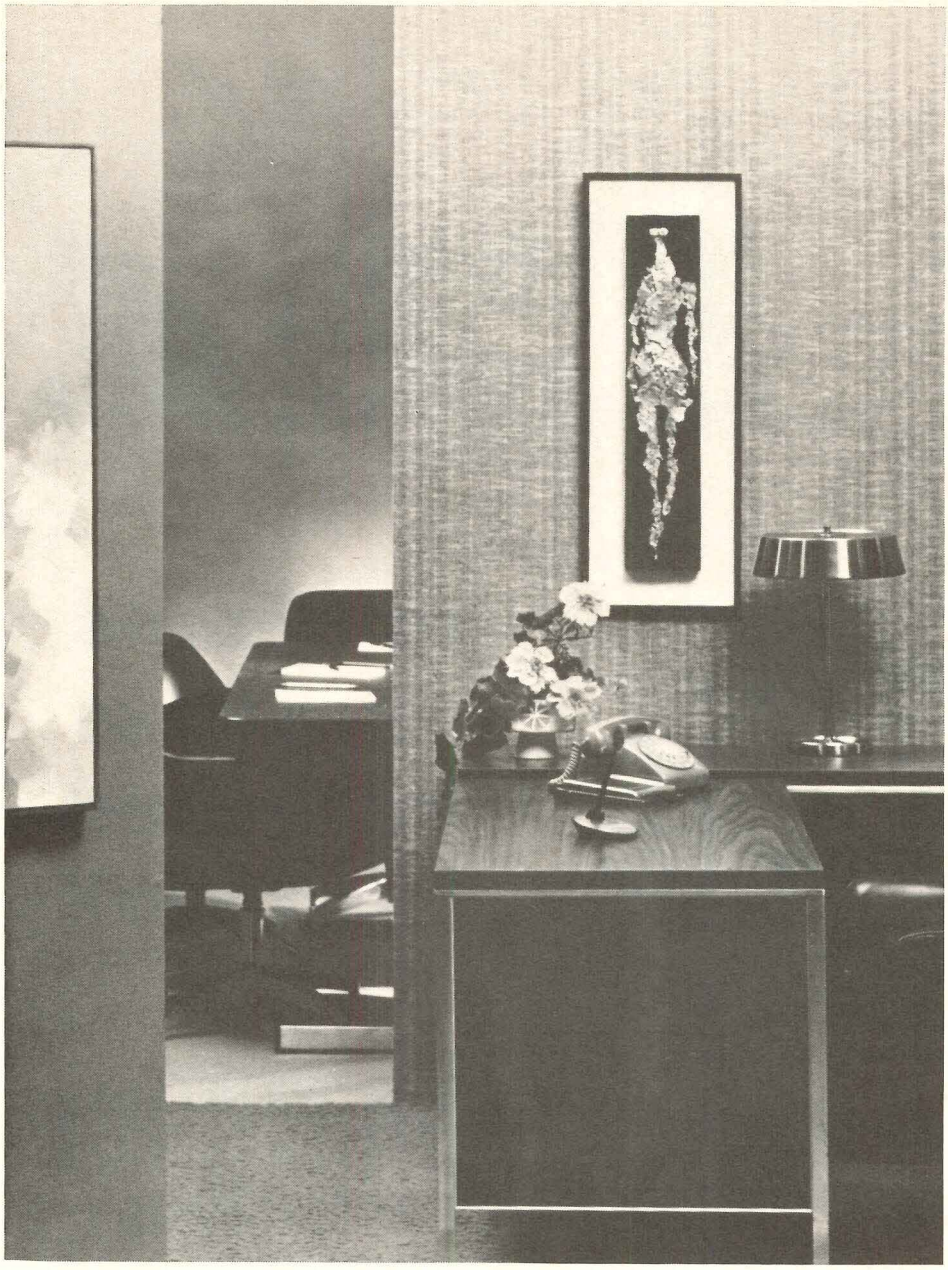
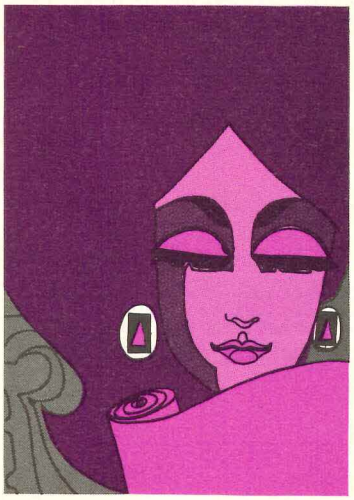
X-5
*DETAILS? JUST ASK.
On Readers' Service Card, Circle No. 361





Dimensions 1 is an all vinyl 5-year guaranteed wallcovering designed especially for contract installations. It's ideal for hotels, motels, hospitals, offices, and restaurants. By incorporating Imperial's vinyl technology with 100% AVISCO® rayon fabric backing, Imperial has created an outstanding collection of superbly designed richly textured wallcoverings in 153 distinctive patterns. Dimensions 1 is a Type 1 wallcovering as prescribed in Federal wallcovering product specifications CCC-W-408. It is strippable, scrubbable, scuff and stain resistant, and colorfast. It provides exceptional overall bactericidal qualities and is highly mildew resistant. Its 24-inch width assures easier and quicker hanging with less waste. No expensive adhesives are required for hanging Dimensions 1 . . . just a good wheat paste. Write today for Imperial's new full-color Dimensions 1 brochure.

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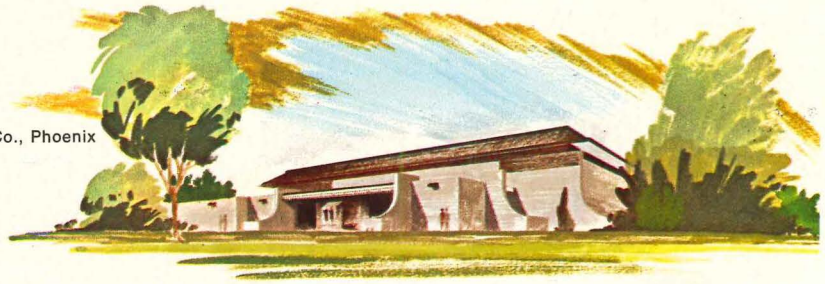
On Readers' Service Card, Circle No. 348

Phoenix College Gymnasium — Phoenix, Arizona
Owner: Maricopa County Junior College District
Architect: Haver, Nunn & Jensen, Phoenix
Engineer: Foltz, Hamlyn & Adam, Phoenix
Prestressed Concrete Fabricator: Arizona Sand & Rock Co., Phoenix
Contractor: Redden Construction Company, Phoenix
Prestressed Strand: CF&I Lok-Stress



considered Lok-Stress® prestressed strand?

Liberty Building — Hudson Valley Community College, Troy, New York
Owner: County of Renssalaer, N. Y.
Architect/Engineer: Cadman & Droste, Troy, N. Y.
Prestressed Concrete Fabricator: Hudson River Concrete Products Corporation, Ravena, N. Y.
Contractor: Rosch Brothers, Inc., Albany, N. Y.
Prestressed Strand: CF&I Lok-Stress

Women's Building — Tennessee State Fairgrounds, Nashville, Tennessee
Owner: Tennessee State Fair
Architect/Engineer: Reese, Jackson & Collier, Nashville
Prestressed Concrete Fabricator: Breeko Industries, Nashville
Contractor: Kennon Construction Company, Nashville
Prestressed Strand: CF&I Lok-Stress

Lok-Stress prestressed strand is a new cost-saving engineering tool . . . an improved 270 Grade (ASTM A 416-68) Strand. Minimum yield strength is 90% of ultimate strength. Develops lower stress losses due to relaxation of strand.

Cost is lower because fewer strands are required.

Advantages include positive control of camber, predictable performance of prestressed concrete members, increased load capacity, increased span, increased ultimate capacity.

Call or write for additional information. We're the nation's largest manufacturer of prestressing strand. Our engineering staff will supply applicable design data or arrange a direct consultation, if you wish.

CF&I STEEL

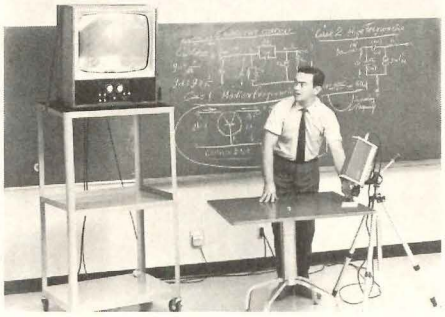
CF&I Steel Corporation, Denver, Colorado.

Sales Offices Nationwide.

On Readers' Service Card, Circle No. 430

PRODUCTS & LITERATURE

(Continued from page 52)



Instructional Televisional Services

Jerrold Electronics Corp. has installed an extensive system of television monitors and televisors at Monroe Community College in Rochester, N.Y. Programs can originate from anywhere on campus and be monitored to any one of a variety of campus locations. The television system not only serves as a learning device but also serves as a laboratory for the study of intricate television systems.

Circle 121 on Readers' Service Card

Educational Sound Control

New Castle Products, a division of Modernfold, has compiled a fold-open brochure on sound control in open plan schools. The brochure includes formulas, explanations and specifications concerning sound absorbing and reflecting materials.

Circle 122 on Readers' Service Card

High Fidelity Intercom System

Emerson Electric Co. is distributing a 4-page color pamphlet on their high fidelity intercom systems. Multiple interconnections can be made which will allow up to twenty different stations to function through a master unit.

Circle 123 on Readers' Service Card

(More products & literature on page 62)

This is epoxy terrazzo. It was just given 4000 wear cycles with a Taber Abraser.

This is PermaGrain.™ Ditto.

PermaGrain is not ordinary wood.

It's genuine red oak impregnated with a liquid plastic, which is then hardened throughout the entire wood-pore structure by atomic irradiation.

The test shown here, performed on a section of a PermaGrain tile, indicates just how tough it is. In a standard ASTM test (D-1044), depth of track was 50 mils in the terrazzo, 8.5 mils in the PermaGrain. In a series of tests, PermaGrain was proven to be 6 times more durable than epoxy terrazzo.

Obviously, this is important news for architects. It means that you can now specify real wood floors for high-traffic areas like lobbies and corridors in commercial buildings, stores, churches and schools.

When you install flooring, you install a surface. The surface in PermaGrain goes right through the entire 5/16-inch thickness of the 12 x 12 tile. PermaGrain is completely sanded and buffed at the factory. It requires no filling, sealing, staining, varnish, shellac or waxing. The result: very low maintenance cost.

PermaGrain is available in five colors: Natural, Provincial, Americana, Barcelona and Gothic. It is now being installed in a wide variety of applications. Its installed price is comparable with other high-quality materials like terrazzo, vinyl and urethane.

If you want more information, or an actual sample of PermaGrain, please write:

ARCO Chemical Company
Division of AtlanticRichfieldCompany
260 South Broad St.
Philadelphia, Pa. 19101

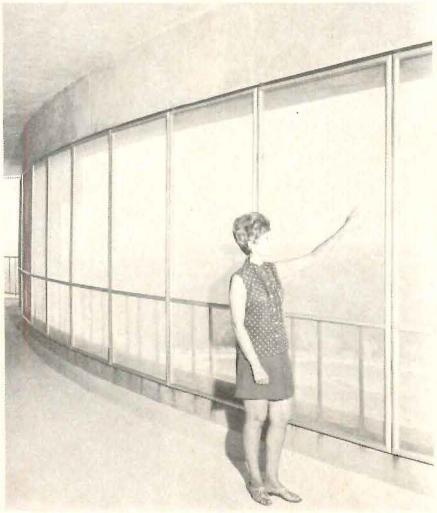
an ARCO-NUMEC product

On Readers' Service Card, Circle No. 383


COLOR IT BRONZE...
McKinney has . . . with a new vinyl-acrylic lacquer finish. We call it CO-LAQ®; you'll call it great!
CO-LAQ assures color uniformity . . . it solves the problem of trying to match the hardware to the new anodic color finishes so popular in today's architecture. This tough baked-on vinyl-acrylic lacquer may be applied to steel, aluminum, brass, bronze or stainless steel. Tests for surface hardness and adhesion prove CO-LAQ to be a durable color finish. Now, in addition to beauty and performance, McKinney offers the advantage of a dependable color finish for the unique Moderne hinge. Specify Moderne with CO-LAQ for your next design. Available in three bronze tones—Light (D-1), Medium (D-2), Dark (D-3).
More than 7,000 pairs of Moderne hinges with this new vinyl-acrylic lacquer finish are installed in the new One Shell Plaza, Houston, Texas.
McKINNEY
McKinney Sales Company
Scranton, Pennsylvania 18505
San Francisco, California 94103

PRODUCTS & LITERATURE

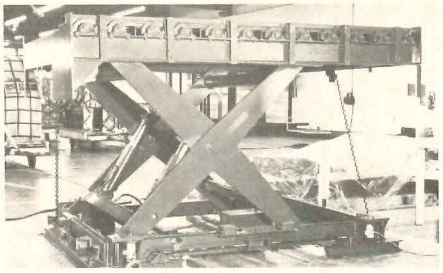
(Continued from page 57)



Safety Screening

Kane Manufacturing Corp. is offering information on their complete line of safety screening for use in hospitals with pediatric facilities, especially those that offer special play areas for the young. It can serve wherever the need for extra strength screening is required.

Circle 124 on Readers' Service Card



Light-Weight-Convey

Trepel Systems Inc. is offering information about its latest pit-installed, hydraulically-operated lifting platform, capable of lifting up to 63". The 15,000 pound capacity system also weighs and conveys material in addition to its capacity as a heavy duty elevator.

Circle 125 on Readers' Service Card

Safety Glass

American Saint Gobain Corp., manufacturer of flat glass, is offering a 12-page file folder-brochure on its complete line. The Safety Glass and Safety Codes brochure explains in detail the three primary types of safety glass; tempered, laminated and wired, and gives "FHA minimum standards" for each.

Circle 126 on Readers' Service Card

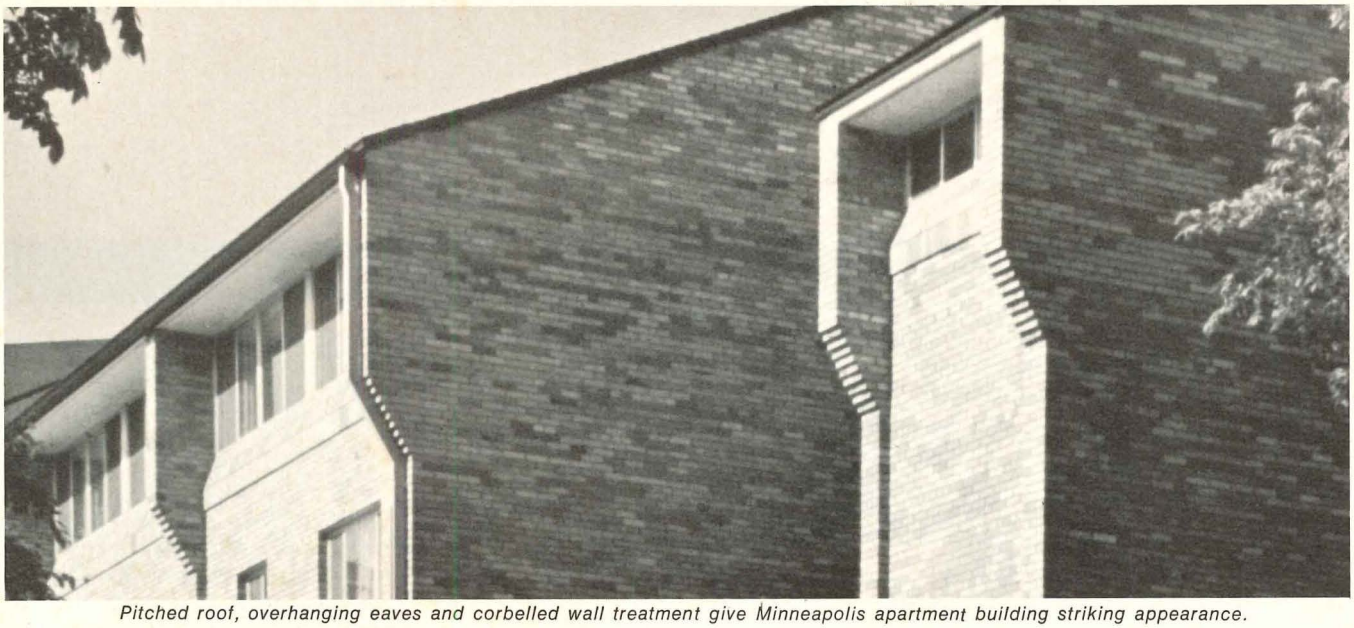
The Complete Stendig

Stendig Inc. is distributing a large format fold-open wall chart to display their entire line of furniture. The black and white chart measures about four ft square and is easily read.

Circle 127 on Readers' Service Card

Architects and Designers Diary

A new design firm called Inter/Graph is responsible for introducing the English *A4 Architects and Designers Diary 1970* published by Ryman Conran Ltd., to the U. S. This year's version has been expanded and Americanized so that it includes not only the listings of British Associations, Federations, and Institutes published in the original edition, but also parallel listings and information pertinent to American professionals. The book also provides space for notes, time sheet, and expense figures on every calendar spread. The 1970 edition will, however, be available only in a limited number while Inter/Graph works on an enlarged, improved 1971 edition. For details write them at 572 Madison Ave., New York 10022.



Pitched roof, overhanging eaves and corbelled wall treatment give Minneapolis apartment building striking appearance.

Fire - resistant pitched roof practical with Flexicore decks

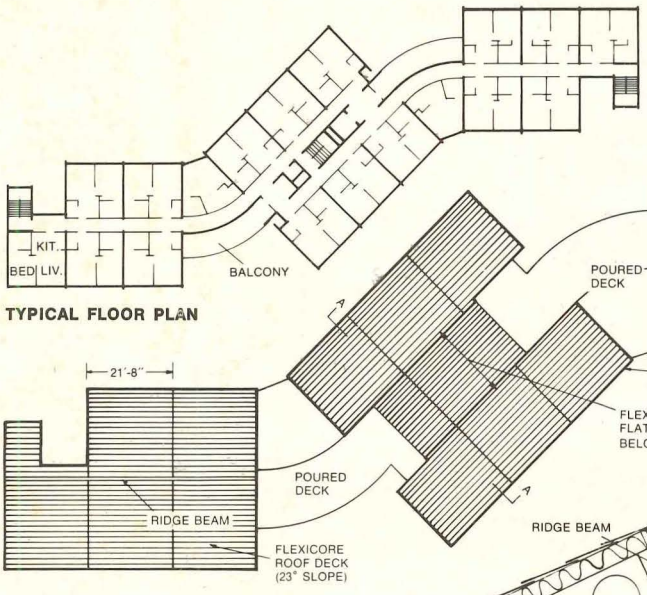
This four-story apartment in Minneapolis is a wall-bearing building with precast concrete Flexicore floors and pitched roof.

The Flexicore decks span longitudinally and are supported on transverse 12-inch masonry walls. Bond beams were poured at each floor with weld plates positioned in the beams. Ends of Flexicore decks were field welded to the weld plates.

At the roof, the top surface of the bearing walls was sloped at 23 degrees and a bond beam formed at the bearing level. The precast roof deck was welded to plates in the bond beam at 48-inch centers.

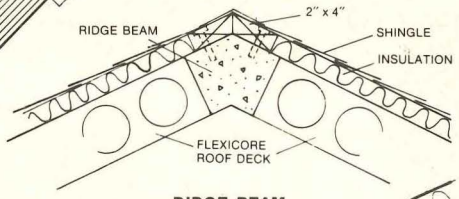
The 64-unit building is owned by the Minneapolis Housing and Redevelopment Authority. Architect is Donald E. Hustad, Minneapolis.

An 8-page report on this project is available from The Flexicore Co., Inc., P. O. Box 825, Dayton, Ohio 45401, phone 513/223-7111. Or, look for Flexicore in the white pages of your phone book.

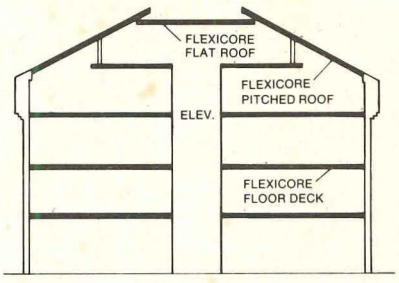


TYPICAL FLOOR PLAN

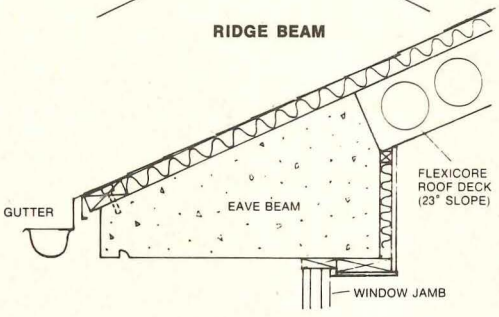
FLEXICORE FRAMING PLAN
PITCHED ROOF AND HIGH FLAT ROOF



RIDGE BEAM



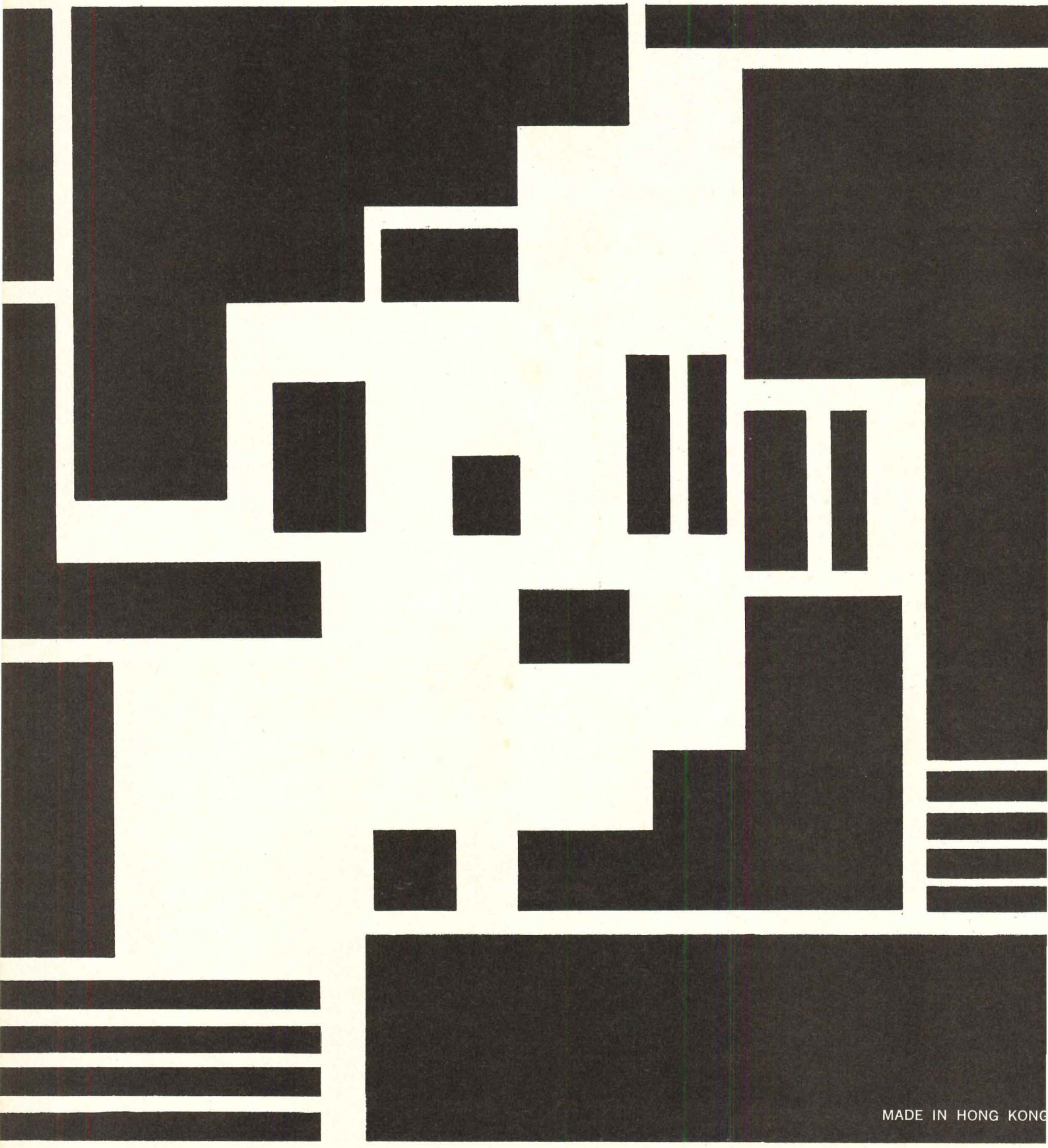
SECTION A
CENTER BUILDING



EAVE BEAM

flexicore®
HI-STRESS DECK

On Readers' Service Card, Circle No. 336


MADE IN HONG KONG

EDITORIAL

Once each year, on the occasion of the Annual P/A Design Awards, Progressive Architecture provides a platform from which the future of American design is predicted. A jury of five eminent professionals — four architects and one engineer — generously devoted their time to judge hundreds of entries, an event reported in the pages of this magazine.

Reports of design trends, proclamations, and manifestos, are more than a mere display of taste and style for the cultured few — they are very real indications of the future. The future, however, has odd ways of qualifying our predictions.

Today we live the Futurist dream Marinetti proclaimed over half a century ago, ". . . sing of the nocturnal vibration of arsenals and workshops beneath their violent electric moons . . . of adventurous steamers scenting the horizon; of broad-chested locomotives prancing on the rails, like huge steel horses bridled with long tubes; and of the gliding flight of aeroplanes, the sound of their propellers like the flapping of flags and the applause of an enthusiastic crowd." The vision has been realized, but it is hardly the subject for song.

We choke on the fumes of arsenals, workshops, and adventurous steamers. Our broad-chested locomotives have died, willing their tasks to jet engines whose screams leave crowds of hapless homeowners trapped beneath their omnipresent holding patterns.

"The new spiritual artistic sensibility of the 20th Century has not only felt the beauty of the machine, but has also taken cognizance of its unlimited expressive possibility for the arts," declared Theo Van Doesburgh.

Yet design by extrusion and punch press are as far removed from the spiritual form of Mies and Mondrian as the strip-mined hillside is from the formal Japanese garden. Unfortunately, both can be defined as "bringing nature into human scale." The architectural form that began to transform the world at the turn of the century has succeeded only in providing retail solutions for the wholesale corruption of environment.

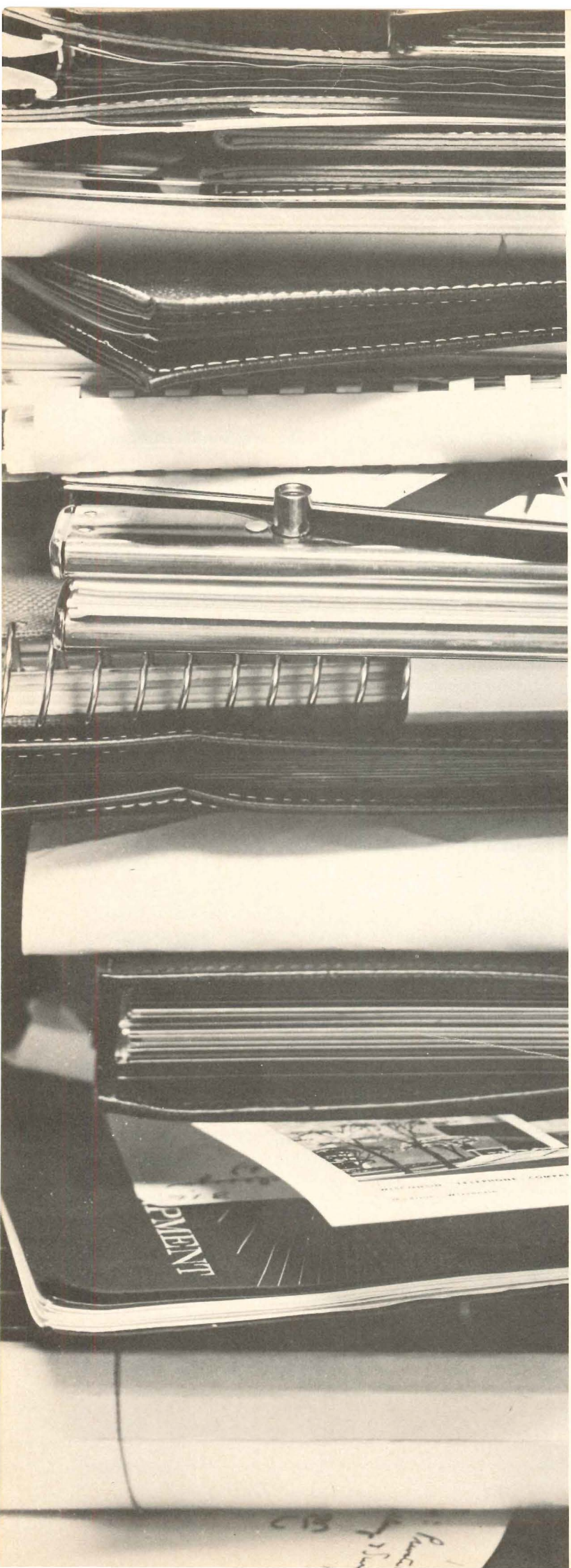
According to Alison and Peter Smithson, "Each generation feels a new dissatisfaction and conceives a new ideal of order. This is architecture." Yet this year's Design Awards jury found a new order whose emphasis was not on architectural form as determined by the "mainstream" of 20th Century design. If a trend can be distinguished from the deliberations of these five thoughtful men, it is toward design solutions involving renewal, conservation, advocacy, and immediate answers to the social crisis. Stephen Kurtz, editor of this Design Awards issue, sensed a trend toward a new vernacular that sacrifices neither "utility to aesthetic ideal nor immediate need to advanced technology." The virtue of the award winning designs, he summarized, lies in the quality of life they permit and encourage.

Architecture inevitably contains factors that cannot be quantified. What is important is to quantify those aspects that are amenable to rational analysis. Our jurors did attempt to judge the rational aspects of architecture as well as to evaluate those dependent upon aesthetic criteria. These aspects, including program, performance, and social-political-economic conditions, were examined to determine their reverberations throughout the social fabric.

An analysis of the 1970 Design Awards Program indicates an increased willingness on the part of contemporary architects to face the social consequences of their designs. A shifting of primary emphasis from formalism and technology to the human presence may herald an end to modern architecture's search for the ideal machine-produced form to match the equally machinelike human functions such form tends to generate.

If the future of architecture lies in a design process that permits and encourages a new quality of life, the new aesthetics of building may become an aesthetic of living.

Forrest Wilson

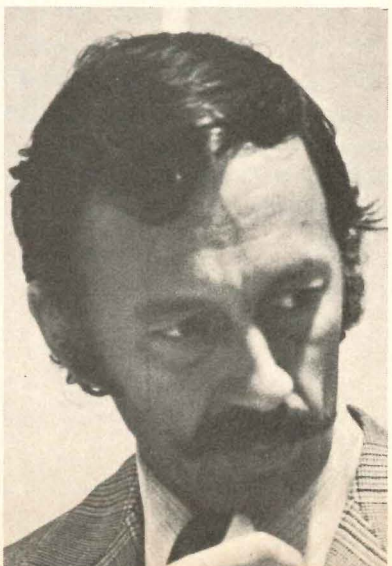


17th P/A Annual

On the morning of September 15, 1969, five men assembled at P/A's offices in Stamford, Connecticut to judge the 1970 Design Awards Competition. Six hundred and seventy submissions were stacked sixteen layers deep on a large conference table, and to the judges it must have seemed an overwhelming task. But the team quickly elected Thomas Vreeland as chairman and set to work in extraordinarily good humor. Each project was examined with great care in consideration of the effort it represented, and many were reviewed several times before a final decision was made. Nevertheless, bright remarks (especially comparisons to beauty-contest procedures) helped relax the tensions of that initiatory session.

But as the procedure wore on, the atmosphere grew increasingly serious. The team worked together with an uncommon sense of shared responsibility, keenly aware of the enormous influence their decisions would have on the future of the profession. That awareness seemed to prevent factionalism, petty or profound, for, contrary to the staff's expectations, rival camps did not develop. Instead, the jury cooperated in encouraging architects, established and unknown, to continue working in some rather startling and new directions. The jury consisted of:

Thomas Vreeland



Design Awards

Thomas Vreeland (Chairman), Professor of Architecture at the University of California at Los Angeles, and head of the school's Architecture and Urban Design program. Vreeland, now 44, studied at Yale, then worked for five years in Louis Kahn's office, continuing practice in Philadelphia with Frank Schlesinger. He was chairman of the Architecture Department at the University of New Mexico before assuming his present position. Vreeland himself was the winner of a P/A Award in 1963 for Cooper's Point, an urban design project in Camden, New Jersey. He carries a burdensome list of credits with a great deal of lightness and personal charm.

William Brubaker, is a design partner at The Perkins & Will Partnership, Chicago, with a particular interest in schools, colleges, universities, and commercial buildings. Brubaker, who is 43, studied at Purdue University and the University of Texas. He has received recognition for a number of distinguished projects, including the New Trier West High School in Northfield, Ill., the Jones Commercial High School in Chicago, and the Orchard Ridge Campus in Farmington, Michigan. Brubaker's work on the First National Bank of Chicago has been widely acclaimed. Among the most independent members of the team, he was both persuasive and persuaded through only the most reasoned arguments.

Bruce Graham, general partner in Skidmore, Owings & Merrill's Chicago office, was educated at the University of Dayton, Case School of Applied Sciences, and the University of Pennsylvania. His contributions to a series of SOM's Chicago projects, including the Connecticut Mutual, Equitable, and Brunswick Buildings, have received major AIA Awards. Graham, who was born in Colombia, South America, 44 years ago, has a volatile Latin temperament that gives a keen edge to his profound social concerns.

William Mouton, at 38, is Associate Professor at Tulane University's School of Architecture, where he himself studied and has taught for the past eleven years. He also heads his own firm, William J. Mouton, Structural Engineer, New Orleans, Louisiana. His imaginative work in structural engineering has received recognition from *Engineering News Record* and the Museum of Modern Art, who included two of his projects in the major "20th Century Engineering" exhibition of 1964. Mouton, vitally concerned with low-income housing, is presently involved with a concrete panel system that he has applied to a group of six garden town houses in Washington, D.C. His considerable knowledge helped determine feasibility in a number of controversial decisions.

Robert Venturi, partner in the Philadelphia firm of Venturi and Rauch, and Charlotte Shepherd Davenport Professor of Architecture at Yale, is well known for his work both in theory and practice. He studied at Princeton and was awarded a fellowship at the American Academy in Rome before writing his *magnum opus,* the highly influential *Complexity and Contradiction in Architecture,* published by the Museum of Modern Art. Venturi, now 44, won no less than three P/A Design Awards in 1967. His ability to temper urbanity and erudition with a respect for the commonplace and achievable is indeed a rare combination of qualities.

William Brubaker

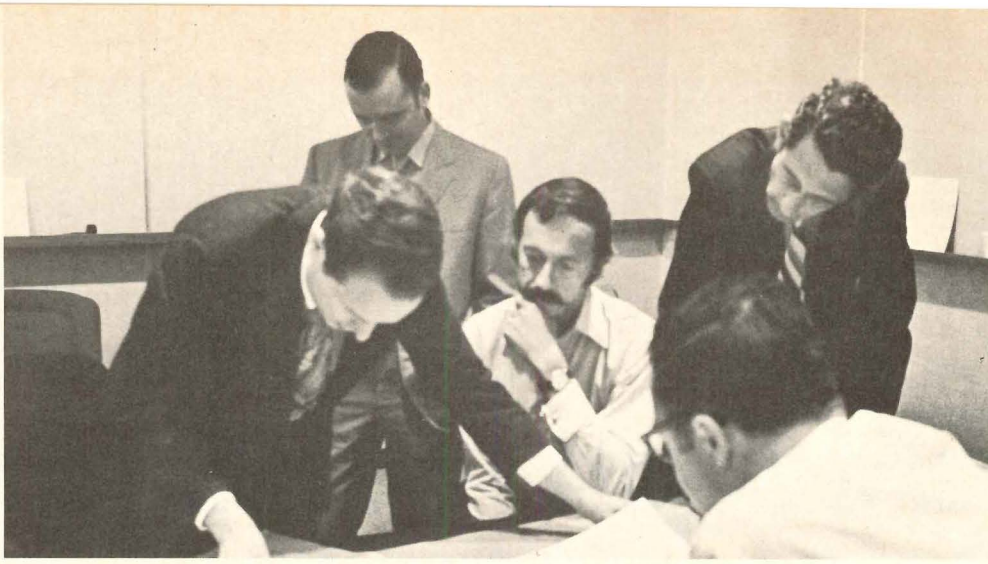
Bruce Graham

William Mouton

Robert Venturi

The jury discusses

. . . the present state of the art and trends toward the future.



The Seventeenth Annual P/A Design Awards Program was marked by an intense seriousness of purpose. Since the social responsibilities now borne by American architects, domestically and internationally, have become so great, questions of aesthetic nicety seemed trivial by contrast. Consequently, the jury's major accolades went to design solutions that were highly sensitive to the needs of future occupants, and that manifested a realistic grasp of immediate possibilities for construction. The heroic, monumental idom of past decades was eschewed in favor of a more flexible aesthetic reflecting the true, pragmatic organization of the project. With the clear subordination of aesthetics and technology to program requirements, Gropius's plea for "anonymity" — the rechaneling of creativity from the paths of egocentric "design" to those of humanitarian systems received new impetus. Many of the projects cited will make little visual impact — their "beauty" lies rather in the quality of life they permit and encourage.

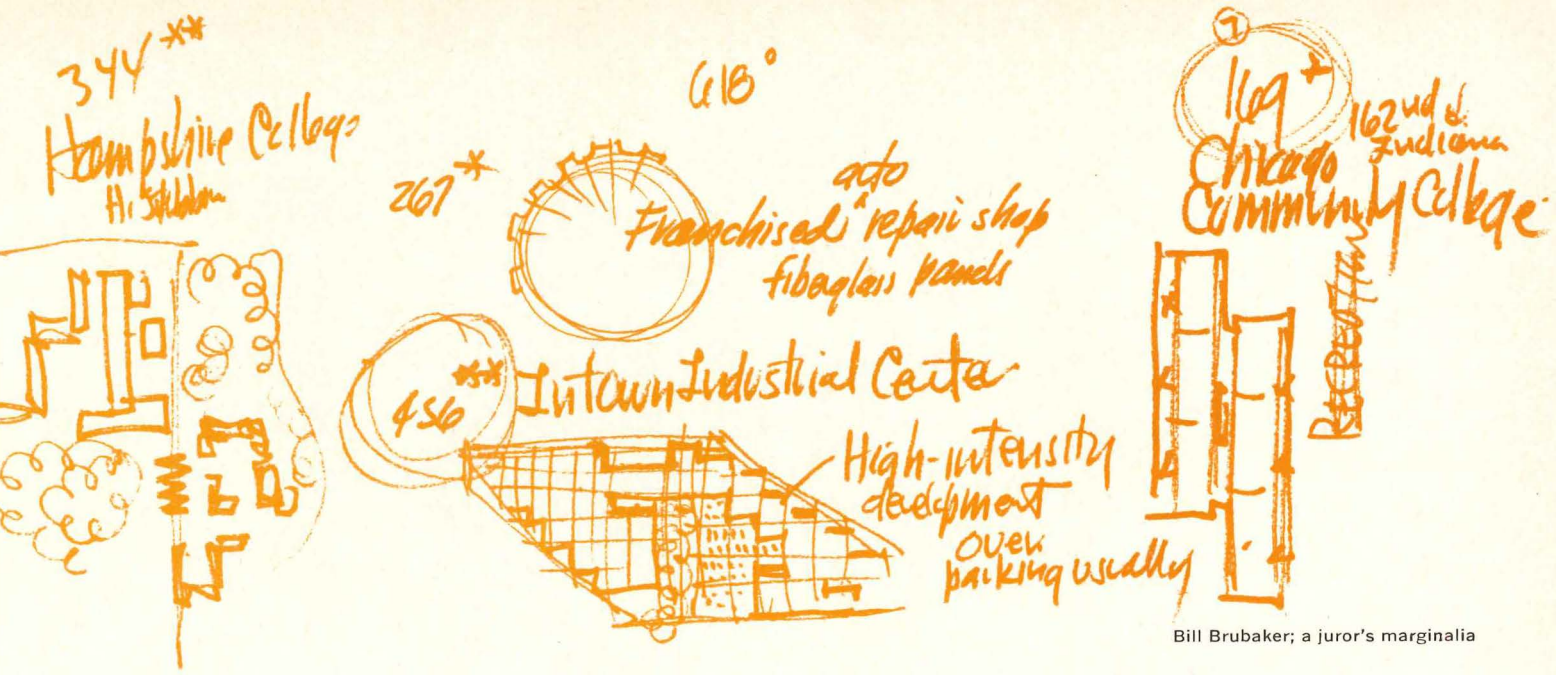
To many, this year's awards may read as an apotheosis of the ordinary and, in an important sense, this is exactly what the jury hoped to promulgate. American cities have yet to achieve — as did London in the 18th and Paris in the 19th Century — a satisfactory vernacular vocabulary. Isolated examples can be found (Brooklyn's Williamsburg and Manhattan's Harlem River Houses come to mind) in public projects of the 1930's, where "ordinary," visually inoffensive, and eminently practical solutions were found to pressing social problems. Far more common are the diluted embodiments of a formal rhetoric derived from the geniuses of modern architecture but reduced to an almost offensive level of mediocrity. If any new trend emerged from this year's awards program, it was the genesis of a new vernacular — the search for a straightforward, reality-oriented architecture that sacrifices neither utility to an aesthetic ideal nor immediate need to an "advanced" technology. The attitude that helped form the jury's decisions was summarized in Bill Brubaker's remark that "Being simply good is still better than being simply original." Following are further comments on future trends and the present state of the art.

Graham: There is a whole category of architecture in which we've received very few submissions, and which concern the problem of preserving the environment — questions of pollution, deforestration, noise control, etc. Architects are very involved in this and should be even more so. I think the ear of the country is listening and some of this work should be submitted. Architecture that is neighborhood-oriented — civic work or advocacy planning — which includes painting, cleaning up, planting trees, and in general opposing the forces of destruction, is very important. Such work could be submitted, not necessarily with pictures, but with examples.

Vreeland: Maybe what we are really saying is that the things that are going to become important as trends, the kind of things that have previously been revealed by P/A Design Awards Competitions, are becoming more and more invisible, and less and less concerned with formal concerns of architecture — they have to do with process, advocacy, the social crisis, and conservation. To create new categories would be too blunt, but architects might be encouraged in the future to submit work of this kind within the existing categories.

Graham: There's a lack of understanding of the language of our time in architecture. We think that the language means individual forms of expression — the search for new forms. I think that it is a combination of the tools we have to solve problems — first, the technological language and all its implications and second, the problem itself and its identification.

Vreeland: It seems to me that what we can see in the future of P/A Design Awards is a tendency away from formal considerations. I think that many of the awards that were made this year were made in appreciation of their non-style quality. There was no attempt at styling in the traditional sense, but rather an attempt to create an almost accidental building. Other trends are toward systems building where the architect is actually using someone else's components. I think this is going to become more accept-



Bill Brubaker; a juror's marginalia

able and common, and future juries are going to have to learn how to handle it.

Venturi: I am a little suspicious of the kind of "technologically advanced" methods that we have been getting for decades in modern architecture. I mean prefabricated systems that promise to cut costs and maybe even work well, and then in the end, when it really comes to be built and you have to send it out for bids, you find that the more conventional systems, which in theory should be a lot more expensive, in reality aren't. I have a little bit of antagonism for this kind of ivory-tower research which is not going to lead to lower costs even though it should.

Vreeland: Just as the proportionate costs of the mechanical equipment in the total building have been climbing, the actual mastery of environmental control may be the central concern of a large part of architecture, and students in the future will be studying this aspect of our work with much less concern for the building envelope or structure. It may be one of the important new directions for architecture, and it is very much in the architect's interest to take it seriously. You may build the most beautiful building in the world, but if the elevators are too slow, and the rooms are uncomfortable to be in, your client damns you. Why can't a mastery of the equipment itself to create comfort and delight replace the traditional architect's skill in the handling of inert material?

Venturi: Another thing that did not come up in any of the submissions is the symbolic side of architecture, which has been part of every historical period except, officially, in modern architecture, although it is still there.

Vreeland: But symbolism requires an accepted set of symbols and this is what we haven't got.

Venturi: But we live in a communications era teeming with symbols. Don't forget that words and letters, which inundate almost all of our environment, are symbols. We like to say we haven't an accepted set of symbols the way the middle ages had, but we do, via all the advertising media, in great variety and complexity. The valid base of, often superficial, supergraphics is that it is architecture connecting with the idea of communication in space. Very little of this is manifested in what we've seen.

Mouton: Maybe the facade in itself, if you separate what you see from the inside and what you see from the outside, really isn't very important anyway. You can do what you like and then it becomes a plug-on instead of a plug-in. You plug in the thing from the inside and then you plug on the exterior.

Venturi: I think that's an awfully good idea. It's anti the foundations and tenets of modern architecture. Modern architecture says that if it's built well, works well, the spaces are good, and the structure is good, that is where the architectural expression and the meaning comes. But that's not necessarily so. There can be a contradiction between how it looks and how it works. I think the applique on the outside of a very straightforward inside can be very interesting. You see very little of that here, although you do see the straightforward approach. The history of architecture has been that way. The Italian palazzo was a system that was the same for 300 years (1450–1750). It was a square doughtnut of three stories and what changed was the applique — usually symbolic structural elements like pilasters, quoins, rustication, and pediments.

Graham: Wouldn't that be fighting the economics, since you are adding something?

Venturi: It's much cheaper to do something straightforward in the first place and then add something, than to distort the whole building to get "expression." Art, in this sense, is unnecessary eloquence.

Graham: If the Corbusier-Mies-Bauhaus group were revolutionaries, and they tended, as most poets do, to make an overstatement so that the message would get through, it is because they had no audience. And then later we continued to overstate because we've been expanding the problem. But we have an audience now, and the statements that we make don't need overstatement — they need reality. It's reality we must get architects to address themselves to because in that the poetry will come through.

Arthur H. Keyes, Jr.

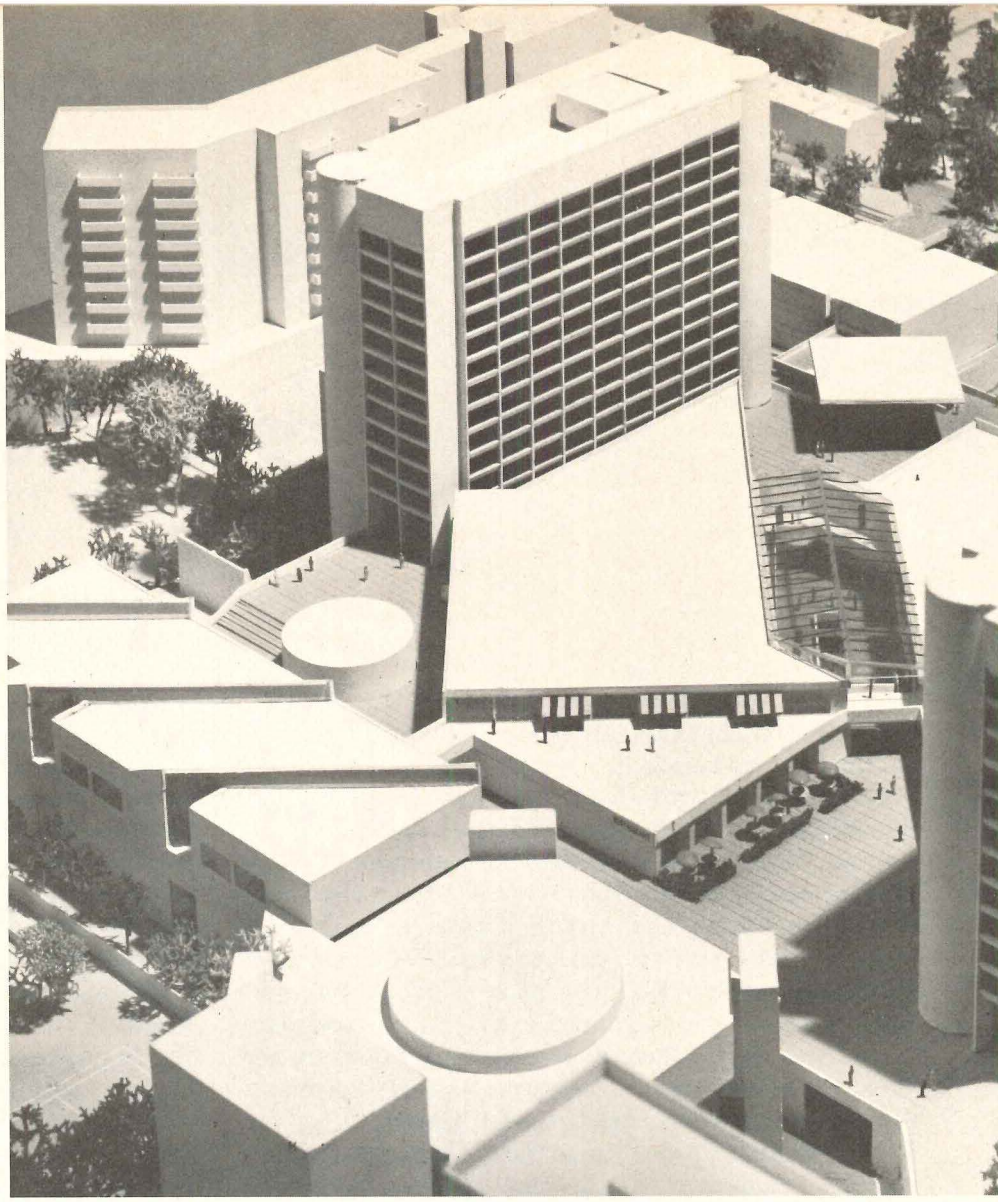
Thomas B. Simmons

John McCartney

David A. Crane

James McKellar

Peter H. Brown



Town Center

CITATION

Keyes, Lethbridge and Condon

Project: *Fort Lincoln New Town, Washington, D.C.*
New Town mixes classes, races, and types of architecture.

Principal Development Consultant: Edward J. Logue.

Transportation Consultants: Alan M. Voorhees and Associates, Inc.

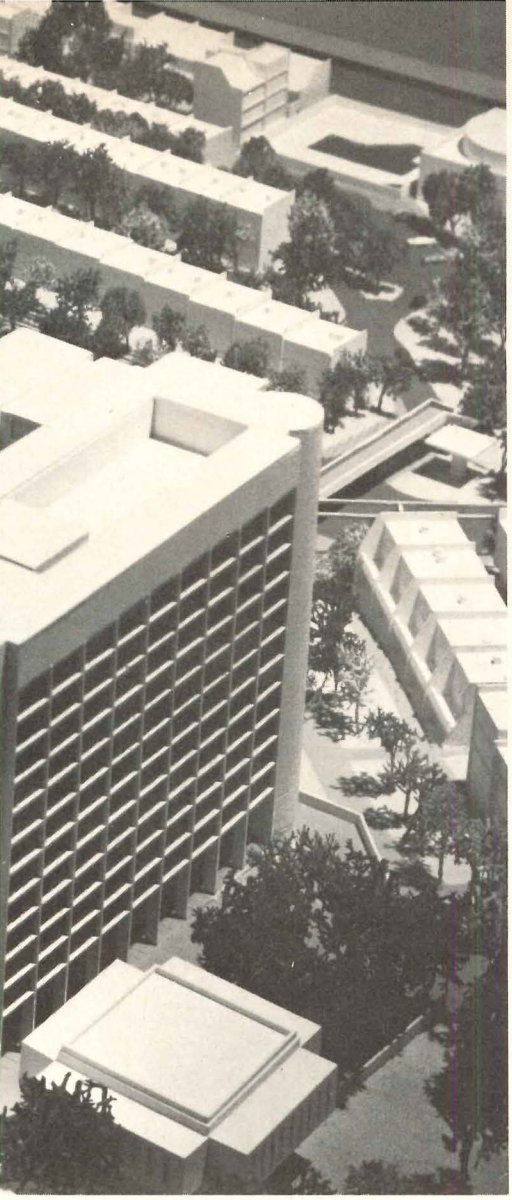
Economic Consultants: Robert Gladstone and Associates.

Engineering Consultants: David Volkert and Associates.

Client: National Capital Planning Commission, District of Columbia Redevelopment Land Agency, District of Columbia Government.
Site: 300 acres, formerly a school site, in a residential area in the northeast quadrant of Washington.
Program: To create a racially and economically balanced community of 16,580 people with a high standard of housing, education, and public services.
Design Solution: Five residential subareas are composed of such diverse types as atrium houses, townhouses, duplex (low-rise) apartments, terrace houses, and high-rise apartments. The area's subdivisions correspond roughly to the physical characteristics of the site. Each subsection has its own town center and all are connected by a public transit (minirail) system to each other and to the two main centers of the complex — the town center offering shopping, entertainment, cultural, educational, and employment facilities, and university center where the federal city college is located. The remaining educational facilities are to be comprised of early childhood learning centers located within residential areas, general learning centers placed near minirail stops, and special learning centers related to actual social and economic enterprises on the site.

Jury Comments:

Brubaker: The large scale of Fort Lincoln makes it difficult to grasp. I suspect that the shapes are overcommitted — remembering that each European New Town tends to adopt

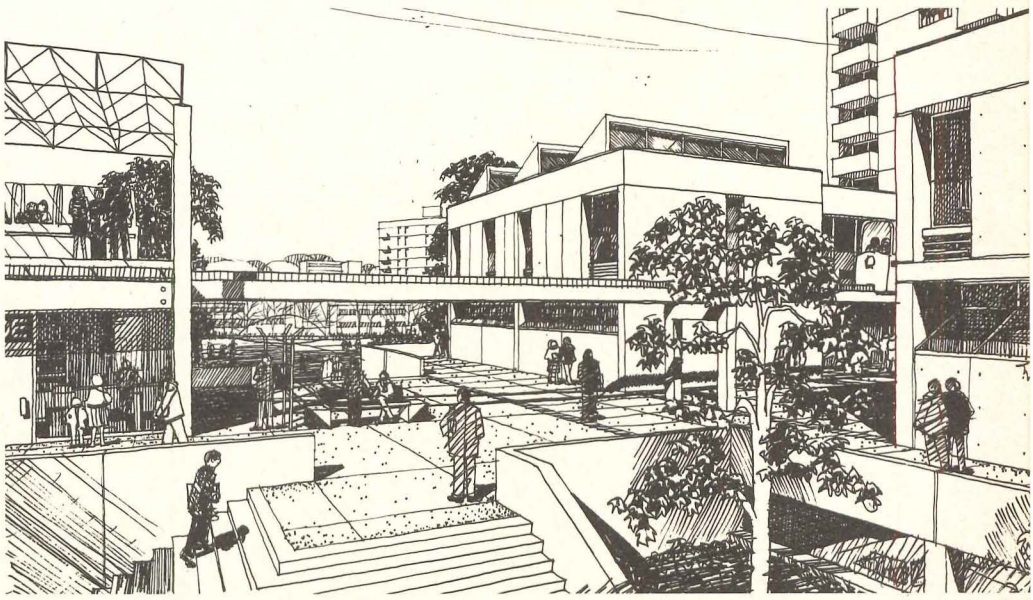


Overall view of model

and David A. Crane

a limited and arbitrary range of forms and materials (and usually too much open space and too many plazas) which inevitably produces a project look. How can Fort Lincoln, in following the steps of its development, gain the obvious advantages of building decisions made by many individuals (including the "ugly house on each street to relieve the uniform good taste") and how can it avoid the danger of being fort-like, set apart (almost walled off) from surrounding areas? In this instance, wouldn't a soft, irregular edge between old and new be better than a hard, defined edge?

Graham: A very thorough urban study although overdone architecturally. Well worked out housing units.



Rendering of sub-area street

CITATION

MLTW/Moore Turnbull

Project: *The University of California at Santa Cruz, College 6, Santa Cruz, California. A clever handling of building arrangements encourages close community between students and faculty at a new college campus.*

Charles W. Moore

William Turnbull Jr.

Associate Architects: Marvin Buchanan and Robert Simpson.

Consulting Architects: Elston & Cranston.

Consulting Engineer: Patrick Morreau.

Structural Engineers: Steven H. Sassoon & Associates.

Mechanical Engineer: Loran A. List.

Electrical Engineer: Dale J. Fehr.

Lighting Consultant: Richard C. Peters.

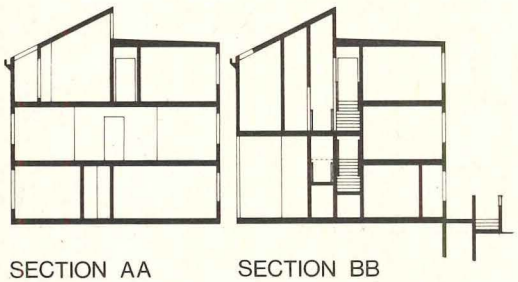
Landscape Architect: Dan Kiley.

Client: The University of California.
Site: A narrow redwood-covered ridge in the western portion of the campus, the southern flank of which opens to a grassy meadow and the ocean shore. The terrain slopes steeply to eastern and western ravines, and the site must be shared with an automobile access road. Since the natural landscape is a prize amenity of the campus, minimum disturbance to the terrain and to closely spaced redwood groves was required.
Program: To design living, studying, and recreational facilities to accommodate 650 students, so that the buildings establish their own identity, while the character of the site is preserved.
Design Solution: College 6 is an attempt to create a close community in the solitude of the surrounding redwood trees. Its buildings crowd a tight street; the dining room and student lounge, which collect crowds, are located (as in a shopping center) at the ends of the streets so that there is maximum opportunity for students and teachers to interact. Facing the street are dormitories that provide, at street level, living rooms for men and women and suites for faculty members that offer views of the forest. A flexible arrangement of dorm space allows anything from single spaces to doubles to triples to communal study, social, or sleeping spaces. Complementing this space, a smaller number of dormitory rooms are arranged as one- and two-bedroom apartments. These allow the University the opportunity to house married graduate students in the future. The majority of rooms look out to the redwood forest while those facing the interior street have their privacy assured by the sloping roofs of classroom buildings in the foreground.

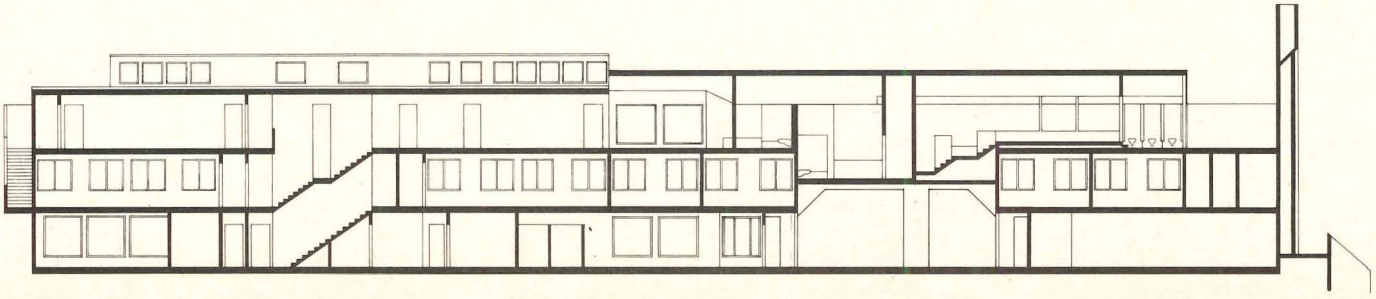
The commuter student, whose car is his home at college, is brought directly up into the street from underground parking which helps conserve the qualities of the site while providing an important amenity to one-third of the college population.
Construction and Materials: Simple wood frame with stucco exteriors; white for the interior street and bright colors in the porches, with ochre on the outside facing the forest. Roofs are dark metal and the street paving is patterned concrete and asphalt; interiors are finished with painted gypsum board.

Jury Comments:

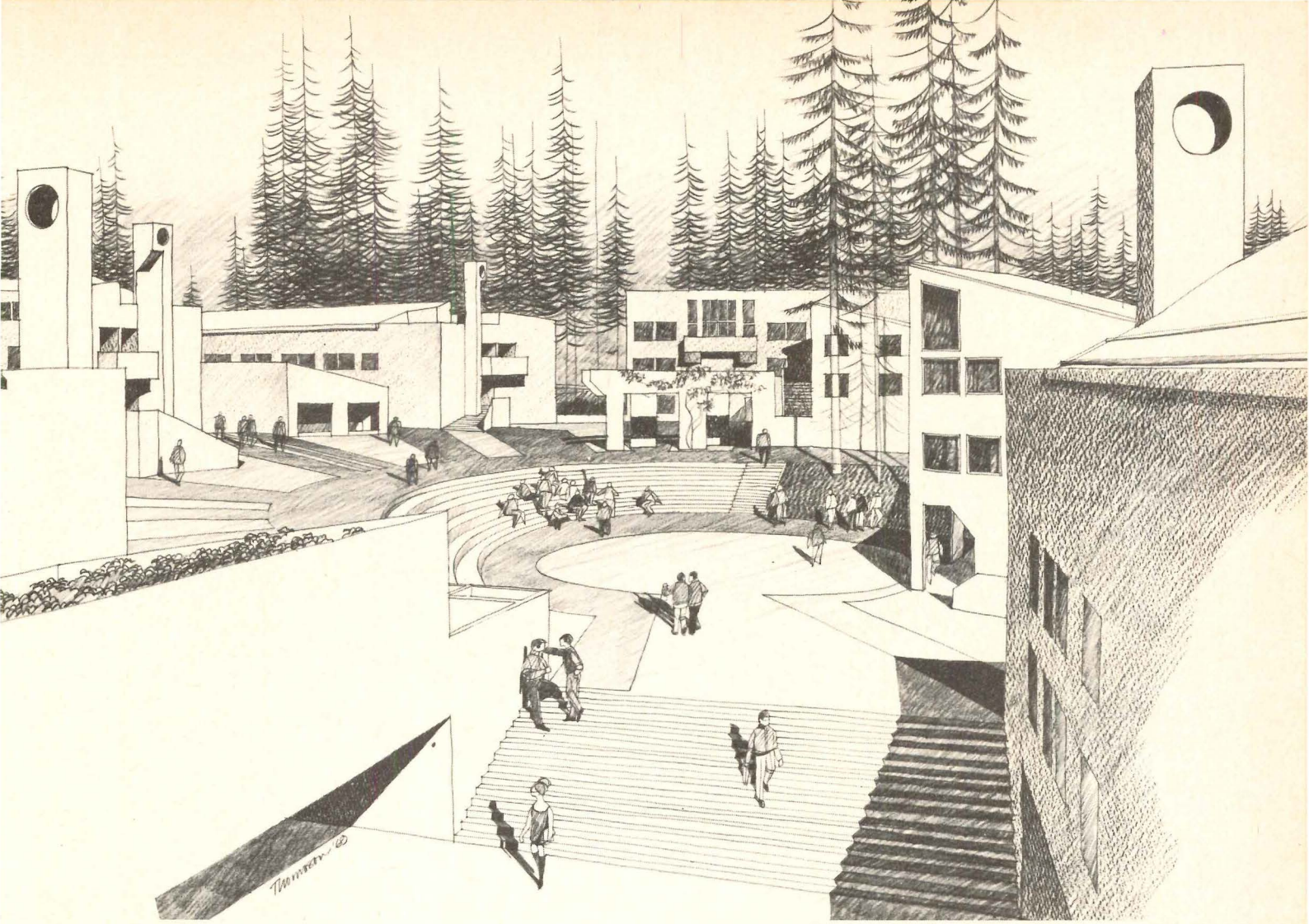
Brubaker: Santa Cruz attempts to break itself down into small family units, each with its own distinctive personality in relation to its site and surroundings. In designing this one, the architects did not attempt to mimic or copy the other colleges. It is appropriate to the property, and consistent with the over-all plan for Santa Cruz, which is one big happy protesting family. I like it.
Venturi: It connects well with the landscape and avoids the recent and recurrent piazza complex manifested in so much campus architecture. Again, I like its "ordinariness," a refreshing alternative to the heroic idiom.

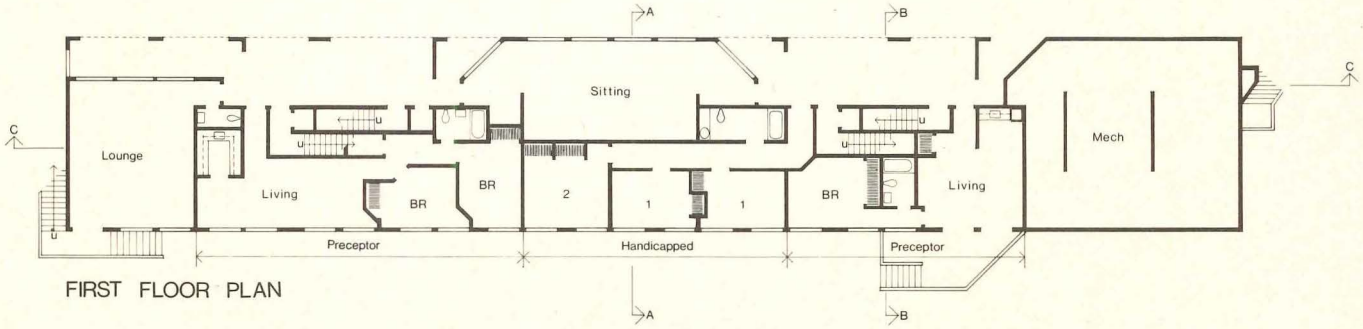


SECTION AA SECTION BB

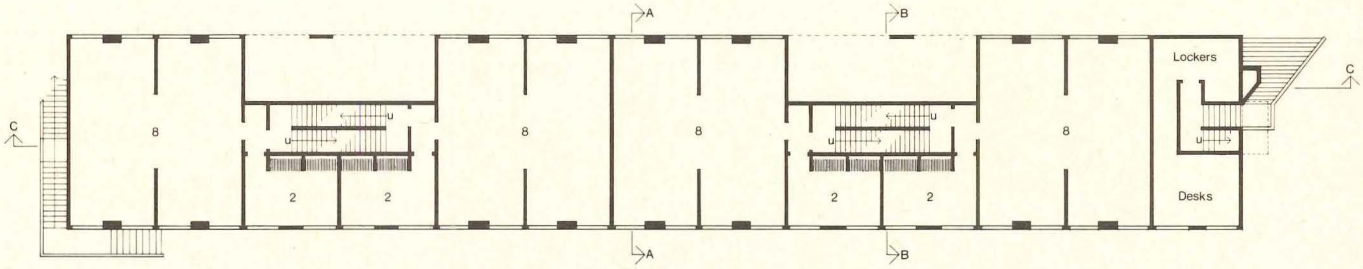


SECTION CC

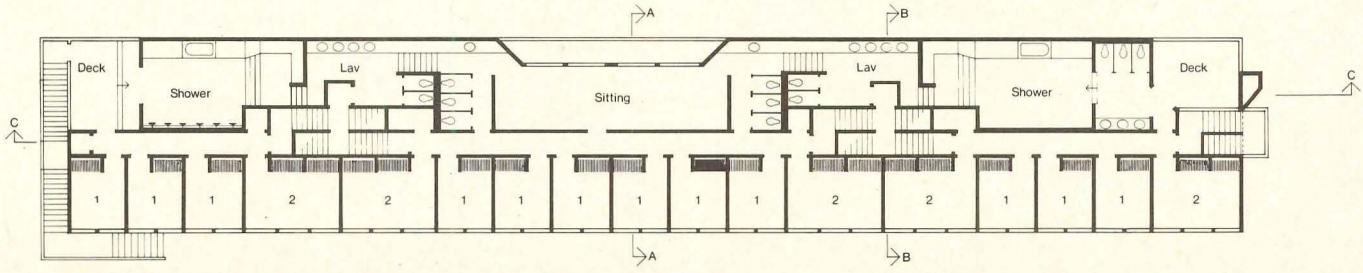




FIRST FLOOR PLAN



SECOND FLOOR PLAN



THIRD FLOOR PLAN

CITATION

The SMS Partnership

Project: *The Stamford Landing, Stamford, Connecticut. A "city within a city" offers housing, offices, shops, and recreational facilities in a single waterfront area.*

A. Raymond von Brock

Howard A. Patterson, Jr.

Lee Duran

Partner in Charge: A. Raymond von Brock.

Project Coordinators: Howard A. Patterson, Jr., Lee Duran.

Structural and Mechanical Engineers: Frederic R. Harris.

Landscape Architect: Currier, Andersen & Geda.

Client: Marina America, Inc.

Site: Fourteen and one-half acres on Lond Island Sound, with some 5.2 acres of existing land supplemented by an additional 9.2 acres required through landfill.

Program: A community environment that would add structural beauty to the shore line. Particular attention has been given to pedestrian and traffic circulation, and respect for the site in terms of orientation, views and landscaping, graphics, and spatial interest. The program required: a 300-unit commercial and recreational motor hotel; 200,000 sq ft of ultra-modern office space; condominium high-quality apartments; conference and convention facilities; 100,000 sq ft of retail shops; 100,000 sq ft of space retained for either offices or apartments; recreational facilities; a 600-boat marina; parking for 1500 cars.

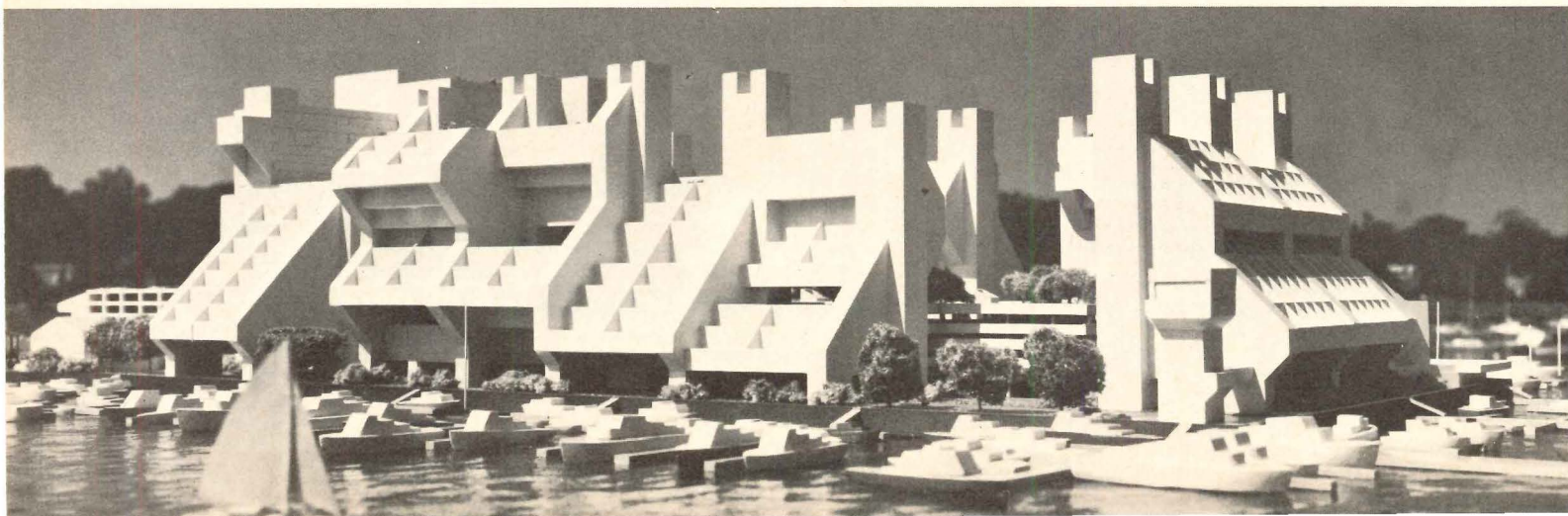
Design Solution: The project's large size suggested a straightforward circulation system (both for access and service) that would separate private cars, service vehicles, and pedestrians. Required retail space is located along the second level throughout the project offering a natural possibility for social interaction. An important requirement was flexibility. The owners wanted the ability to tailor individual condominiums, as well as office and retail space, to individual owner's needs and programs. The structural system reflects this need and provides the capacity to create space when and where it is wanted. Floors can be set back, projected out or omitted altogether to allow sunshine to penetrate and permit spectacular views of Long Island Sound. The basic arrangement of a central parking block connected by bridges to the architectural spaces along the water avoids the typical large-scale appearance of high-rise towers emerging from a multilevel parking slab. The architecture is organized to capitalize on the visual interest generated by the marina.

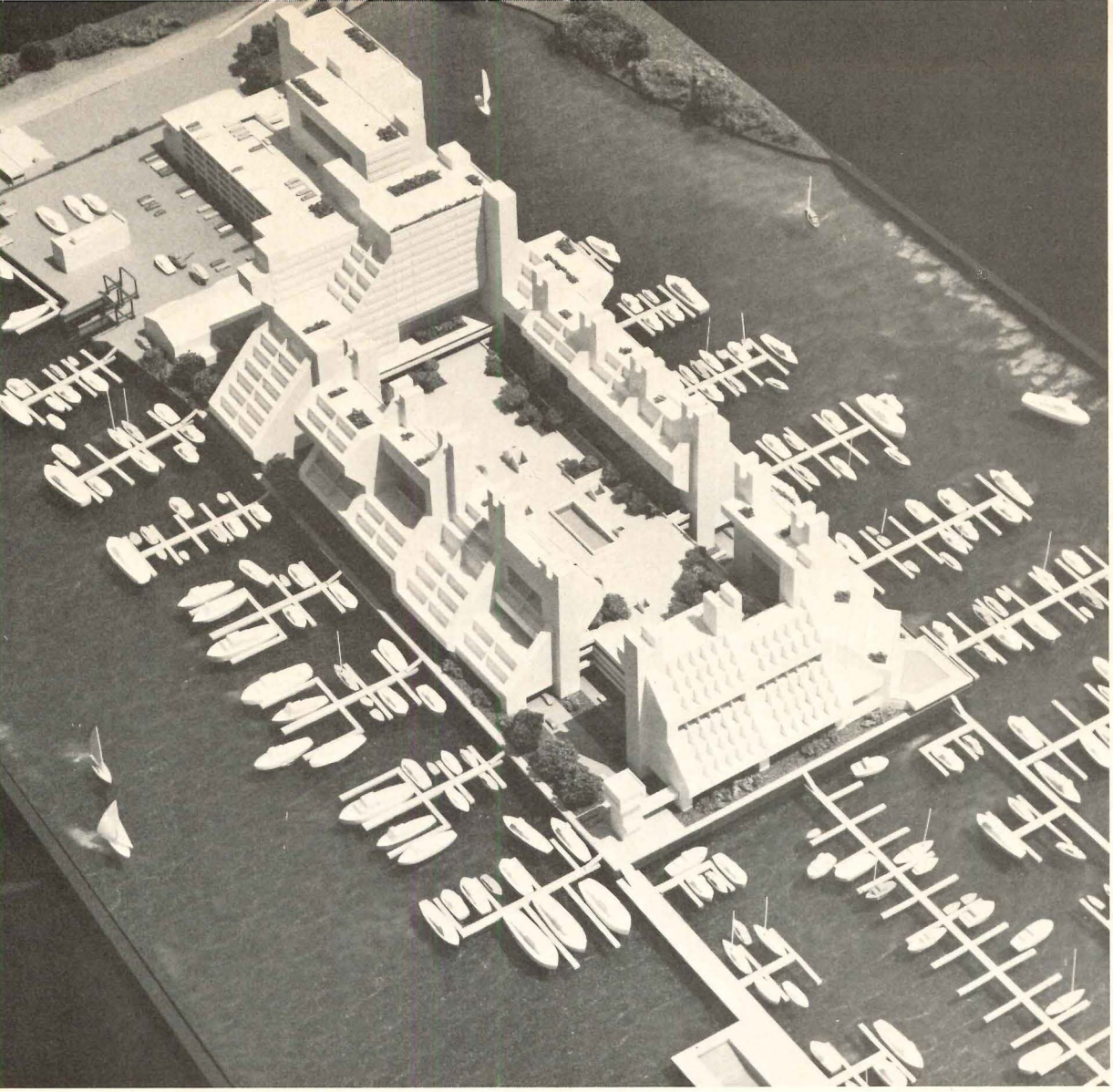
Construction and Materials: Cast-in-place concrete, glass and masonry.

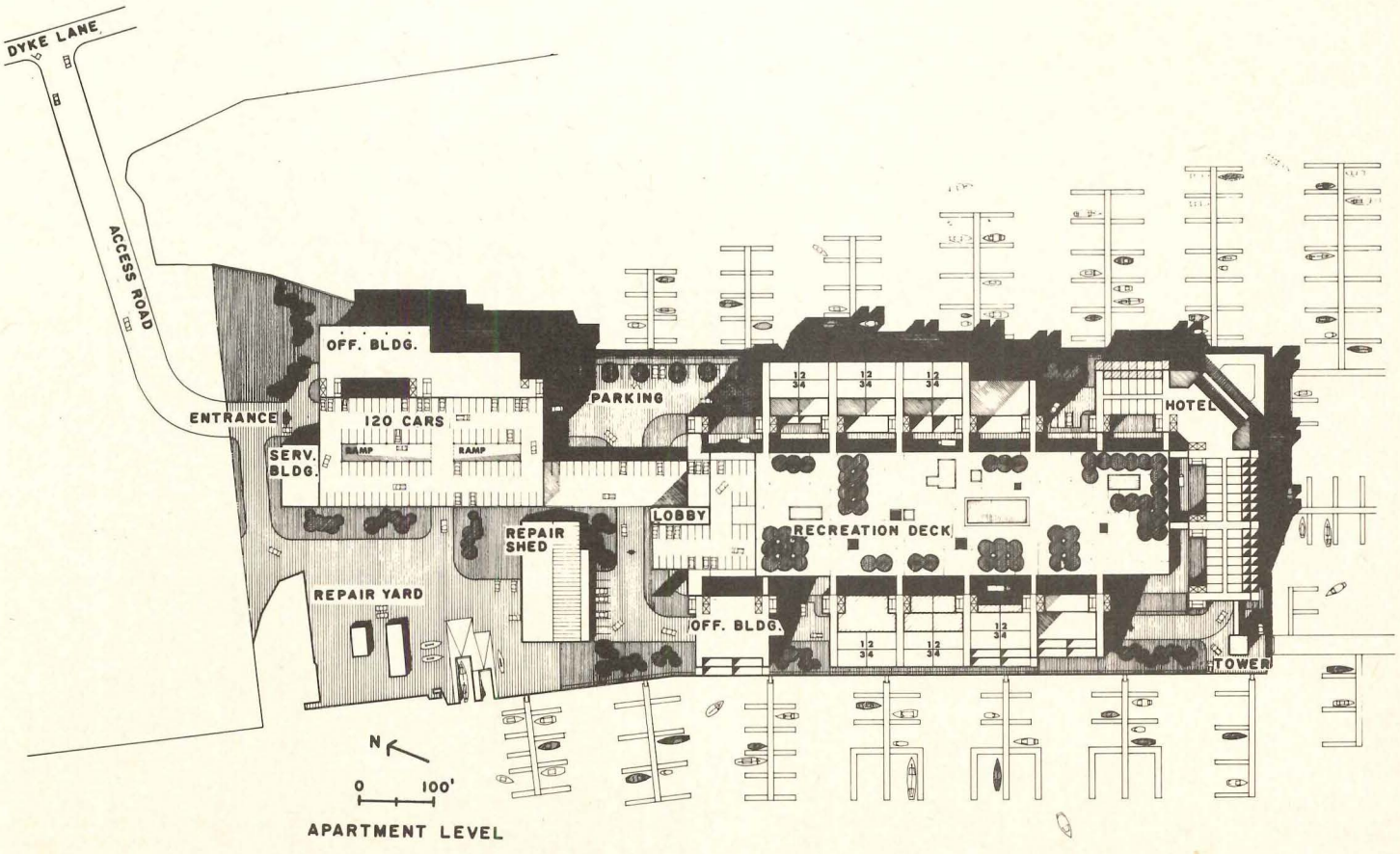
Jury Comments:

Vreeland: It is a very skillful rendition of all the clichés of our time. There have been numerous similar waterfront schemes in recent years, but probably none have been done quite as well. Very tasteful, nice model.

Brubaker: A rich mixture of functions and forms. Should be a great place to work, sleep, live, dine and play. Downtown Stamford, in 1969, is a disaster. Each property is "developed" for a simple purpose, without concern for street or neighborhood. I hope this complex can help to inspire new concern about achieving a stimulating high-density cure for the area; this project should create some needed competition for downtown.







APARTMENT LEVEL

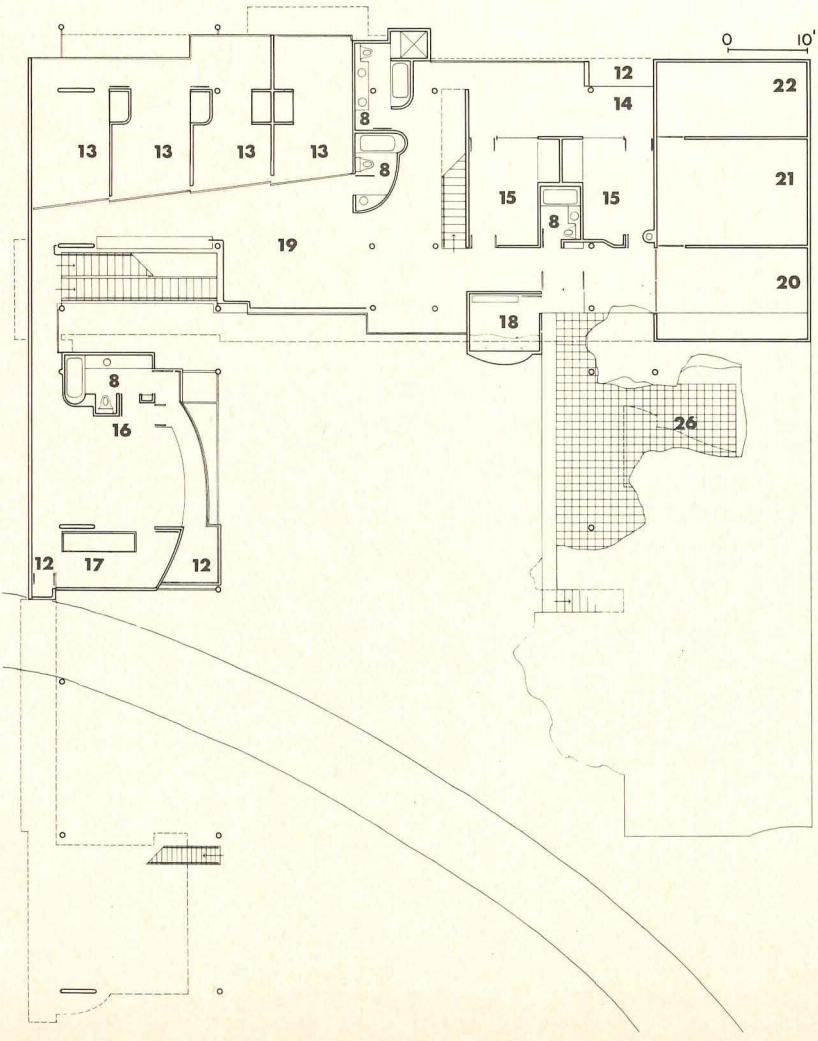
CITATION

Michael Graves

Project: *Private residence. Pocantico Hills, New York. Passerelles and grottoes provide a range of rich vistas for a house overlooking the Hudson River Valley.*

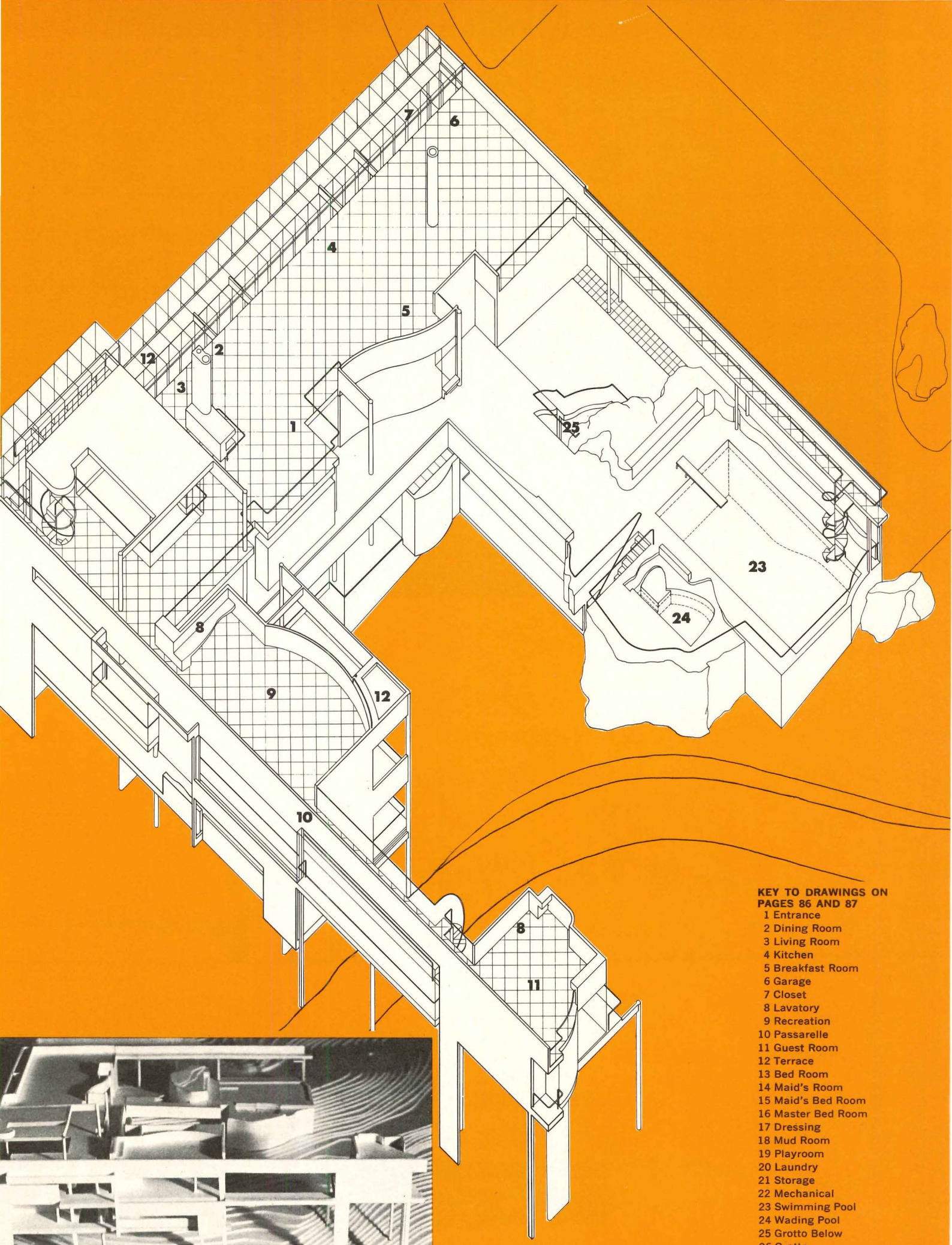
Michael Graves

Site: A large steeply sloping site with timber stands on both lateral sides and on the high point of the property. The open lower, west side of the land has a spectacular view over rolling hills to the Hudson River some distance away.
Program: Residence for a family of six, to include separate sleeping areas for four children, maids' quarters, guest room, swimming pool, and large outdoor recreation areas for social events within the immediate grounds of the house.
Design Solution: The building is organized so that the automobile will pass within the precinct of the house and climb the steep hill to the entrance at the high point of the site. Family areas have been accommodated at the entrance level and bedrooms are oriented to the ground level below. The roof as well as the ground plane have been used as terraces for large outdoor social events. A guest house is provided as a loosely connected object on the edge of the organization.
Construction and Materials: The building is to have a concrete frame and a skin of stucco. Floors are wood and quarry tile; interior partitions are plaster. The heating system is forced air; the building is air-conditioned.



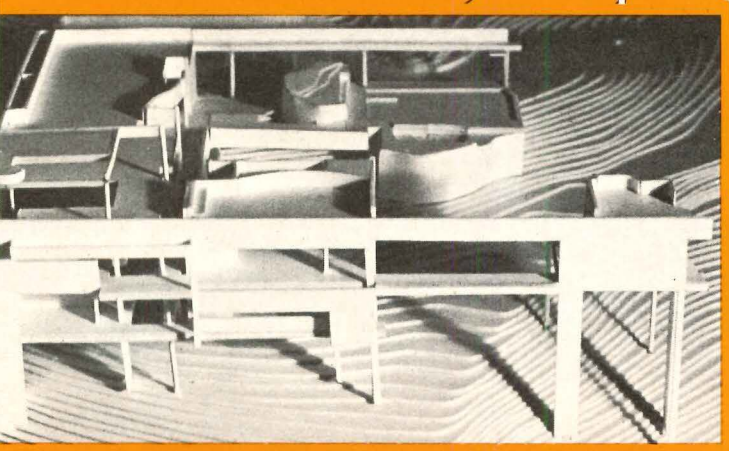
Jury Comments:

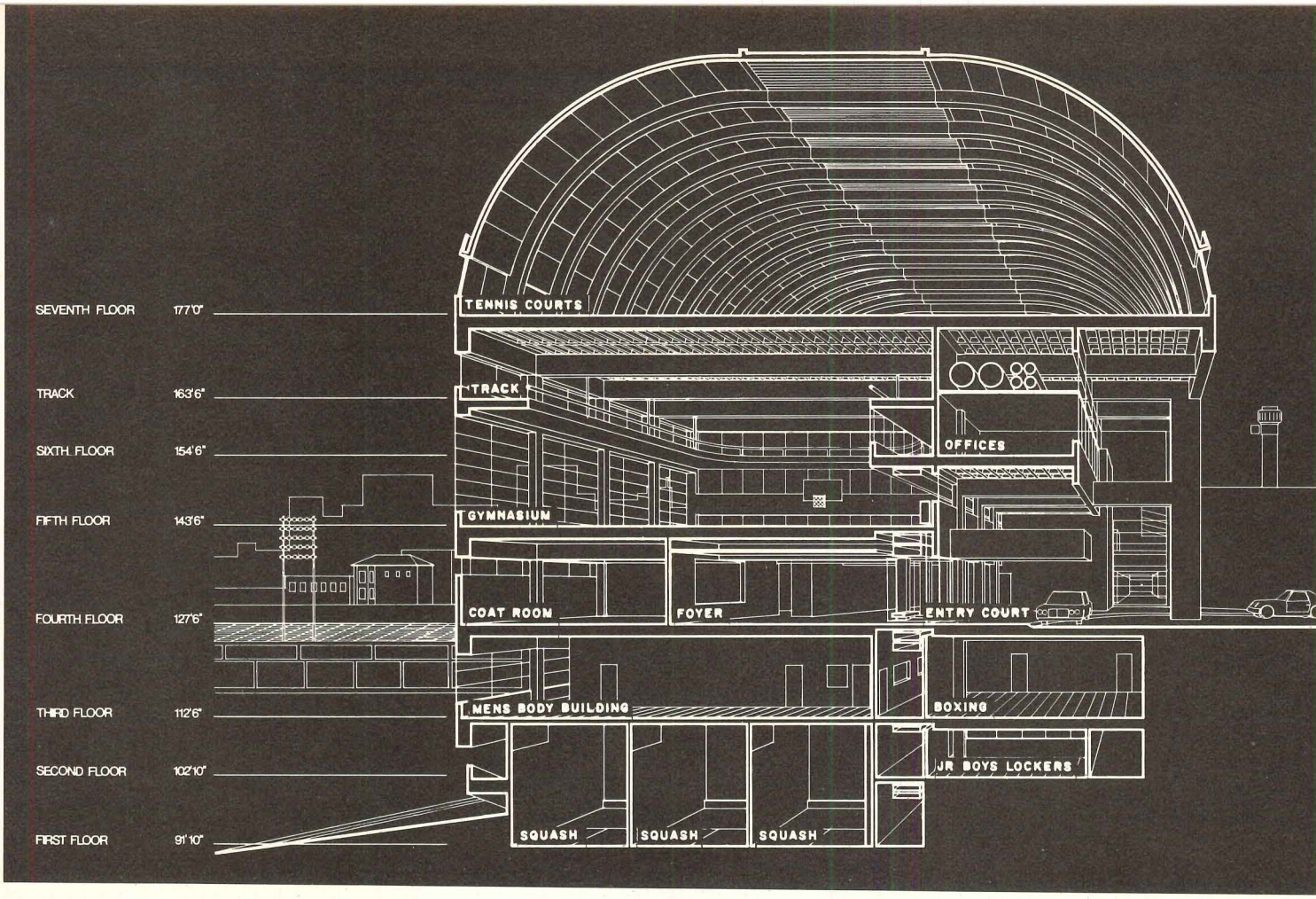
Vreeland: A brilliant tour-de-force of immediate historic retrospection, done by an architect who is thoroughly immersed in the heroic period of modern architecture, the European 1930's. The house is quite beautiful, sensitive to the virtuosities and subtle possibilities of the architecture of that period when the moving of a column off its grid or the free-form curve of a wall constituted deeply intellectual and aesthetic responses to program or newly discovered emotional freedoms. The architect has learned the lessons of the very recent past and has indulged in a very legitimate and well-executed revivalism.



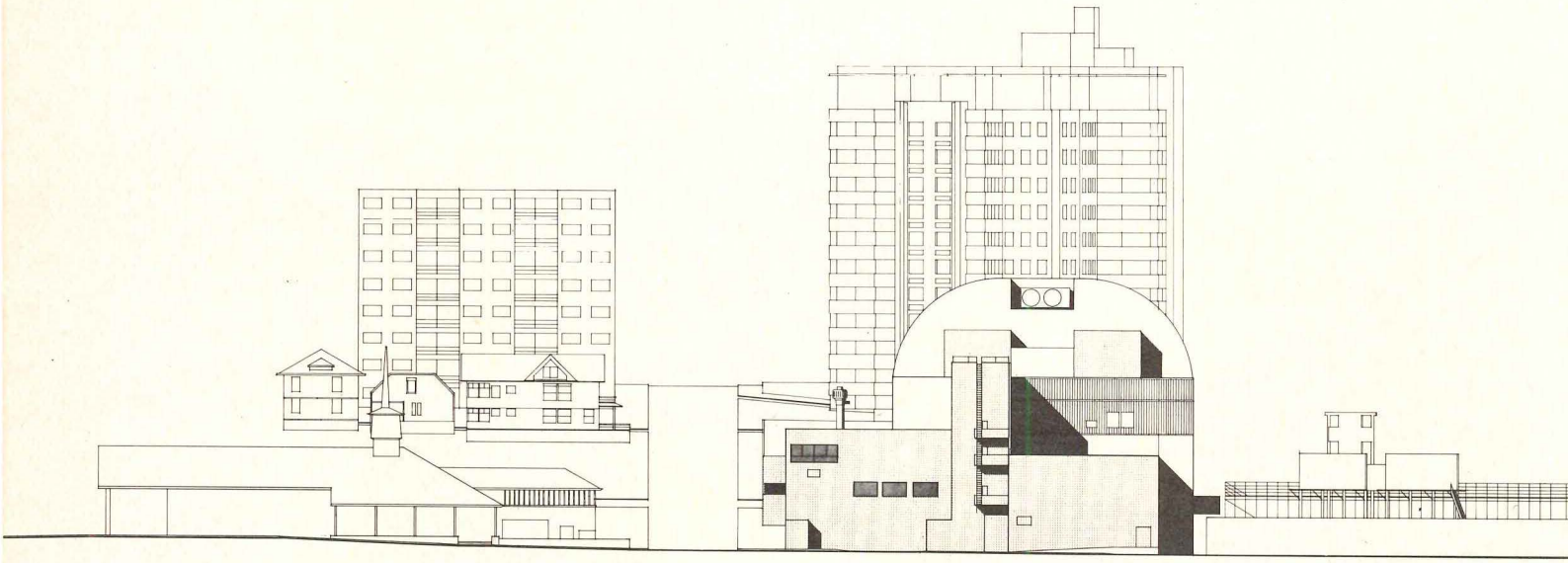
KEY TO DRAWINGS ON PAGES 86 AND 87

1 Entrance
2 Dining Room
3 Living Room
4 Kitchen
5 Breakfast Room
6 Garage
7 Closet
8 Lavatory
9 Recreation
10 Passarelle
11 Guest Room
12 Terrace
13 Bed Room
14 Maid's Room
15 Maid's Bed Room
16 Master Bed Room
17 Dressing
18 Mud Room
19 Playroom
20 Laundry
21 Storage
22 Mechanical
23 Swimming Pool
24 Wading Pool
25 Grotto Below
26 Grotto

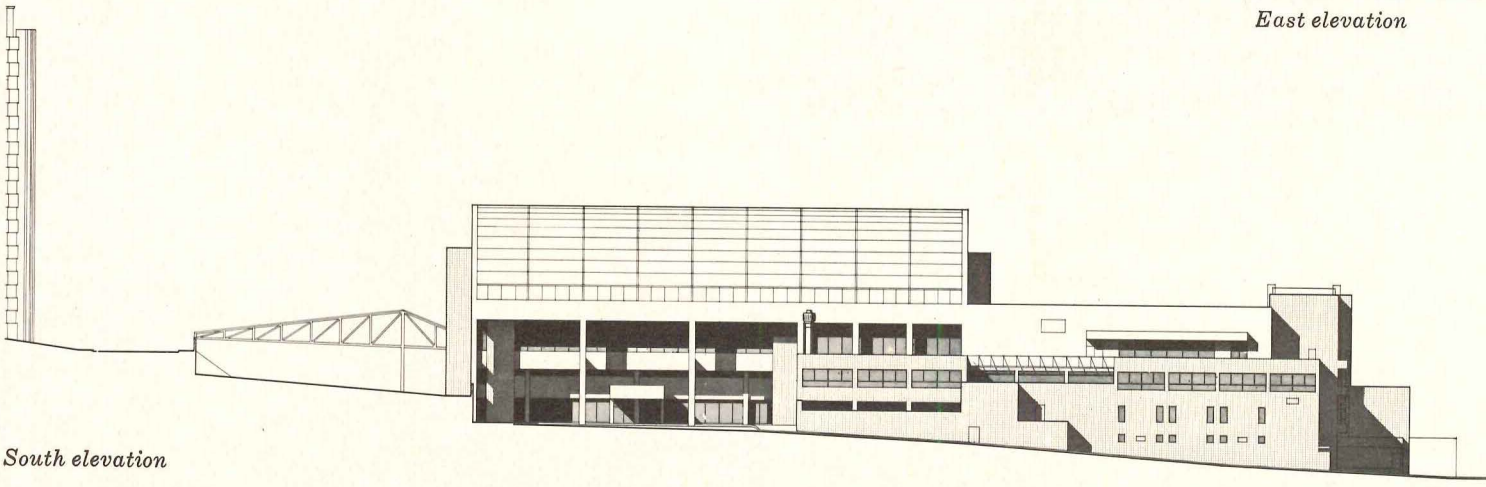




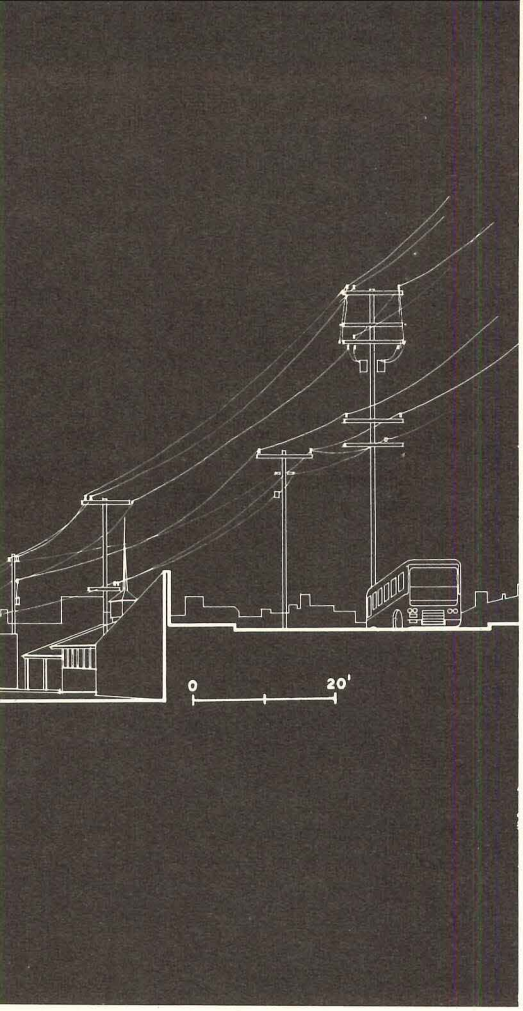
Section looking east



East elevation



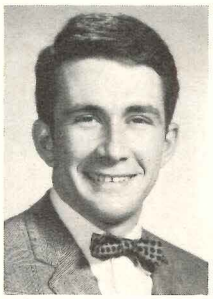
South elevation




Norman Zimmer


Brooks Gunsul


Robert Frasca


Gregory Baldwin

CITATION

Wolff/Zimmer/ Gunsul/Frasca/Ritter

Project: *Addition to Multnomah Athletic Club, Portland, Oregon. A functional addition to the urban edge achieves aesthetic impact without high-style heroicism.*

Project Coordinator: Brooks Gunsul, Norman Zimmer.

Design Director: Robert Frasca.

Project Designer: Gregory Baldwin.

Structural and Mechanical Engineers: Nortec Engineering.

Client: Board of Directors, Multnomah Athletic Club.

Site: A location adjacent to the downtown area, the building is located across the street from Pietro Belluschi's Zion Lutheran Church, and backs up to a major, 25,000-seat stadium.

Program: To integrate functionally with the first phase facilities (completed two years earlier by another architect) and improve the architectural character of the total complex. New facilities to include entrance, squash and handball courts with spectator seating, indoor tennis courts, body building and locker rooms, pool and track, social, and dining facilities.

Design Solution: In order to assure a comprehensive circulation pattern, the existing system, as well as existing uses by type, were extended both horizontally and vertically. Since a great many facilities were to be accommodated in a relatively small amount of space, an attempt was made to minimize the total scale and relate the building to other elements on the street. Although the structure is highly urban and built close to the property lines, space was carved out for parking and an entrance.

Construction and Materials: Existing structure to be covered with "brick plate"; new structure uses exposed reinforced concrete frame; steel bends over roof; special natural aluminum covering over tennis courts, turning pewter color over time; brick paved entry court.

Jury Comments:

Vreeland: It has a marvelous accidental look of putting together things that don't fit very well. The inclusion of telephone poles, etc., in the drawing is very important. The architect does not have a City Beautiful or *Ville Radieuse* attitude toward the city he lives in, but a very pragmatic, living-with-the-city approach. This is definitely a building in the non-style category.

Brubaker: Portland is up-beat; some of the new buildings [many by SOM] are excellent, but downtown still lacks identity and spirit. The principal question should be: what will this urban building do for its streets and neighborhood? I would prefer more emphasis on life and activity at the pedestrian level. Athletic clubs and organization temples built during the 1920's are distressing monuments for the pedestrian to pass. The clubs should lead a revolution — for the pedestrian. This building is an example of how people's tastes have changed, and can be changed.

Vreeland: The building has a striking new look of relaxation and looseness about up-tight architectural principles. It keeps its cool.

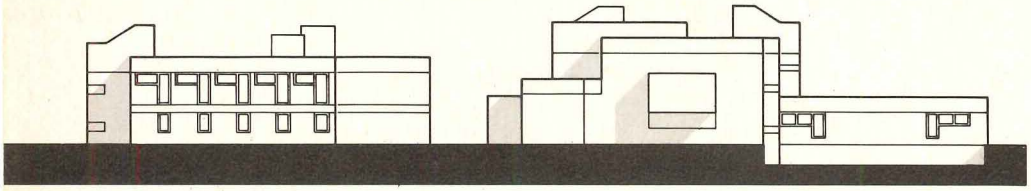
CITATION

Levatich and Miller

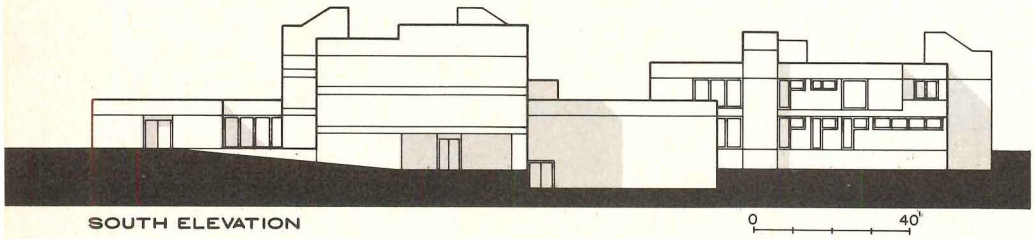
Project: *The Elmira Psychiatric Center, Elmira, New York. Hospital within a transitional area avoids institutionalism in keeping with the neighborhood environment.*

Peter S. Levatich

John Clair Miller

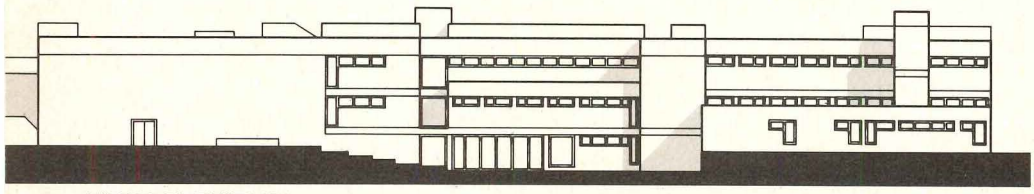


NORTH ELEVATION

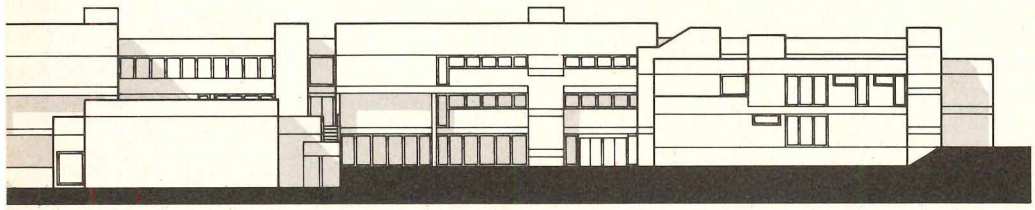


SOUTH ELEVATION

0 40'



WEST ELEVATION



EAST ELEVATION

Partner in Charge: John Clair Miller.

Design Team: John Clair Miller, Robert J. O'Brien, Pamela G. Lloyd, Frederick E. Mangones, Terry R. Williams.

Project Coordinator: Keith A. Jenkins.

Associated Architects and Structural Consultants: Tallman & Tallman.

Consultant Engineers: Personius, Wadsworth, Molter.

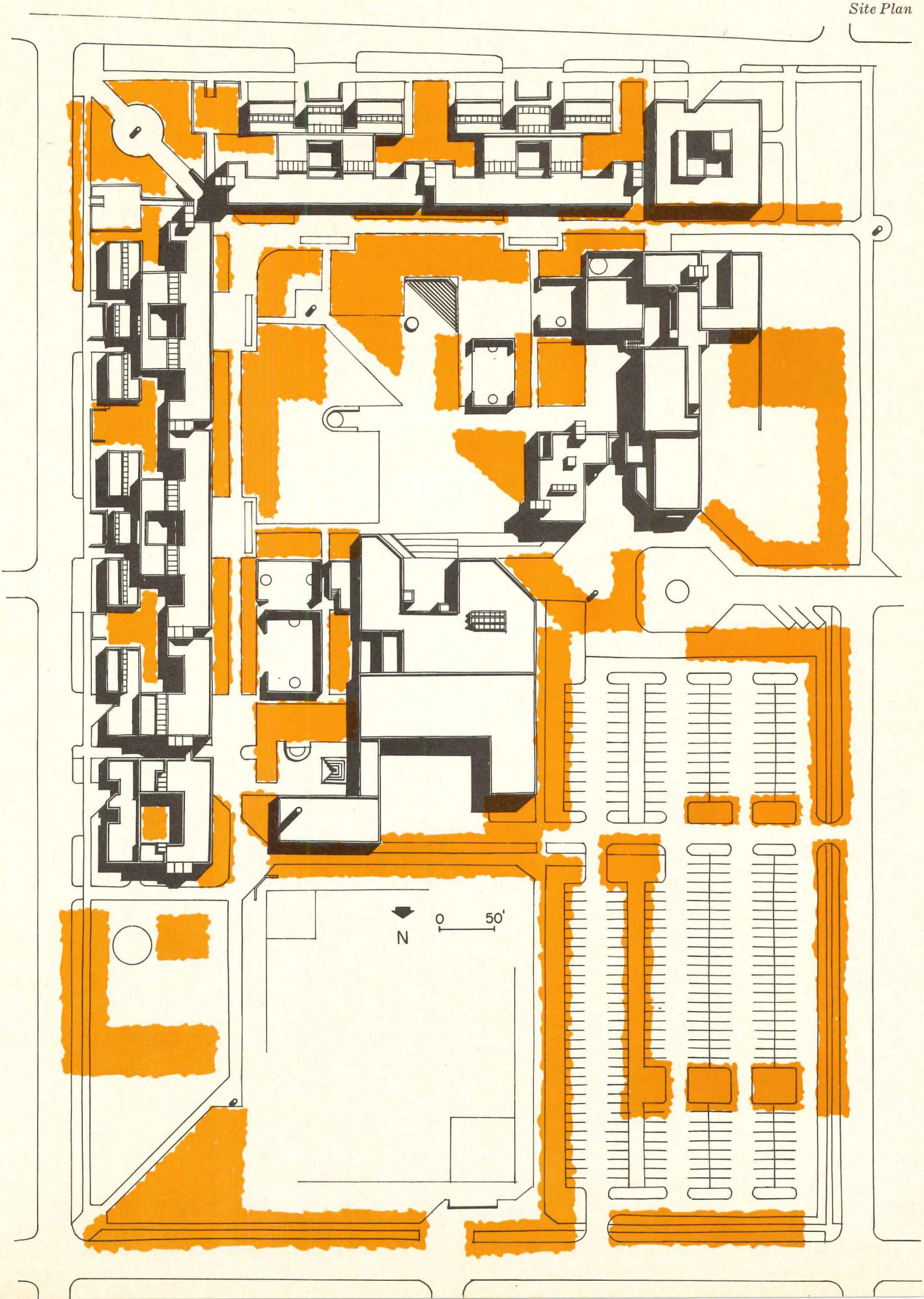
Construction Cost Consultant: H. A. Sloane Associates.

Client: The Health and Mental Hygiene Facilities Improvement Corp.
Site: Four previously residential blocks located in a downtown area.
Program: To create a residential-like atmosphere for a psychiatric hospital that must interrelate with the community.
Design Solution: An open, precisely planned cluster of connected units designed to function as a single entity yet establish a sense of integration with the community. The integral parts are related through a common courtyard yet become part of the larger environment by the treatment of street façades. Peripheral space is reserved for vehicular commerce, while central areas are maintained as quiet spaces for occupants.
Construction and Materials: Masonry bearing walls with concrete slabs spanning walls or concrete beams.

Jury Comments:

Graham: The attempt in this hospital to produce a residential quality is what's meritorious about it.
Vreeland: I admire the very urban quality of the solution. One group of functions forms two walls of the building meeting at a corner and the other facilities are dispersed within the angle formed, and within the block, so as to form interesting, off-street spaces. A nice, somewhat random informal relationship between building elements, quite appropriate and desirable for a mental hospital — low silhouette, residentially scaled, very "un-hospital" in demeanor.

Site Plan



CITATION

Marvin Hatami and Associates

Project: *Urban Design and Development Study, Denver Skyline Urban Renewal Area, Denver, Colorado. Urban design study proposal revitalizes decaying downtown area.*

Marvin Hatami

Urban Design and Coordination: Marvin Hatami.

Planning: Floyd Tanaka.

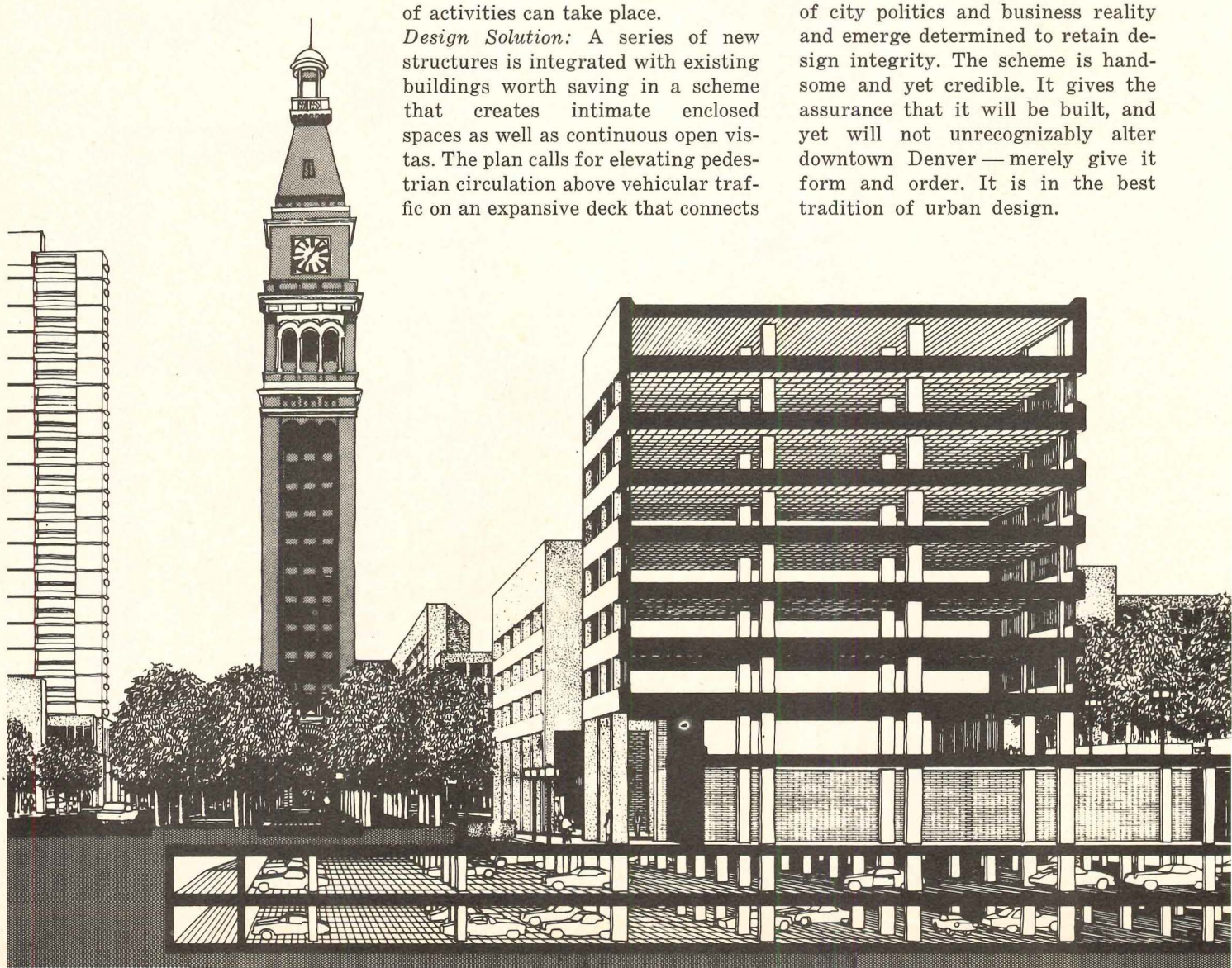
Traffic and Parking Consultant: Alan M. Voorhees and Associates.

Landscape Consultant: Sasaki, Dawson, DeMay Associates, Inc.

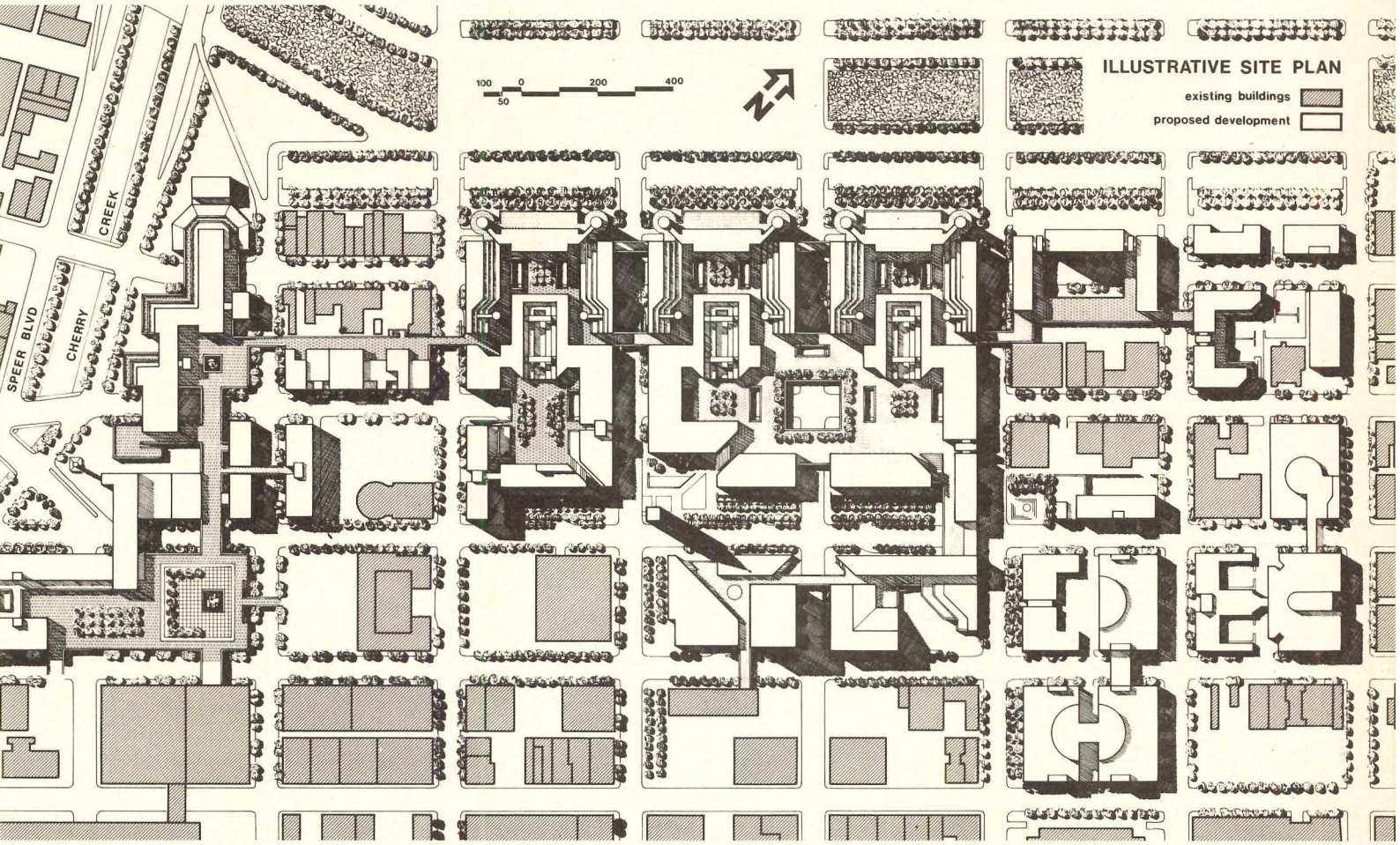
Client: Denver Urban Renewal Authority.
Site: 33-block area of 150 acres within lower downtown Denver.
Program: Provide medium density plan to revitalize core of downtown area where a heterogeneous mix of activities can take place.
Design Solution: A series of new structures is integrated with existing buildings worth saving in a scheme that creates intimate enclosed spaces as well as continuous open vistas. The plan calls for elevating pedestrian circulation above vehicular traffic on an expansive deck that connects the various parts of the core. A linear green belt is suggested as the northern boundary linking with an existing creek and boulevard on the west to further define the area.

Jury Comments:

Brubaker: This was one of the few urban designs submitted which addressed itself to a limited program and handled that problem skillfully.
Vreeland: This, of all the urban design schemes submitted, is probably the one that most reflects a long and arduous struggle on the part of the designers to submit to the crucible of city politics and business reality and emerge determined to retain design integrity. The scheme is handsome and yet credible. It gives the assurance that it will be built, and yet will not unrecognizably alter downtown Denver — merely give it form and order. It is in the best tradition of urban design.



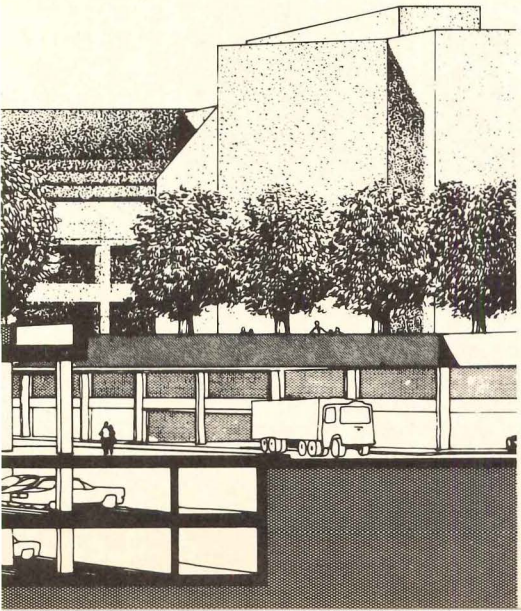
and Tanaka & Associates



Site plan of proposed renewal area

Section through part of proposed facilities around clock tower (left).

Photo of existing area around landmark tower (right).



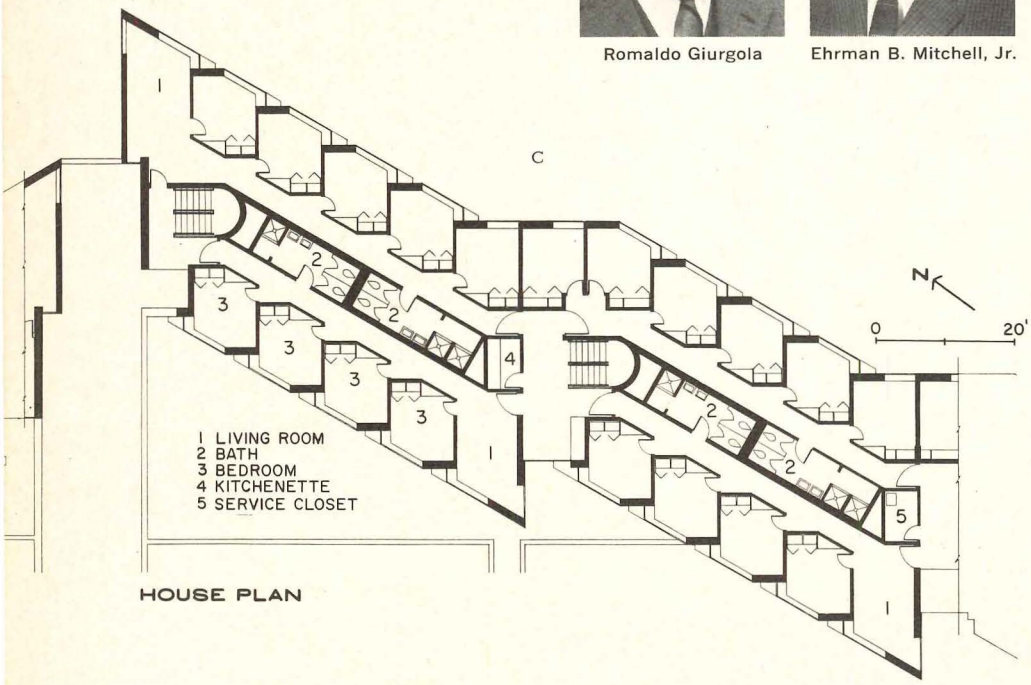
CITATION

Mitchell/Giurgola Associates

Project: *Williams College Residential Houses, Williamstown, Massachusetts. Residential houses for New England college campus provide single student living facilities for both men and women.*

Romaldo Giurgola

Ehrman B. Mitchell, Jr.



HOUSE PLAN

Partners: Ehrman B. Mitchell, Jr., Romaldo Giurgola.

Associate: R. M. Kliment.

Project Manager: G. Daniel Perry.

Structural Engineers: David Geiger-Horst Berger, Consulting Engineers.

Mechanical Engineers: Cosentini Associates, Consulting Engineers.

Landscape Designer: Lois Sherr.

Interior Designer: Lella Vignelli.

Client: Williams College.

Site: At northern edge of Mission Park, a wooded hillside descending from the campus center at the south. Beyond the site, to the north, are playing fields and mountains.

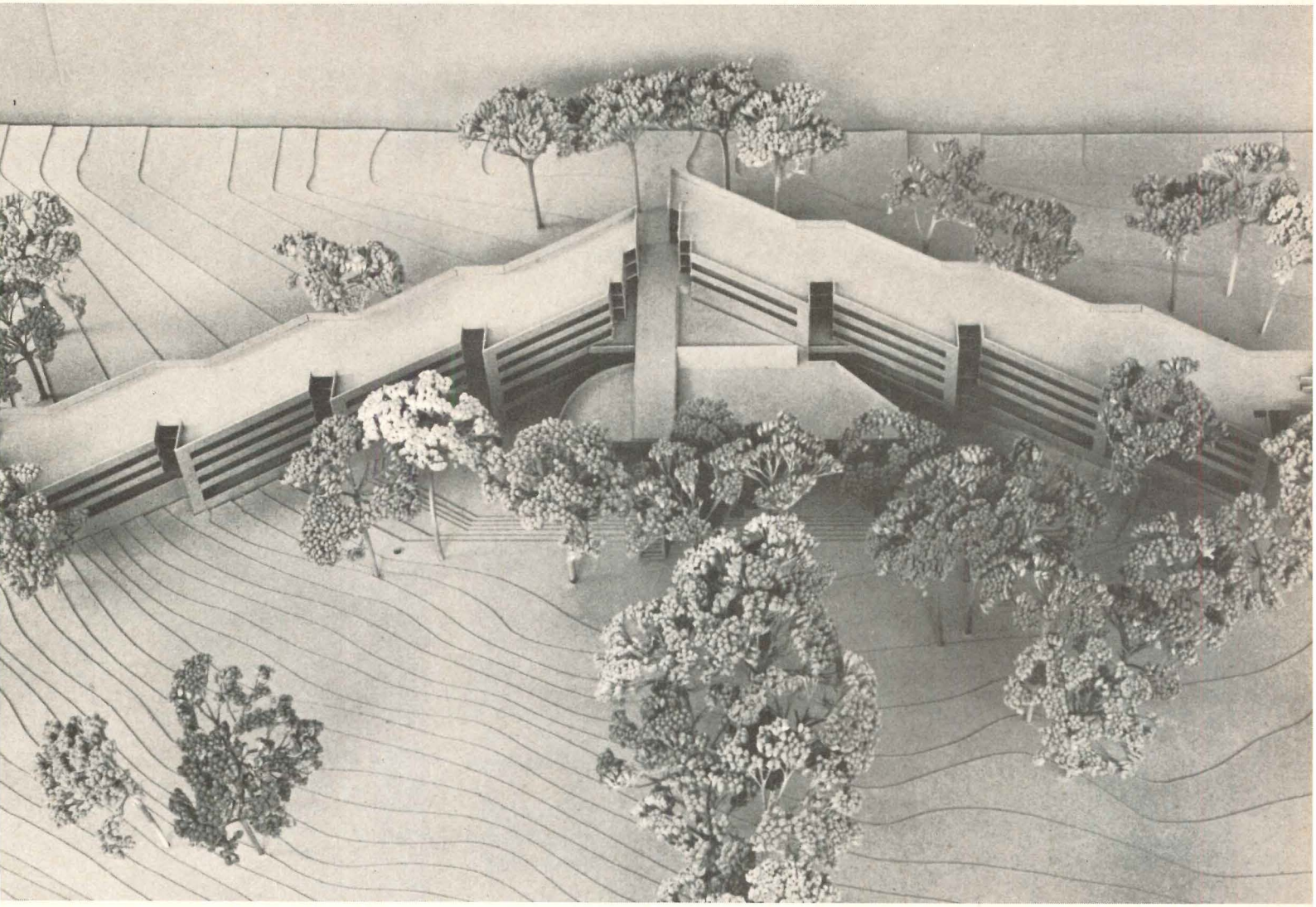
Program: To provide 291 single-bedroom units for men and women plus related living facilities, including bathrooms, kitchenettes, laundry and ironing rooms, lounges, and dining areas.

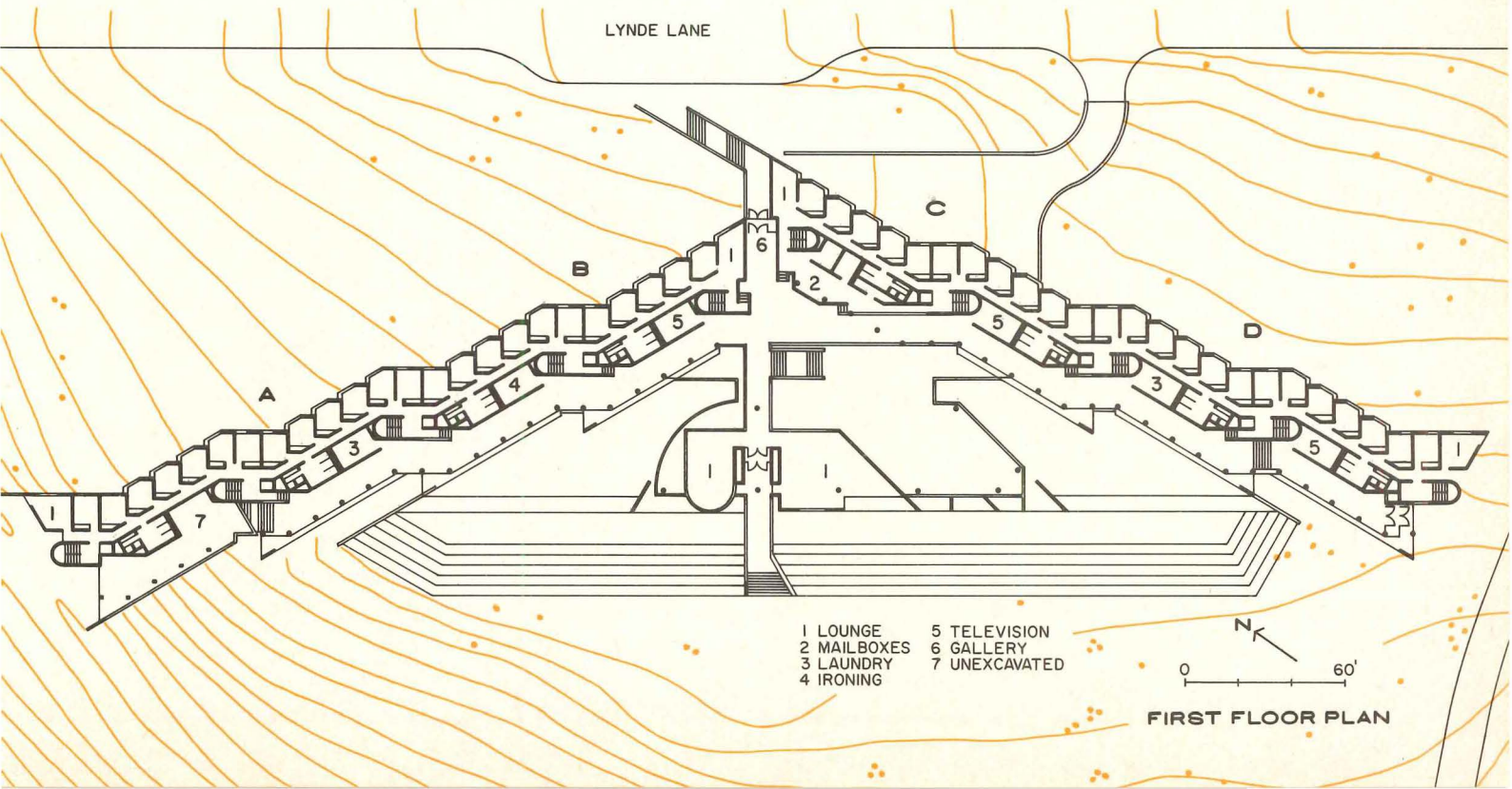
Design Solution: Four-story residential houses are arranged along an east–west gallery. Articulated bedroom suites, including living rooms and bathrooms, are above the gallery and at the ends of the building. Kitchenettes are provided on each floor of each house. Along the gallery leading to the commons and campus are television, laundry, and ironing rooms for the students' convenience. The commons, projecting toward the park from the gallery, is a two-level hall with dining areas on the lower level opening onto terraces at the park edge, and lounges on the upper level connected to the park by a bridge and stair. Recreation, service, and kitchen facilities are in the basement beneath the houses.

Construction and Materials: Reinforced concrete flat-slab and column structure; exterior wall is precast concrete. Windows are double-glazed and walls and roofs are insulated with urethane to permit electric resistance heating throughout. Commons areas are air-conditioned by a packaged unit and are roofed with batten seam copper. Interior partitions are gypsum dry-wall assemblies (50 db sound attenuation) with vinyl-fabric wall covering. Carpeting is used throughout the residential areas. Gallery and commons ceilings are wood and floors quarry tile.

Jury Comments:

Vreeland: The site suggests nothing — not a clue from surrounding buildings — and this is the toughest spot for an architect to be in. Apparently it is a largely open site with widely dispersed and too-small-scaled buildings on it, which give no clues as to what the architect should do. This building, it seems to me, is in direct response to that situation and for that reason, a good one. The antecedent for the building would be an urban-type building, lining up hard on the sidewalk. But the situation is not urban but suburban. The site slopes away from the street and the building relaxes, falling away from the sidewalk. This has the added virtue of deflecting the otherwise deadly straight central corridor, giving an overall look of an appropriate, loose-linked, but otherwise generic college dorm.





FIRST FLOOR PLAN

CITATION

Fitch Larocca Carington Jones

Project: *Thornton Community College, South Holland, Illinois. A compact community college for a growing town on the prairie south of Chicago achieves flexibility with a simple building.*

Marvin Fitch

Michael Gelick

Robert Alfe

Partner in Charge of Design: Marvin Fitch.

Design Director and Project Designer: Michael Gelick.

Project Architect: Robert Alfe.

Structural Engineers: Crain & Crouse, Inc.

Mechanical Engineers: Cosentini Associates, Inc.

Landscape Architect: Johnson, Johnson & Roy.

Client: Board of Directors, Junior College District No. 510, County of Cook, State of Illinois.

Site: Flat 102-acre prairie terrain bounded on its east side by a major east–west artery. It is located 30 miles south of Chicago with two other expressways nearby.

Program: To provide a physical plant serving 5000 day students and 10,000 night students. Plan includes classrooms, laboratories, and lecture halls for a two-year college program. Also required are outdoor health and physical education facilities and parking for 3250 cars. In addition, there is to be a theater, library, dining room and student center, administration facilities, and a bookstore.

Design Solution: A continuous multistory complex with an undulating interior main artery linking library facilities, lecture halls, counseling center, student center, engineering technology, and physical education facilities on the lower levels with classrooms, laboratories, and offices on the upper levels. It will be possible to add at both ends or provide for future specialized-function additions along the east or west faces.

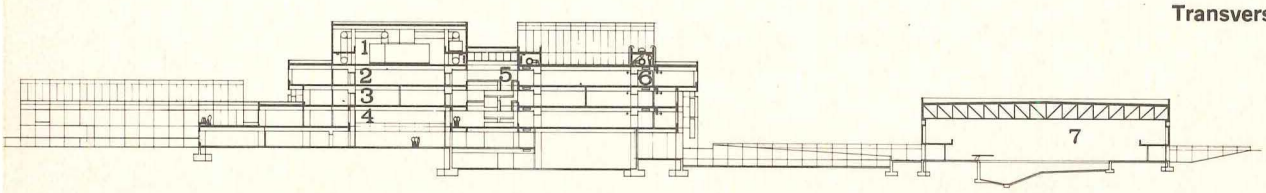
Construction and Materials: The structure is an exposed reinforced poured-in-place concrete frame with 3 ft post-tensioned beams running in the east/west axis, and 6-in. slabs running in the north/south axis. The bay is regular in the north/south axis (17 ft-4 in.) and varies in the east/west axis from an exterior dimension of 26 ft to an interior dimension of 52 ft. Structural columns, mechanical shafts, vertical circulation, and toilets are contained in alternate bays to insure flexibility in the interior lofts. Broad cantilevers can occur on either east/west or north/south edges that permit variation in edge and void conditions. A central plant provides hot air heat and ventilation through ducts in the corridors, with radiant heat around the perimeter to provide for changes in orientation and for shutdown of the air system.

Jury Comments:

Graham: Its merit is in its obvious flexibility, a good feature since colleges are changing so dramatically. I also think a college should be in one building (as this one is).

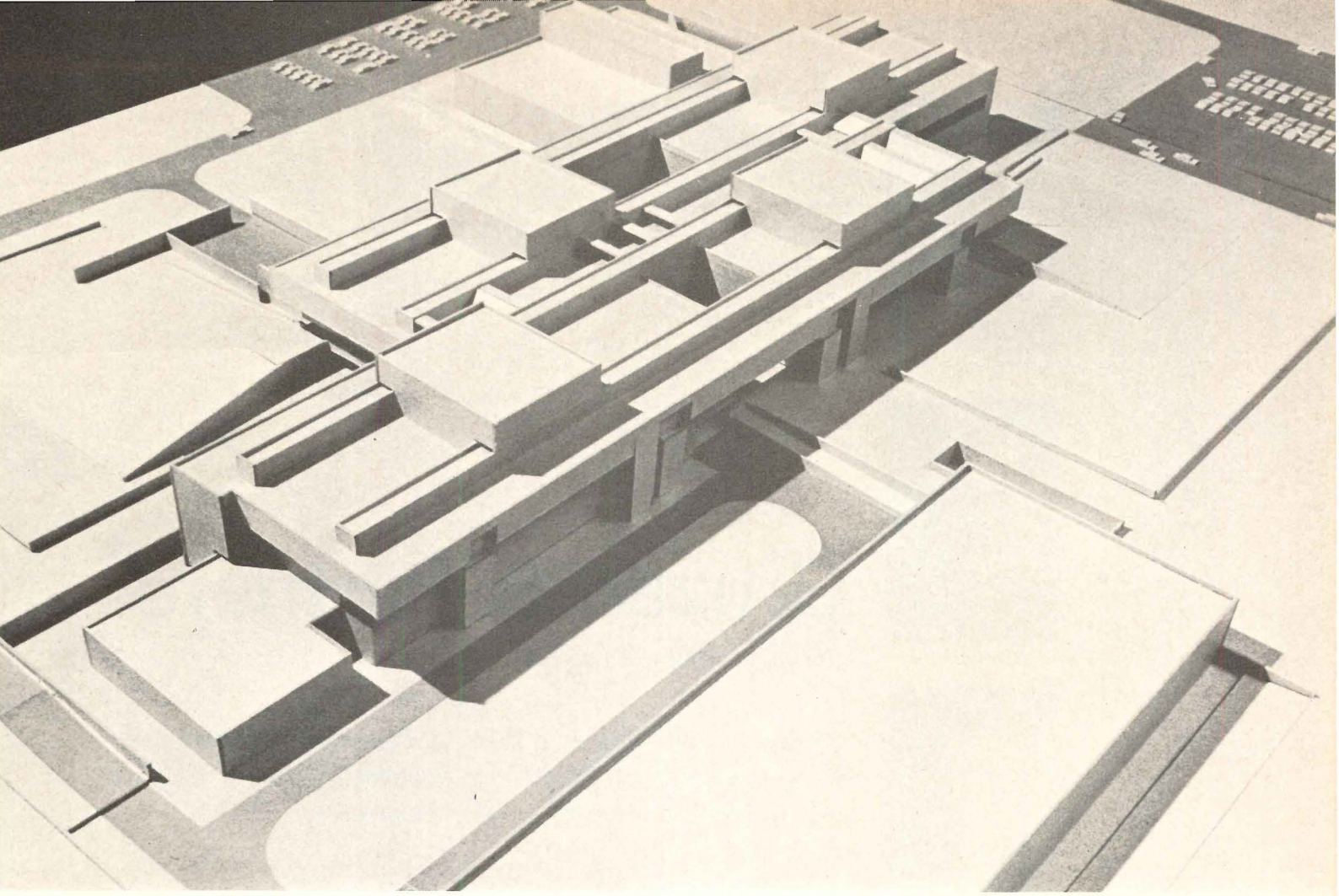
Vreeland: The section shows most of its merits. It is a very direct approach. For instance, I like his explanation of how he builds his program up. It is not a case of trying to shoehorn a program into a preconceived shape. You get the feeling that he builds his program layer by layer and that the building is the result of that and nothing else.

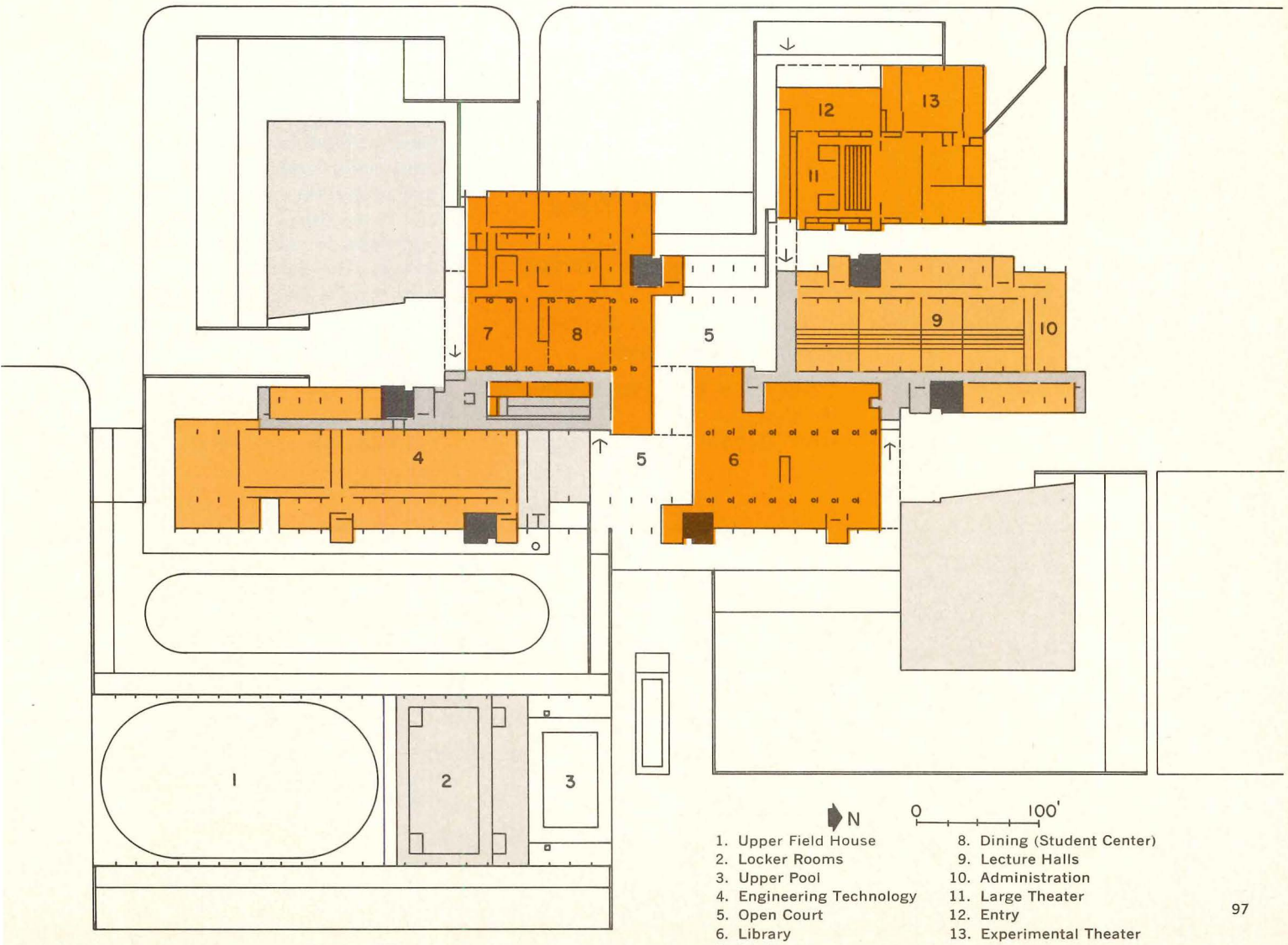
Brubaker: Fine response to the community college program — a relatively new need. The architecture is unencumbered by any attempt to adopt the forms of the liberal arts college set on a green.



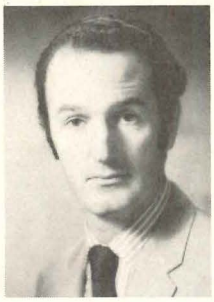
Transverse Section looking north

1. Mechanical Penthouse
2. Science Loft
3. Classroom Loft
4. Student Dining
5. Ramp (Central Spine)
6. Mechanical Distribution
7. Pool





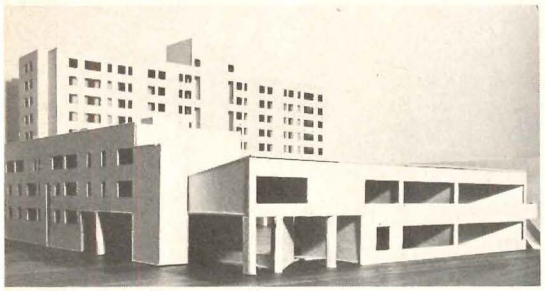
1. Upper Field House
2. Locker Rooms
3. Upper Pool
4. Engineering Technology
5. Open Court
6. Library
7. Bookstore
8. Dining (Student Center)
9. Lecture Halls
10. Administration
11. Large Theater
12. Entry
13. Experimental Theater



Jordan L. Gruzen

Norval C. White

Samuel Posner



CITATION

Gruzen & Partners

Formerly Kelly & Gruzen

Project: *Public Housing, 157th Avenue and 79th Street, Queens, New York City. Urban housing project is designed to retain neighborhood's scale and character.*

Partner in Charge of Design: Jordan L. Gruzen.

Partner in Charge of Project: Norval C. White.

Project Architect: Samuel Posner.

Project Designers: Stuart E. Cohen and Alden Taylor Mann IV.

Structural Engineers: Farkas Barron and Partners.

Mechanical Engineers: Herman Scherr Associates.

Landscape Architect: M. Paul Friedberg & Associates.

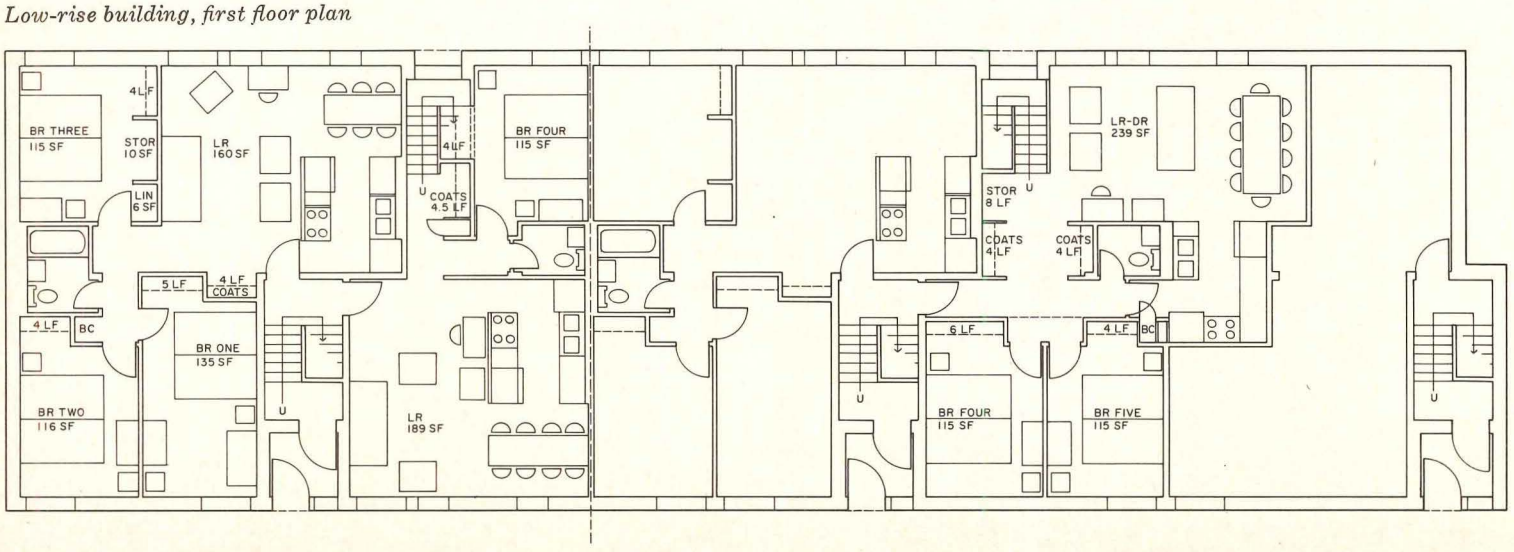
Client: New York City Housing Authority.

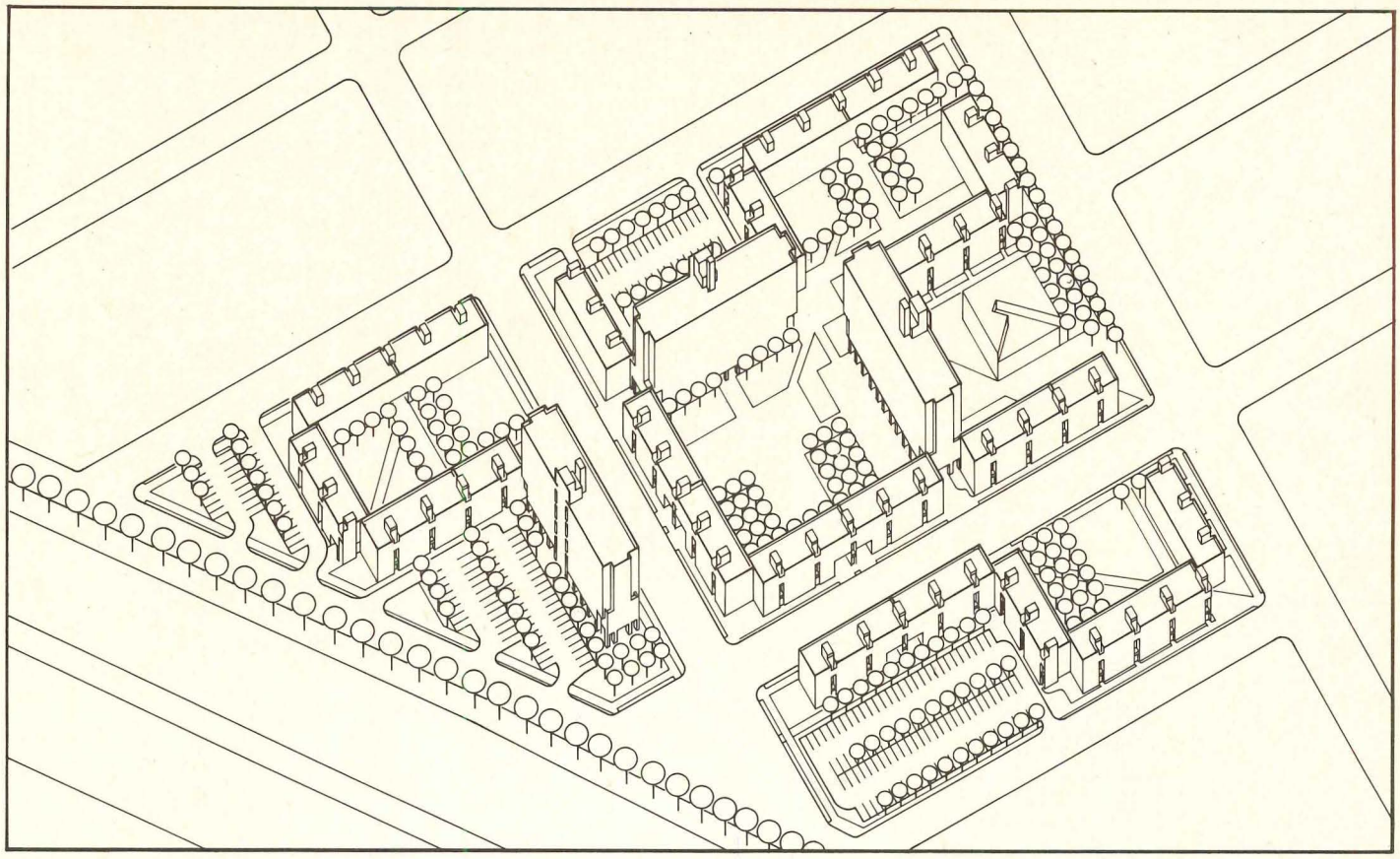
Site: Trapezoidal plot of three city blocks adjacent to Shore Parkway and Jamaica Bay.

Program: To provide low-cost, low-income housing principally for the elderly (approximately one-third) and for large families.

Design Solution: The scheme is intentionally simple and ordinary — a mix of eight-story elevator buildings and three-story walk-ups, positioned like walls to define and enclose open spaces. The elevator buildings contain studios and one-bedroom apartments for the elderly, as well as some apartments large enough to accommodate families. The walk-up buildings are specifically for large families and have as many as five bedrooms per apartment with some

Low-rise building, first floor plan





Axonometric projection showing triangular site

of the apartments arranged in duplex fashion. Although varying in height, the buildings are kept low to fit in with the scale of the detached homes and garden apartments in the surrounding neighborhood. This "background architecture" approach intentionally uses conventional materials and construction to create a scheme that is appropriate to the character of the existing neighborhood and provides a functional and economical solution to public housing.

Construction and Materials: The eight-story buildings are reinforced concrete flat-plate construction with exterior masonry curtain walls. Masonry bearing walls are employed for the low-rise buildings however — a more economical construction method for a building of this size in New York City.

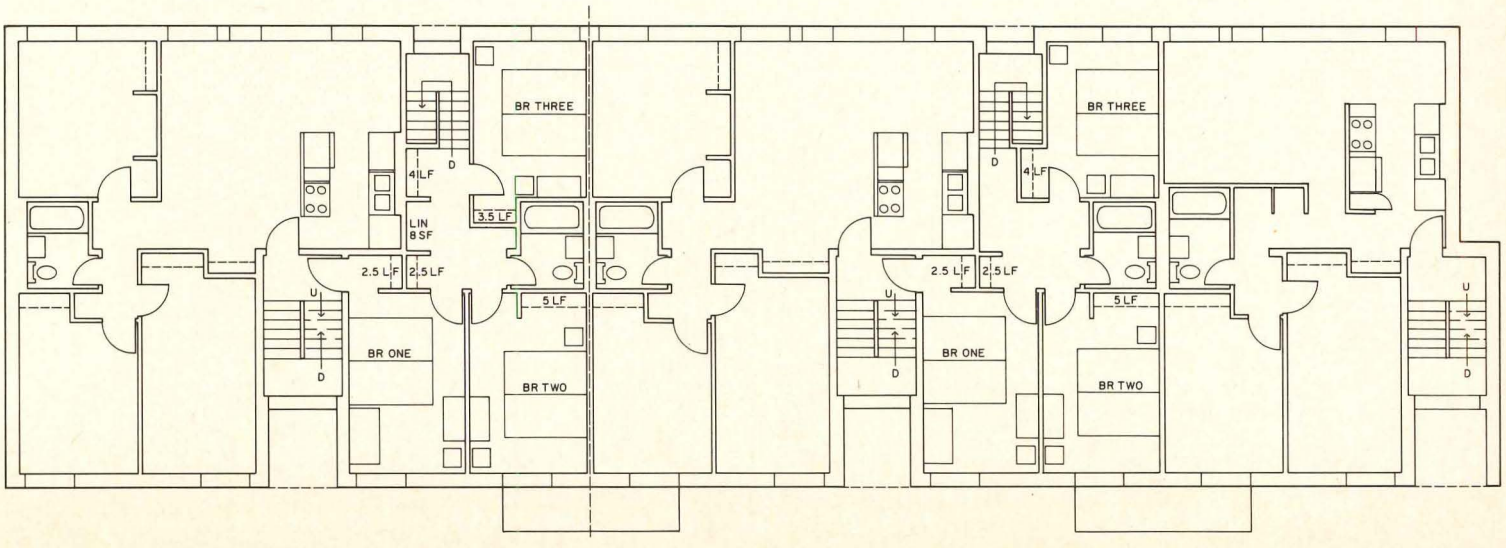
Jury Comments:

Brubaker: I object to the tendency to concentrate people of low economic status in one place, and object to the spirit and form — the institutional quality of long narrow corridors, the hotel-like atmosphere. It is a very ordinary design.

Venturi: But, it is an honest solution since the architects were given an ordinary situation and an ordinary site. Also it is particularly interesting for not being high-fashion architecture where high-fashion would be superficial and inappropriate.

Vreeland: One tends to overlook this scheme as almost a put-on with its very ordinary, almost ugly, housing quality. It requires a second look, a double take, to appreciate its seriousness of purpose and its virtues. It is commendably "banal." Probably a good direction for much of future architecture to take. God knows, we want to get away from the commercial confections of much of today's modern architecture. These buildings represent a vernacular type of building that has been with us right along, unnoticed, and that we are just beginning to elevate into serious consideration.

Low-rise building, second floor plan

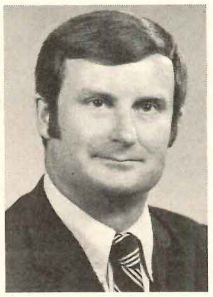


CITATION

Hammel, Green and Abrahamson, Inc.

Project: *Executive office building for a large manufacturing corporation, Bloomington, Minnesota. A contemplative building on a steeply sloping site offers executives minimum interruption from the hubbub of general office procedures.*

Curtis Green



Theodore Butler

Design Team: Theodore Butler and Curtis Green.

Project Coordinator: Theodore Butler.

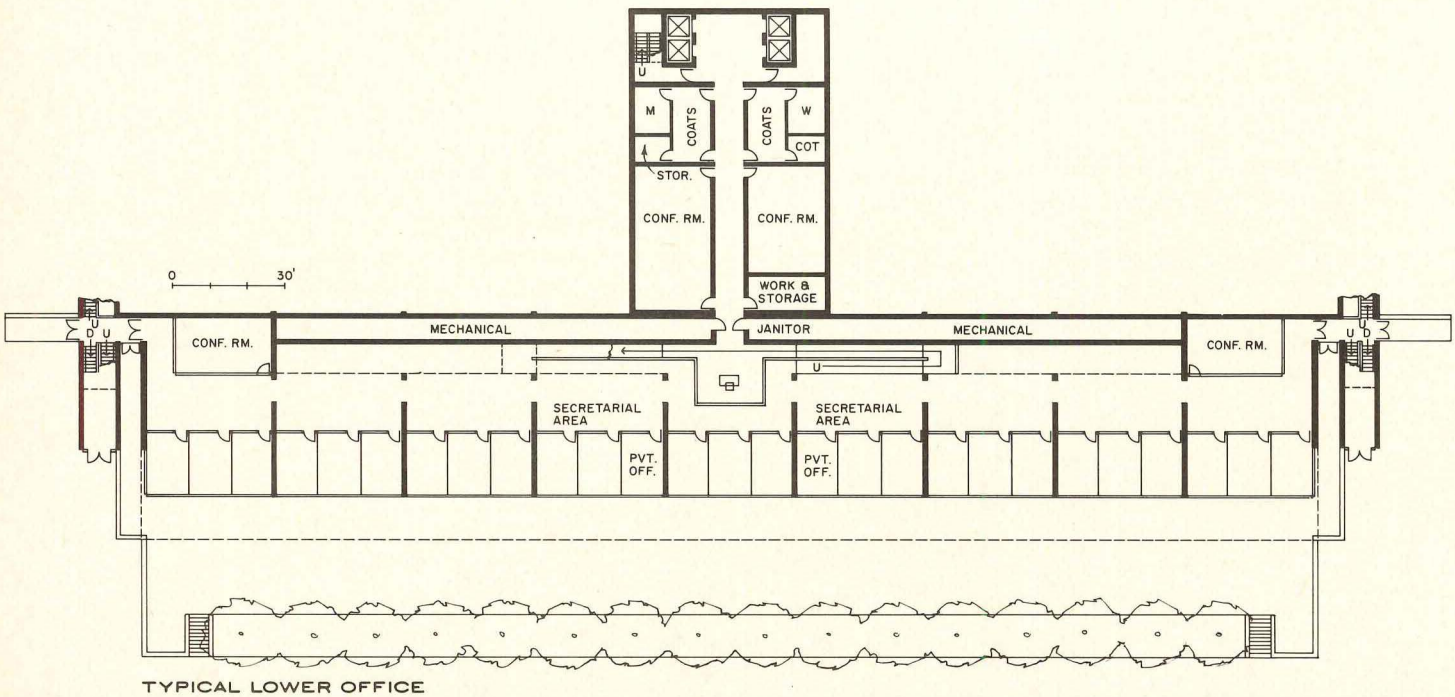
Mechanical Engineer: Vaughn Anderson.

Consulting Structural Engineers: Johnston and Sahlman.

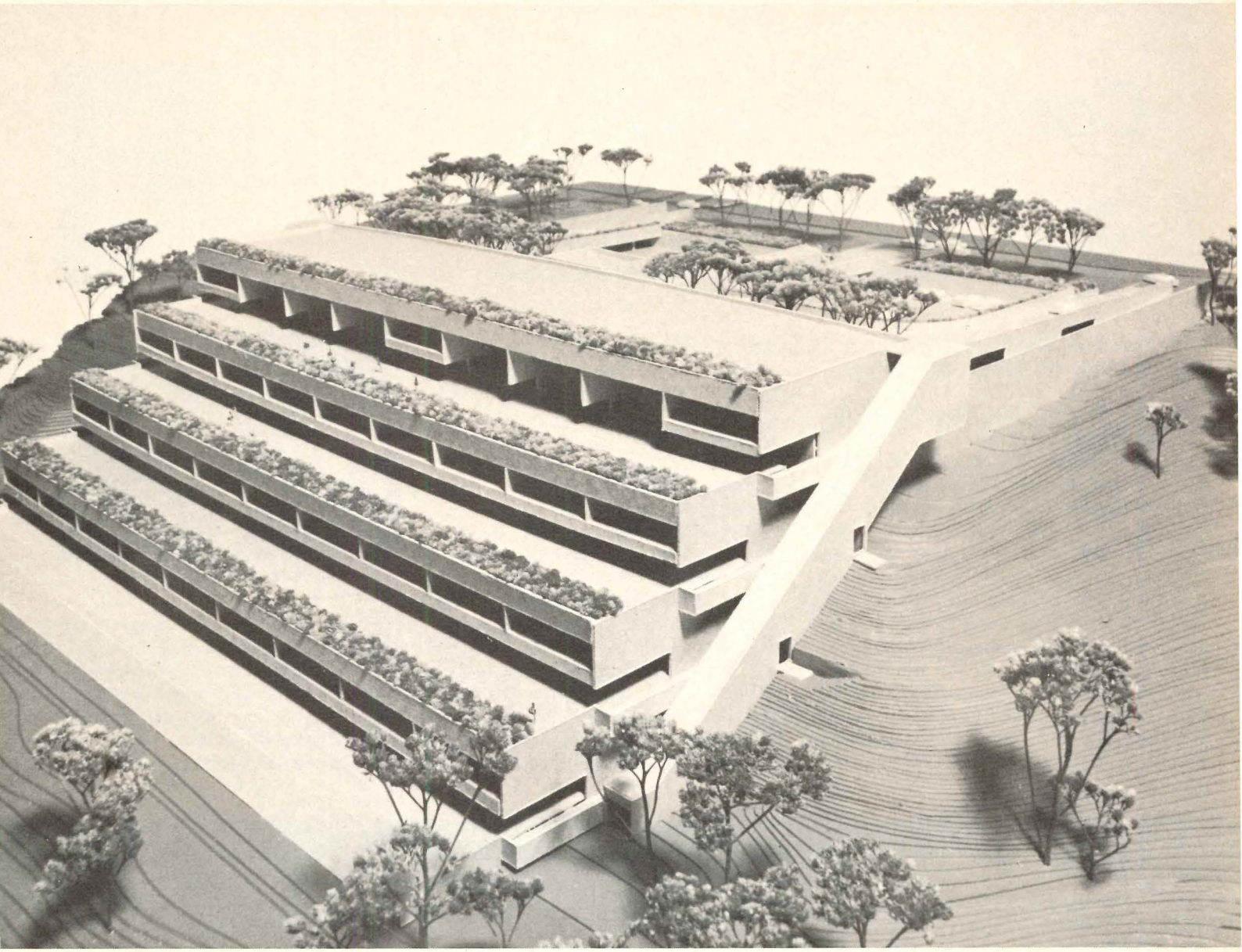
Site: 30 acres of steep terrain overlooking a four-mile wide river valley sloping up from the river lowlands approximately 100 ft to road level.
Program: To provide executive office facilities for a large manufacturing corporation, to be constructed across the road from present facilities which include management, research, and three manufacturing units. The executive suites are to be planned for minimum interruption from the noise and confusion of general office activity. The design must fit and enhance a somewhat difficult site without being conspicuous, and with all parking out of view from the road level.
Design Solution: To solve the site problem, the architects agreed to use it at natural grade with a step design for the offices, allowing them to overlook the river valley. To isolate the executive office from distractions, the four-leveled office area was designed to face south with only woods in view. Top executives are allocated their own floor and closed garage space, with separate entrances and exits to the garage. Other executives have two levels of office space, their own ramp space for parking, and a common entrance.
Construction and Materials: Reinforced concrete walls and structure with the 36 ft bay wall serving as a concrete beam supporting the large cantilevers. Interior finishes will be wood ceilings with acoustical treatment above the spaced boards, white plaster with brown sand on minor partitions and other extensive use of wood where appropriate.

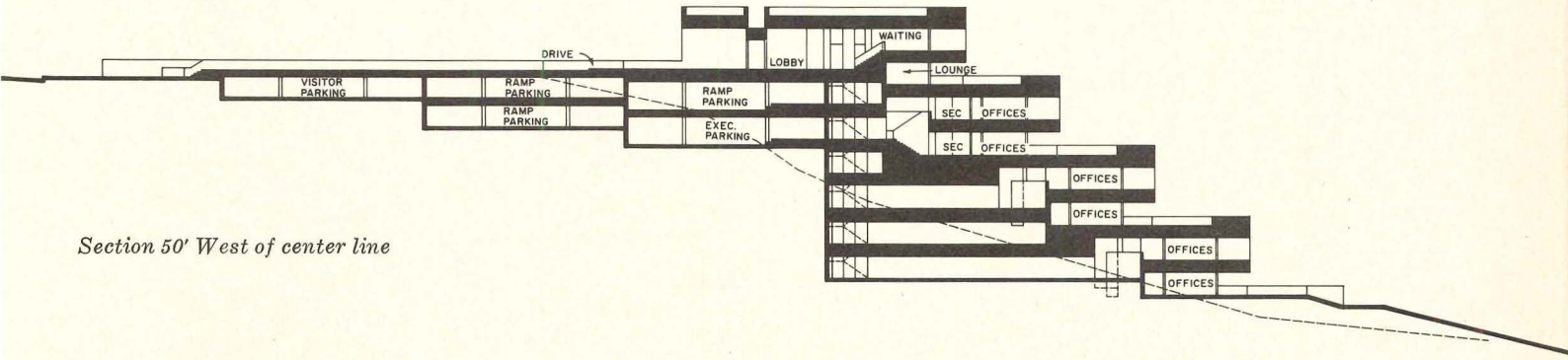
Jury Comments:

Brubaker: A logical response to a steep hillside. Not a formula office building, but an articulate, coherent design.
Vreeland: A well-executed, "natural" for a hillside, more forced or cliché than the art center school, but nevertheless extremely well done. One doesn't learn anything new from it as one does from a number of other winners, except that increasingly this country is turning out more competent architects, and that architects are learning very fast to do good buildings. One certainly hopes it will get built.

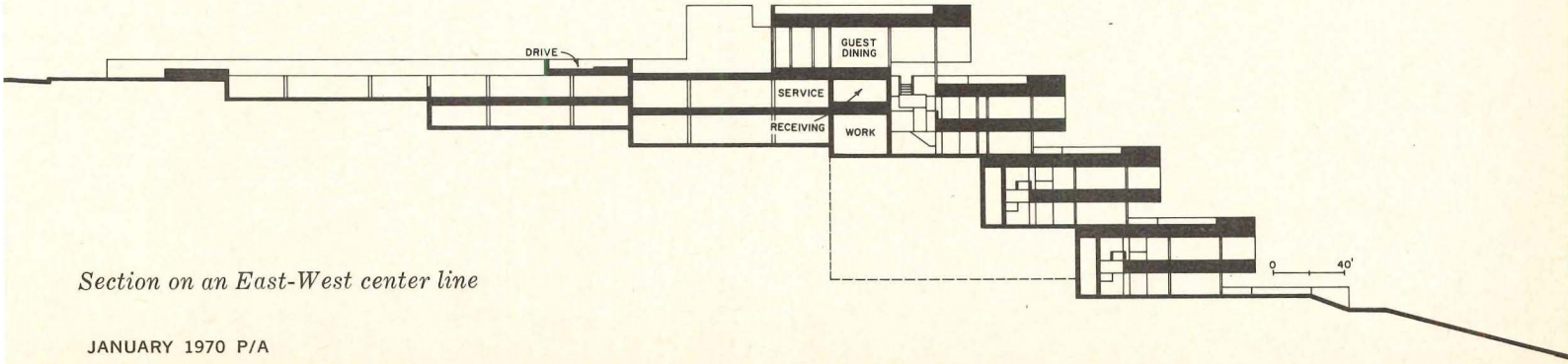


TYPICAL LOWER OFFICE





Section 50′ West of center line



Section on an East-West center line

CITATION

Conklin & Rossant

William J. Conklin

Project: *Genessee Gateway Housing, Rochester, New York. Feasibility study for low-to-middle-income housing project develops two proposals to combat primary concern of cost.*

James S. Rossant

Walter P. Bogner

Structural Engineers: Herman D. J. Spiegel, Associated Engineering.

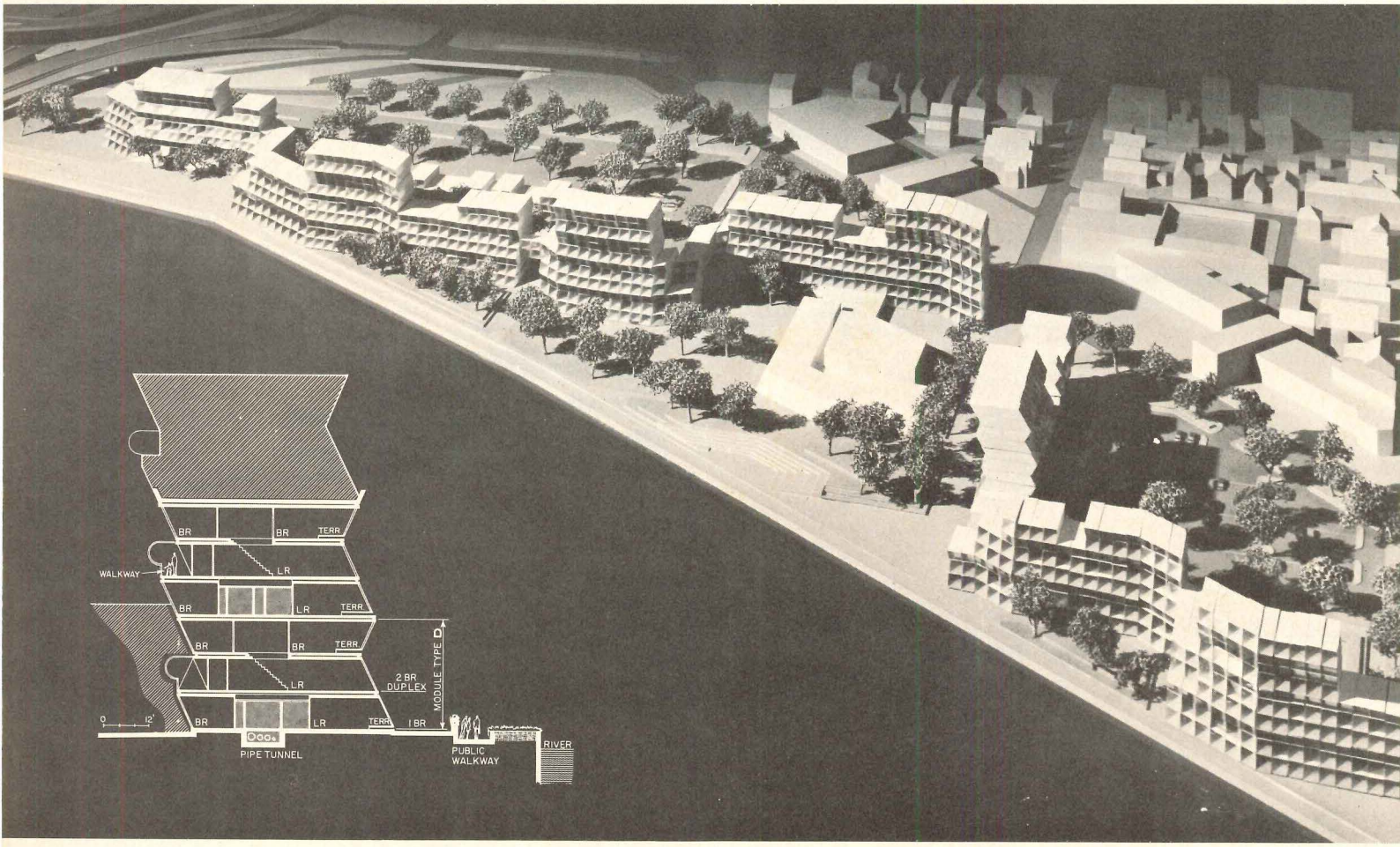
Client: New York State Urban Development Corporation.

Site: Thirty-two acres within downtown Rochester located on the eastern bank of the Genesee River.

Program: 1000 units of rental housing for joint FHA and Mitchell-Lama financing; 10 per cent for elderly, 20 per cent family-type. Off-street parking for 1000 cars of residents. Active and passive recreation areas totaling six to nine acres. 12,000 sq ft of supportive facilities including community meeting rooms, managerial space, and miscellaneous tenant service areas. 11,000 sq ft of commercial and retail facilities. Commercial parking for 135 cars. Small school for 150 pupils. Required construction budget allocation: one per cent for physical fitness facility, one per cent for art.

Design Solution: Construction costs were singled out as the greatest potential element of concern. In this regard, two alternative schemes were developed: *PIP (Poured-in-Place) Modular Housing.* This scheme proposes a new construction system which joins existing abilities of factory prefabrication with the most economic aspects of site construction. These are expressed as a continuous series of four- to twelve-story modular housing units arranged linearly along the Genesee River front. Stacking of through-units provides maximum cross ventilation and view. The units are served by a skip-floor elevator and walkway system. *Patio Compound Housing.* The second scheme emphasizes a structural

PIP Modular Housing



grid and maximum use of garden apartment type housing to reduce over-all project costs. Each garden apartment exists within a defined cluster and fronts on an individually varied courtyard. In order to reach program density requirements, these low-rise units are augmented by tower structures containing 400 studio and one-bedroom units. The majority of the remaining 600 low-rise units accommodate larger families. *Construction and Materials: PIP Modular Housing* involves use of prefab wood modular housing units used as formwork for poured-in-place concrete. Proposed construction sequence: 1) concrete pour of foundations, floor slab, and placement of site utilities; 2) placement of first level of modular units with finished interiors; 3) mechanical and plumbing hookup complete with connection stubs for next floor level; 4) concrete pour of walls and floor slab using modular units as formwork; 5) repetition of construction system sequence starting with placement of next modules. System carries residual benefits: built-in sound- and fireproofing; elimination of formwork and architectural concrete except for end enclosures; use of mass concrete with minimum reinforcing; and speedup of over-all construction timetable. *Patio Compound Housing* is developed around a 25-ft structural grid of masonry bearing walls for both high- and low-rise structures. Floor framing is wood joist in low-rise and concrete plank in high-rise.

Jury Comments:

Vreeland: They have gone through a very careful evaluation process to arrive at these two alternatives, but the low-rise, courthouse scheme is decidedly the best in spite of the more conventional construction. It is very pleasant in appearance, very livable — a tendency in housing which should be strongly encouraged.

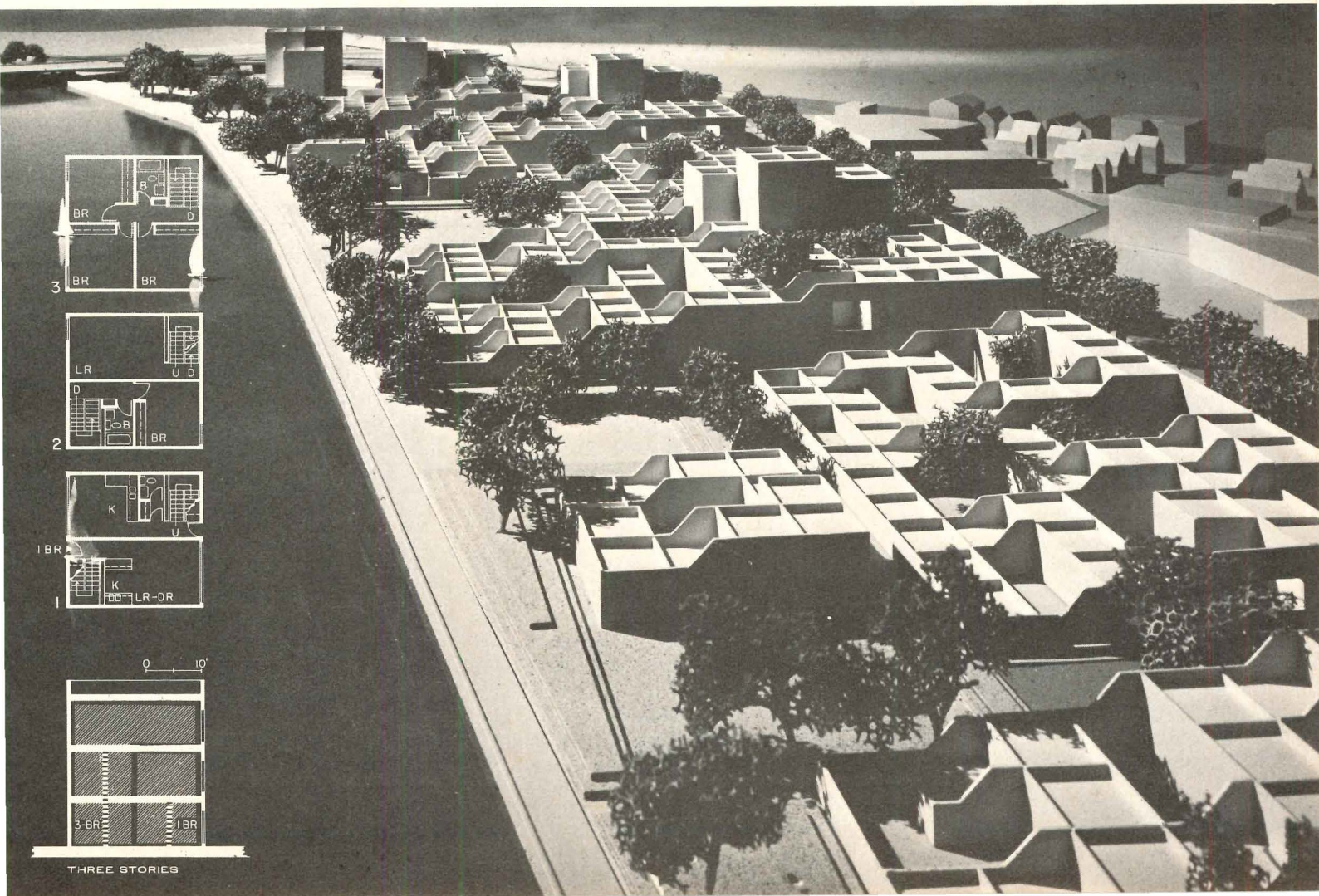
By contrast, the high-rise housing is execrable in appearance, indefensible in profile (or section), but technically intriguing as a method of construction. I don't know how you reconcile the two.

Graham: I agree that the low-rise courthouse scheme is excellent and carefully worked out. It is the only part that deserves a prize. I doubt that the structural system used for the high-rise scheme will work.

Mouton: I agree with Bruce Graham that the basic idea has problems; for instance, can you afford to build permanent forms, and for every wall and slab? The 1½" by 1½" studs used in trailers will not support the hydraulic pressure of the concrete walls, no matter how slowly it is poured. And what about leakage from the ceiling during the slab pour, to say nothing about the strength required of the ceiling members to support a 5-in. slab. Perhaps the designer has all this solved.

Brubaker: An excellent master plan for a large area. The proper function of the master plan is to inspire interest in the enterprise, to organize action, to guide the installation of utilities, street, etc. . . . and to give form to the open spaces. However, the master plan shou*ld not* dictate a single, often-repeated design for large quantities of housing. Broad variety in housing types and designs should be encouraged. Why not invite many architects to design the housing for such a large area?

Patio-Compound Housing



CITATION

W. Glenn Bullock and Robert B. Church, III, and Taylor & Crabtree

Project: *Capitol Hill Parking Garage, Nashville, Tennessee. A "parking wall" on a sloped site provides maximum simplicity for pedestrian and vehicular traffic.*

W. Glenn Bullock

Robert B. Church, III

Thomas C. Worden

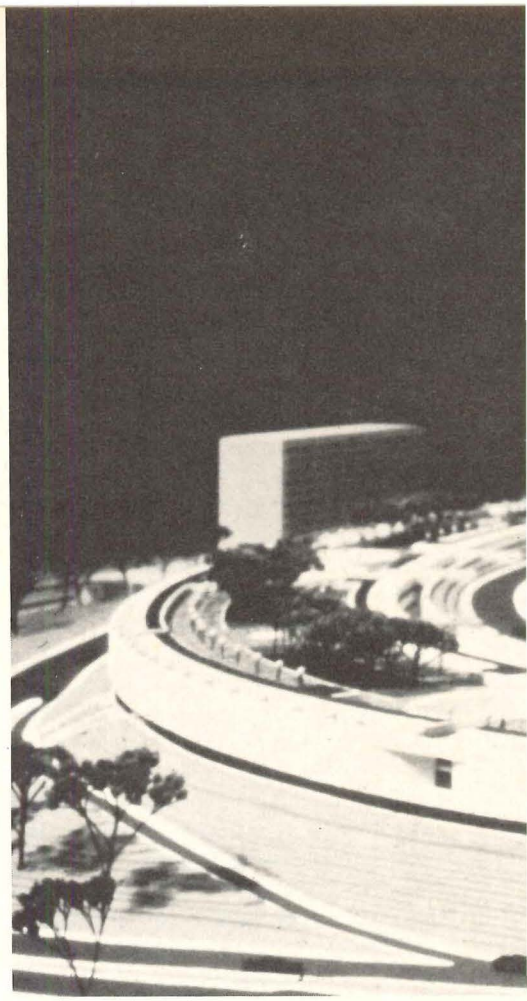
Bruce I. Crabtree

Project Designer: Robert B. Church, III.

Project Coordinator: Thomas Worden.

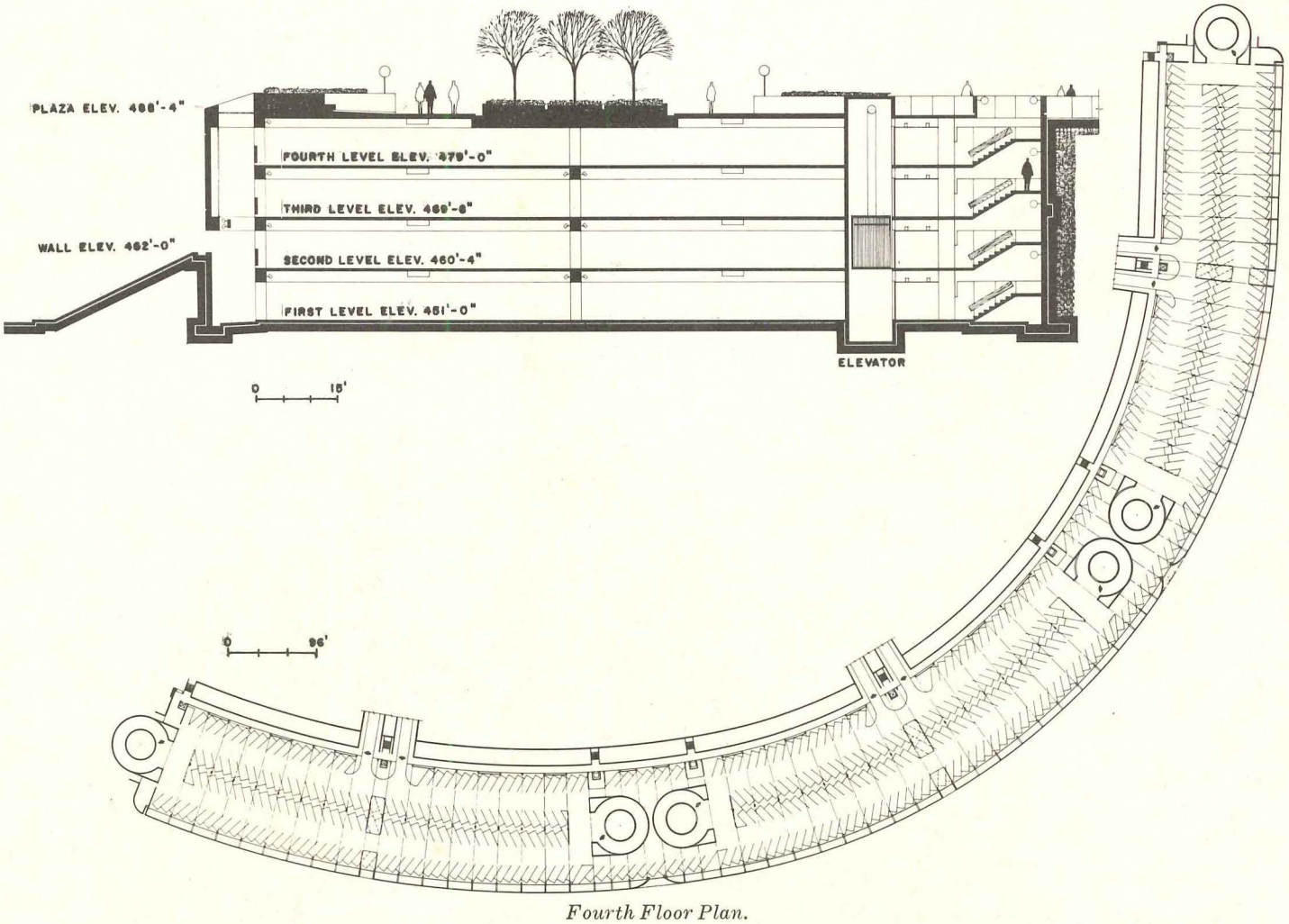
Structural and Mechanical Engineers: Taylor & Crabtree.

Client: State of Tennessee.
Site: A sloping hill on the fringe of Nashville's central business district that terminates a series of peripheral roads leading to all parts of the city and crowned by the State Capitol.
Program: Provide a parking facility for 2300 automobiles, with careful integration of on-site and surrounding metropolitan traffic patterns.
Design Solution: The building was conceived as a long, narrow "parking wall" with five levels. A dual circular-ramp system was chosen for exceptional flexibility to permit 1) vehicular access or egress from either side of the building, 2) adaptability to the hillside topography, and 3) capability for longitudinal repetition and maximum simplicity for the user. The structure is divided into three repetitive segments, each with its own ramp system. The ramps are expressed in strong geometric forms at each end of the building and on the roof plaza to clearly define the building segments and the method of movement within. The north side is enclosed by a continuous wall designed to respect and echo the scale and curvature of the site, and provide a visual base for the capitol building. The long wall is punctuated at planned locations to further express the activities and elements within and around the building. Large square openings mark entrance and exit points along the north side, and pedestrian crosswalks within the building at each parking level. The interior is alive with natural light, which penetrates along both sides and through the circular openings of the roof plaza above the ramps. The continuous south wall is positioned eight feet away from the edges of the parking floors allowing sunlight to enter from above and the flow of natural and supplemental ventilation from below. The bottom edge of the wall "floats" four feet above ground level, integrating the building with its site and visually separating it by the shadow that the light will cast in the void.
Construction and Materials: Concrete frame with post-tensioned beams and slabs. North wall and exposed surfaces on the roof plaza are sand-blasted concrete. Walkways and terraces are clefted slate. Areaway floors and adjacent walks are brick-paved and hung ceilings over pedestrian walkways are of natural wood strips.



Jury Comments:

Brubaker: One of the simplest, most expressive and straightforward urban design entries. The form of the super-highway, which the capitol inherits at this point, controls the form of the parking garage.
Venturi: However, the 'barricades' quality in the auto-scaled freeway is not inappropriate since no one is ever going to walk that way.
Graham: I would like to emphasize the jury's complete dislike of the overbusy, overdesigned roof plan. In Nashville, this area is not a people's gathering place, so it does not need all those elements in it. The siting is very responsive to the situation, however.



Fourth Floor Plan.

The jury discusses

. . . the engineer's role and the value of the single-family house.

Architect and Engineer

The role of engineering systems which, through cost and complexity, can dominate design instead of serving it, was debated by the jury. They concluded by reasserting the supremacy of the architect while calling for his assumption of greater responsibility in this area and warning against too great a dependency on the machine.

Brubaker: Should not mechanical and electrical systems be exerting more design influence?

Graham: Mechanical-electrical systems are exerting an influence by their very existence, but not by their form. If we designed buildings around what mechanical engineers know today, they would quickly become obsolete since we are not attracting very good engineers into the construction business — they're much more interested in space. The influence that they do exert is to make certain types of buildings possible. You can live further away from a window, have a bigger industrial plant, all-enclosed shopping center, etc. But the actual form of such systems is not very good.

Mouton: I think it's a mistake for the architect to allow engineers to go off and do their own thing. He's got to be responsible for it. I don't think setting up a design competition will do any good. Architects have to take over this technology — the schools are having to do it in many places. If anything, the mechanical-electrical problem should become miniscule because of such things as miniaturization. We've been building four buildings, one for the exterior designer, one for the interior designer, one for the structural man, and one for the mechanical engineer. We can't afford that anymore. The architect must take the responsibility or find the rare mechanical engineer who will not, in effect, redesign the building. I think that anything worth building should be built. I don't think the structure should come first. The only thing that really counts is what you see inside. You don't need to integrate the building and the mechanical system — you need to separate them.

Graham: Some schools, such as Penn. State, are beginning to graduate engineers who are architecturally trained. This can be helpful. There's a possibility that they will be more responsive to the kind of problems we're concerned with here.

Vreeland: There is a very high degree of interest in the responsive environment among the students at UCLA — environmental control where machinery creates the environment rather than traditional materials.

Graham: The only problem I see with this is that if we depend too much on machinery, we're going to get into big problems because there are very few nations outside the U.S. that are responsive to machinery. To give a power tool to a Peruvian is a frightening experience — you just can't do it. What we call nature is not nature to other people. And most of our clients are the ill-housed, ill-fed nations of the world.

Single-Family Housing

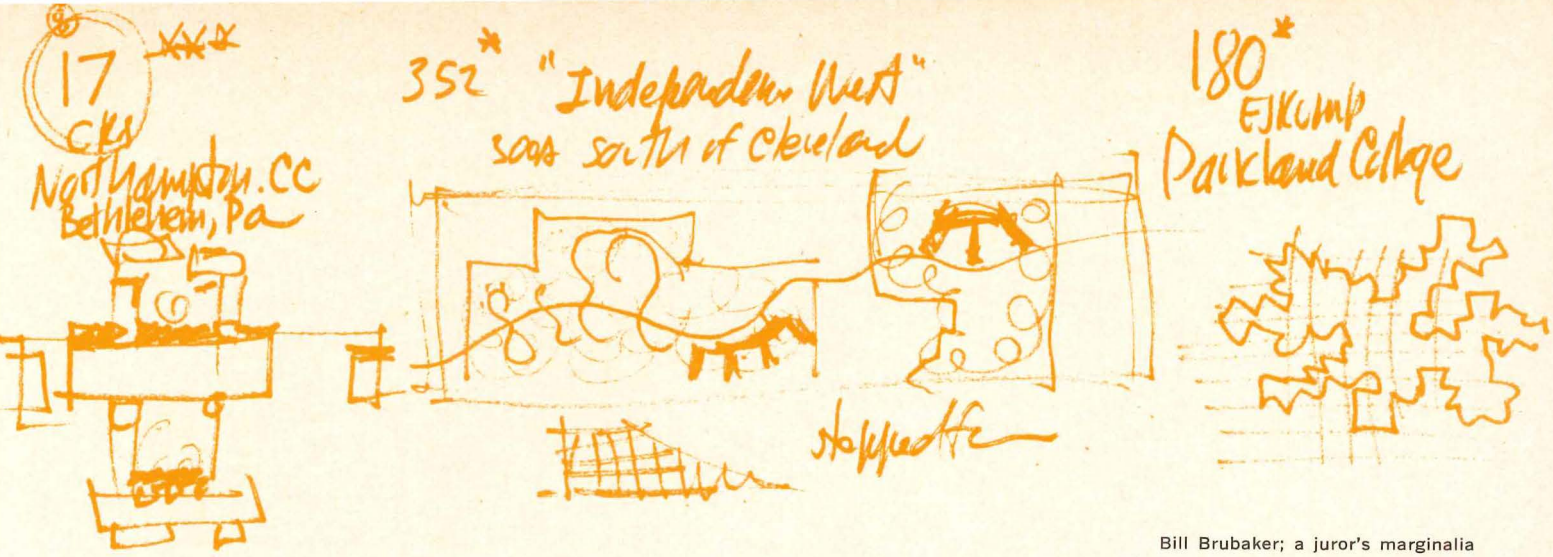
The value of the single-family dwelling in an age whose housing requirements involve an unprecedented scale was seriously debated by the jury. The justification of a project that at once offers unlimited possibilities for experimentation within severe limitations for immediate broad application occasioned the remarks that follow:

Vreeland: It's much tougher to evaluate this category precisely because it is experimental — it does not fall into a clearly established, socially accepted building type, and I find that I have to develop different criteria in judging it than I would commercial or industrial work where the program is pretty well understood by everyone. The single-family house is so unlike any other type that it should perhaps be subject to another competition. The whole method of judging it is so completely different, there's no basis for comparison.

Venturi: That's simply the result of their not being very good.

Vreeland: Or that the type itself is sort of irresponsible.

Venturi: On one level, this kind of a house is insignificant and is not responding to the social crisis.



Bill Brubaker; a juror's marginalia

But in a funny kind of way you solve problems by indirect routes, and who can say that the little house for the rich man is not one of them. Architects don't get many research grants as yet and especially for a young man who's lucky enough to have a rich uncle, it's a fine opportunity for experimenting. Who are we to say it's invalid? It exists. We can judge society — we can't judge architects from this standpoint. One can make certain criticisms in one's role as a social commentator, but not in one's role as an architect. I think the architect is essentially a craftsman who can do what the society allows him to do. You can't get mad at the architect for a social failing.

Thank goodness there's an opportunity for the young architect who does not want to go immediately into the big organization, to do his individualistic thing. I think we ought to exploit this, and the fact that what's come out of it is not very significant is beside the point. But I wonder if the quality that has come out of this house category is that much lower than in any other category.

Graham: If you're doing a house you could use it as an experiment with the technical tools. For instance, if someone has designed an expensive prefabricated house it would be very relevant. It also gives you the opportunity to create new spaces, a kind of poetry, an experiment with a new way of life. A lot of people resent this since it implies that their present way of living isn't so good.

Vreeland: The use of systems — a modular approach — for a one-family house doesn't make a great deal of sense, yet there were five such submissions in this category.

Graham: These buildings can become important within the art form of technocracy, but they can also become important for their social implications. You can judge this work by its relevance to other problems. I'm not really interested in anyone's personal love affairs, therefore I'm not interested in a house that becomes too personal — then it's not really for others to discuss. I think it has always been true that great houses have had social impact.

Vreeland: It is true that at the time Le Corbusier was doing the Villa Savoy he was also very socialistic in his political leanings, and therefore there would have been no justification for doing a villa for an extremely rich man except that he was using the money to perform experiments for his later work in mass housing.

Graham: In houses you do get into this problem of individualistic architecture, and therefore you have a category that architects don't study as a type. As a consequence, they spend very little time on any one of them, and the houses look it — very superficial, one trying to be different from the next. Breuer's early houses, on the other hand, were all related to one another so that they became a sequential group of art forms, and for this reason I think they were very important.

Brubaker: I agree that houses ought to be highly individualistic, so how do we explain the fact that most of them look exactly alike? Rapidly changing fashion dominates house design.

Venturi: Because it's 1969. If you looked at houses in 1869 you'd find enormous similarities. There is no more fashion in the house than in the other categories.

Graham: Yes, how many Boston City Halls did we see?

Mouton: Houses may be simpler since you only have a husband and wife, rather than a church council or commercial group to deal with.

Vreeland: That's a whole new problem that architects are studying . . . client relations. How to handle a client when he becomes multiple or how to handle a minority group. I think the architect is much more concerned with techniques of handling clients than he was before. I would not agree that these houses all tend to look alike, although there are a whole cluster of them that do. But I think there are certain ones you can pick out that present an interesting contrast.

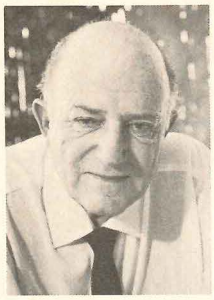
Brubaker: It distresses me that out of all these entries, none seem to be applicable to the problem of the 25-foot lot. None of them appear to be comfortable answers to the high-density neighborhood — they all tend to be designed for wooded, hilly, higher-cost sites.

Graham: Isn't that just an example of what's happening in America — the rich are vacating the city?

AWARD

Honnold, Reibsamen & Rex

Project: *Art Center College of Design, Los Angeles, California. A self-contained college complex designed to fit the contours of its hillside site.*



Douglas Honnold

P.K. Reibsamen

Sam Carson

Jay Warner-Nickels

Partner in Charge: P. K. Reibsamen.

Associate Partner for Design: Sam Carson.

Project Designer: Jay Warner Nickels.

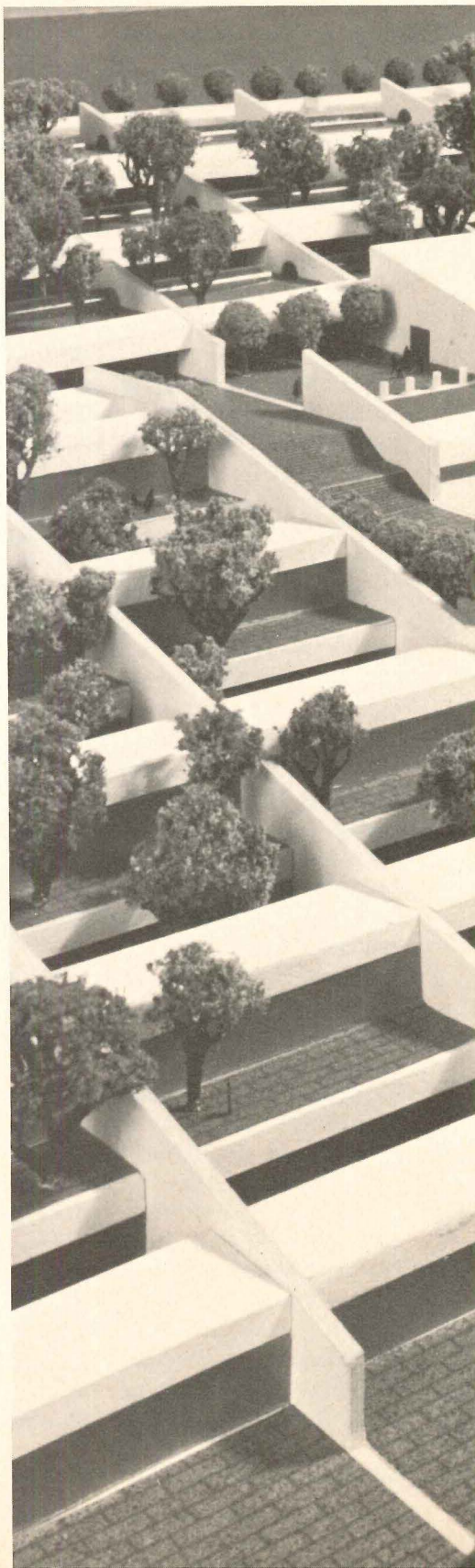
Consulting Engineers: Greve & O'Rourke.

Client: Art Center College of Design — State Board of Regents.

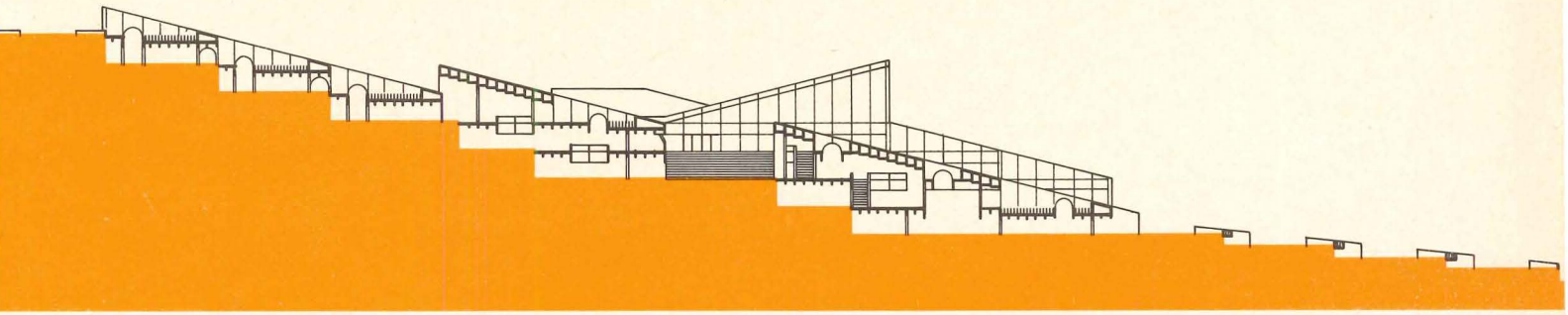
Site: An undeveloped 25-acre hillside parcel of land located west of the Los Angeles Civic Center in the Silver Lake district. The site affords an unobstructed view of the Southern and Western portions of the Los Angeles basin, and is readily accessible, by nearby freeway, to any portion of the city.

Program: To design a college with an enrollment of 1,500 full time students. The college's purpose is the education and training of professionals in graphic arts, fine arts, audio-visual production, and industrial design. Facilities required: 36 studio rooms, 9 industrial design studios, 7 photo-tv laboratories, a library, 400-seat auditorium, housing for 360 students, and parking for 800 cars. Also required: an exhibition gallery, student center, administrative center, and receiving and storage areas. Client wished to have teaching spaces close to common-use facilities. A non-institutional, informal physical atmosphere was desired, preserving qualities inherent in the college's present facility.

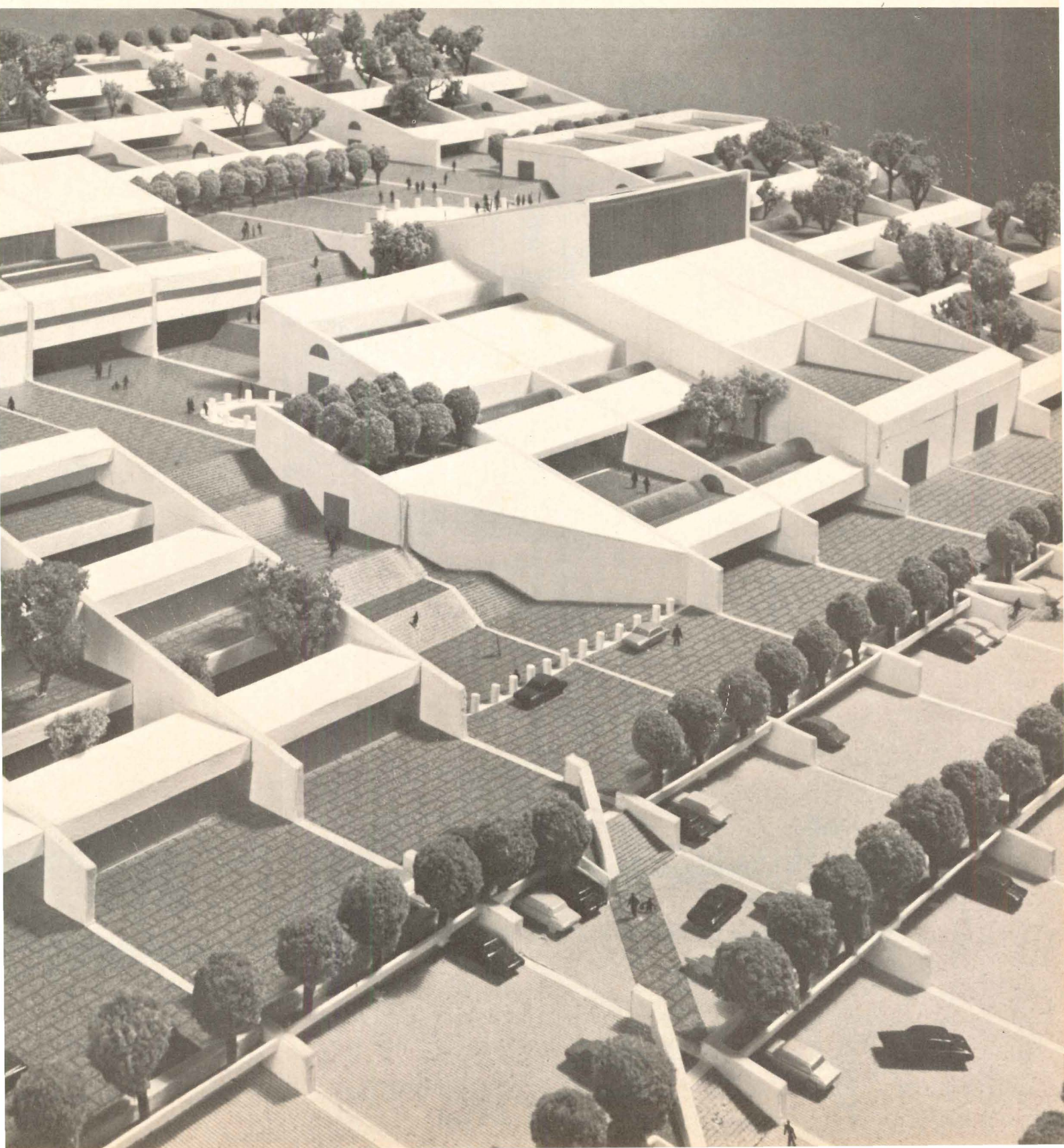
Design Solution: Sloping site and panoramic view suggested terracing to provide unobstructed vistas from studios and housing. Much classroom activity — industrial design, photography, drawing — occurs out-of-doors so landscaped rooftops adjacent to studios serve these outdoor demands. Plazas and broad stairways link studios, housing, and common-use facilities. A 60′ x 60′ bay was established to house studios, corridor, faculty offices, and services. Continuous skylights over internal corridors admit natural light to offices and back-

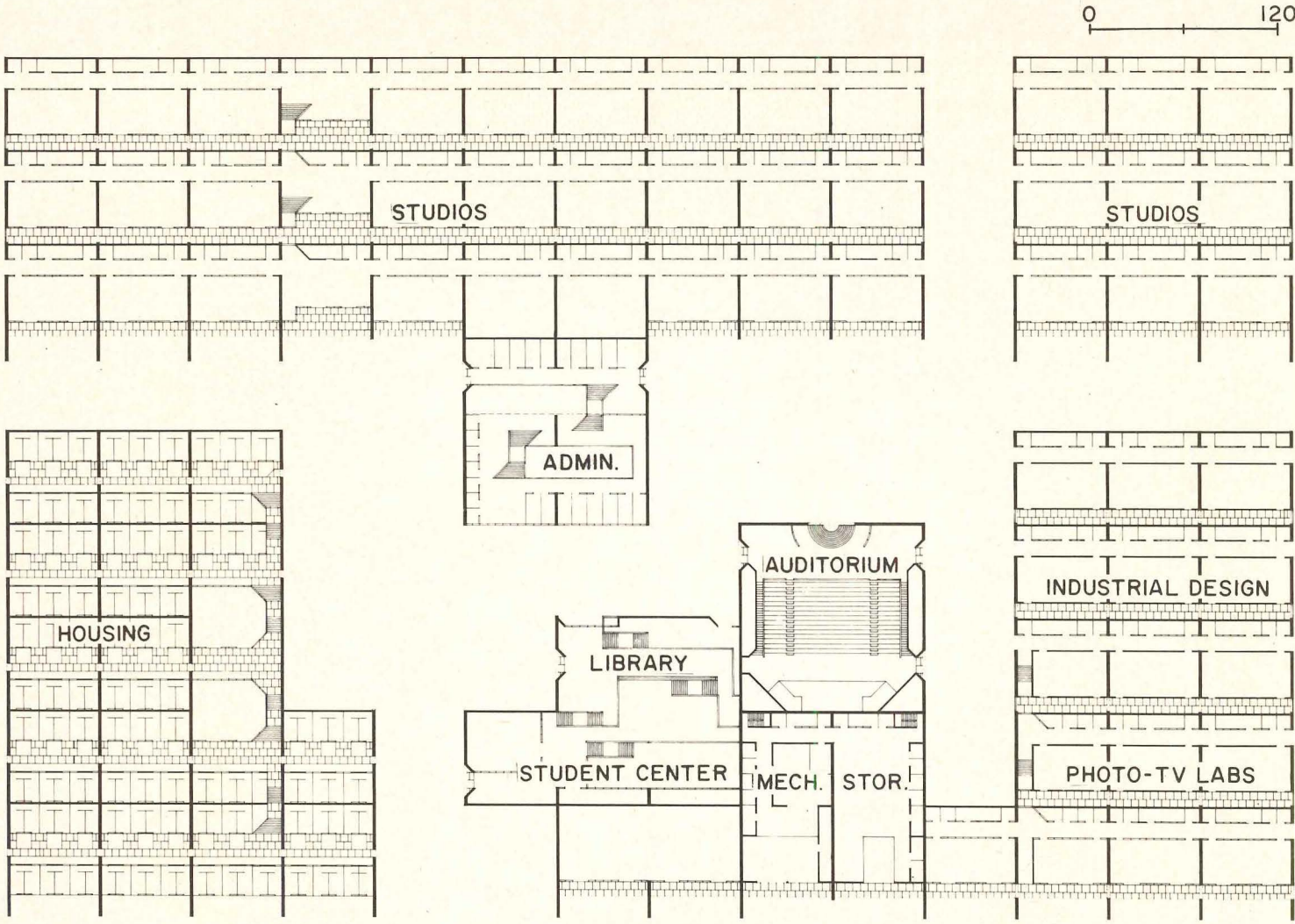


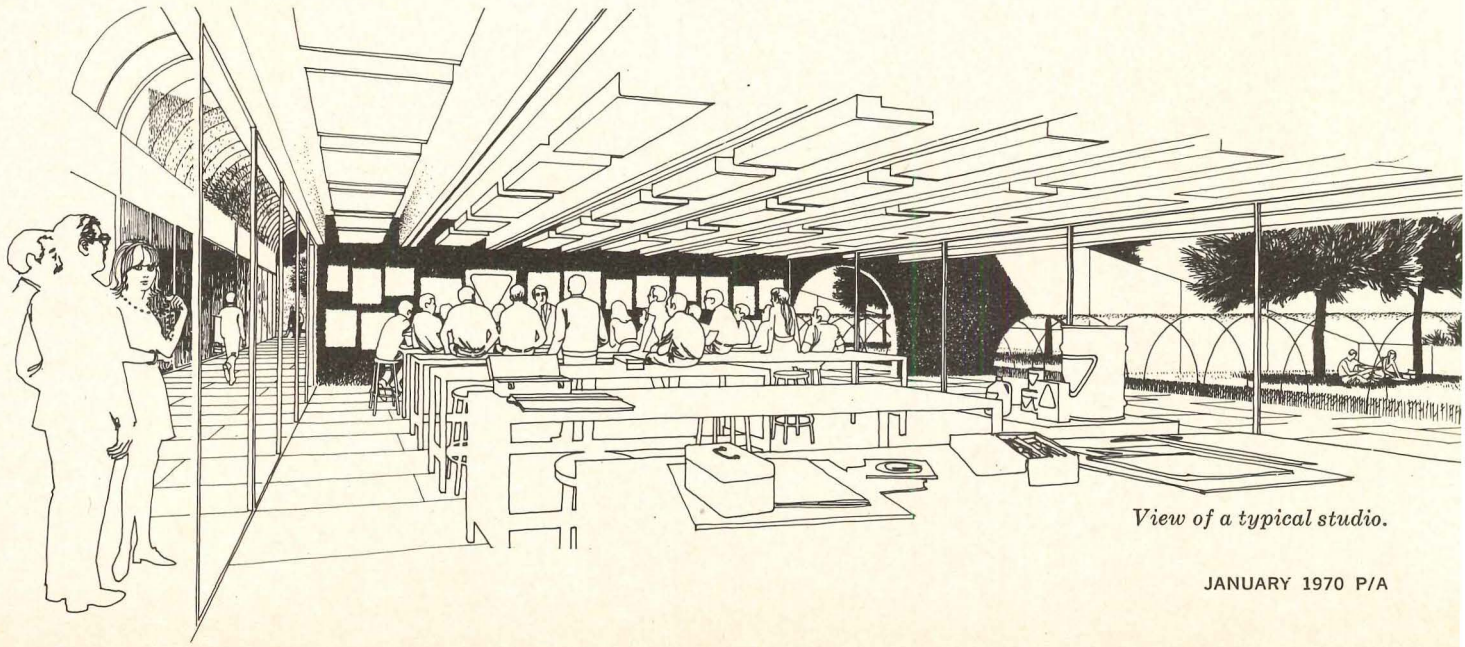
PARKING STUDIOS ADMINISTRATION LIBRARY & STUDENT CENTER PARKING



SECTION







View of a typical studio.

up spaces. Grid is carried through areas including parking but common-use facilities are delineated by variations in scale, roof pitch, and other treatment. Such variations provide identity and intimacy to each part. *Construction and Materials:* Poured-in-place concrete bearing walls at 60 ft on center run down the slope with precast, prestressed tees spanning between walls. Precast concrete chases bring mechanical piping from central plant and feed air conditioning units supplying each bay. Glazing is bronze-tinted plastic in rigid vinyl gaskets. Lighting is continuous fluorescent tubing except in special purpose areas. Flooring is vinyl asbestos tile, carpeting in offices, hardened concrete in shop areas.

Jury Comments:

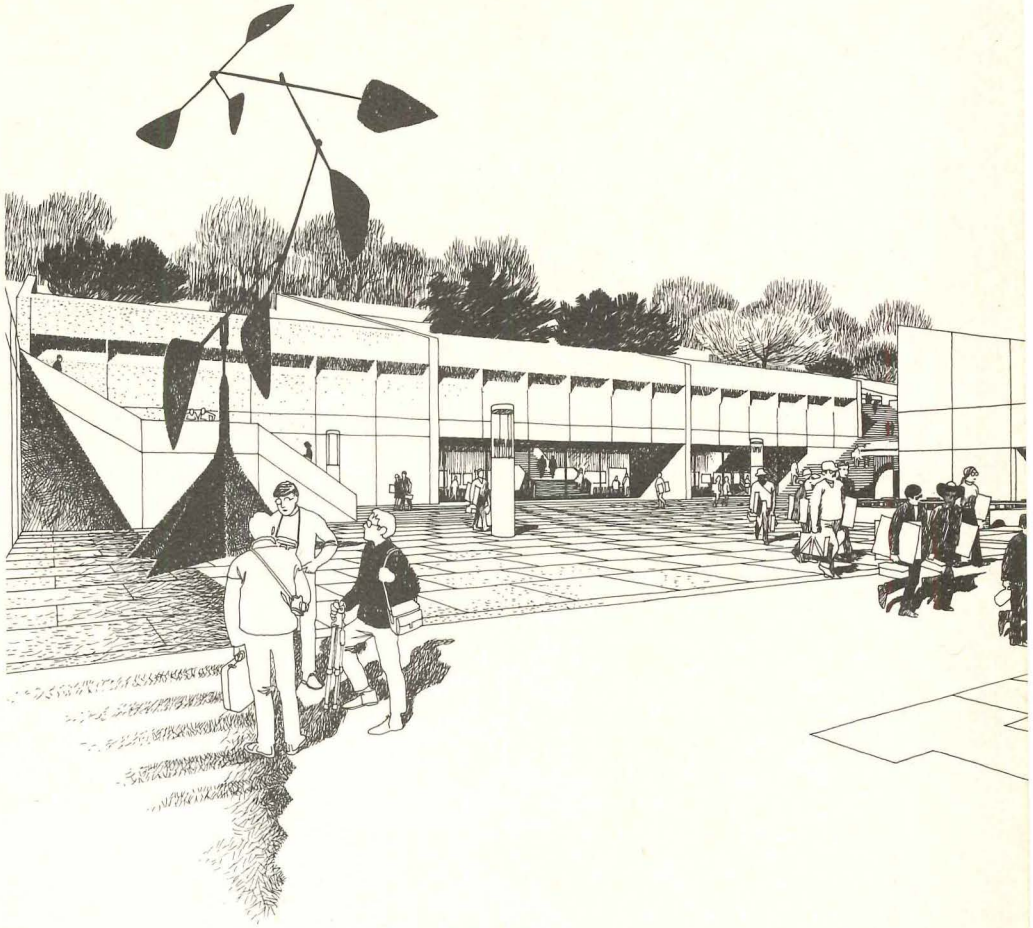
Graham: It is a very competent modular scheme with interesting spaces.

Venturi: Architecturally there are things about it that make me suspicious. It is true that this is a hillside building rather than a megastructural step building and, therefore, it seems that it has a kind of too-good-to-be-true consistency about it. You have the feeling that, where there is a breaking of the system, it seems to be done in a picturesque way, rather than for program or site reasons. In terms of *what* is done — the idea — I think it is good.

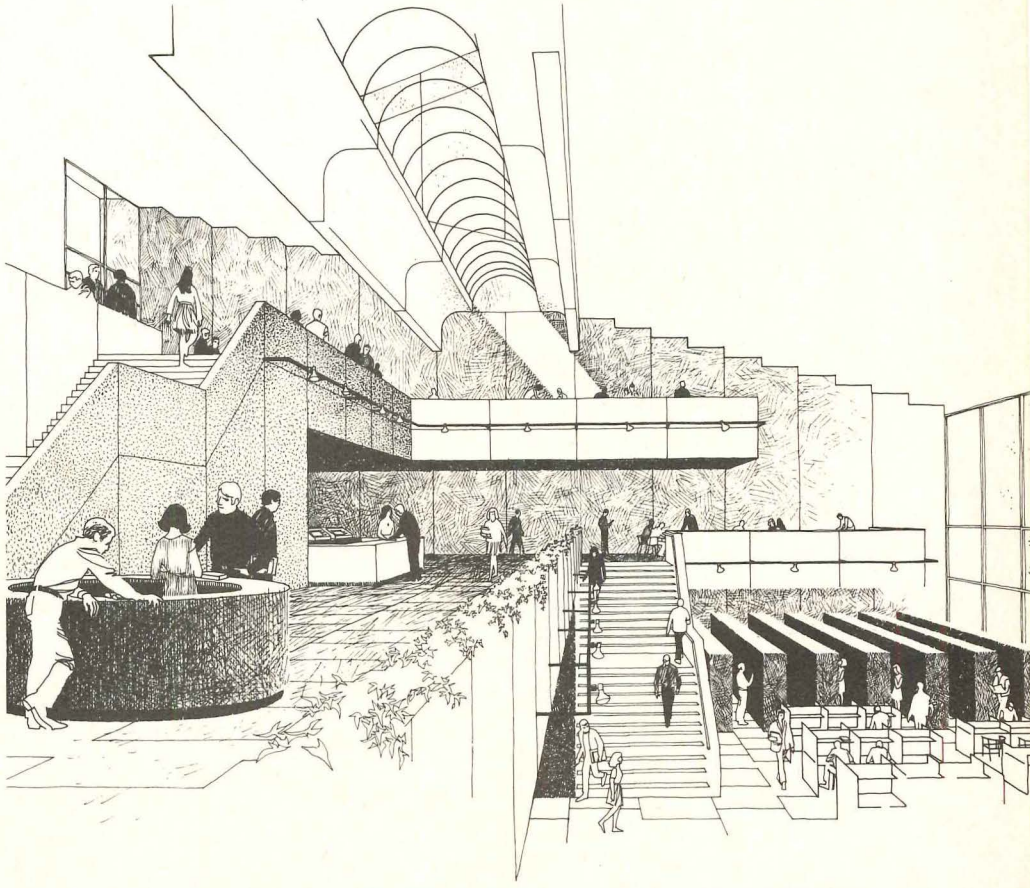
Vreeland: What is admirable about this scheme is its simplicity and directness — in the way it uses the hill slope to best possible advantage, without a lot of bravura — and in the simple checkerboard plan. Each classroom has equal and optimum exposure, orientation and access to the light, the views, and the out-of-doors. The forms and the plan are the simplest and most direct that could be adopted.

Brubaker: A halcyon place for independent study and work, in agreeable contrast to some of the recent design schools that overpower the individual with complex forms and social interaction.

For future development, beyond what is anticipated here by this very low-density studio, taller parts can be added, almost at random — and I'll still like it. The creation of an architecture such as this, which can grow and change, remains the unsatisfied need today.



View of library plaza looking toward administration building. Steps leading to next level may be seen at right rear.



View of the library showing how the multi-level plan is used to separate functions.

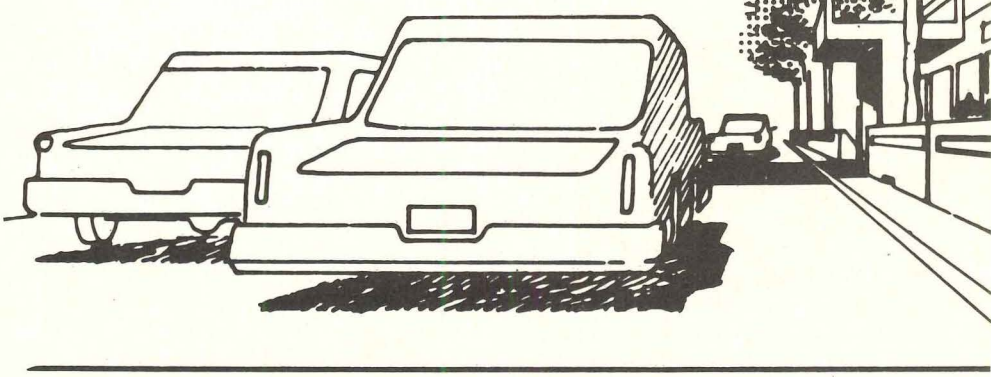
AWARD

Ueland and Junker

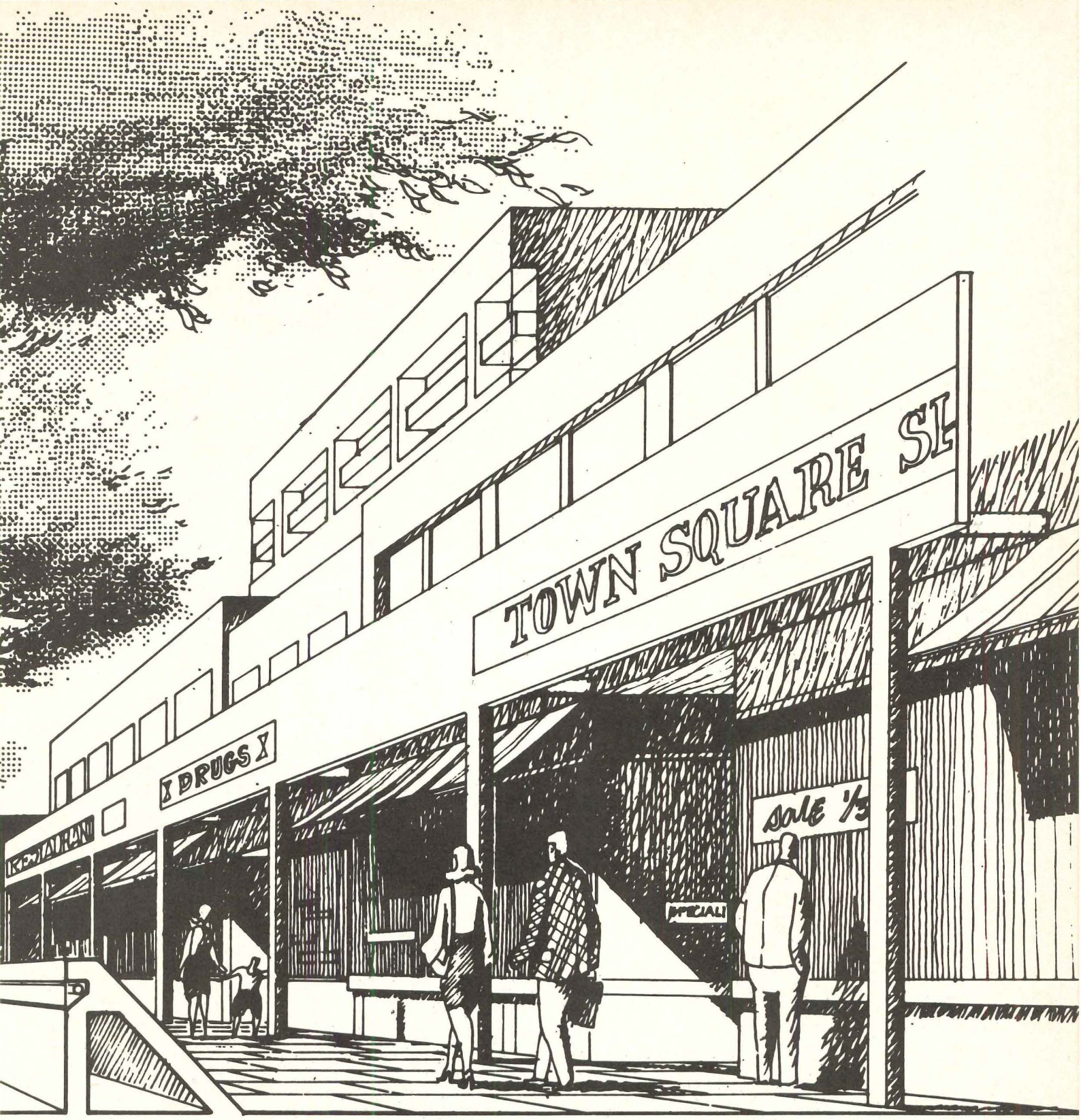
Project: *Urban Design Study, Montgomery County Community Renewal Program, Montgomery County, Maryland. Realistic program concentrates on "roadspace," the area joining street and building.*

M. Ueland

C.A. Junker



Client: Montgomery County Council and City Planning Associates, Inc. of Bethesda, Maryland.
Site: A suburban county of Washington, D.C. where rapid urbanization has caused an uncontrolled growth of highways and roads in the countryside.
Program: Analysis of the physical environment of a rapidly developing suburban county with recommendations made for publicly-built elements such as roads, pedestrian plazas, street furniture, parking facilities and public buildings.
Design Solution: Streets, pedestrian walkways, and buildings are designed as a continuous entity with emphasis given to the space between street and building. Since activities in this space vary according to the type of area, the project proposes alternatives according to the activity: one scheme deals with roadspace for pedestrian

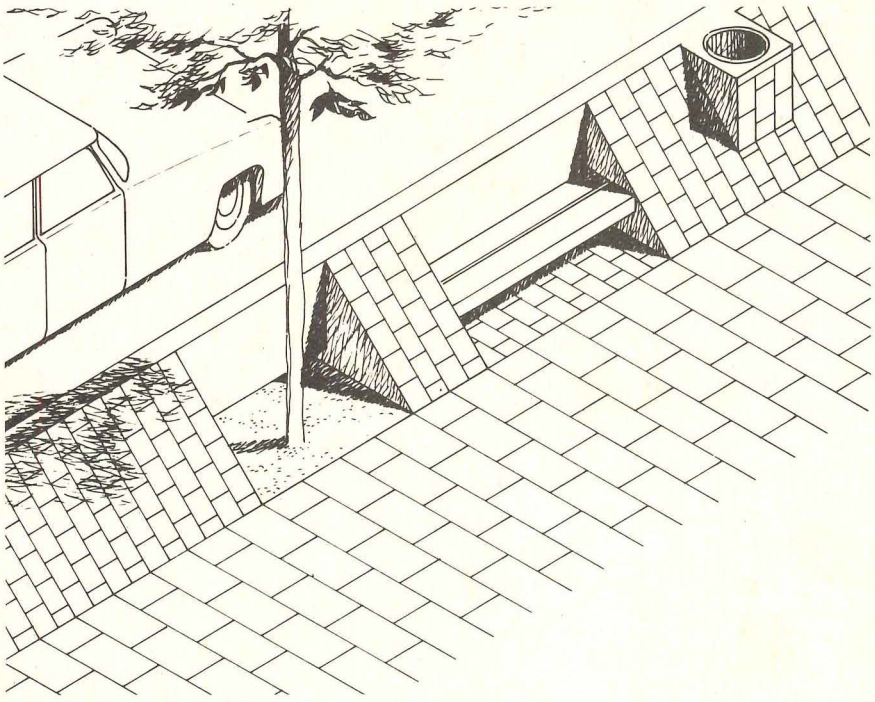


activities, another with roadspace for residential areas, another for auto-oriented activities, and one scheme projects a multi-level pedestrian-motor traffic separation. Important to all these plans is concern with the smooth transition from car to building and separation of the area according to specific use. Consistent with this approach is the unified "architecture of the road," which includes the cohesive design of landscaping, street furniture, and building facades.

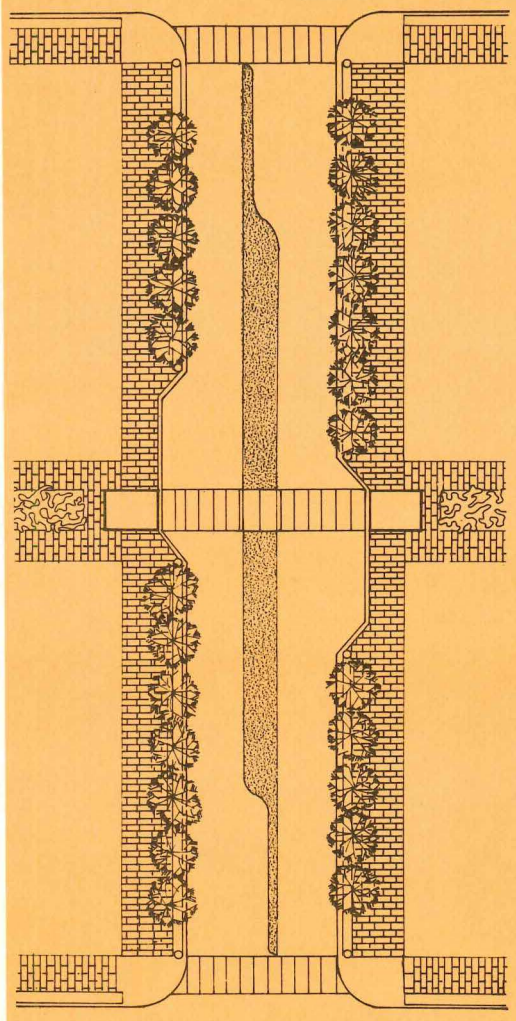
Jury Comments:

Vreeland: It is a typical "genteel Philadelphia" solution, totally lacking in any sense of the dynamic of the city. I frankly think there is a great deal more to urban design than tidying up sidewalks.

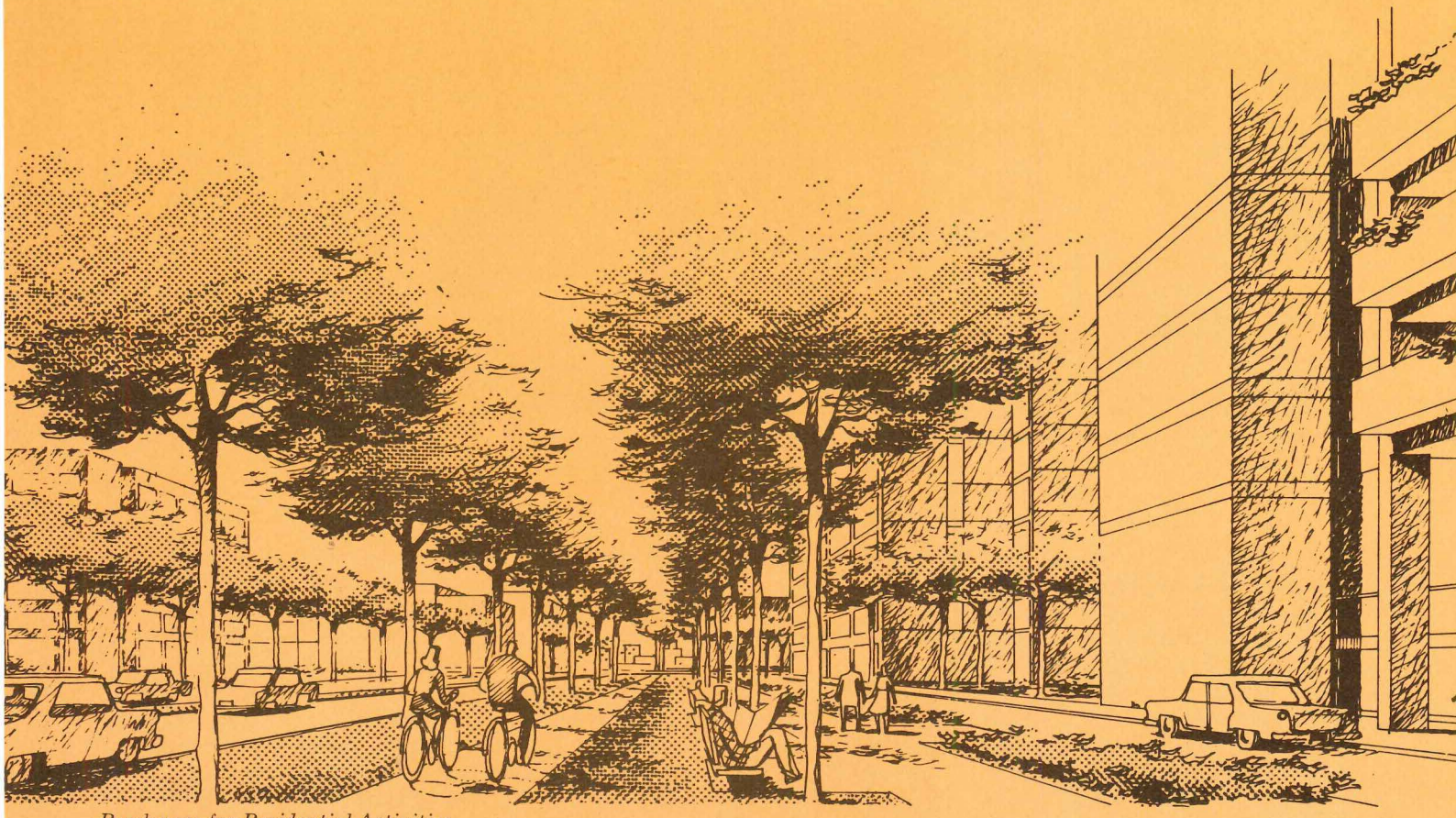
Venturi: Again, I like its modesty. It takes what is currently a rare and realistic view of the landscape between urban sprawl on the one hand and megastructure on the other. In another way, it deals with a scale rather rarely found in architects' work concerning the landscape — the details — the sensitive details that have enormous impact and effect from eye level, and from which so often the bigger forms and ideas emerge.



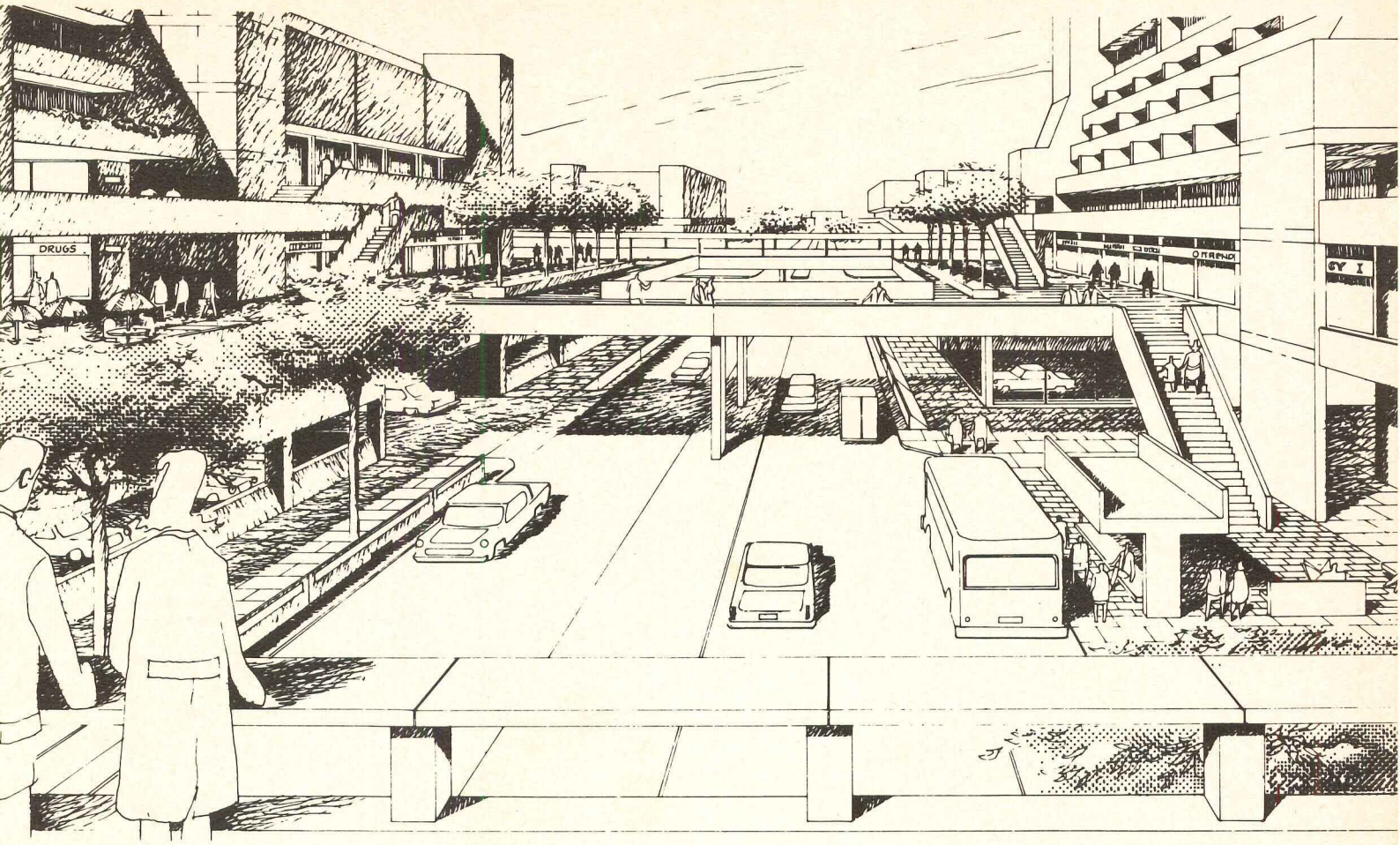
Detail of Downtown Roadspace



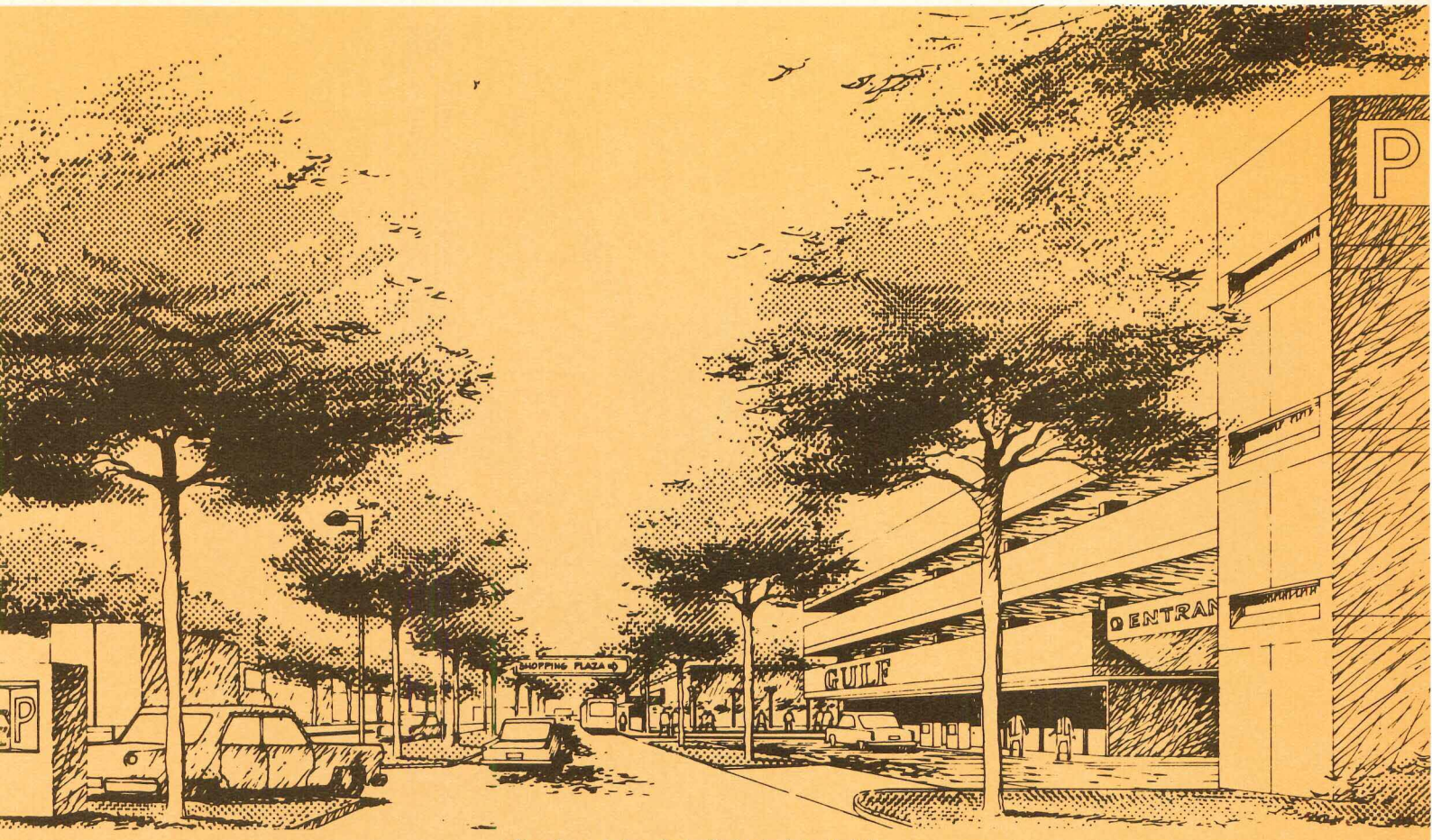
Typical Street Plan



Roadspace for Residential Activities



Multi-level pedestrian-motor traffic separation



Roadspace for Auto Oriented Activities

AWARD

Doug Michels, Robert F.

Shannon, Sal Vasi

Project: *Residence for a family with two teenage children, Guilford, Connecticut. An "anti-shape," client-built, participatory house contrasts strongly with its ultimate "high-fashion" shape and with its suburban neighbors.*

Client: Mr. & Mrs. William Soules.
Site: A pair of corner lots in a suburban sub-division, within walking distance of Long Island Sound. It is a flat site, its most outstanding topographical feature five beautiful 100-ft pine trees.
Program: Residence for a family that presently lives in the city. Specific demands were very personal — a place to exhibit the wife's bowling trophies, a laundry center near the bedrooms, a large den area for listening to the hi-fi and working on hobbies, a large brick fireplace and, in general, an informal one-story house that responded to this family's unique life styles.
Design Solution: Primary consideration was given to arranging a series of spaces that respond to public and private family activities (see space diagrams). A frontier house spirit was created where many specific activities happen within one big informal room. Large sliding walls open in summer to make extensive use of the outdoor space.
Construction and Materials: The client, who is a carpenter, and his son will do all the construction; materials will cost under $20,000. Construction is to be slab on grade with stud walls and flat roof. Exterior siding is to be painted vertical boards. The interior will be finished by the clients according to their own tastes.

Jury Comments:

Vreeland: This house implies for an aesthetic or non-aesthetic that I think has importance for the future. It is newer and fresher than a lot of things we have seen. The presentation, on colored acetate sheets, is part and parcel of the concept itself. It confines itself to what the architect wanted to show, or wanted to say, and nothing more. It's highly intellectualized, which can be both good and bad. It is set in a sub-development rather than in open land. This architect is trying to take a house and make a statement with implications that go far beyond the house itself, for the development of that section of the city. He has set out to dynamite or to radically change a pattern and make some very strongly contrasting statements with the sub-development in which he has set it. To do this he has chosen a contrasting aesthetic which I might otherwise almost pass over as being formless. The shapes tend toward antishape. Also, he has used the shape of the house to define sectors of space — public sectors and intimate family spaces. He lets the shape of the house itself define how the site on which it sits is intended to be used.

Venturi: This is in the high-fashion individualistic tradition of modern architecture. I have a reaction against high-fashion architecture, but I think this is done very well. The value it has in the suburban setting is that it's an exception. There's no reason to expect that it will be repeated. It would be absurd to repeat it a lot.

Graham: I agree that it has these merits, but I don't think it's that eloquent. The technique is very good. Whatever this architect was trying to do is done with great skill.

Brubaker: Is there any merit in introducing that many shapes on one suburban lot? It is too much for one two-bedroom house. Will it survive more than one brief moment? It may be high-fashion, individualistic, and almost accidental, but I must add that I think it is also unimportant and not very good.

Venturi: You just have to accept that this is an opportunity that some people have to make a unique statement. You can very easily fall flat on your face and he has not done that. I like it.

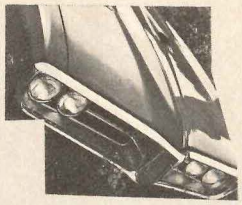

Doug Michels


Robert F. Shannon


Sal Vasi

Brubaker: It looks like the kind of plan that is a response to a unique, irregular, romantic site instead of a very dull suburban lot, with builder's houses all around.

Vreeland: That is the way an earlier generation would have responded to a romantic site. It's perfectly possible that this architect, given a romantic site, would have done a very boxy building. It's precisely in response to a very banal site that he did this building. This represents the one unusual trend, formally, that I detected.



OPEN

FIVE PINE TREES

FAMILY PUBLIC

OUR FAMILY SIDE

buffer zone

FAMILY PRIVATE

OPEN

THE COMMUNITY SIDE

DEN

BILL and MARY

JOANNE

BILL JR.

LAUNDRY

VOID

FIRE

INGLENOOK

FRONT DOOR

coat tree

PLATFORM

PARKING

DINING

KITCHEN

TROPHIES

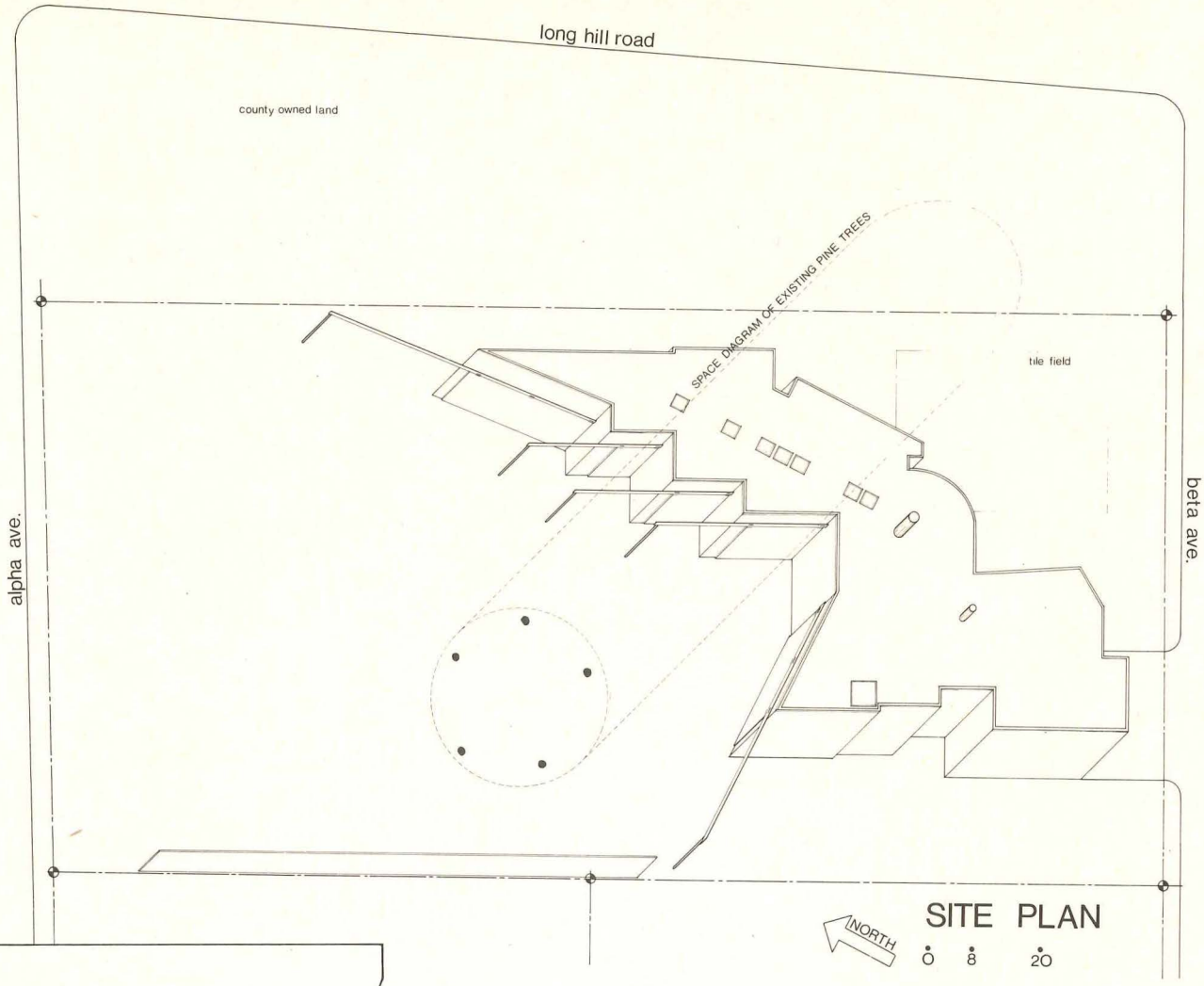
PARKING

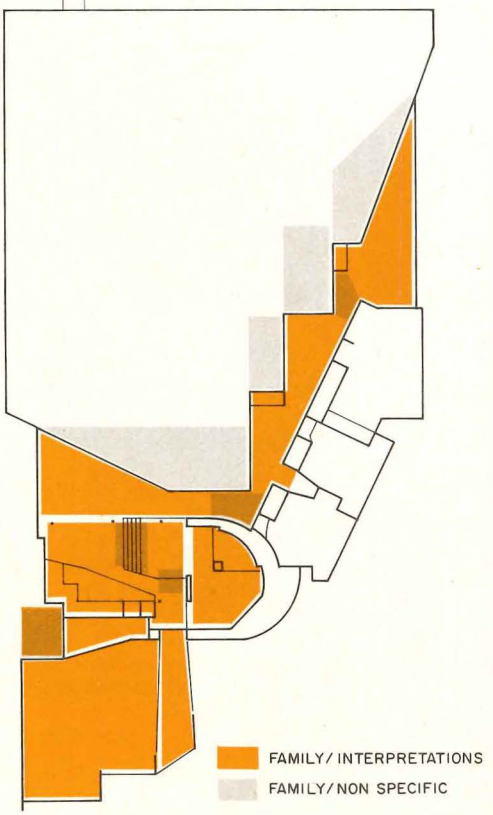
PLAN

scale

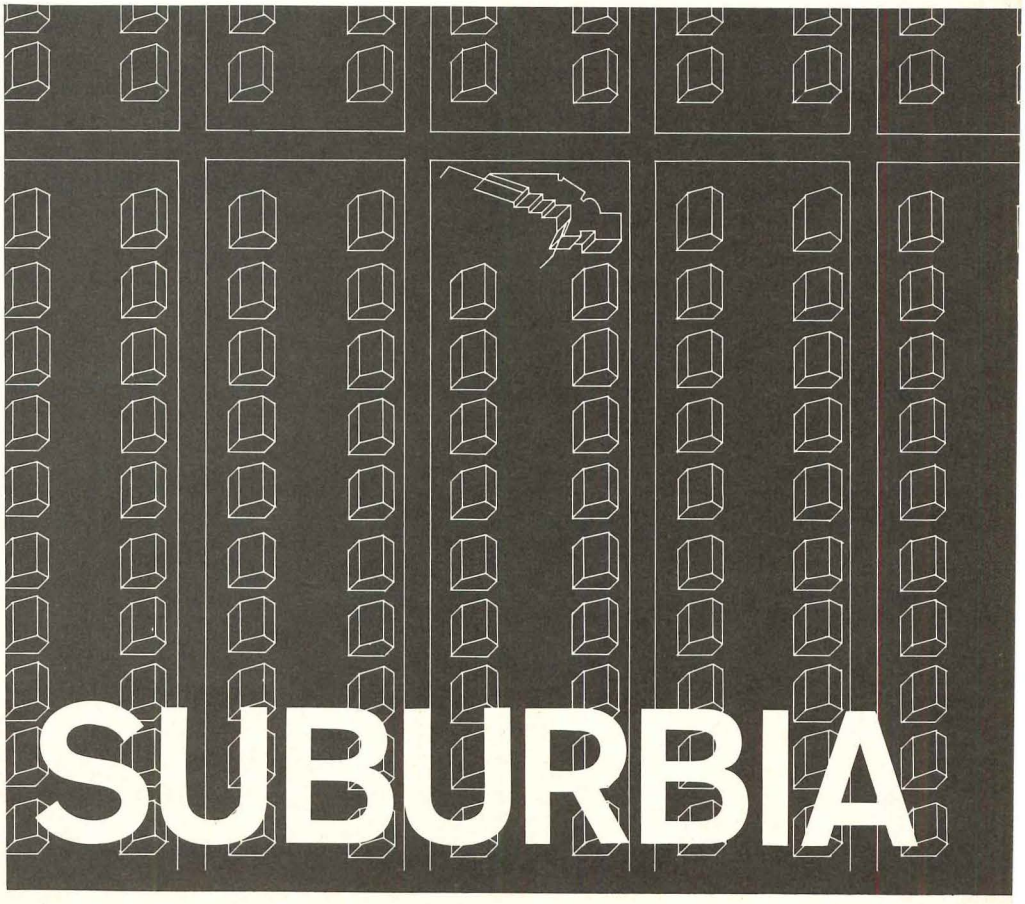
0 4 10

NORTH





SPACE

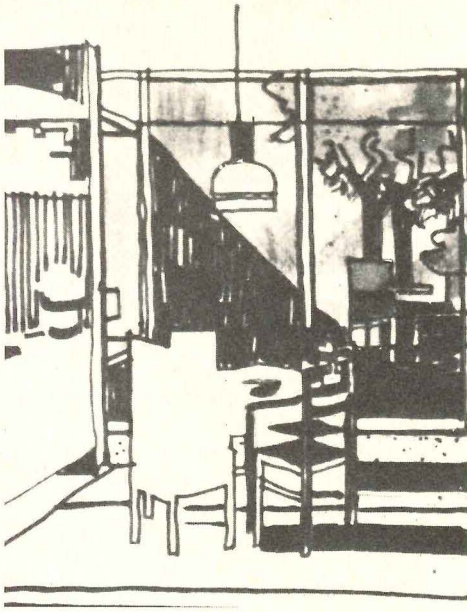


SUBURBIA

AWARD

Backen, Arrigoni & Ross

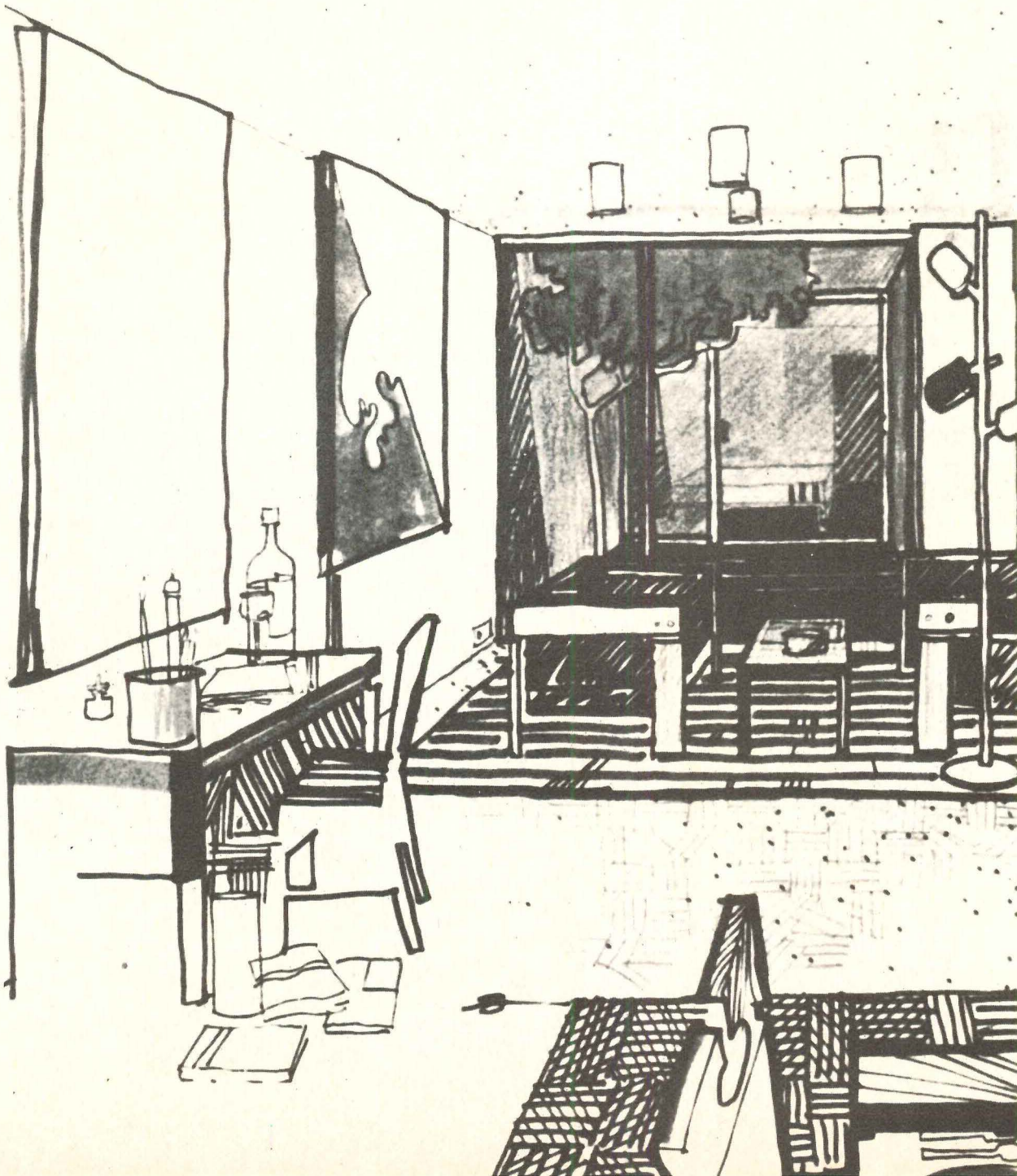
Project: *Tustin Project, Tustin, California. Apartment cluster for the young professional achieves communality in a Latin mode.*

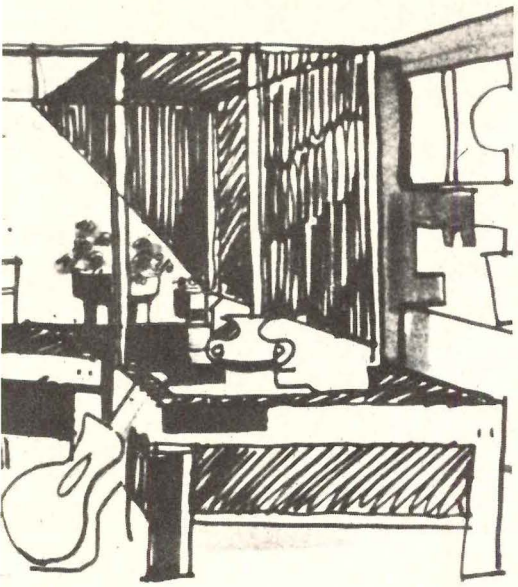


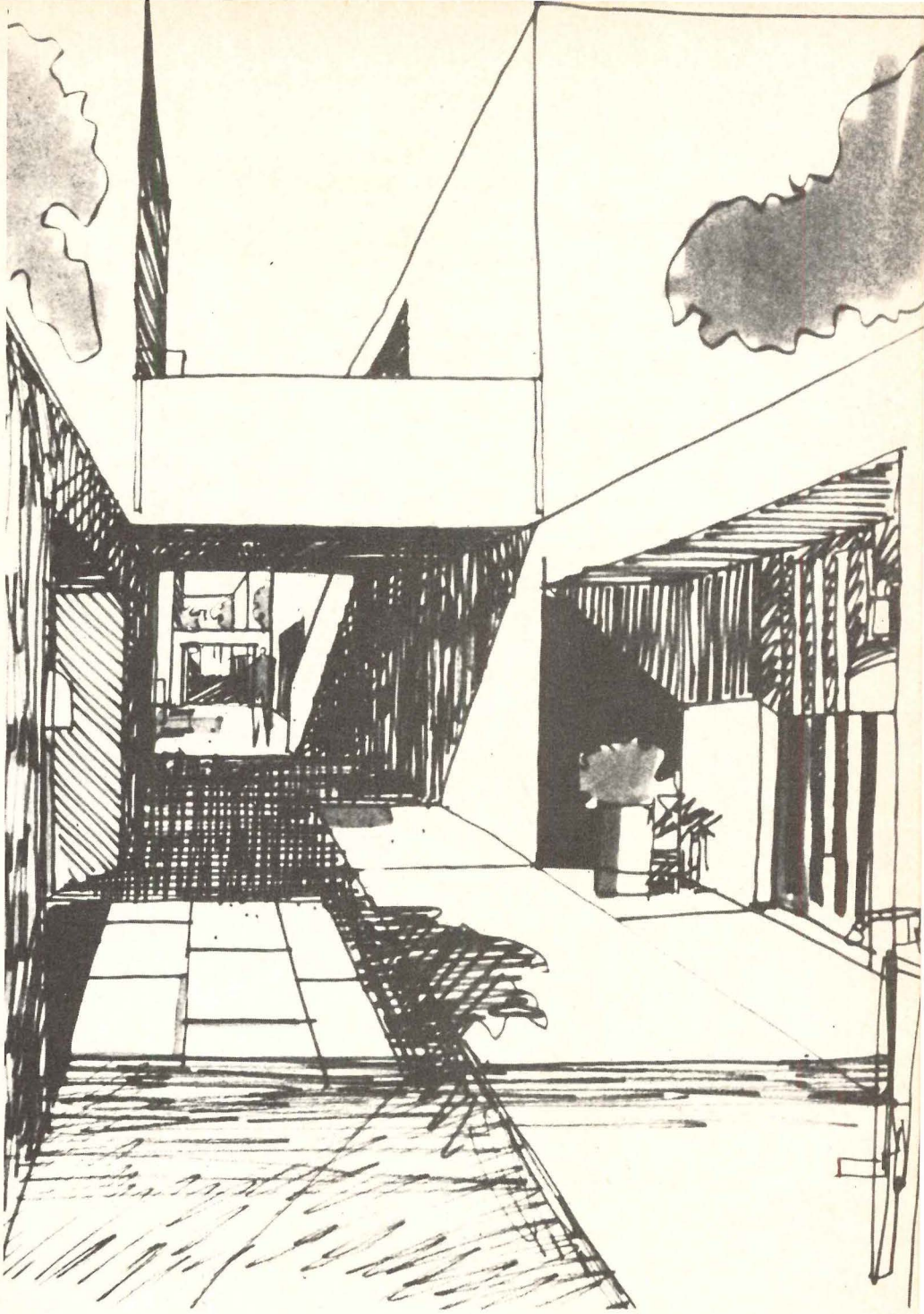
Howard Backen

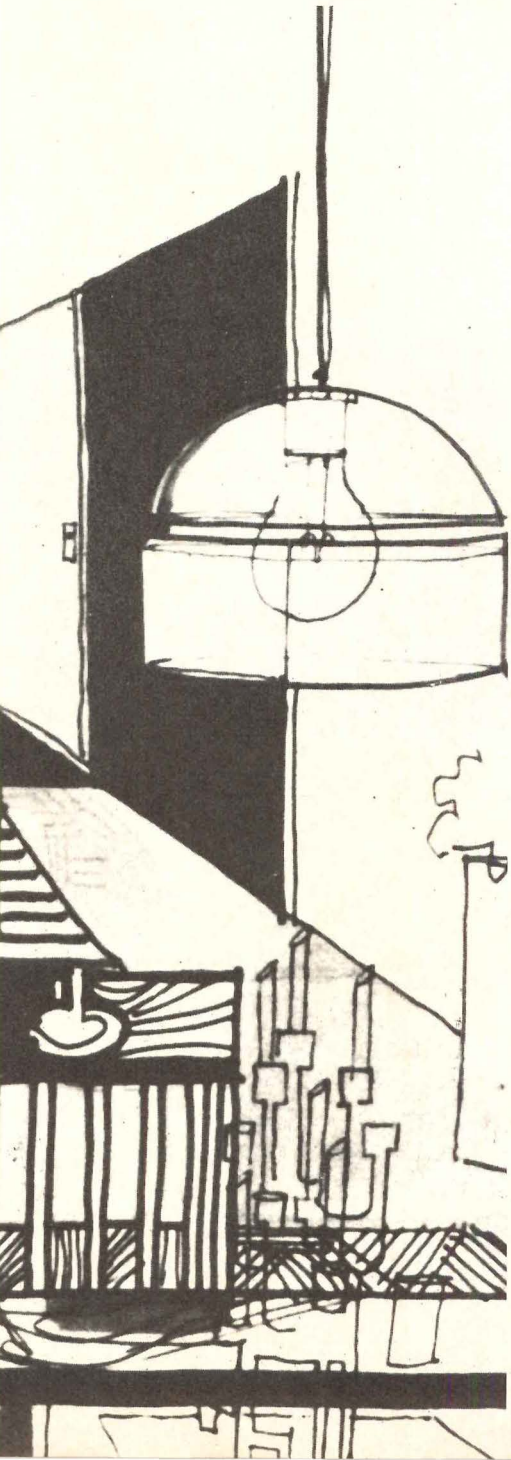
Robert Arrigoni

Edgar Ross









Project Coordinating Architect: Stanley K. Ogden

Structural Engineer: Papp, Cawley & Associates.

Interior Designer: Judy Rock.

Landscape Architects: P O D, Landscape Architects

Client: Matto Corp. Newport Beach, California.
Site: 11.9 acres on what was previously an orange grove with no appreciable change in relief.
Program: A group of apartments for the 21–35-year-old professional.
Design Solution: The apartments are designed to function as a single unit, with parking to be located peripherally. Pedestrian walkways, occupying the interior courtyard, interrelate the apartments together with patio areas and communal interior spaces.
Construction Materials: Wood frame with stucco exterior and dry wall interior.

Jury Comments:

Graham: We have to address ourselves to experimenting with smaller spaces and very urban kinds of space, which have been done in other civilizations. I think the reason this hasn't been done in the United States is because we have a pioneer complex — we build houses with lots of land, we feel that we own our plot of ground and have planted our house on it. Now that urban America has

become such a concentrated place we have to change these accepted forms and, although the form we see here is not new, its application to the American city is valid.

Venturi: I would suspect that the source of this idea, which is essentially Latin, would have less relevence than the current, commonplace source of the motel. I'm a little bit suspicious of this as a kind of high fashion concept. If the analogy were a little less Latin and a little more motel, it might be more valid than it is. The superficial supergraphics perhaps weaken the scheme.

Mouton: I think it's an ideal balance for the great increase of town house — row house development.

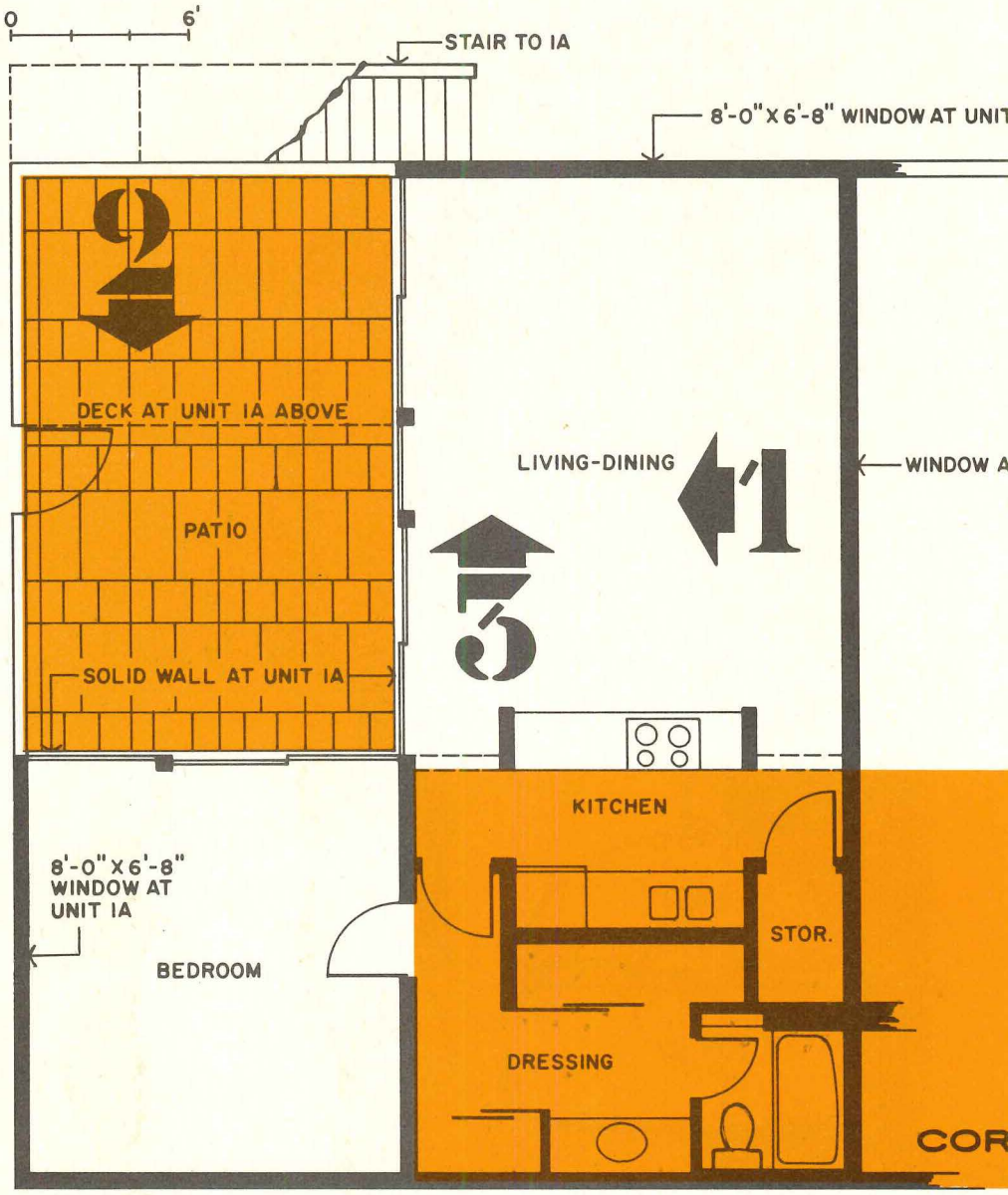
Graham: I think it will preserve the kind of anonymity you get in an apartment building — and in a motel — which a lot of people seek.

Venturi: There is a housing prototype for this in the Southwest where motel-like apartments are built around patios and, unlike our garden apartments, are quite Latin. There's a significant difference. The ones I know in Houston are extremely eclectic with a tremendous use of symbolism — New Orleans style, Old English, etc. They sell very well and are quite successful and the public might want that kind of symbolism in architecture, which this sophisticated modern architect, is not putting in. I'm not saying that making this Spanish style would be right, but I think it is an interesting and significant fact that this is a southwestern type of low-rise apartment a very viable and flourishing form of hosing.

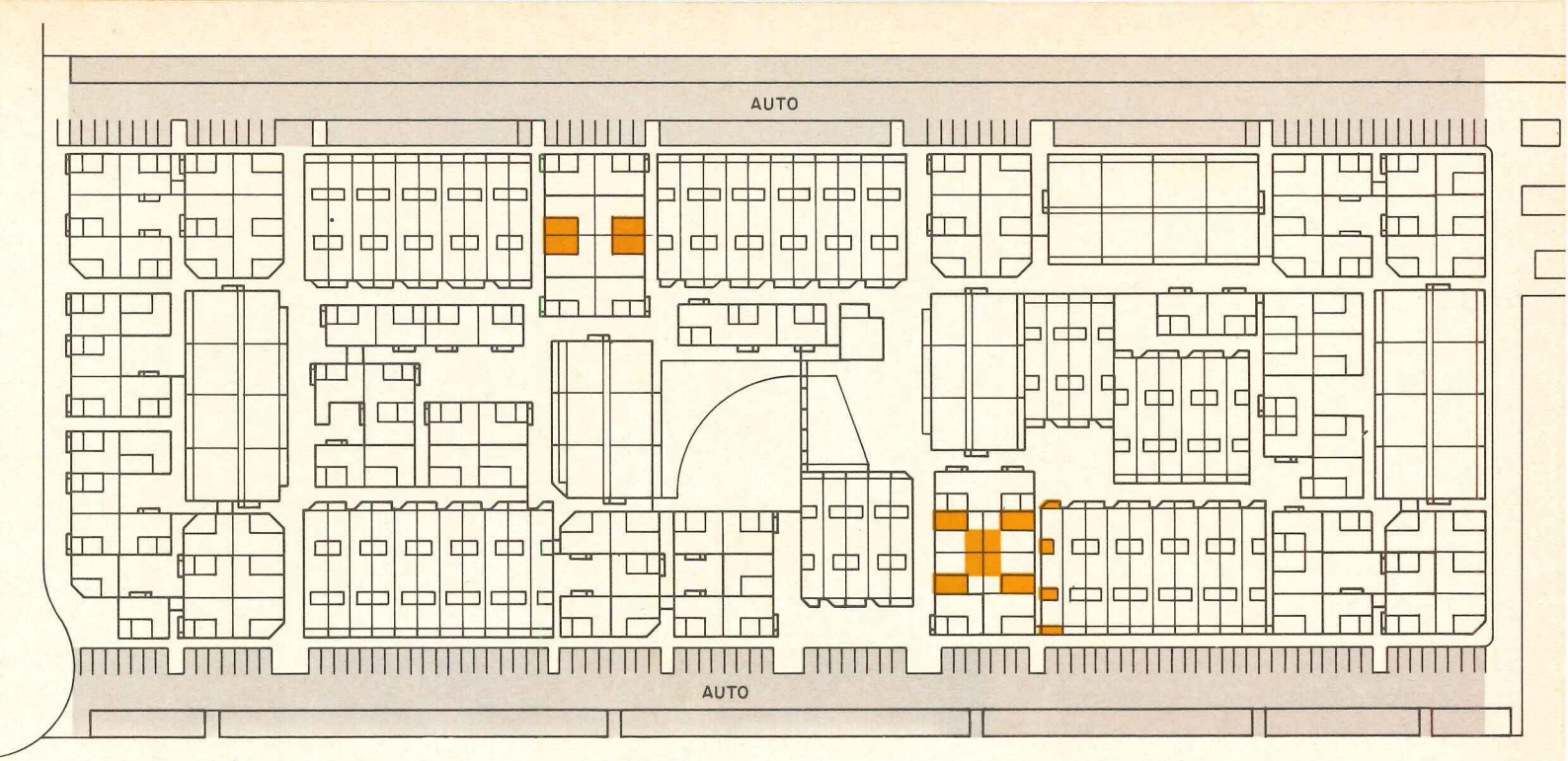
Graham: It's the kind of unit that can make family living viable in the center city, without the conventional 50′ x 120′ lot.

Brubaker: As students often reject the huge, slablike dormitory as a place to live, so will families often reject apartments in mindless, restrictive slabs. We need a richer mix. We see here an alternative. And other choices should be offered. I'm for it.

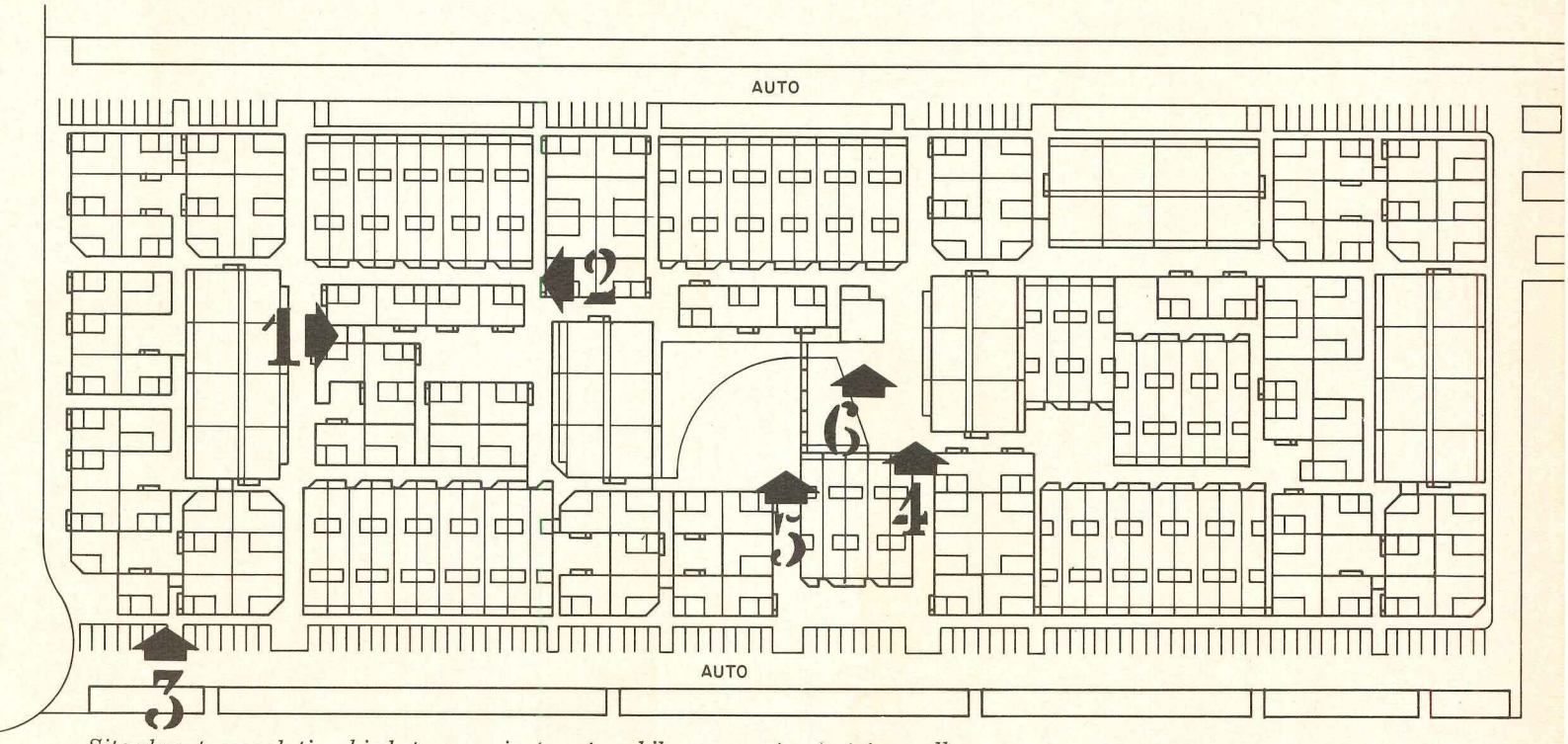
Vreeland: What I admire most about this scheme is that the architects have adopted directly the high-density court housing proposed and developed by Chermayeff and Alexander in "Community and Privacy" and applied it to a situation where it would make a great deal of sense — Los Angeles. Los Angeles is essentially a low-rise city and, in my opinion, justifiably so. High-rise residential towers in most cases seem forced, unnecessary; they cut out the sky and throw unkind shadows on surrounding house lots. These single-story court houses maintain direct contact with sun, sky, out-of-doors, increase density in an unobtrusive way, and introduce an unusual private type of living to Los Angeles, which I believe would be welcomed. The spirit of this particular jury has been to commend "unoriginality." This scheme is consistent with this aim. The architects have had the admirable good sense to know a good idea when they see one, even when it is not theirs. By adopting a relevant prototype, rather than insisting on misplaced "originality," they may very well have played an important role in establishing what will prove to be an important new tradition in housing.



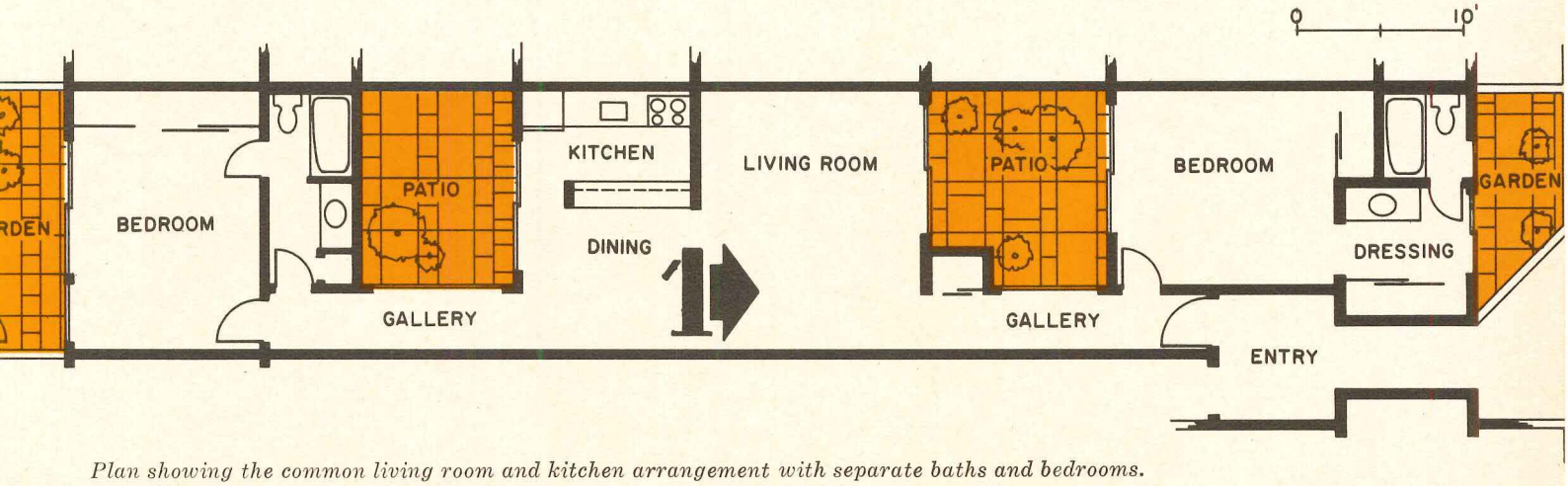
The basic one bedroom unit contains a large living room which adjoins a semi-private terrace.



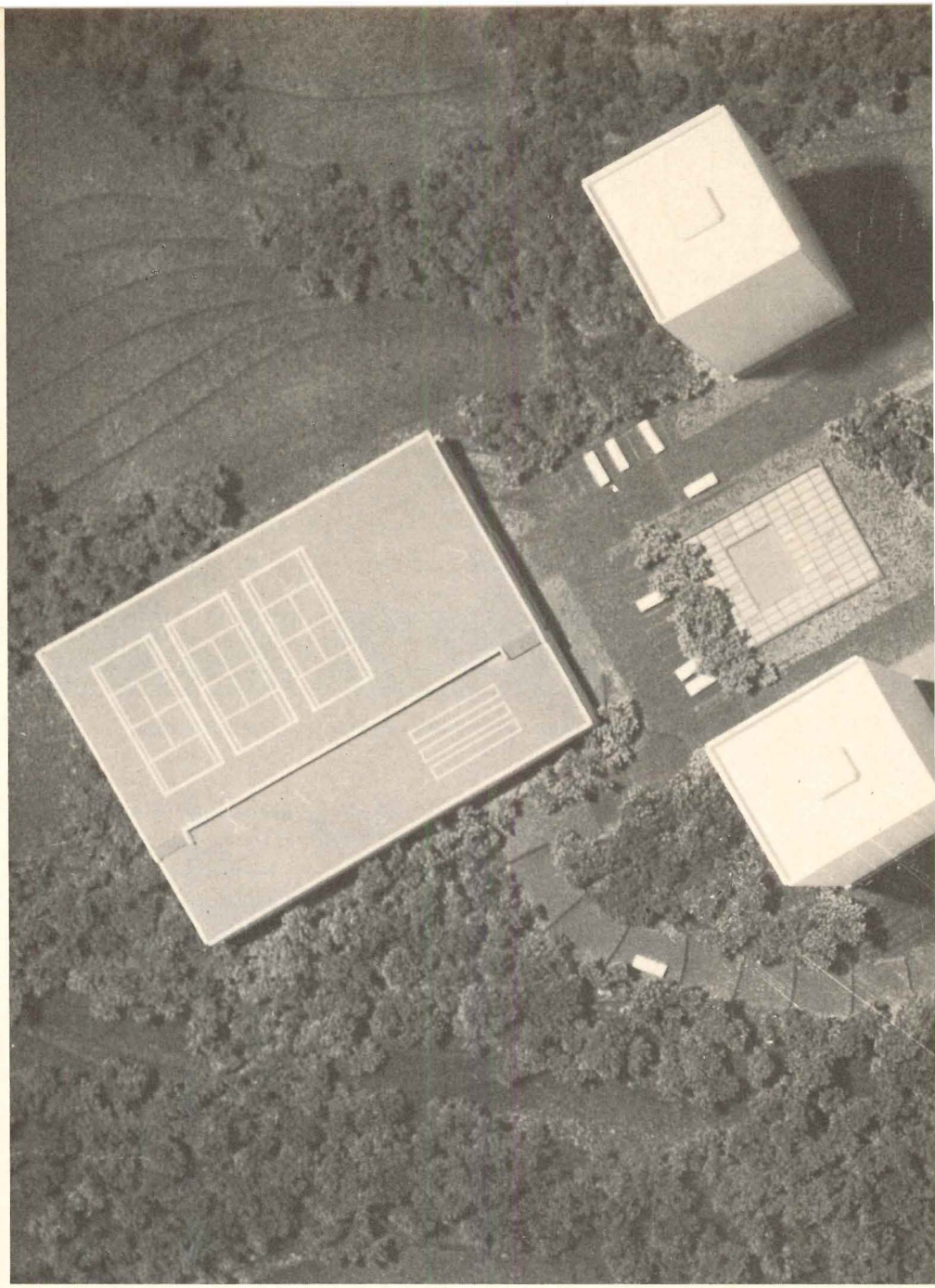
Site plan shows conjunction between public and private automobile areas.



Site plan shows relationship between private automobile areas and pedestrian walkways.



Plan showing the common living room and kitchen arrangement with separate baths and bedrooms.



Eduardo Catalano

Deborah Forsman

AWARD

Eduardo Catalano

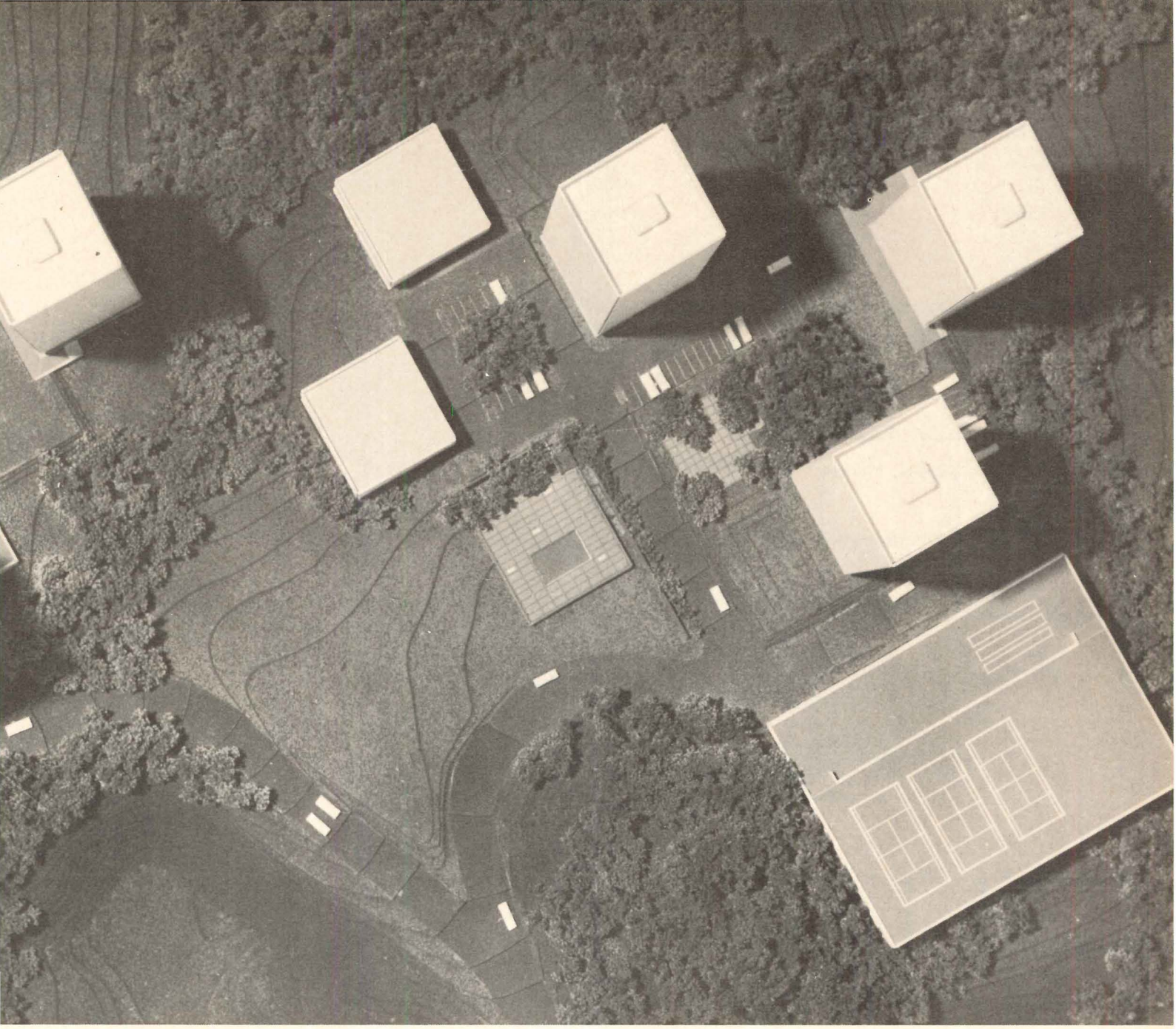
Project: *Ledgewood Community Housing, Quincy, Mass.*
Multi-story housing scheme for 2000 people
uses prefabricated modular units for quick construction.

Structural Engineer: Deborah Forsman.

Mechanical Engineer: Joseph Pollinger.

Owner, Developer and Contractor: William D'Annolfo, a developer opening a precast concrete plant in Woburn, Massachusetts for building housing and health facilities.

Site: 30 acres of land, partly fill (the open space was formerly a city dump), partly exposed rock, facing a city park to the west.
Program: Intended as a pilot construction project for the client's prefabrication business, all the apartments will be composed of modular units manufactured at the plant and assembled with minimum time and effort on site.
Design Solution: Two clusters of



three high-rise towers (23 stories each) are placed around open courts. One cluster of towers has one- and two-bedroom apartments; the other tower cluster contains three types of two-bedroom apartments. Two low-rise apartment buildings (three stories) and two double-level parking garages adjoin the clusters and are accessible from the courts. While the courts will function as community plazas when the project is completed, during construction they function as the pivotal point from which all the erection procedures take place.

Construction and Materials: Modular units replete with finishings, equipment, and fixtures will be manufactured at the plant and erected on site. This prefabricated production allows for erection of 24 one-bedroom apartments per week or 16 two-bedroom units a week. Pre-cast units are concrete aggregate with sandblasted surface. Steel ribs diminish weight of floor slab, roof and walls of units, and the void between units is used to cast concrete columns. The voids can also be filled as columns depending on the bearing requirements of the walls.

Jury Comments:

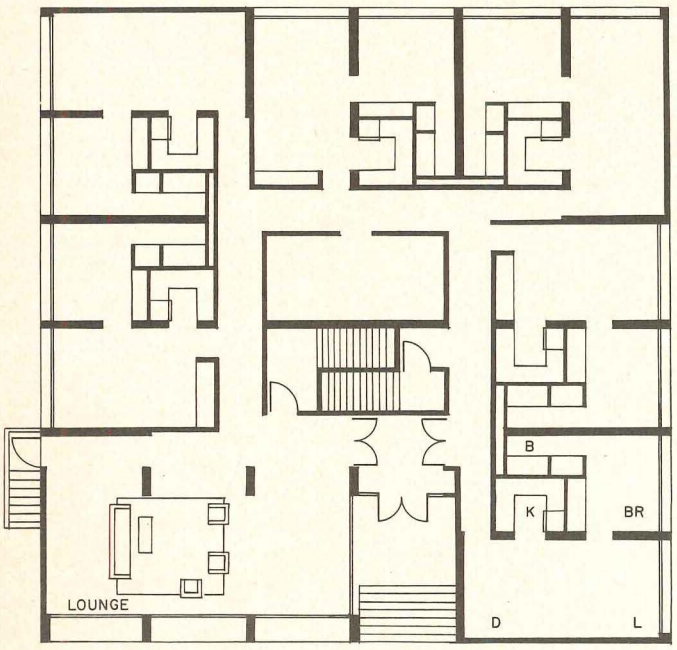
Graham: Of all the housing we've seen, this is really an in-depth study of how to make a dwelling unit a more attractive place without tricks and with real value. These are very handsome quiet buildings. I like architecture that forms a background and doesn't scream at you.

Brubaker: It's not innovative, but is so very well done and thoughtfully executed, that I admire the design. It's not unusual, but it's good; elegant plans, pure forms, logical structure.

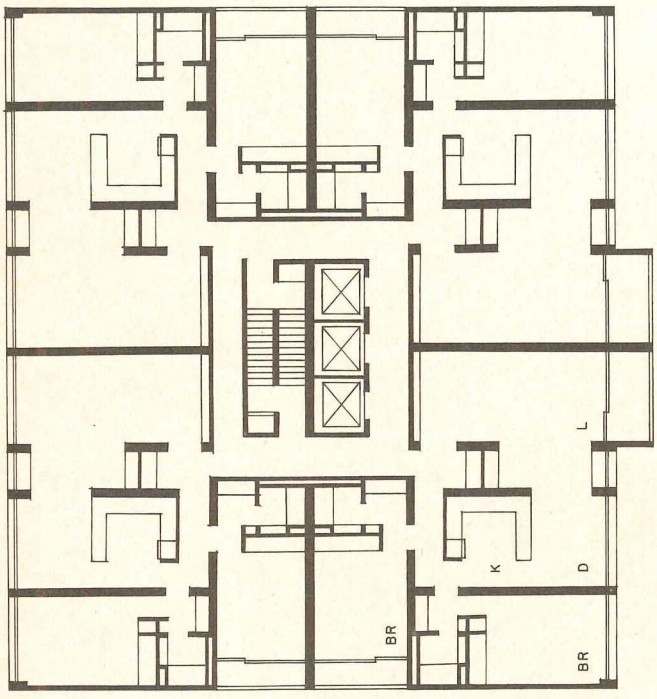
The apartment plans are exceptionally well developed. The project represents high-level refinement of an apartment form that has been evolving for many years; an important task also, in addition to the concurrent and inevitable search for new forms. The city that enjoys both refinement and innovation will probably be a better place to live than the city that develops with only one.

Mouton: It's a complete catalogue of design with "systems building." It works and it appears to be economical.

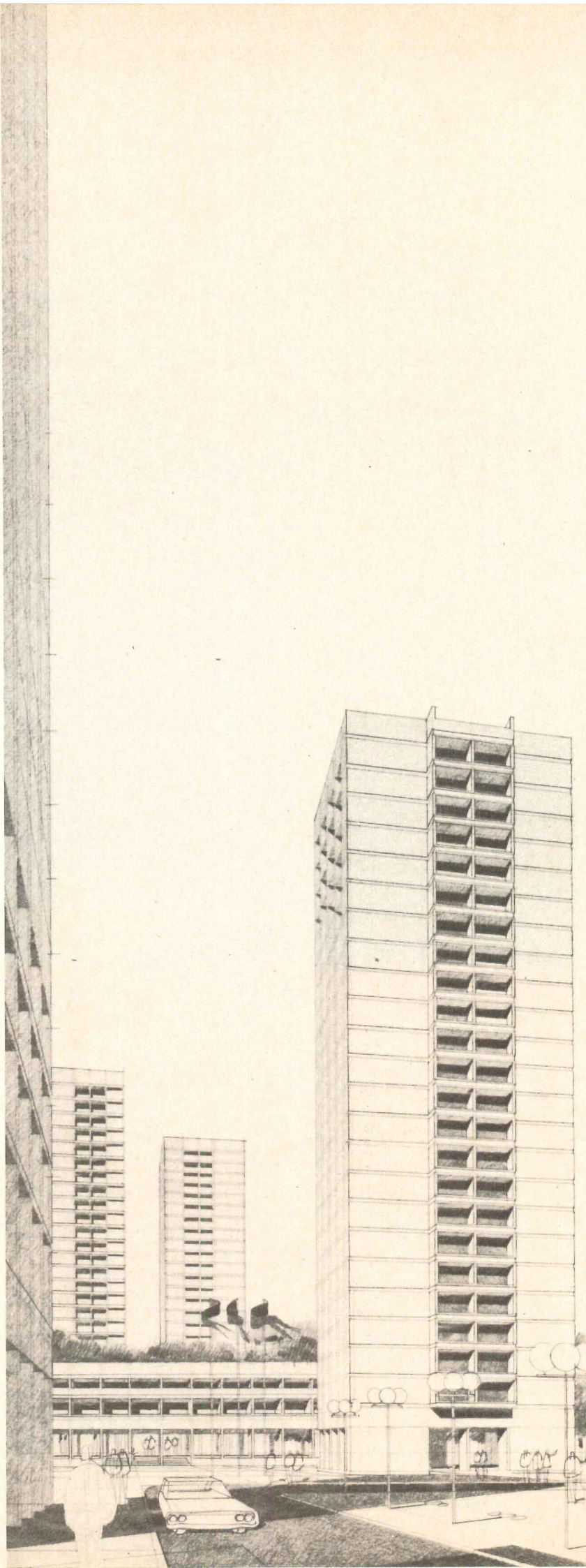
Vreeland: I admire its technical proficiency, its straightforwardness, its sense of bravura. We need more of this kind of architecture. It stands in the solid mainstream of modern tradition.

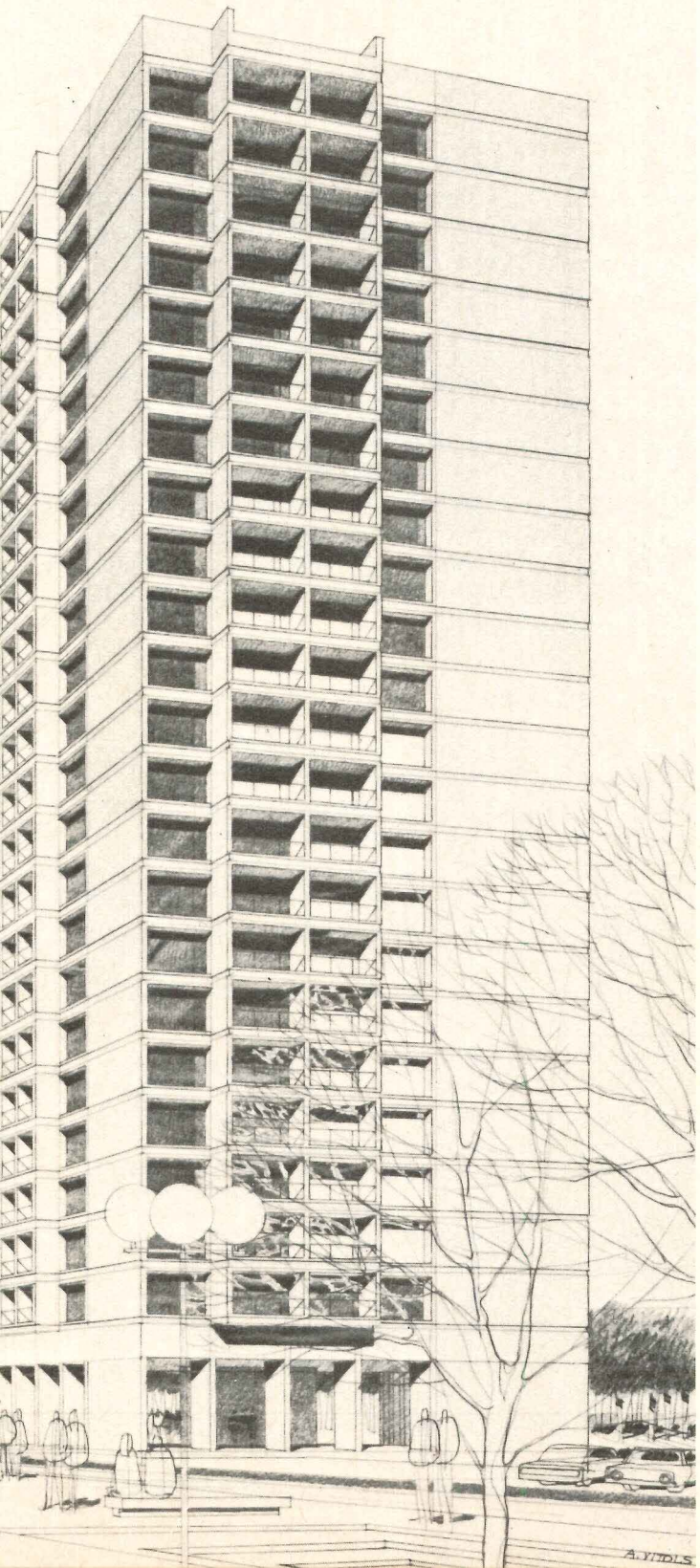


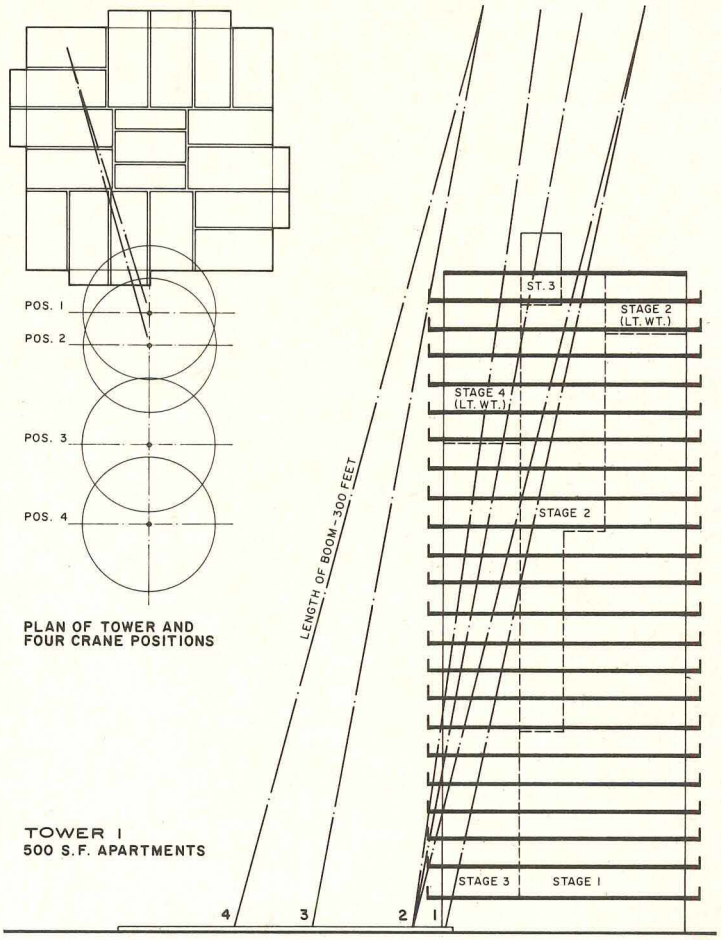
GROUND FLOOR PLAN



TYPICAL FLOOR PLAN

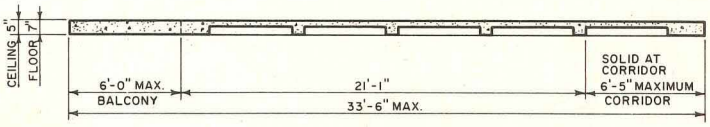


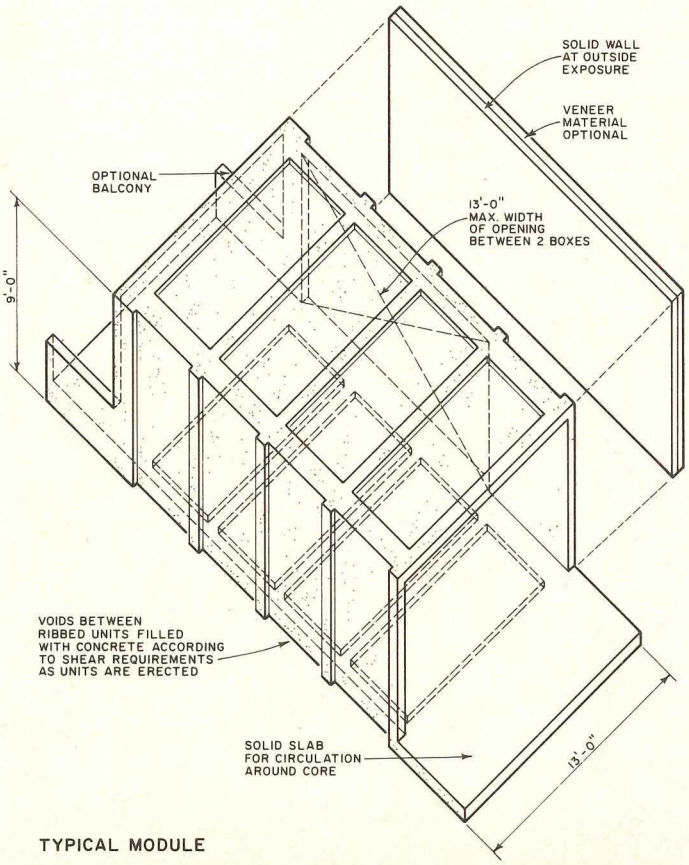




PLAN OF TOWER AND FOUR CRANE POSITIONS

CRANE POSITIONS AND ERECTION SEQUENCE FOR TOWER I





TYPICAL MODULE

The jury discusses

. . . multiple dwellings and urban design.

Not surprisingly, multiple dwellings and urban design were prime topics for deliberation among members of the jury. In times of crisis, these are areas where architects have traditionally felt they could best express their social concern. It was principally here that the need for an urban vernacular and a sensitive, realistic, and straightforward architecture was reiterated. From this category too came the first design award, whose presentation follows this discussion.

Multiple Dwellings

Graham: I think I've found much more professionalism here than in the other category. Much more concern with high density housing and a search for types. We see prefabrication, new kinds of spaces for urban living which we, as architects, know haven't often been built.

Brubaker: There's a great working out of the minimum spaces between buildings, small alleys almost.

Graham: Making an asset out of small spaces, which is a good thing to do. At the same time there are quite a few solutions here that have an introverted atmosphere to shut away the noises, which at least for me, as an urban dweller, is also a good thing.

Vreeland: I think there's very little stylishness here.

Graham: Yes, people here are addressing themselves more to the economics and the realities.

Vreeland: Another thing that seems to me to be emerging in this category that may become more critical in later competitions is that we're getting very close to the time when apartment units are going to be prefabricated and available on the market. Some of the submissions seem to indicate that what the architect is proposing is to go out and buy existing units off the shelf and assemble them in a certain way. What he's asking us to premiate is an assemblage of already designed component units. Last year's winner had taken existing components and used them quite directly, and this was considered a virtue. I think of this as a step beyond that where you take entire dwelling modules to create a larger assemblage.

Graham: I think we see a tendency to try to optimize the building, while in the houses we didn't see that. There's no purpose in optimizing a private house, but there is in this case since you're dealing with a building structure that is not going to be occupied by one man forever — but by a sequence of people.

Mouton: This group shows a refreshing approach to the design of living spaces very simply and efficiently without a lot of false push and pull, which you can do in a house but you can't afford to do in an apartment building that has to meet a certain market rent scale. That's far more important than a plug in. Many of these designs try to appear plugged in but they're actually quite conventional. The important thing is that, whether the plug in works or not depends on some of the straightforward solutions we see here.

Vreeland: I'd like to add to Bill Mouton's statement. What I liked about a lot of this housing was the simplicity, straightforwardness, concern with construction, use of space. But I think the quality of the appearance, the way some of these forms would look on the street — leave a great deal to be desired. Nevertheless, in spite of the fact that they don't look very well, some of these apartments deserve an award.

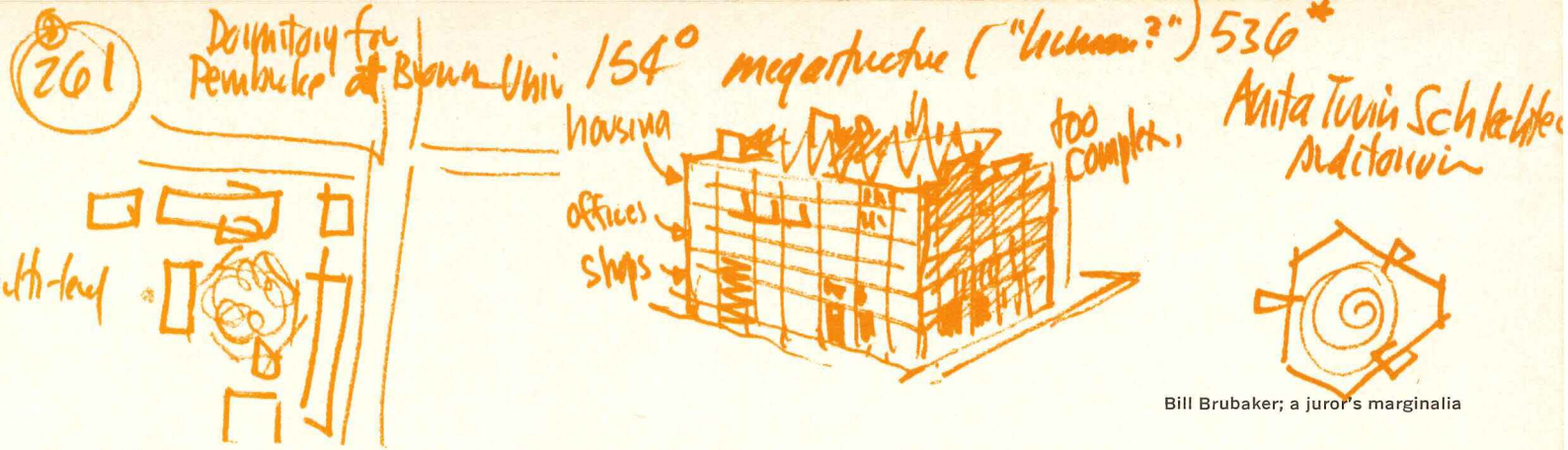
Graham: It is strange that there are so few high rise dwelling units. Moreover, none of these units show any planning relationships, that is, the inter-relationships of housing to schools and amenities are not indicated. None of the basic ingredients of housing — where you shop, work, etc. — are included in these submissions.

Urban Design:

Graham: I think one of the important things you see in some of these submissions is the search for a vernacular urban design — the language of urban hardware. This is a very serious problem which we haven't come to grips with in America but which now in England has resulted in a lot of good work — especially the graphics. The architect who calls himself an urban designer should be responsive, not to his thing but to how that thing relates to the past and the future.

Vreeland: Can't one sense an urban form coming out of all this? I had much more strongly the feeling of a common language among the people working here than I have in some of the previous categories.

Venturi: What annoys me about what I see here is that it's very hard to go into the side of this thing that deals with process, which is very much a verbal thing and really takes a lot of time to grasp. When it comes to putting this down, the vocabulary of the buildings, the next stage that is the manifestation of this process, the results are generally bad, cliché, dead buildings. This is the problem. We don't know what to put down and what we do are the next-to-



Bill Brubaker; a juror's marginalia

the-latest clichés of the form-givers, the heroic high-fashion architects. We see this rather personal, genius architecture getting multiplied ad nauseum, with very unfortunate results. In other words, the jump from process to actuality, the image, which, although it is not everything, is essential in architecture, is a failure.

Vreeland: Looking at it in a happier way, what you see is a form of the city, or a commonly accepted vernacular emerging, that might be characterized by things like a departure from the idea of buildings forming a wall along the edge of the street — that kind of city is gone. There still is high-density, with a tendency to pyramid things — so that they get higher in the middle and lower at the edges instead of going up precipitously, and you have concentrations or high density in some places and then release of land within the city in others which, again, is quite a departure from, say, the 19th Century city. I think these are good things.

Venturi: It's not a departure from the *Ville Radieuse.*

Vreeland: This image is totally different from the *Ville Radieuse,* which presented a striking contrast between open land with nothing on it and buildings going up to 40 and 50 stories. This is totally different — it's a gradation.

Venturi: I agree with you that in detail it differs from the *Ville Radieuse.* I don't have your faith in the validity of the pyramid building. First of all, none have been built except one that I know of at $90,000 a unit, or whatever it was. It's an architecture that ends up with lots of terraces, with very expensive structural systems, and with great dark spaces at the base of the pyramid which you usually don't know what to do with.

Vreeland: I meant over all massing for the city, where the edge is done quite reasonably high — one to three stories — and as you move away from that, the buildings start to go up.

Venturi: I feel much more at home with a more modest vocabulary, and I have a feeling that, probably, such buildings have a reality that the others lack.

Graham: I think there is a study of the vernacular and it is well done, but in the large scale, I haven't seen one yet that addresses itself to the important structures that make up a city. Maybe they don't because they're not apparently architectural. For example, what is the relationship of subways to roads, etc. — these are really the structures that give cities their permanent form, simply because of the capital investment. In some of these drawings there's a lack of knowledge of how these elements work.

Mouton: Maybe the urban designer has to take such an over-all view of the problem that he can't afford to get down to the details as the apartment architect would. Maybe the details should be left up to the apartment designer and the overall picture left to the urban designer.

Graham: I think that's a good point. A lot of these studies do not show a clear establishment of the relationships between things, which is, I think, the urban designer's concern — the relations of roads to houses, shopping centers, parking garages, etc. Perhaps a lot of these city structures are so hardened by existing conditions that they, the designers, can't address themselves to them.

Vreeland: The real reason is that this is not really an urban design category. These are architects doing some very large-scale projects. The true urban designer goes far beyond that. His work is much more comprehensive and goes into a much closer analysis of transportation problems, social problems, etc. within the city.

Venturi: It is true that this category is in neither camp because many projects are trying to do both things and not succeeding. On the one hand, they're quite specifically architectural, and not succeeding — and they really can't. On the other hand, even at this stage you can't end up with just a diagram. You have the feeling that, if someone were doing this in the 18th Century, they would fill in these spaces with a kind of conventional, agreed-upon architecture that would have been all right.

Vreeland: But I think that's just what is emerging.

Venturi: What I see is not a good convention, but a heroic, "advanced," "original," genius creation of architecture that's multiplied a thousand times.

Graham: I think that's true. I think that the urban designer in his architecture should be more conscious of the exterior spaces he creates than of the building. When Paris was done, that's what they did. They set a top to the roof and sort of filled it up.

Brubaker: Maybe the urban designer ought to concern himself with the spaces and then the client ought to hire ten different architects to be responsible for the buildings to get variety, limited only by the urban spaces created by this particular master plan. Architects are usually very insistent and put up all sorts of wonderful arguments for having total control over the design. Maybe that is a mistake. It would be much more helpful, once a good sequence of spaces is established, to have almost limitless variety.

FIRST DESIGN AWARD

MLTW/Moore, Lyndon, Turnbull

Project: *Pembroke College Dormitories, Brown University, Providence, Rhode Island.*
A flexible, straightforward scheme, sensitive to the demands and aspirations of contemporary students, and with broader implications for an urban vernacular, wins P/A's highest honor.

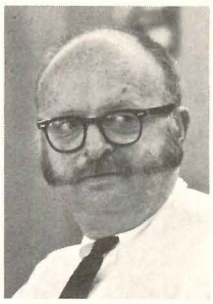
Partner in Charge: Donlyn Lyndon.

Associate: Marvin Buchanan.

Project Team: Victor Caliandro, Denison Cook, John Merriman.

Structural Engineers: Paul Weidlinger; Patrick Morreau, Associate

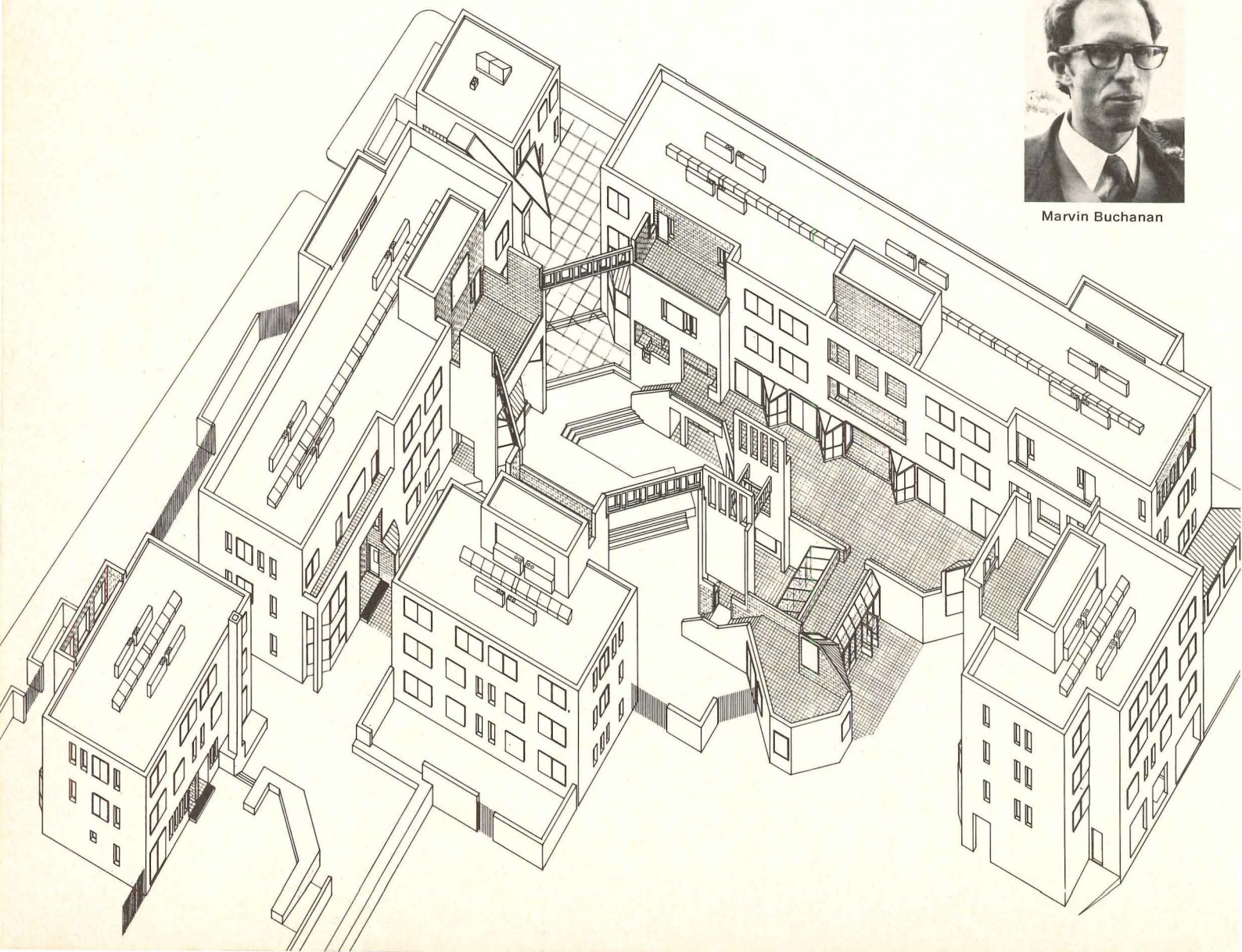
Mechanical Engineers: Fred S. Dubin Associates; Harold Mindell, Partner.

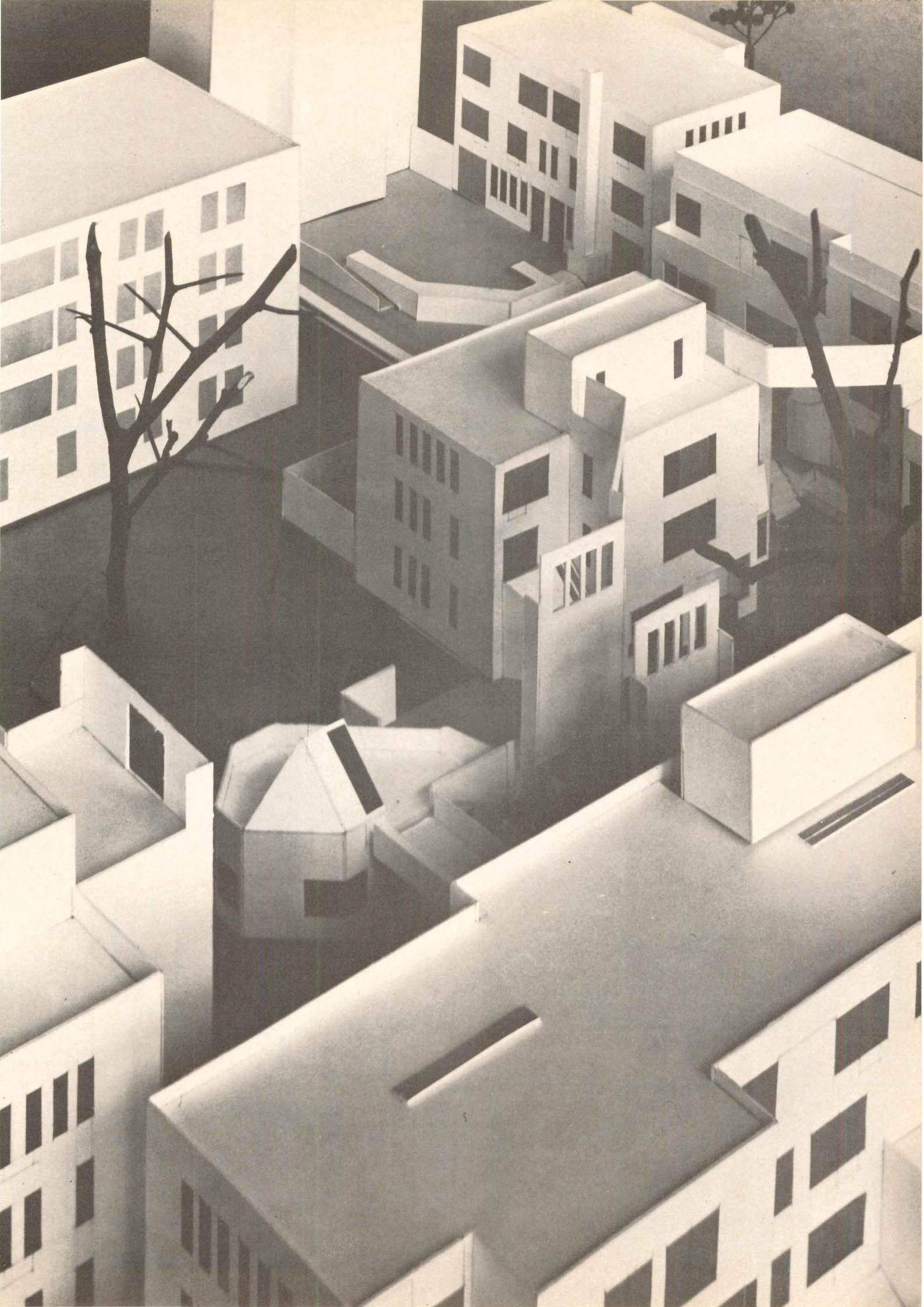


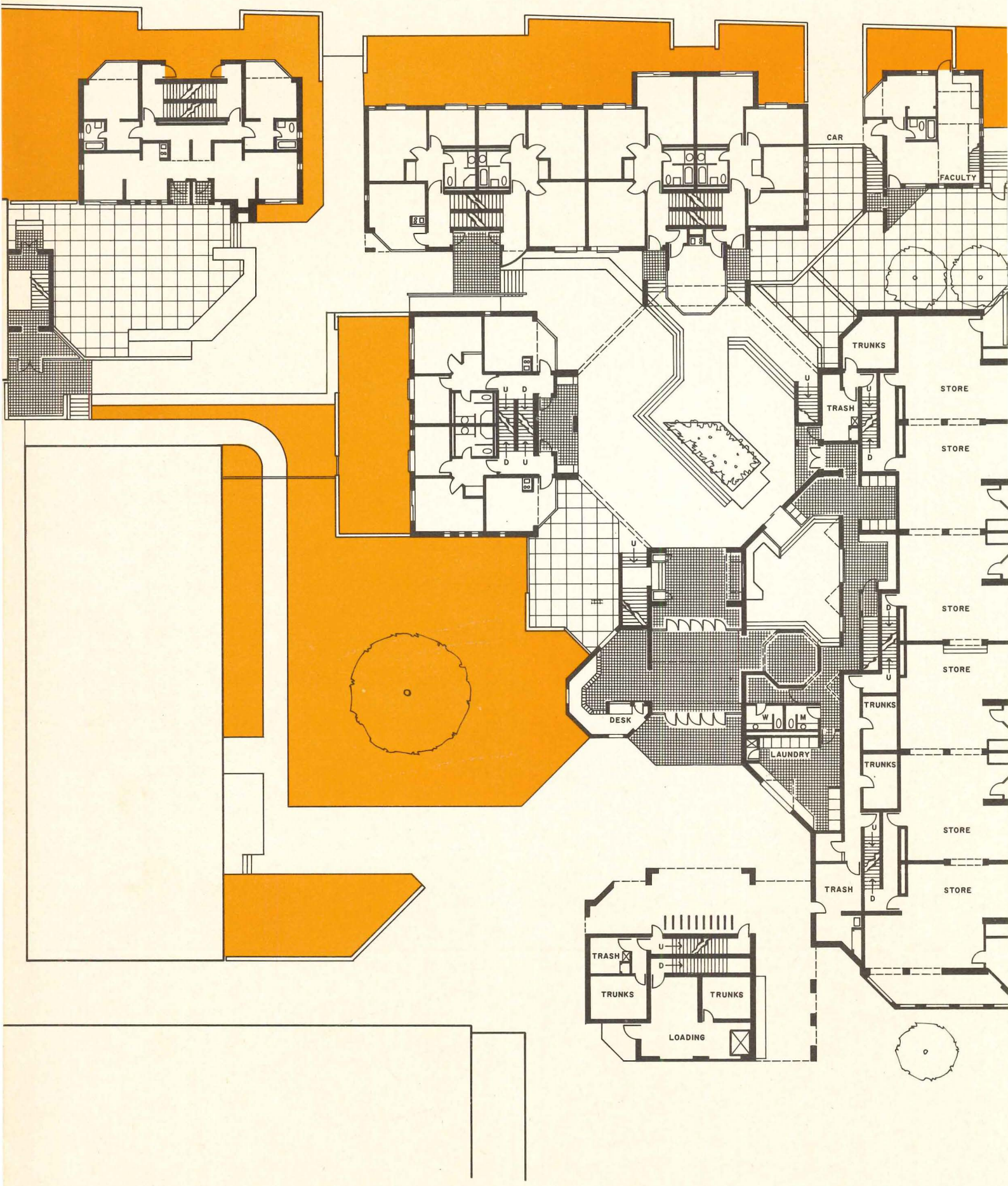
Charles W. Moore

Donlyn Lyndon

Marvin Buchanan



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LOADING

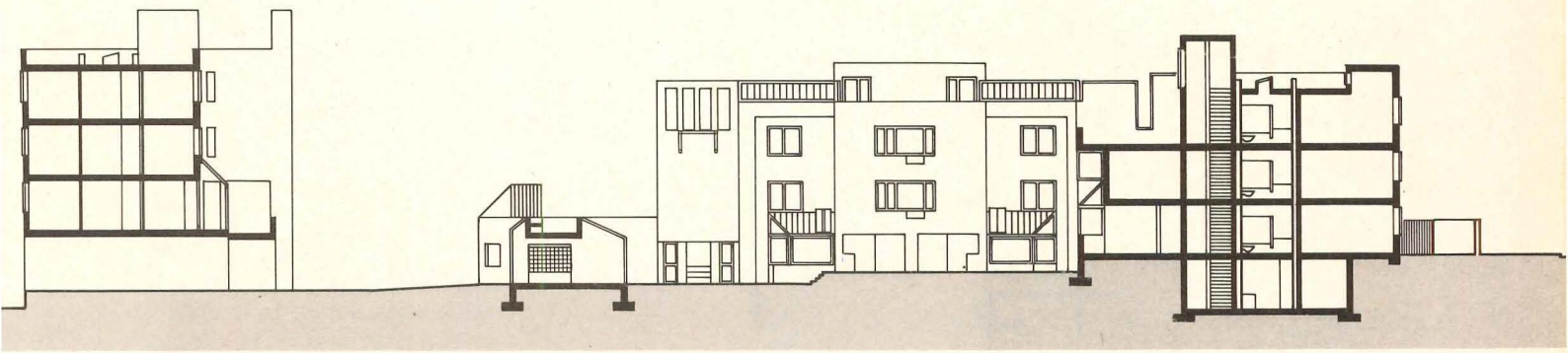
Client: Brown University.
Site: Bounded on one side by Thayer Street, which is characterized by a string of small-scale college-oriented shops, and on the other by Bowen Street, distinguished by large, amply-spaced 19th-Century houses. The complex attempts to acknowledge each of these conditions, while adding its own distinctively structured place.
Program: Accommodations for 200 to 250 girls on a site adjacent to existing dormitories. Housing arrangements to encourage personal differentiation and autonomy, and to allow for flexibility in management by the institution. Single rooms to be provided as possible within government funding limitations.
Design Solution: Movement through the complex has been designed to exploit the liveliness that comes from many people moving about at various levels. Paths come together at a modestly triumphal gateway that is linked by diagonal light trestles to three balconies. The plan is organized around seven pairs of scissor stairs, each serving three floors with rooms for three to six girls per floor per entry, and a common space with kitchenette, usually on the ground floor. Corridors have been virtually eliminated by the vertical organization. Each floor has two doubles, a single, and a bathroom, except where end conditions allow four singles and a bath, or where bays could be added to amplify the basic arrangement.

The ground floor along Thayer has been given over to rental shops in order to reinforce and extend the linear college shopping street, which is paralleled above by the three-story entry units, abutted continuously. Along Bowen, three entry units are broken into two buildings to establish a scale more consistent with the domestically paced street. A faculty house stands separately on the corner. All entry is from a central, octagonally defined courtyard with access controlled by a service desk. The courtyard can be approached from Thayer or from a ground level passage between the existing dormitories. Within the complex, circulation is out-of-doors between entry units with security provided by masonry garden walls and with direct outdoor access to an adjoining dormitory building that has dining facilities.

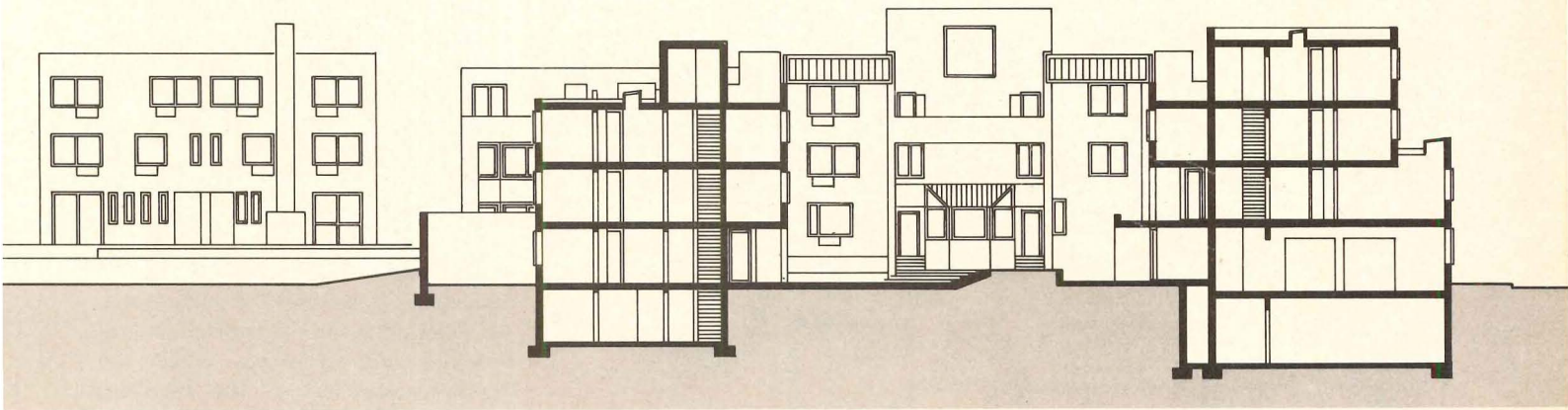
Internal movement to any particular room is predominantly vertical, reminiscent of domestic architecture, with a comparatively personalized path between entry and individual rooms. Off the main gateway, a stepped lounge, adjacent to laundry, vending machines, phone booths, and the main court, serves as a public gathering and meeting place.

The scheme was influenced by the uncertainty of future dormitory policy since a number of innovations, such as co-ed housing and apartment living, are under intensive consideration. The entry scheme, with only a small number of rooms directly linked to each other, will allow for experimentation and policy changes. One, several, or all of the entries could be used for co-ed housing. Each suite has one room plumbed for possible future conversion to apartment kitchenettes. The present circulation system passes through a glass-roofed lobby supervised by the service desk, but if supervision seems unnecessary, the garden security walls can be removed to allow free access to Bowen Street.

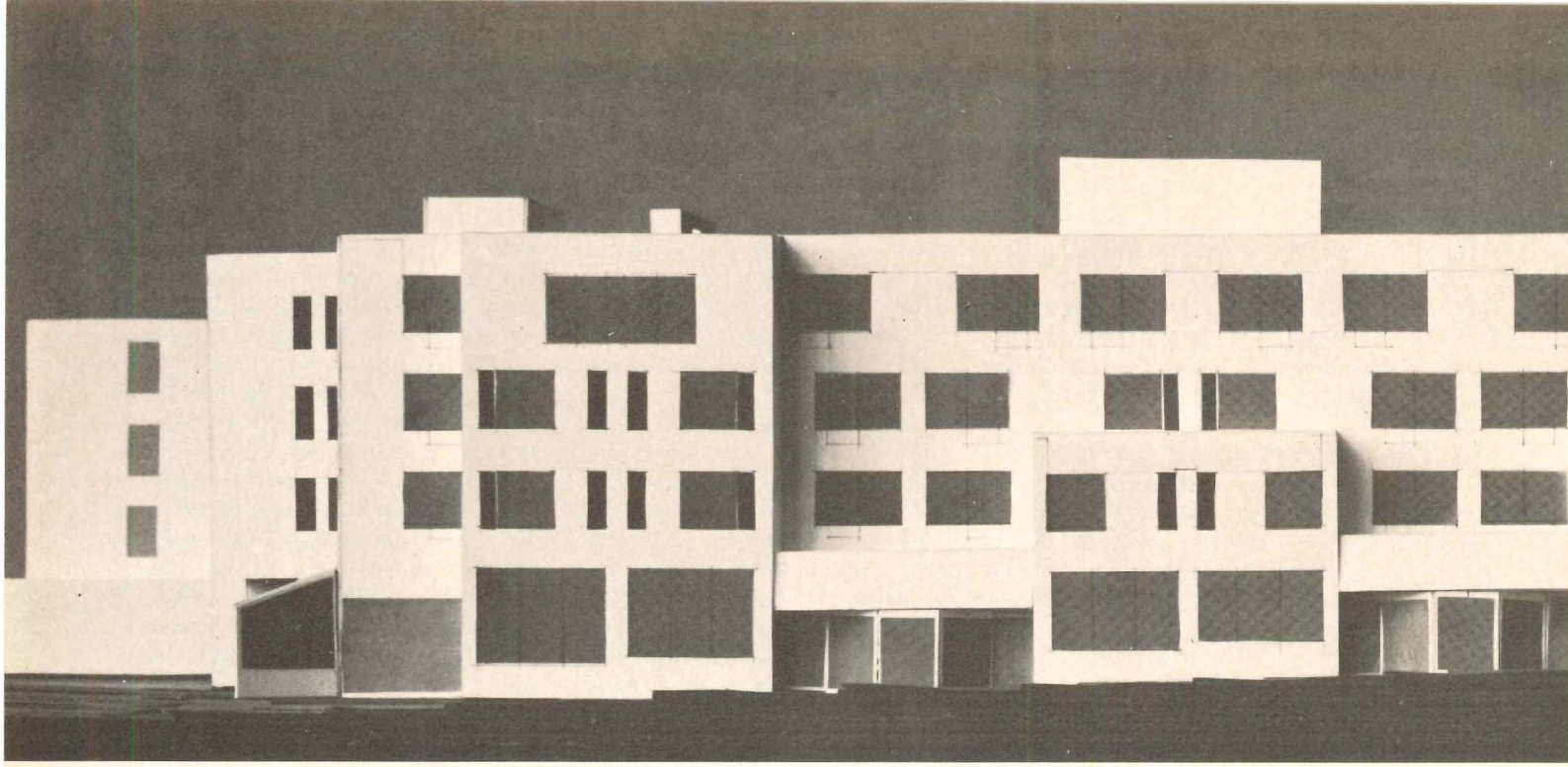
The suites, with three or four rooms each, allow for differentiation in use by the students living in them. All rooms can be used as combined bed-study rooms, or students may cluster their study, sleeping, or social activities by sharing spaces. Rooms have been kept simple in configuration so that variations in patterns of use and furniture arrangement will have a discernable impact on the character of the rooms and allow stu-



Longitudinal section through court



Transverse section through court



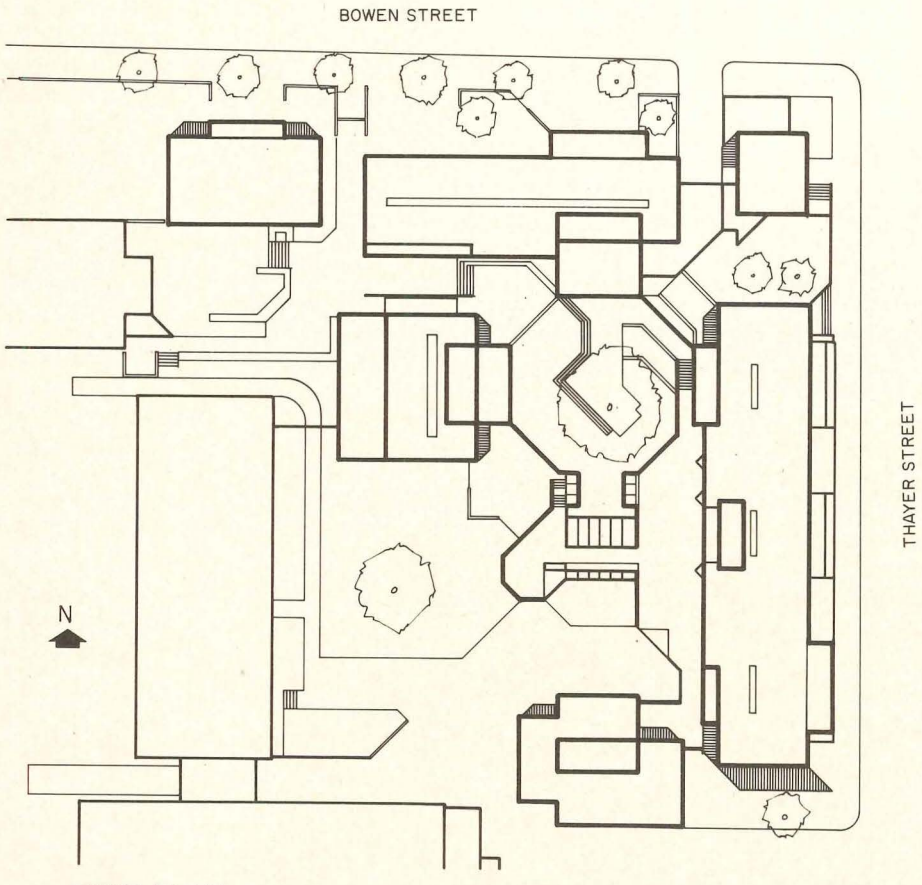
dents further opportunity to affect their immediate environment.

Construction and Materials: Precast concrete planks bearing on masonry walls that divide house units. Metal-roofed bays add space to the common rooms. The outer boundary walls are faced with brick except those surfaces that adjoin entries or outdoor terraces. These are faced with glazed tile where they are likely to be touched. All interior walls are surfaced with plaster, wood, or tile; floors and segments of the ceiling are carpeted for sound reduction. A system of building block storage units will be designed for room furnishing.

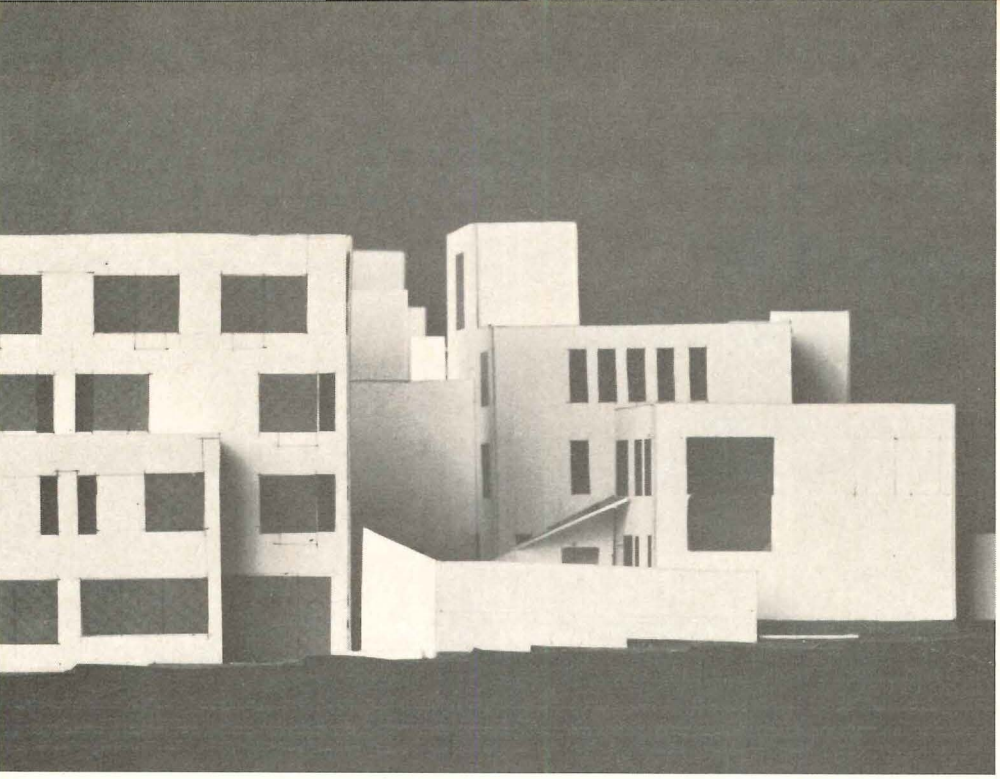
Jury Comments:

Venturi: A good deal of what we see is latter-day, form-givers, heroic, "original" architecture. Every building is an adventure, full of interesting articulations. The more "interesting" these buildings get the more boring they get. I think that the first winner, in this context, is particularly significant because, to put it negatively, it is a reaction to all that. It is an architecture that is not distorting itself and making the whole building ornamental. I think we have had a tendency recently to get our architectural meaning through these pure architectural elements of space, form, and structure via *articulation,* which is the god. But it is a false articulation, a false emphasis on structure and program. We also get a false complexity. Symbolically, I think this building has some quality because, in a way, it is anti-symbolic — a kind of neutral, recessive building. In one sense it is symbolic because it is ordinary architecture and is symbolic in being ordinary. But in another sense, it is anonymous and fits in very beautifully with the programmatic way of living of college students who really want to do their own thing in this building and there's no reason why the architect should be doing his personal thing.

Brubaker: I think the students will enjoy living here. These are very agreeable buildings for young women. They are not institutional. I like the separate entrances which hark back to the best of the residences of Harvard, and the University of Chicago. There are no long corridors — they are "living over the store"



SITE PLAN



(the lower floors consist of shops, a laundry, etc.). I think this kind of environment will appeal to young people and is quite consistent with their thought that they do not want to live in the highly restricted environment of an institutional dormitory.

Graham: One of the things that seems good to me about the [first award] winner is that for some time we've been searching for a way to build cities in which we have a degree of individuality in the buildings and at the same time a sort of mutual respect between them — buildings that talk to one another in a quiet way so that the chaos and disorder of the cities — the visual and acoustic pollution — can at least be quieted down. In that sense, this search for the new form and the individual superstructure that's going to do the whole city is the wrong path. As individualistic as it becomes, it will not talk, therefore, to another individual. It becomes very introspective — a micro part of the city — and is meaningless. In that sense, the [first award] winner has a kind of language that does talk to the other buildings and is very quiet and respectful. Maybe that is the way we should go. We shouldn't be so damned individualistic as architects — we should be civilized.

Vreeland: There was an earlier idea about buildings relating to each other that had to do with keeping a common cornice height or a common material. This was accomplished in this case in quite another way.

Graham: We are talking here not about controls but about the search for a democratic architecture through which buildings can still converse with one another. The cornice height limitations, etc. were autocratic in that they didn't respond to the democratic process. This kind of architecture is symbolic of the democratic process.

Brubaker: I like it because it is a sublunar composition, an anthropocentric design. Human need seems to be the principal form-generator (not an unusual site, not systems, not a desire for drama or innovation). When completed, this cluster will remain incomplete, permitting and encouraging further growth and change. Contrast the many formal, axial, and even double-axial, overorganized, and finished buildings we experience every day. This design has an unsophisticated aboriginal quality. Therefore the forms will probably not be readily copied (as silos, diagonals, and Palladian arches are copied).

Vreeland: Yes, there is a kind of accidental quality about the relations of these buildings that, in a sense, prepares you for future accidents. This scheme has the virtue of using very modest and ordinary means (an assortment of odd-sized and somewhat ordinary buildings) to create a strong feeling of "timelessness" and "place" quickly and when needed. I am reading between the lines, of course, because I don't know the actual situation at Pembroke, but every college, by means of happy, often unplanned, accidents, in time acquires just such a juxtaposition of buildings which provides the strong, needed sense of identity for the institution. Here, precisely by *avoiding* a consistent style throughout — a modularly repetitive structural theme, or proportionately clear relation of parts, the architect has achieved this quality, so to speak, "overnight." The solution is the antithesis of Eero Saarinen's Morse and Styles Colleges at Yale, to which, alas, nothing can be added (or subtracted), and is, therefore, inorganic. This scheme can be added to and can age and imperceptibly merge into the growing campus yet still retain its sense of place.

Graham: Many of the submissions try to be so important and significant that they become meaningless. Probably the biggest lesson that Mies was trying to teach was to think simply and to think about simple things. I don't think he meant for people to imitate everything he did. He was trying to say that this is the way he thought — simply. If you have a lot of simple buildings together, they get along very well, even if they're done by different architects.

Venturi: I think that, unlike Mies, there's a kind of irony in this building. In the Miesian generation there was a kind of heroic quality and, in the simplicity, a kind of harmony that I think is not a part of this architecture. This architecture is using conventional, non-heroic elements in a somewhat unconventional way. It is, on the one hand, dumb and ordinary, and on the other hand, very sophisticated; sensitively and unusually done. It has these kinds of contradictions within it.

This is the kind of architecture that, in its anonymity, marks the stage before the symbolic appliqué comes back. Architecture is now in between — the architecture itself is the decoration — and this [the first award winner] is doing all it can to be commonplace and undecorative and can thus *take* the decoration.

By BERNARD TOMSON AND NORMAN COPLAN

Corporate Involvement in Architecture and Engineering

This first of a two-part article discusses licensing and registration legalities for corporate practice of architecture and engineering.

The lawfulness of the corporate practice of architecture or engineering is dependent upon the licensing and registration laws of the particular state in which the architectural or engineering services are to be performed. State statutes on this subject vary from absolute prohibition to varying degrees of restrictive permission. Some corporations seek to avoid the stringent application of a licensing or registration law which prohibits corporate practice of architecture or engineering by furnishing such services through architects or engineers who are duly qualified and licensed. The legality of such an operation is dependent upon the nature of the licensing law involved and the manner in which the architectural or engineering services are procured or performed. Illustrative of the problems engendered by corporate involvement in the practice of architecture or engineering is the recent case, Food Management Inc. v. Blue Ribbon Beef Packing Inc. which was decided by the United States Circuit Court of Appeals.

In this case, the plaintiff, an Ohio company, sought to recover from the defendant, an Iowan company, the balance which it claimed to be due under a contract for architectural, engineering, and other services. The defendant counterclaimed for restitution of the moneys which it had paid to the plaintiff under the contract in question. This was a "turnkey" contract whereby plaintiff was to design, supervise construction, and initially manage a meatpacking plant for the defendant in Iowa. In consideration of payment to the plaintiff of 8 per cent of the cost of the work, the plaintiff was to render certain architectural and engineering professional services, including the preparation of preliminary studies, working drawings, specifications, furnishing cost estimates, and furnishing qualified personnel to supervise construction and the installation of all equipment.

The plaintiff had entered into a written contract with an architectural and engineering firm, the members of whom were duly licensed in the State of Iowa. Under this contract, the architectural and engineering firm was to assist the plaintiff in performing its contract with the defendant by furnishing for the most part the architectural and engineering services which the plaintiff had undertaken to supply under his prime contract with the defendant. It was further provided that all necessary data would be furnished by the plaintiff to the architectural and engineering firm and that the architectural and engineering firm would be furnished by the plaintiff with any design and construction standards that it would be required to follow in the preparation of drawings and specifications. It also provided all drawings and specifications and other documents prepared by the architectural and engineering firm would be subject to review by the plaintiff.

The plaintiff received the sum of $24,000 from the defendant on account of services rendered, and claimed that there was an additional $32,000 which was due and payable and for which he instituted suit. The defendant sought restitution of the moneys he had paid the plaintiff on the ground that plaintiff had guaranteed the cost of the project would not exceed a fixed price, which in fact was exceeded, and on the ground that the rendering of architectural and engineering services by the plaintiff was violative of the law of Iowa. The trial court dismissed the plaintiff's complaint for additional payment and dismissed the defendant's counterclaim for restitution. Both parties appealed to the U.S. Court of Appeals.

The Iowa Statutory Code governing the professional practice of architecture provides that a domestic or foreign corporation may practice architecture in Iowa provided that the entire practice of architecture by such corporation shall be done "by or under the responsible supervision of an architect or architects qualified by registration." The plaintiff contended that it was not practicing engineering or architecture in Iowa because its only contact with that state was the gathering of data, and that the architecture or engineering work was actually performed in the state by an architectural and engineering firm whose members were duly licensed.

In respect to these two positions the trial court had ruled that the collection of data was a professional function, and that in any event, the architectural and engineering firm which had been retained by the plaintiff was not in "responsible charge" of the work in question. The U.S. Circuit Court of Appeals upheld these conclusions, stating that the gathering of data which was relevant to a building project in Iowa was practicing of a professional function. The court further stated:

"A literal interpretation of the terms of the general contract and sub-contract . . . compels the conclusion that the architectural and engineering firm was not to perform the entire architectural and engineering services, that it was not 'in responsible charge' of the work and that plaintiff was not merely executing [the architectural and engineering firm's] plans."

Next month's column will continue the discussion of this case.

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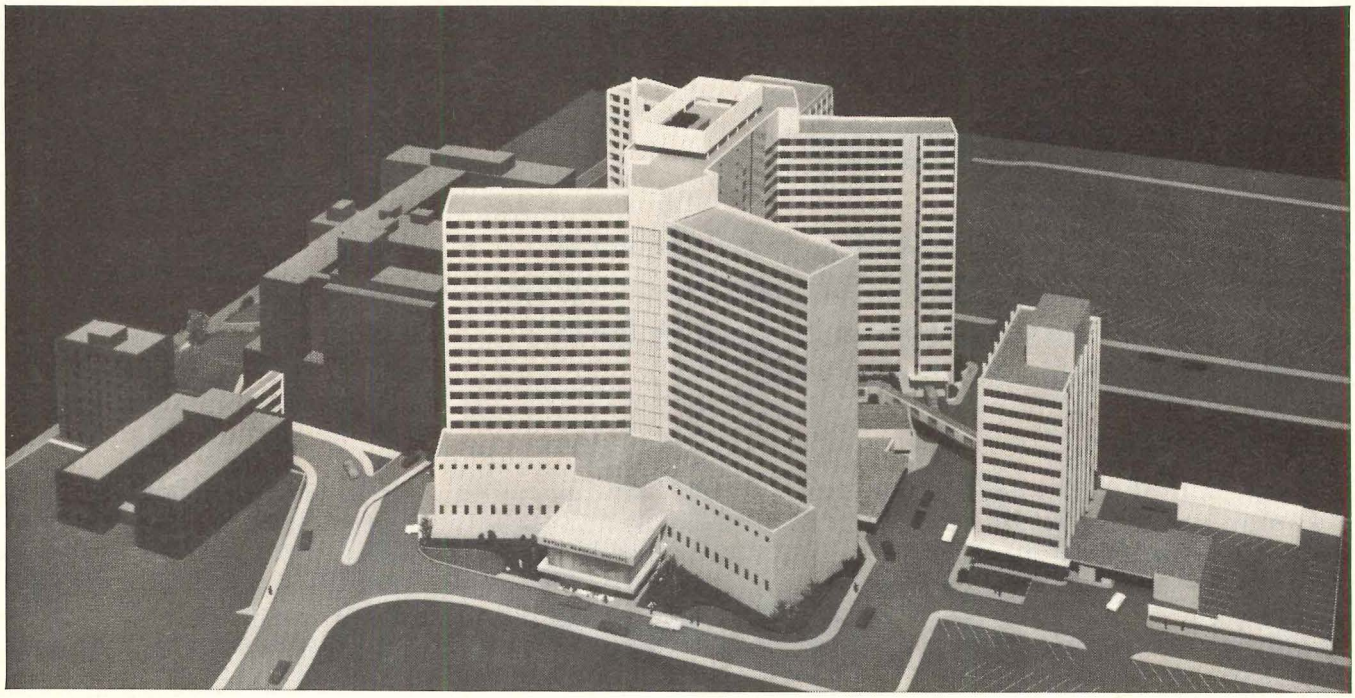

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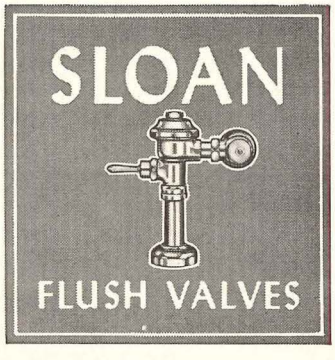

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On Readers' Service Card, Circle No. 364

What Is A Sealant?

Since there are many in existence, it is timely that some agreement on the definition of a sealant be made within the building industry. Rosen is Chief Specifications Writer for Skidmore, Owings & Merrill, New York City.

What is a sealant? Every specifier knows exactly what one is. He can go to his latest set of specifications and show you precisely what the word means.

A definition of a sealant appears in the unabridged Merriam-Webster dictionary as follows: "Sealant n. A sealing compound." Is this the definition you are using? Let's try the definition preferred by a group that ought to know, The Adhesive and Sealant Council: "A sealant is best defined as a calking compound of a more modern version than normally referred to as a calk, performing the same basic functions of closing an opening to prevent the entrance or exit of moisture, etc." Is this answer satisfactory? Let's investigate other sources.

In 1961 the Building Research Institute gave the following definition of a sealant: "The material used to fill the joint usually for the purpose of weatherproofing or waterproofing." This definition is so broad it might include tapes or gaskets. There are those who simply won't include tapes and gaskets as coming within the purview of a sealant — which some of us consider to be only gunned in mastic compounds.

How about NAAMM? They ought to know, since they use the material to keep window walls watertight; "Sealant: Any mastic or viscous material used to seal joints or openings against the passage of water or air." Well, we have locked out those tapes and gaskets. But from this definition, a calk can be a sealant. That's kind of unsettling, since the Adhesive and Sealant Council tried to upgrade a sealant in their definition to mean a more modern version of a calking compound.

Who else speaks for the building industry, ASTM? Try their 1968 Index. Under the heading Sealants are listed four or five ASTM Standards. What are they? "Preformed Cellular Elastomeric Gaskets," "Elastomeric Structural Glazing Gaskets," "Rubber Gaskets for Cast Iron Soil Pipe." Are these sealants?

Like some joints, we are getting a little unglued. Sealants are supposed to be mastics that are somewhat better than calks, and now here's an authority that says sealants are gaskets.

Should we continue to look for more definitions to bolster our contention that sealants are elastomeric/sealing compounds only? The major manufacturer of polysulfide polymers might provide us with a watertight definition. "Sealant: a fluid applied material with adhesive qualities that cures to a resilient compound that joins components of a similar or dissimilar nature to provide an effective barrier against the passage of the elements." Will they allow their competition that makes a *non-elastomeric fluid* material that cures to a resilient compound to label its product as a sealant? If we could change "resilient compound" in this last definition to "elastomeric compound," it might hold water and non-elastomeric compounds could be excluded from the sealants.

Let's examine the Federal Specifications and the specification of the American National Standards Institute, formerly United States of America Standards Association. Federal Specifications SS-S-227 and SS-S-230 for one- and two-part elastomeric compounds call the materials "sealing compounds." The ANS specification likewise is written around a "sealing compound." These standards don't even use the term sealant to describe these materials.

Then what is a sealant? Let's explore further. If they aren't simply materials that are solely elastomeric mastic compounds, what are they? ASTM has a committee C24, entitled "Building Joint Sealants." This should be helpful. What materials does the committee include under its mission to establish standards? Here are its subcommittees:

- Oil and Resin Base Calks
- Oil and Resin Base Glazing Compounds
- Emulsion Compounds
- Solvent Release Compounds
- Test Methods for Chemically Cured Compounds
- Specifications for Chemically Cured Compounds
- Structural Gaskets
- Tapes
- Compression Seal Gaskets
- Pipe Gaskets

And to confirm the fact that ASTM Committee C24, Building Joint Sealants, includes all of these materials under the heading of sealants, here is a tentative definition suggested by the Committee that is not yet official. "Sealant: Any material used to seal joints or openings against the passage of liquids or gases."

So, you thought you knew what a sealant was until you read this. So did I. In reviewing a forthcoming textbook on construction sealants, a definition was offered that stated that sealants included calking compounds, viscous mastics and liquids, elastomeric compounds, tapes, gaskets, and materials used to exclude liquids and gases from joints. It was sheer heresy. But this author's definition was just as relevant as all the others. After reviewing all of the current definitions, does anyone really know what a sealant is?

Madison Square Garden Center ARCHITECTS: Charles Luckman Associates

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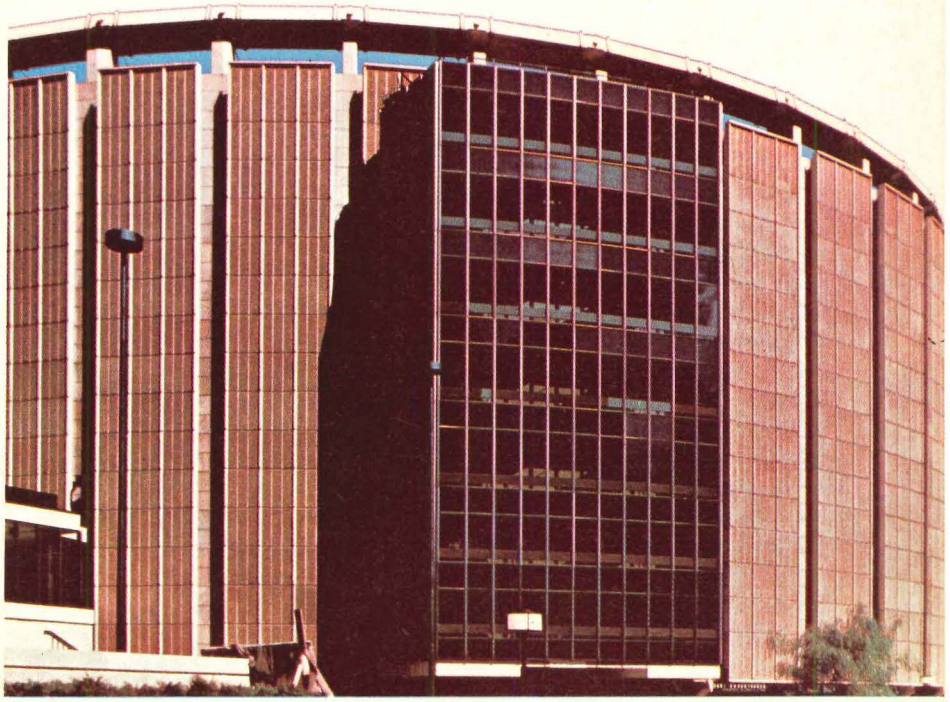

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TITANALOY THE ARCHITECT'S METAL

German Rococo: The Zimmermann Brothers

By Henry-Russell Hitchcock

Penguin Books, Baltimore, Md., 1968. 100 pp., 58 illus., $15.00.

Reviewed by Mary J. Solimena. *The reviewer, a former lecturer in baroque art at Queens College, is an editor in the art book division of Praeger Publishers, New York.*

The so-called *Blütezeit* in German architecture — that remarkably fertile period of activity extending roughly from 1700 to 1760 in the southern Catholic regions of Upper Bavaria, Franconia, Swabia, and the Upper Palatinate — has only in the last 20 years begun to receive serious critical attention. The very appearance of a book on the Zimmermanns at this time emphasizes the increasing predilection of scholars for the extravagant theatricality and sophisticated illusionism of the Baroque in contrast to the spare and unadorned 20th Century aesthetic. It is also illuminating that Professor Hitchcock — the author of several definitive studies of modern architecture — should himself have turned recently to a study of this period and written no less than two books on the subject — the other a more extensive, loose collection of essays entitled *Rococo Architecture in Southern Germany* (Phaidon, 1968). Eminently readable and livened by the author's obvious affection for his subject, this slim volume makes an extremely valuable contribution to the literature of the period. Hitchcock follows the lead of most German scholars in dismissing any conclusive discussion of the proper definition and terminology for the style of the Zimmermanns, considering the Rococo somewhat of an extension of the late Baroque. Inevitably the book invites comparison with the Phaidon volume, and it is only in its illustrations that it falls far short of the other. The photographs are of poor quality and their layout exceedingly eccentric and disturbing to the eye, particularly those that occupy double-page spreads. It is lamentable also that there should be no color plates, for, lacking them, a great part of the essence and delight of rococo decoration has been forfeited.

From their earliest joint endeavor in the Carthusian monastery at Buxheim to their most mature churches at Steinhausen and Die Wies, the Zimmermann brothers maintained a happy collaboration that has endowed us with a rich legacy of ecclesiastical wonders. It is in these and similar creations that the modern eye may feast upon the 18th Century South German conception of the heavenly kingdom: a paradisiacal realm of homely and devout piety, albeit of enormously sensual delights, an unearthly gathering of saints and robust red-cheeked putti, all fluttering about amid swirls of pinks and limes, dazzling whites and golds, in an eternal and cheerful display of religious zeal.

Nowhere was the French-born Rococo style exported with greater success and enthusiasm than to southern Germany, yet in adopting this foreign style, the Germans did not hesitate to transform the delicate scale of the typical French Rococo interior into such grandiloquent statements as that made by Neumann at Vierzehnheiligen, which actually preserves the monumental scale of the native *Sondergotik* of the late Middle Ages. This is a revealing metamorphosis, for it indicates the important role religion continued to play in 18th Century Germany, well past its heyday during the counter-reformation. Supported by the generous patronage of the conservative prince-bishops of the Holy Roman Empire, the Church there maintained its vast feudal holdings well into the 1700's, sponsoring a program of vigorous building activity — convents, abbeys, libraries, and pilgrimage churches — after the blight imposed by the disastrous Thirty Years' War. Secular building projects and a viable middle class were both lacking. By contrast, the growing weakness and impoverishment of the monarchy and the Church in France during the same period is attested by the fact that there the Rococo style had a secular manifestation, confined primarily to intimate drawing rooms in the hôtels of the wealthy bourgeoisie.

The history of 20th Century architecture indicates how profoundly Reason has supplanted Faith: the greater part of modern building activity is utilitarian and secular, with the large soaring masses of the German Gothic or Rococo churches now applied to glistening mercantile skyscrapers, often quite literally in the first decades of the century. Even in ecclesiastical building, Le Corbusier's pilgrimage church at Ronchamp is a far smaller example of its kind than any every built in Germany and his monastery of La Tourette is extraordinarily chaste beside the lavish examples that dot the landscape from southern Germany to Vienna. Economic considerations, the virtual elimination of the aristocracy, and dwindling church patronage have all contributed to this state of affairs. So too the entire concept of illusionism — an extremely artful and playful form of visual seduction — seems entirely alien to the modern vision. Because they are wholly without structural value and serve merely a decorative function, ceiling frescoes — a fundamentally Italian genre and one that 18th Century French artists practiced only desultorily, but that their German contemporaries eagerly perpetuated — have largely disappeared from the architectural vocabulary of the 20th Century builder. Gone with them is the opportunity for using dense iconographic symbolism and illusionistic tricks, including bold *quadratura* perspectives and peripheral stucco figurines that enhance the pictorial illusion by framing it. The technique of *scagliola* — a favorite device employed by Dominikus Zimmermann to simulate marble by means of polychromed alabaster — has also fallen into disuse. All have been replaced by "honesty" and "realism."

To the Zimmermann brothers, the concept that less is more would have been inconceivable; the only sim-

(Continued on page 152)

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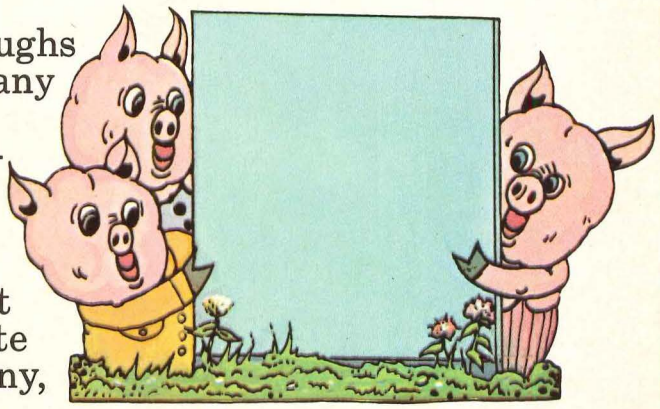

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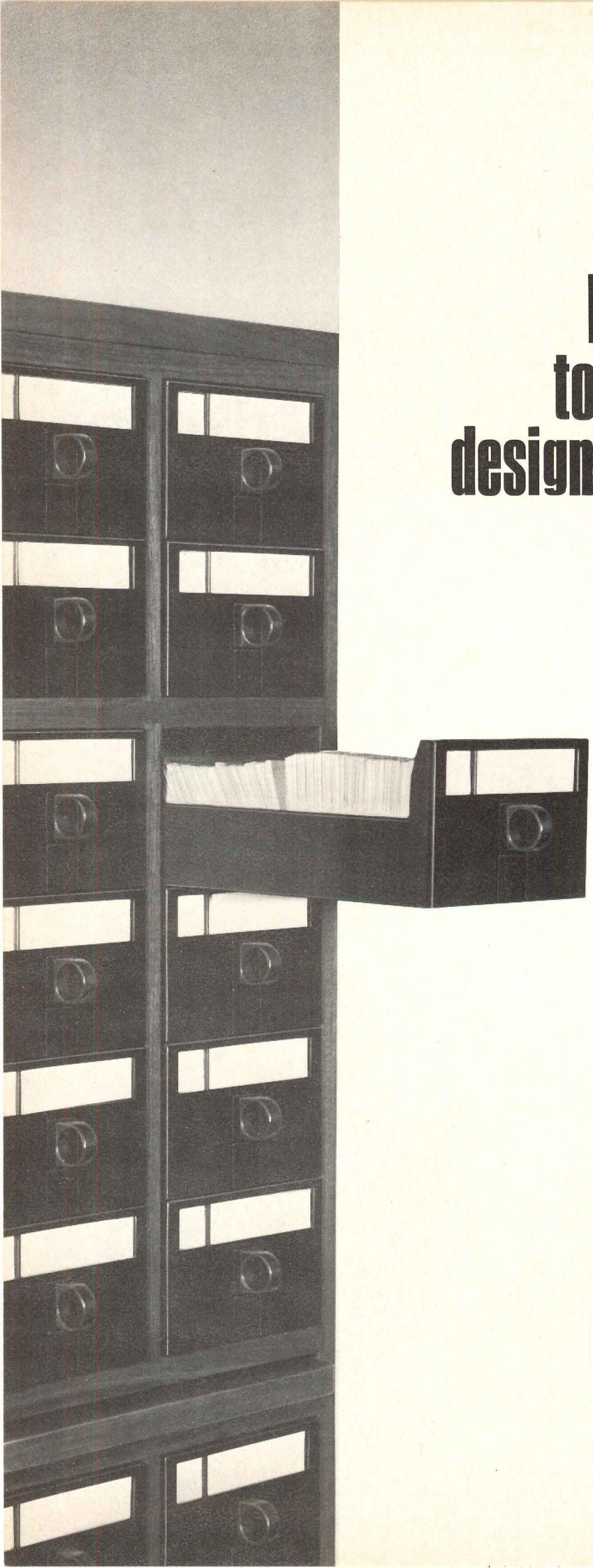

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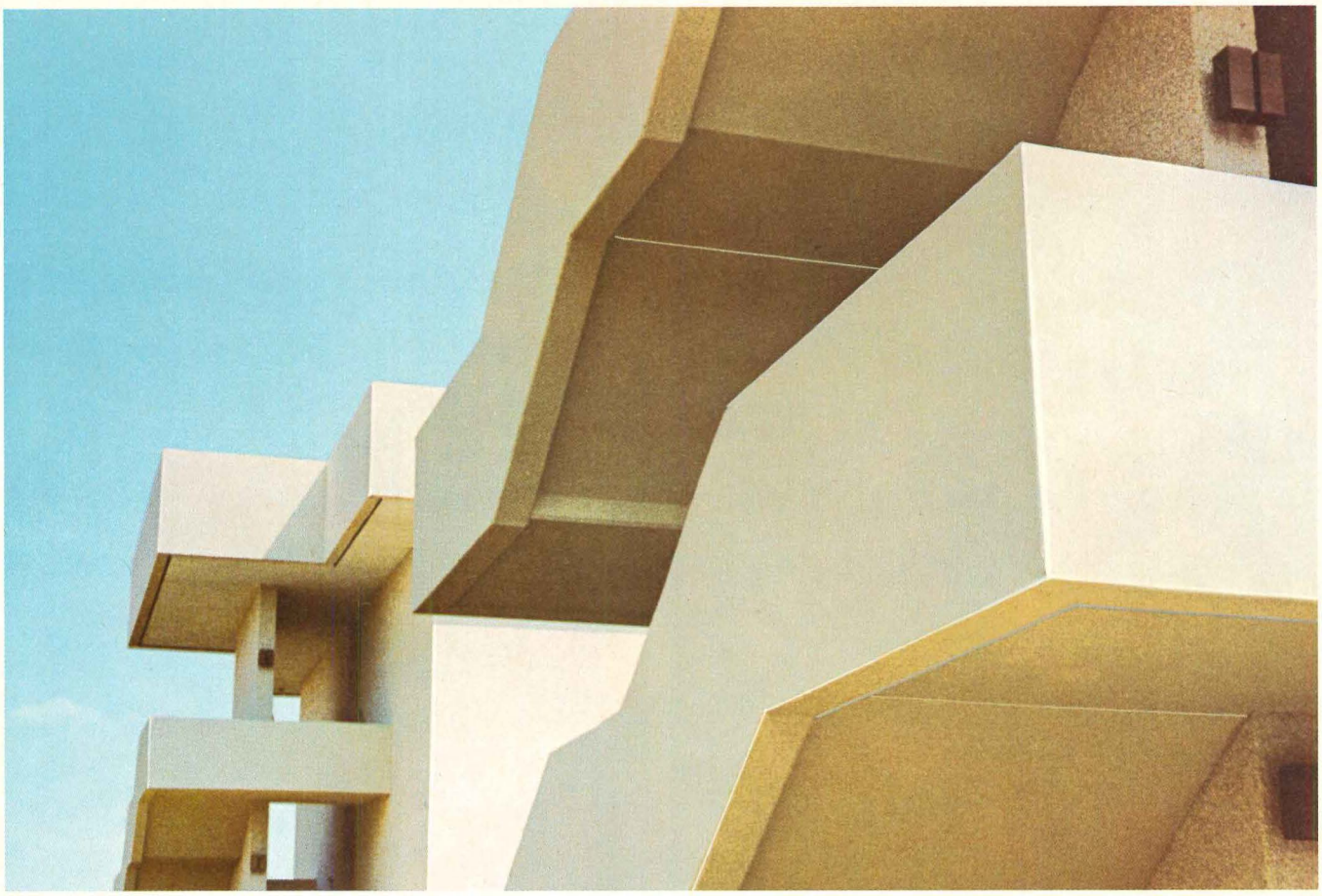

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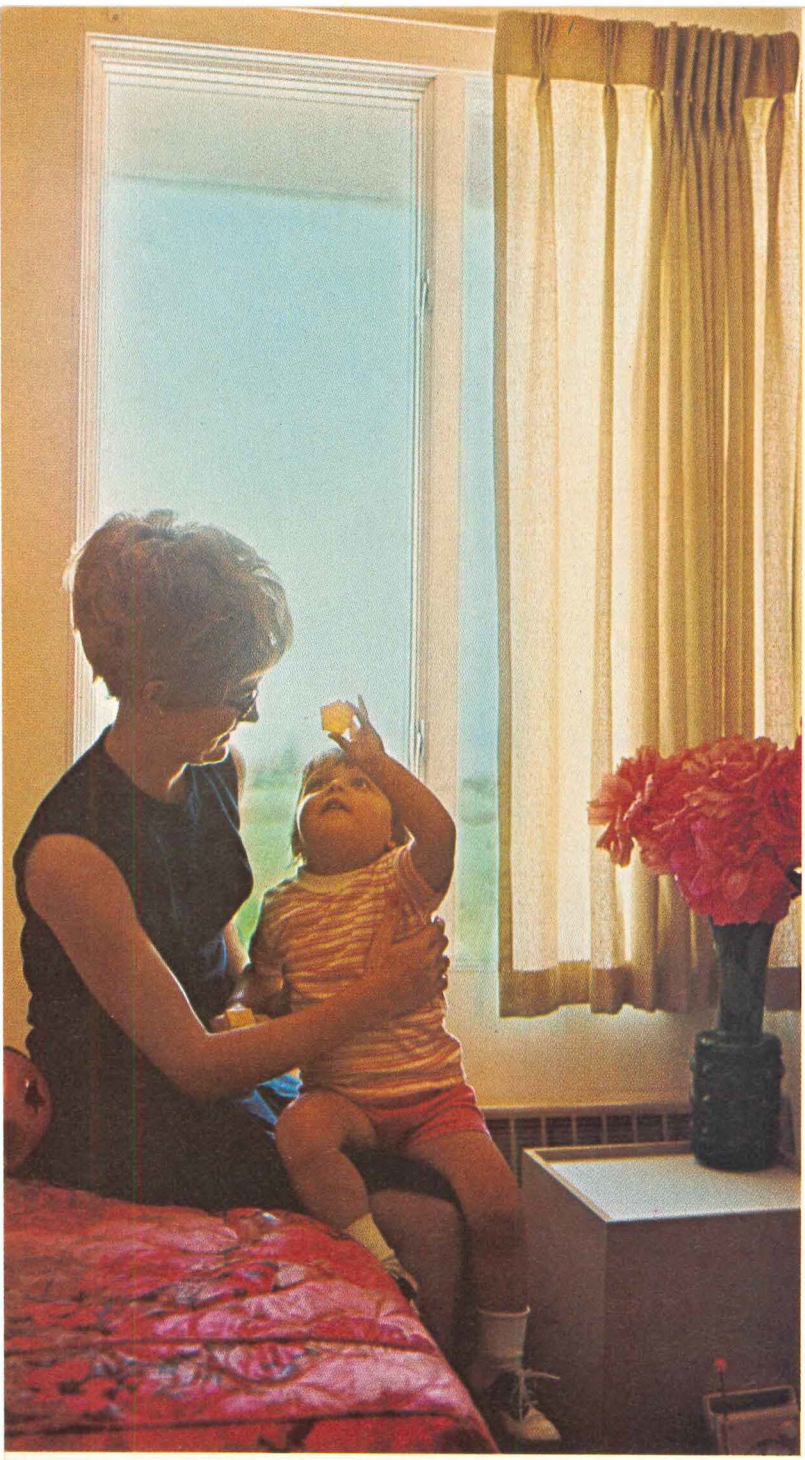

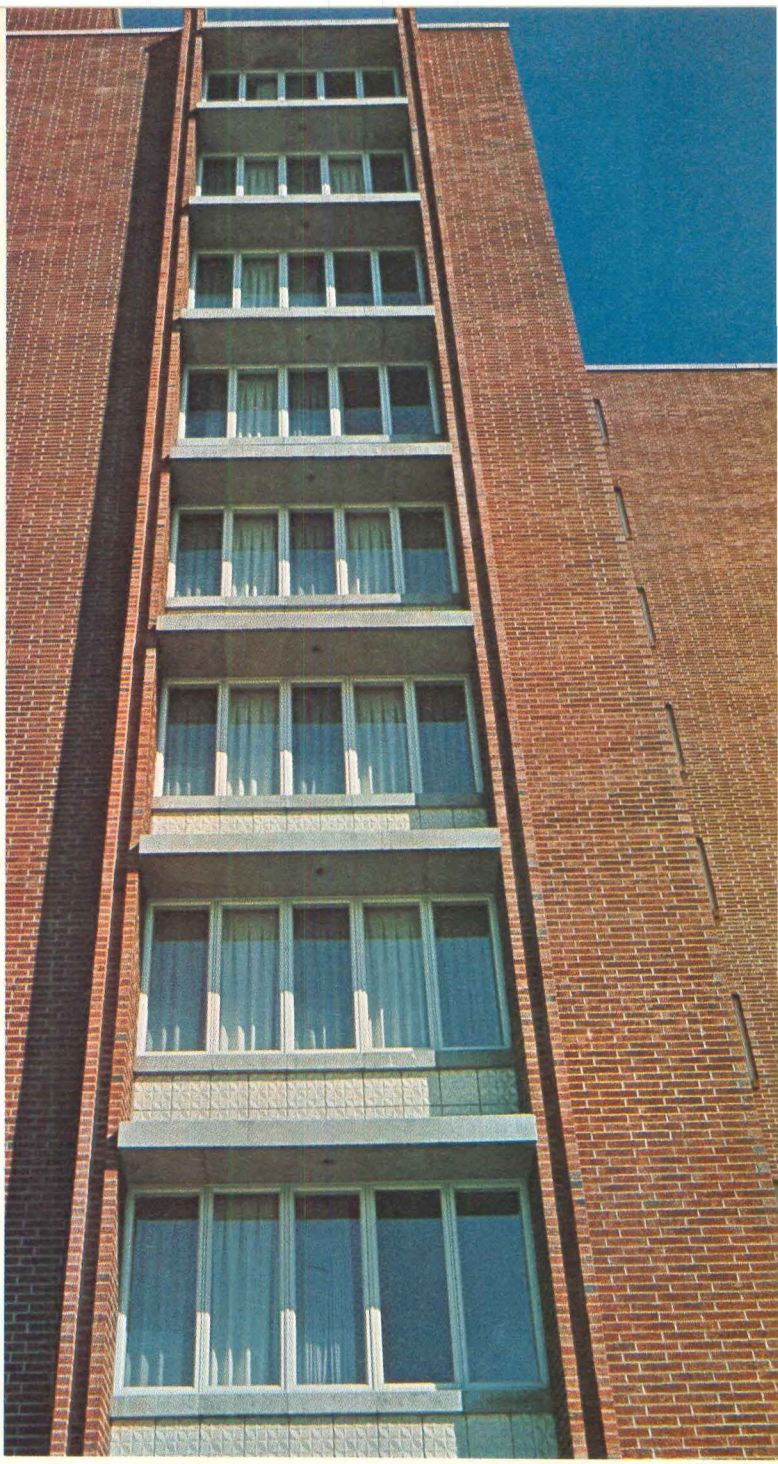

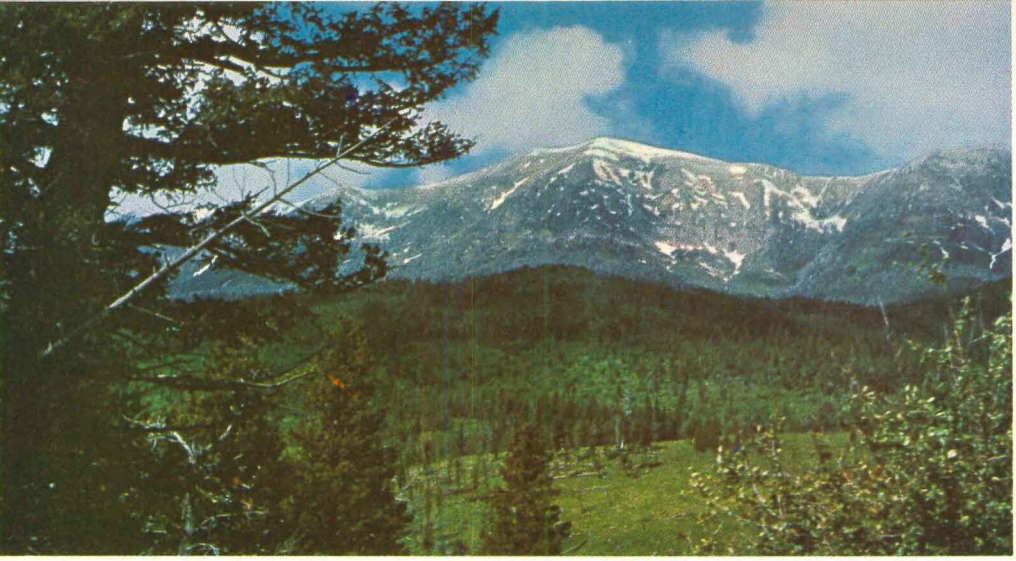

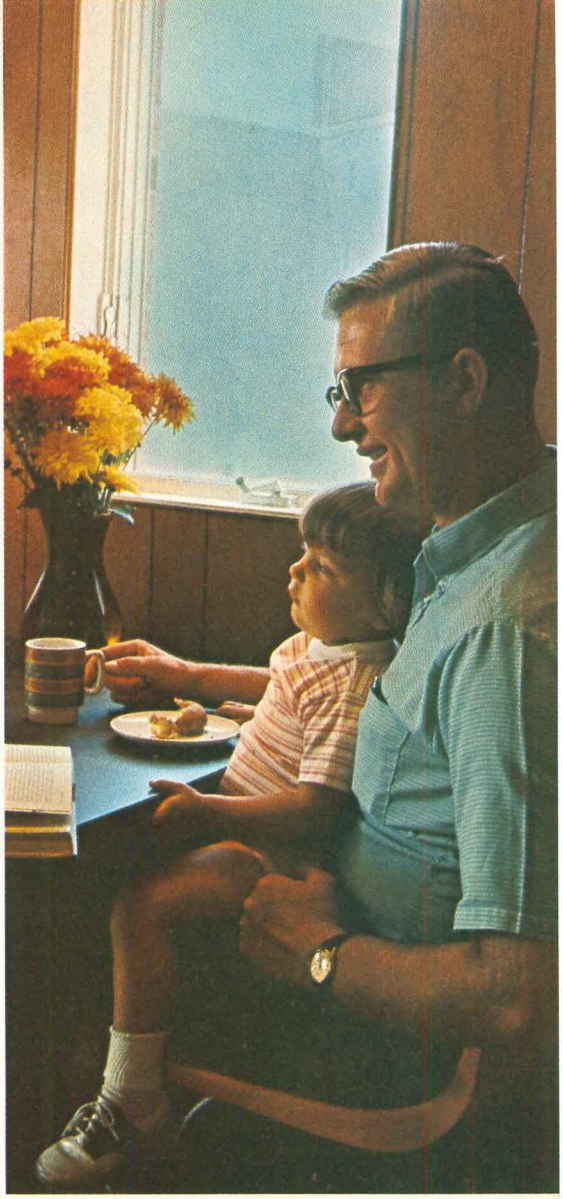

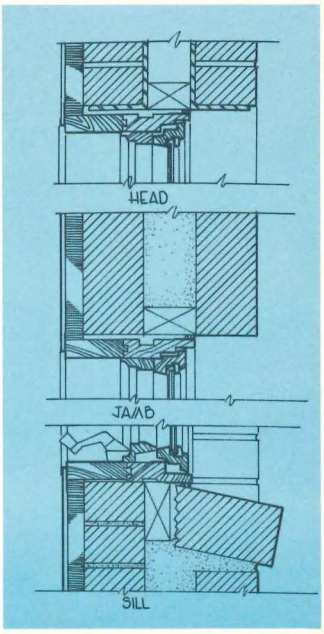

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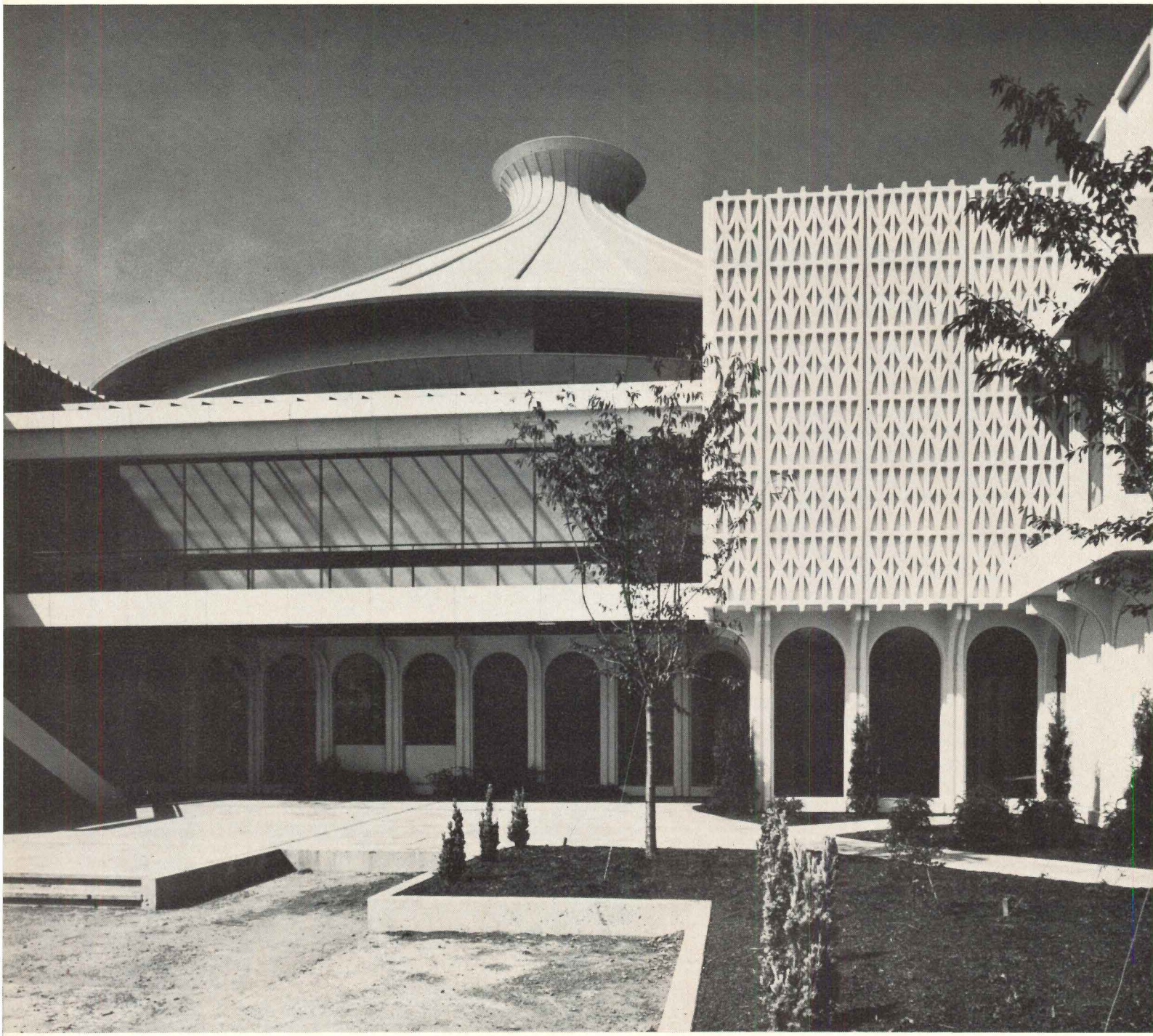
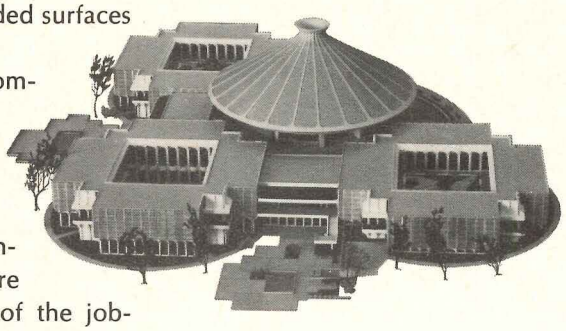


Quality concrete and fine craftsmanship combine to create the well-defined bas relief on the precast wall panels and the graceful molding above the corner vestibule.

Owner: City of Vancouver. Architect: Gerald Hamilton & Associates. Consulting Engineer: Phillips, Barrett, Hillier, Jones & Partners. General Contractor: Imperial Construction Ltd. POZZOLITH Ready-Mixed Concrete: Deeks-LaFarge, Ltd. POZZOLITH Precast Concrete: Bordignon Masonry Ltd.

The focal point of this four-building complex is a planetarium — a circular structure 130 feet in diameter measuring 165 feet to the apex of its cone-shaped roof. Every surface is curved, sloped or shaped—and the construction material is concrete. Surrounding buildings are constructed from precast panels with moulded surfaces set on reinforced slabs.



From every viewpoint, the $3.5 million complex exemplifies the inherent advantages of concrete — strength, economy, design flexibility, and reproduction of fine architectural detail.

To achieve maximum results from the concrete, POZZOLITH was the specified admixture in all the mixes. It improved workability of the job-placed concrete, contributed to the high ultimate strength of precast members, and controlled setting time during placement of the sloping roof and floor slabs.

The use of POZZOLITH on this job, is further proof of a well known fact. POZZOLITH is the specified admixture whenever predictable concrete performance is vital. Your local Master Builders field man can tell you why. Call him or write Master Builders, Cleveland, Ohio 44118.

POZZOLITH*

manufactured by

MASTER BUILDERS

**POZZOLITH is a registered trademark for Master Builders' water-reducing, set-controlling admixture for concrete.*

Gracefully arched wndow frames, precast of POZZOLITH concrete, overlook landscaped interior courtyards.

The circular planetarium dominates the cluster of museum buildings. Inside, a prefabricated aluminum hemisphere functions as projection dome and ceiling. The auditorium seats 300 people.

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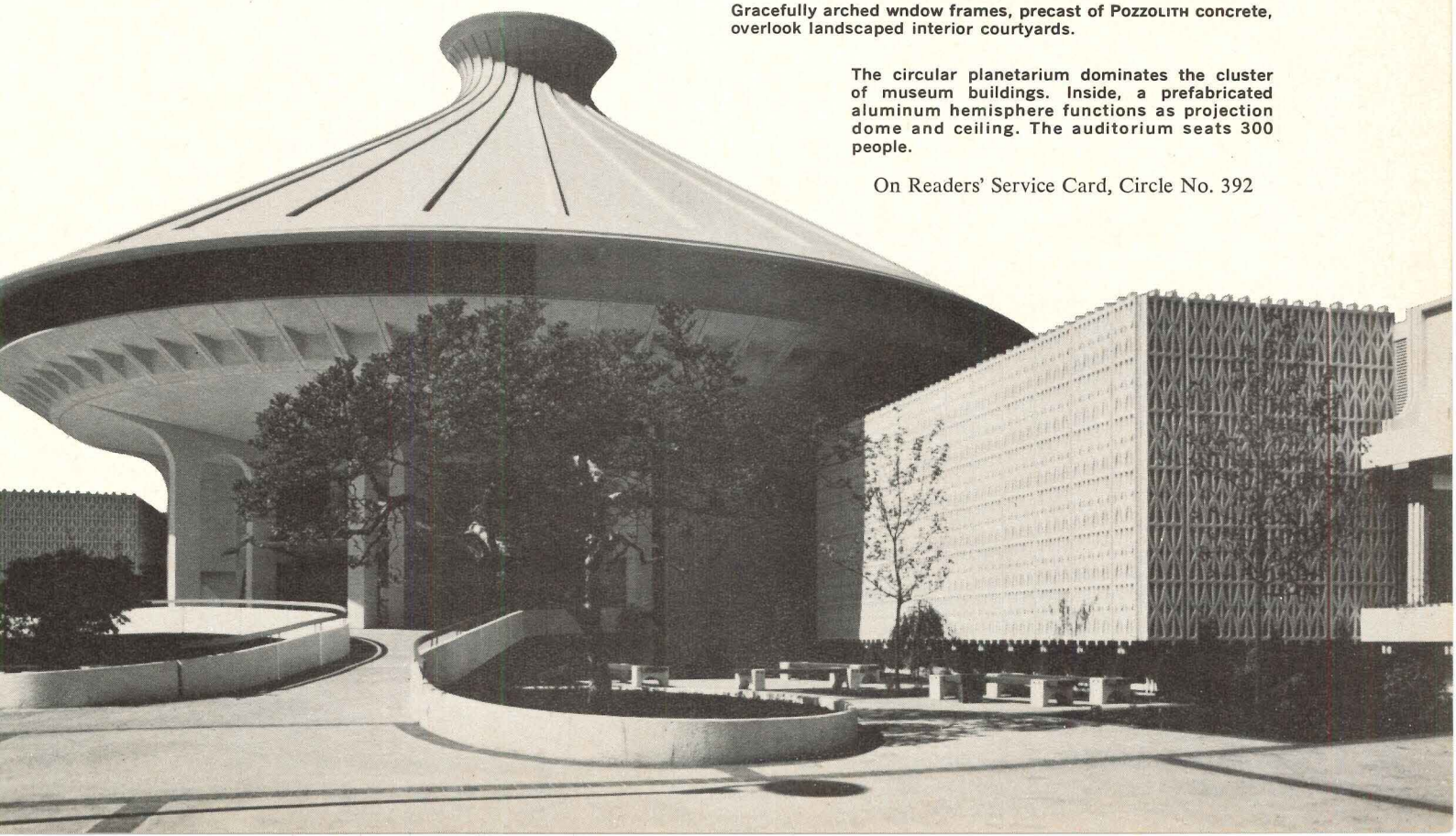

Nothing says success so clearly as the All-Steel Environment. Efficient performance and the look of success are built-in advantages of All-Steel furniture. The wide selection of styles, fabrics, and finishes gives you versatility in planning an office environment that will say success for you and your client . . . and at a price that will please. For office planning catalog write All-Steel Equipment Inc., Aurora, Illinois 60507. Showrooms in New York, Chicago, Los Angeles, Aurora.

All-Steel

one of the CIT *companies*

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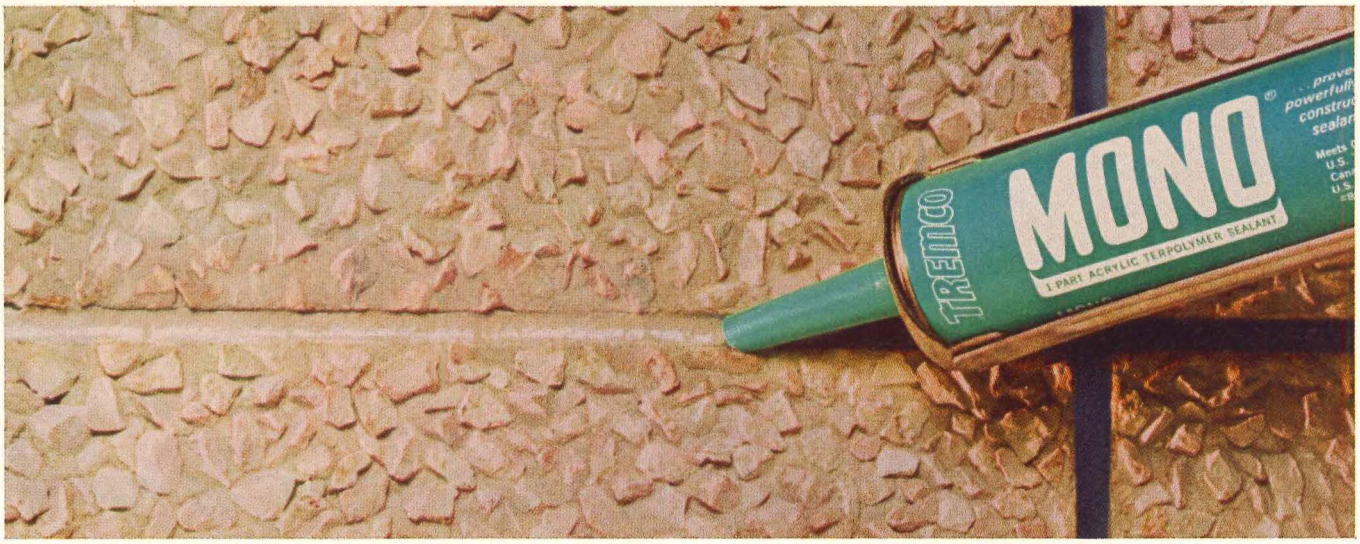


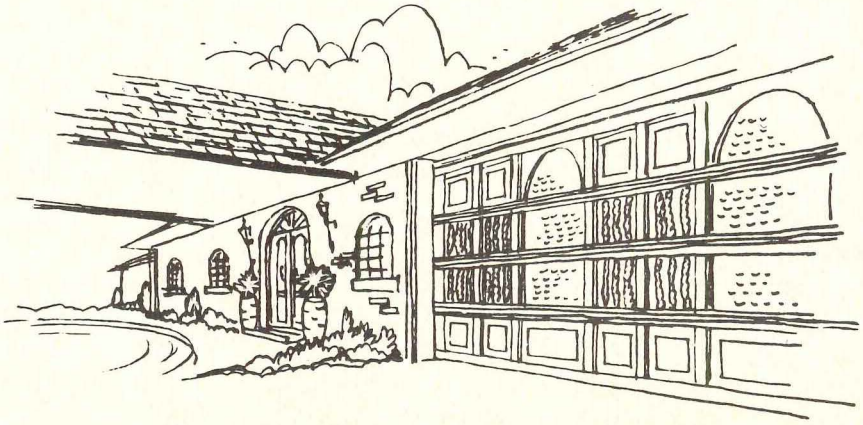
Nine times out of ten, MONO fills the sealant gap.

When it can't, he can.

We know you'd like an all-purpose trouble-free construction joint sealant. □ So would we. But right now, MONO's as close as we can come . . . and it won't do everything, any more than any other types and brands we've tested. □ Sure, MONO's good and works so well under the kind of adverse conditions (dust and moisture) that are common to the job site, that we suspect many construction people actually look on it as an all-purpose sealant. □ But actually Tremco's business isn't based on selling *any* all-purpose sealant. Instead we're a single-purpose company. We're The Water Stoppers and we want to give you leakproof security in every joint on the job. □ So we make not one, but fourteen other sealants besides MONO, like a very good polysulfide (Lasto-Meric), a highly-regarded preformed tape (440) as well as a dozen others with special purposes. □ The only all-purpose item in our catalog is the Tremco Representative. He has been thoroughly trained to provide you the proper sealant for each application and is ready to give job-site assistance before, during and after each project. □ Why not give him a call next time you run into the sealant gap? He'll get you across every time. □ The Tremco Manufacturing Company, Cleveland, Ohio 44104; Toronto 17, Ont.

TREMCO
The water stoppers

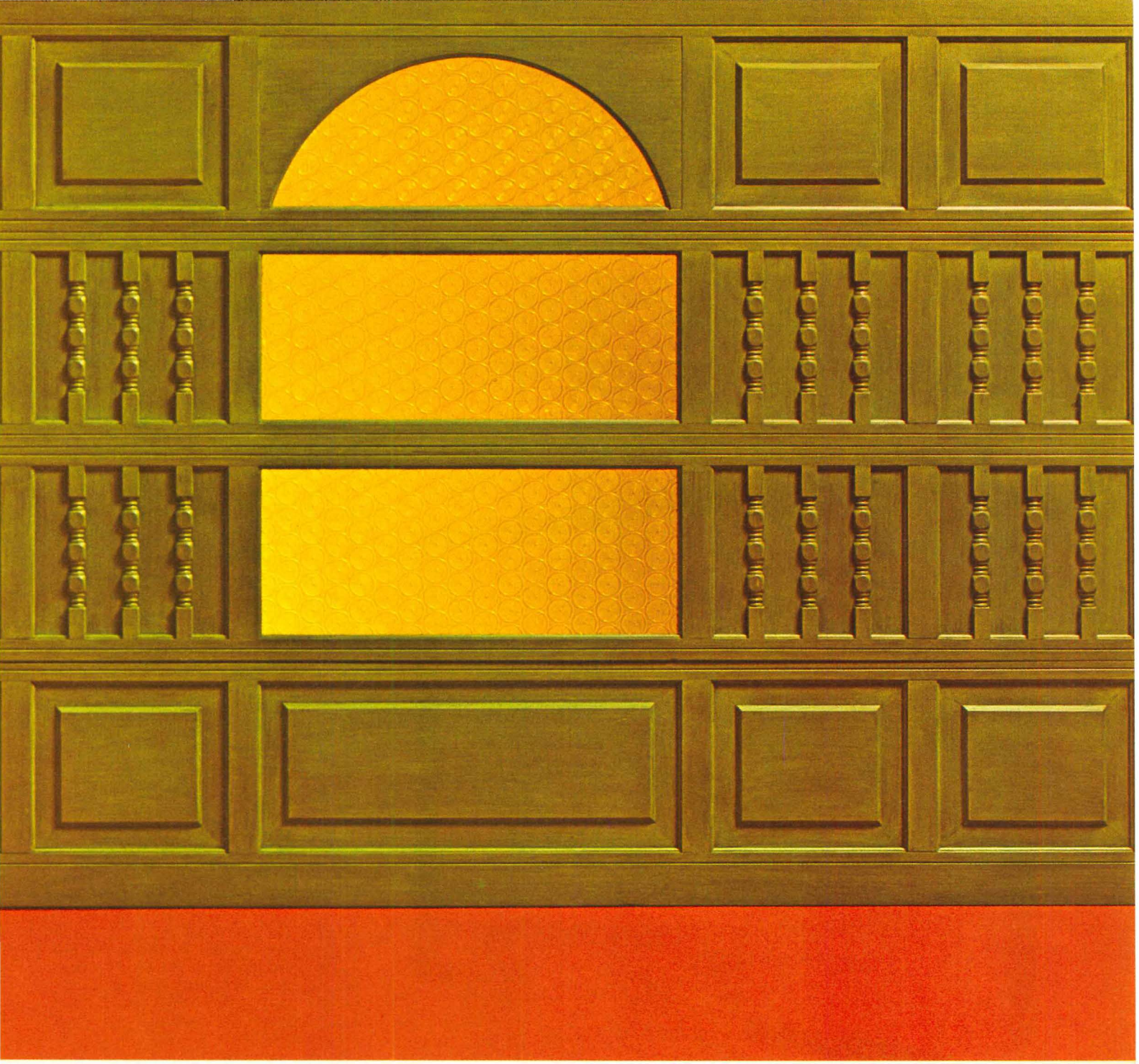
The "OVERHEAD DOOR"... when you want a garage door



Ideally, a garage door should reflect the architectural design of the house. If it disrupts or deviates from the design, the overall beauty of the house is seriously diminished.

We build doors that complement home designs, not disrupt them.

The "OVERHEAD DOOR" can



that's truly a part of the home.

look any way you want it to look. Imposing or unobtrusive. Dynamic or serene. Colorful or quiet. It just depends on how you want the house to look.

We also market electric operators to go with our doors. Fingertip garage door control provides unprecedented convenience to homeowners. Particularly when you consider that the garage door is the largest moving part of the house.

If you want a garage door that doesn't look like a garage door, see your nearby Overhead Door distributor. He's only minutes away if you live in America.

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Sales • Installation • Service

THE "OVERHEAD DOOR" TRADE MARK
SINCE *the original* 1921

OVERHEAD DOOR CORPORATION
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Manufacturers of The "OVERHEAD DOOR" and electric operators for residential and commercial buildings

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(Continued from page 140)

plicity they observed was in the relatively plain white exteriors of their churches, especially at Die Wies — yet there too the effect is characteristically *trompe l'oeil,* for these unadorned exterior surfaces belie the opulent splendor within. Here one looks down the nave, with its sturdy double piers, at an interior of grandiose yet amazingly light proportions. This paradoxical effect is achieved by Dominikus through the ingenious exploitation of negative spaces. Everywhere the eye rests, the space is pierced like delicate lacework, from the widely spanning arches to the painted and carved balustrades above and to the many windows that encircle the building and admit ample light, which in turn gives the entire interior a diffused airiness and sense of immateriality. The illusion of pierced spaces culminates in Johann Baptist's fresco of the *Second Coming of Christ* overhead, with its banks of clouds suggesting the infinity of the heavens. How marked a contrast with the almost aggressive insistence on rationality that marks the classic phase of 20th Century building, dispelling the sense of mystery, complexity, and surprise that links the Zimmermann churches with earlier Gothic creations. Such plans as that of Steinhausen, whose rectangular exterior contradicts the oval interior are, with rare exceptions, unknown today.

Finally, one cannot fail to note the modern alienation from the Late Baroque concept of the *Gesamtkunstwerk* (first adopted in Germany by the Asam brothers via Bernini) wherein the fusion of architecture and sculpture is so intimate and skillful as to defy classification, thus making it difficult to determine whether the Zimmermannian creations should be regarded as interior architecture or interior decoration. With the exception of certain *Art Nouveau* interiors, such an interdependence between these two disciplines is not to be found in 20th Century design, and in reviewing the splendid creations of the Zimmermanns, the loss of all these qualities seems regrettable.

The Future of the Future

By John McHale

Published by George Braziller. New York, N.Y., 1969. 322 pp., illust. $7.95.

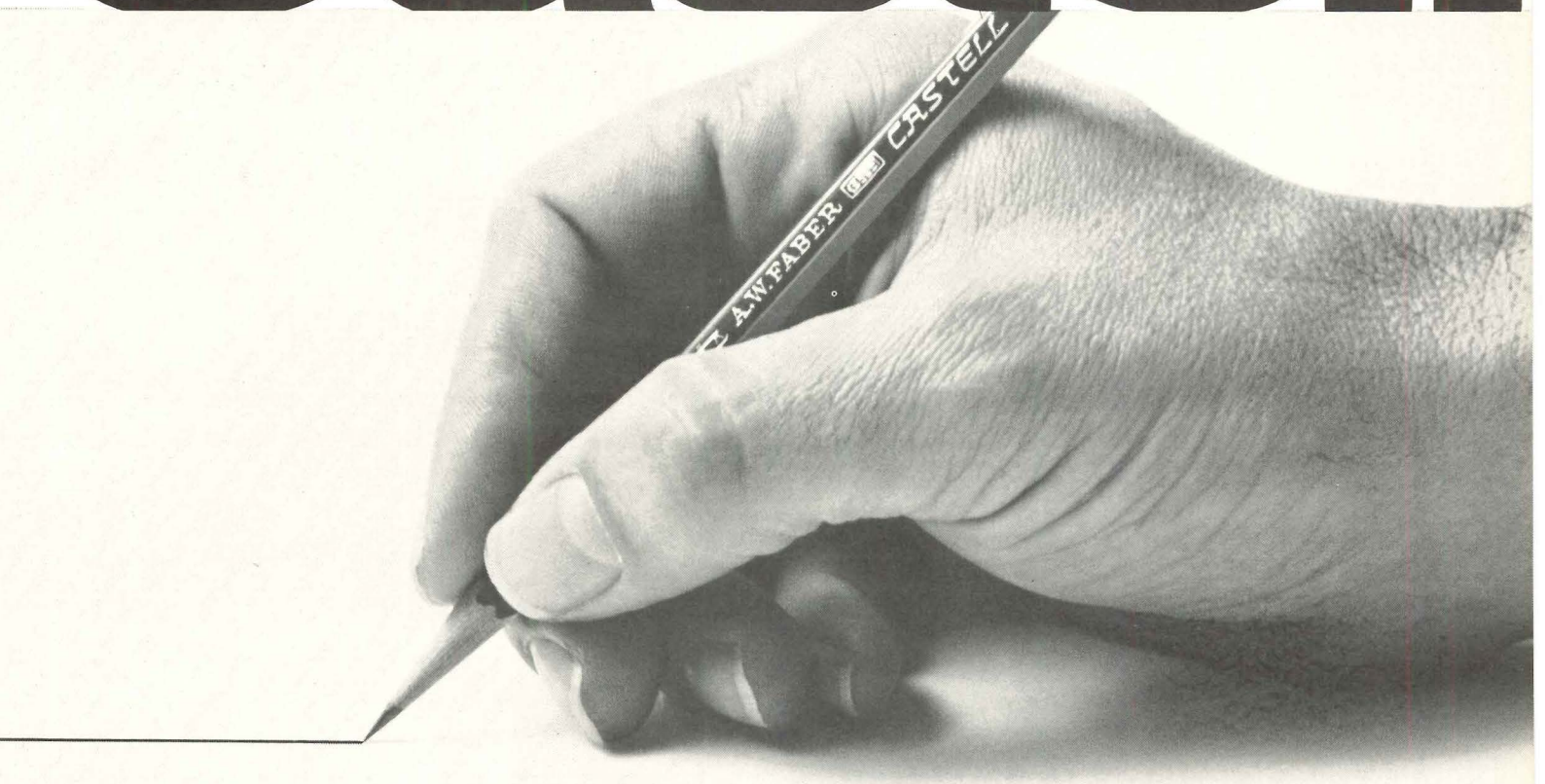
Reviewed by Charles N. Ehler. *The reviewer is an Assistant Professor of Urban Design at the new School of Architecture and Urban Planning, UCLA, where he teaches a course on the study of the future.*

Quite removed from the traditionally defined professions of architecture and environmental planning, systematic study of the future has recently become an accepted way of life for many individuals and organizations. To illustrate this fact, the past year has seen the formation of the Institute for the Future in Middletown, Connecticut, billing itself as the only organization in the United States dedicated exclusively to systematic and comprehensive studies of the long-range future. Two new periodicals, *Futures* (Illife), and *Technological Forecasting* (American Elsevier), both semi-technical journals of "futures research," potentially of interest to architects and environmental planners, have joined the

(Continued on page 158)

A.W. Faber

Castell



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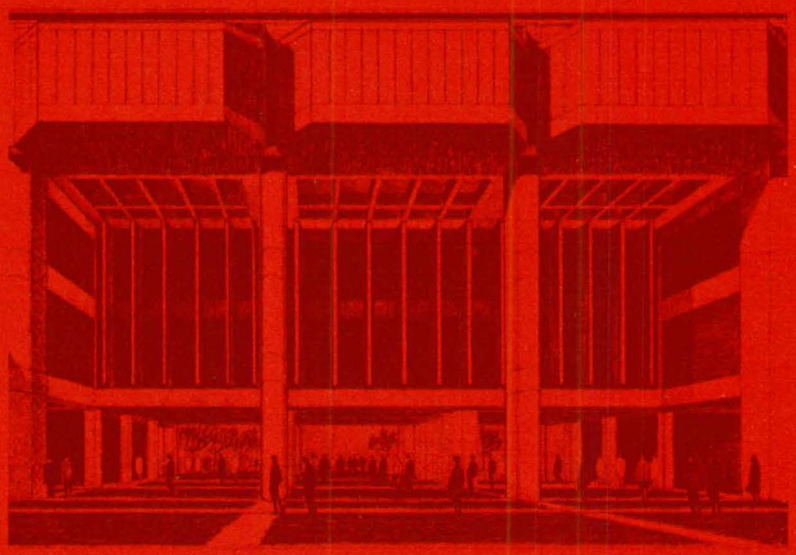
Perhaps you fancy leadholders. Many pros do. A.W.Faber is neutral, because we introduced the first — and still the best — professional leadholder. Featherweight Locktite 9800SG Tel-A-Grade with a bulldog clutch and an easy-on-the-fingers no-slip comfort grip. Team up Locktite with Castell 9030 refill leads, identical in quality to Castell 9000. Give the same professional results.

Write on your company letterhead for a free sample of Castell 9000 or 9030 in the degree of your choice. As a bonus we'll also send you a Magic Rub vinyl eraser. Non-abrasive and perfect for polyester film. A.W.Faber-Castell Pencil Co., Inc., 41-47 Dickerson Street, Newark, N.J. 07103.



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COLOR completes the relationship between the form and texture of the building components.

THE ARCHITECTS of Dalton • Dalton Associates demand a range of color commensurate with the almost infinite combinations possible with today's interior and exterior design materials.

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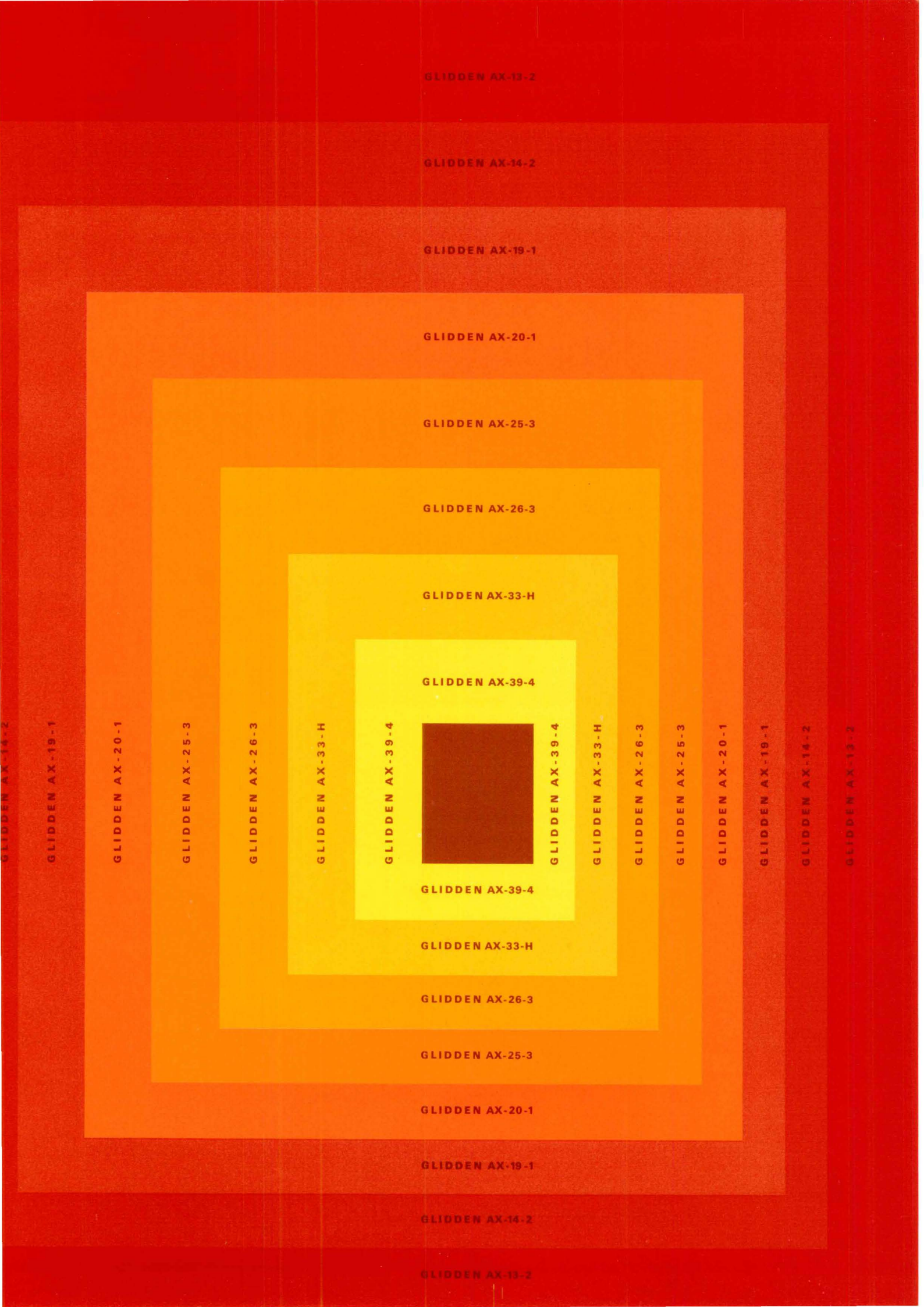
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GLIDDEN AX-19-1
GLIDDEN AX-14-2
GLIDDEN AX-13-2

(Continued from page 152)

World Future Society's popular *Futurist* magazine, now in its third year of publication.

In a time when forecasting, predicting, conjecturing, and inventing the future is the order of the day for both serious students and the popular press, a reader should carefully examine the qualifications and intent of those who attempt to direct themselves to this area. Knowledge, derived from information and experience, is a key indicator. John McHale is extremely qualified by this criterion to address himself to *The Future of the Future.*

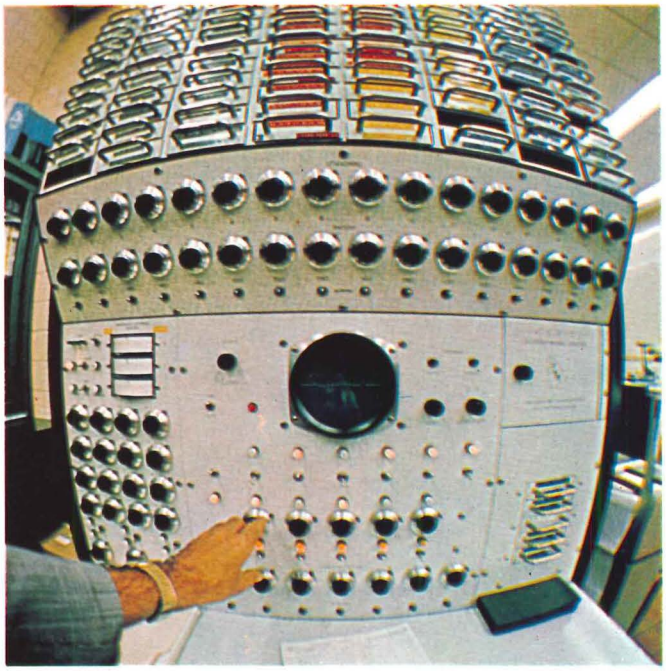
From 1962–1968 McHale was at Southern Illinois University as Executive Director of the World Resources Inventory, a research project initiated by McHale and Buckminster Fuller that concerned the long-range utilization of global resources relative to human trends and needs. He is presently Executive Director of the Center for Integrative Studies, School of Advanced Technology, State University of New York, Binghamton. The Center has been established to study the long-range social and cultural implications of technological developments.

McHale has drawn upon this rich background of world information gathering, correlating, and developing, to produce a most comprehensive examination of the potential interactions of science, technology, and society in the future.

A central point of the book is the assumption that man now has an enormously enhanced capacity to choose his future, given his present scientific and technological knowledge. McHale qualifies that statement by adding, "The future of the future is determined not only by what may be possible or probable in economic, technological, or sociopolitical terms, but also by what man himself deems necessary, allowable and ultimately desirable, in human terms. The future of the future becomes, therefore, what we determine it to be, both individually and collectively. It is directly related to how we may conceive any specific or vague future to be." Presumably this is an area where architects and environmental planners might contribute to the study of the future. This statement should be interpreted as a mandate to increase our efforts in developing imagery of the future, based

(Continued on page 176)

Pick any carpet color under the sun. Avondale's computers can match it.



All you want...of any color, from the same dye lot. Avondale can do it.

Avondale Mills pioneered raw stock dyeing, far and away the most superior method of imparting color to carpets. Long experience has given them an expertise unmatched in the industry.

Supplying quality yarn in the *exact* color that you specify is made possible by highly refined standards control testing equipment and analysis and programming by computer.

Regardless of the fiber—wool, acrylic, polyester, or nylon—Avondale yarns give carpets greater durability, loftier surface interest, light fastness, resistance to soiling, and ease of cleaning.

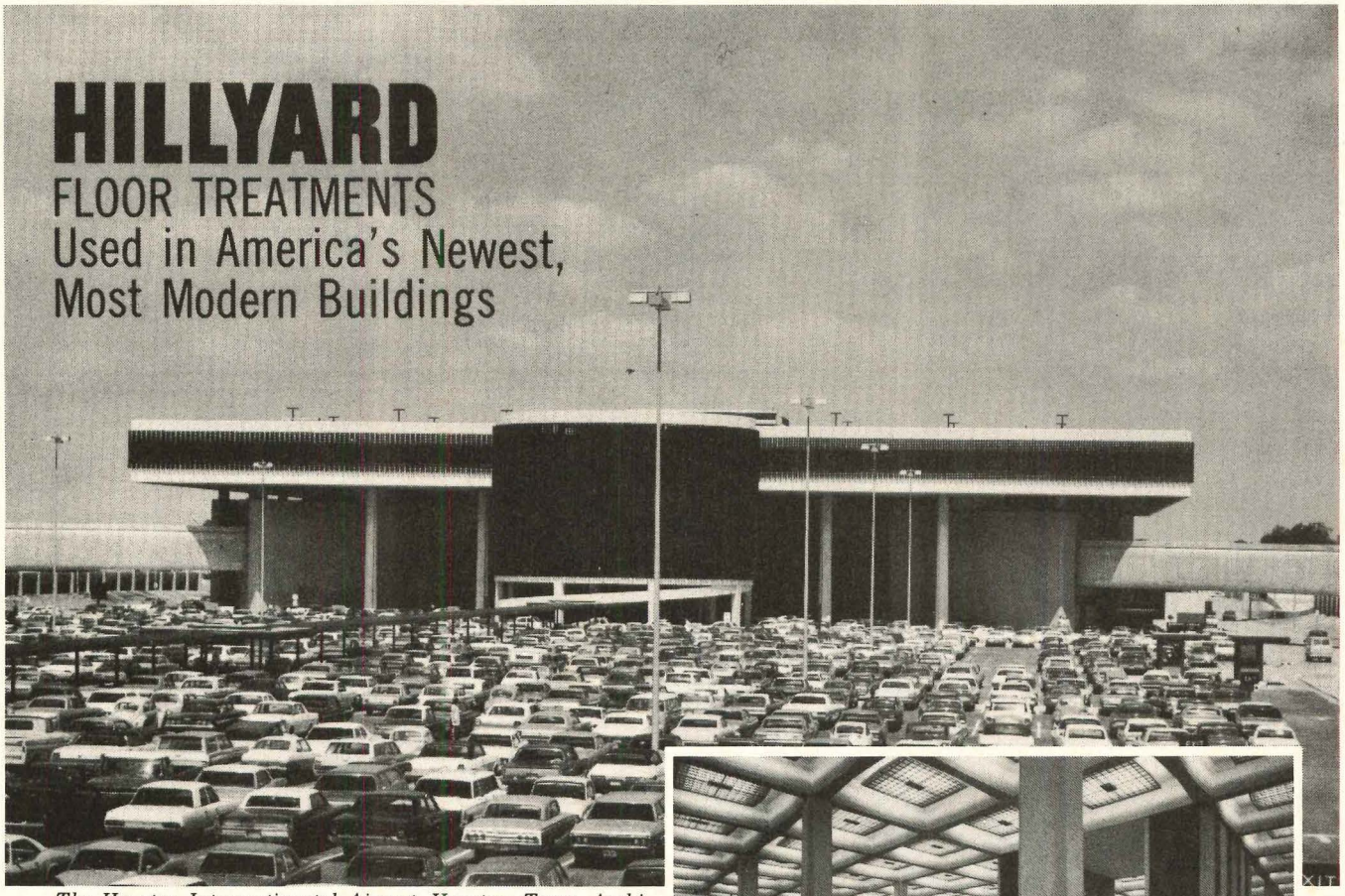
Consult your Sweet's Interior Design File for more information about Avondale carpet yarns and the leading manufacturers who use them.

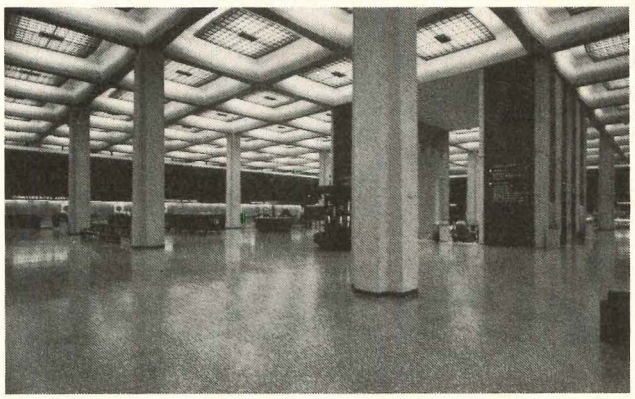
World's largest manufacturer of spun sales yarn

AVONDALE

Sylacauga, Alabama

HILLYARD
FLOOR TREATMENTS
Used in America's Newest, Most Modern Buildings





The Houston Intercontinental Airport, Houston, Texas. Architects: Golemon & Rolfe, Houston: Pierce & Pierce, Houston. Terrazzo Contractor: Texas State Tile & Terrazzo, Inc., Houston.

Hillyard ONEX-SEAL can handle even Texas-size jobs! That's why it was specified as the seal/finish for terrazzo floors in the Houston Intercontinental Airport which will total more than *half a million square feet.*

Houston Intercontinental represents a passenger/air traffic solution so revolutionary that design experts are already calling it "the Houston Concept." Individual unit-terminals contain everything within a 600 ft. radius—parking, ticketing, plane boarding, baggage pickup. Two unit-terminals are currently serving passengers; two more will be added in the near future and additional units can be added whenever traffic warrants. Houston Intercontinental is one of only two airports in the country that will not become obsolete with the advent of the B-747 and the supersonic transports.

ONEX-SEAL seals and finishes even white floors without the danger of destroying the appearance with a yellowing, discoloring film. Floors sealed with ONEX-SEAL will stay light and bright to eliminate the need for frequent stripping and resealing caused by seals that yellow with age. Lustre buffs back through repeated scrubbings.

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Write for your copy today. Loose-leafed and numbered, each file will be kept up to date for you.

Also ask, at no obligation, for the services of a Hillyard architectural consultant. He's trained to recommend proper, approved treatments for the floors you are specifying and also to supervise application at the job site.

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The most widely recommended and approved treatments for every surface

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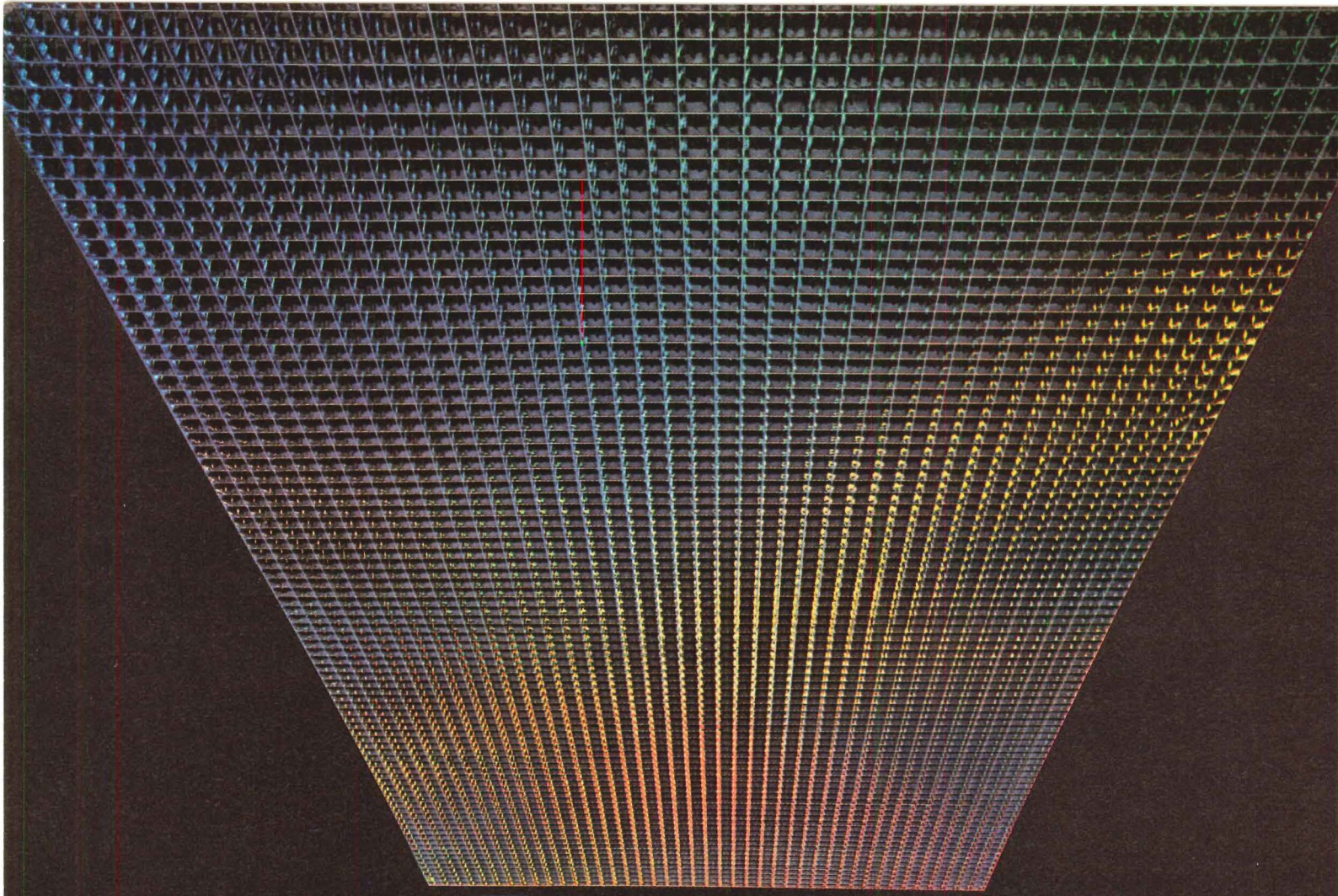


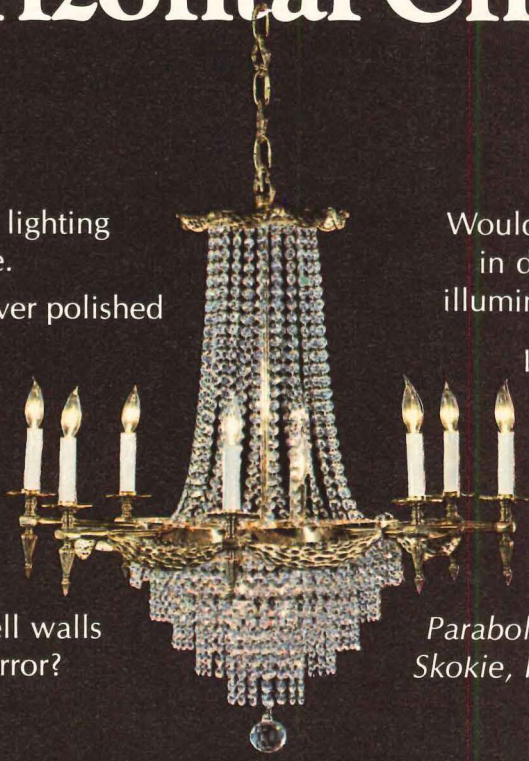
Presenting The Horizontal Chandelier.

Looks suspiciously like a lighting louver, you say? Can't be.

Who ever heard of a louver polished like Sunday silverware?

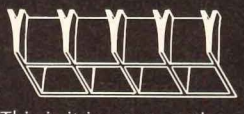
Since when will a louver permit you to raise foot candle levels without increasing glare?

What louver is so precisely molded that each of its parabola-shaped cell walls is an optically perfect mirror?



Would a louver look as beautiful in daylight as it does when it's illuminated?

It's a horizontal chandelier, that's what it is. Available with either silver or gold metalized finish, it's injection molded in a single 2′ x 4′ piece. Send for a sample: *Parabolic 2020, 7700 Austin Ave., Skokie, Illinois 60076*



This is it in cross section.

The Parabolic 2020
by American Louver Company

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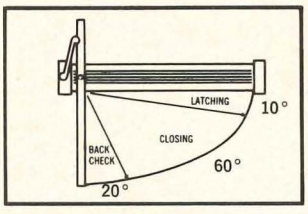
The Programmed Door.



A new balanced, back-checking, fully adjustable entrance.

You program the entrance.

Latching, back-checking, and closing speeds can be easily adjusted to your entrance requirements. After all, what's perfect for the emergency hospital entrance probably won't be right for Macy's Department Store.

That's the door business. So the Natcor door adjusts to the situation.

Make a note of it. Natcor now offers a balanced entrance line. It's adjustable. Three ways. And dependable.

Further, like other Natcor entrance systems, this is a door that can stand up to stout winds, harsh or accidental mistreatment, and the onslaught of year-in year-out traffic!

Obviously we'd like to hear from you. See our catalog in Sweets or write:

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Knoll introduces the Gavina Group with designs by Breuer, Takahama, Magistretti, Tippett, Scarpa, Matta and Castiglioni.
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Knoll

"1660 L" Office Building, Washington, D.C.
Cafritz Construction Company, builders, owners, managers
Custom Cecoclad Curtainwall Construction

Ceco curtainwall experience creates a formal personality in black

A curtainwall can help create an elegant "personality" for a building. As a case in point, it conveys a formal image, dramatizes a mood, and brings life to an original design concept for the "1660 L" office building in Washington, D.C.

Comprehensive research by the owner-builder provided the direction; Ceco's curtainwall engineers executed the finished design. Prerequisites were color for personality, vertical sightlines for individuality, low original costs and low maintenance costs. The solution: Ceco's inventive use of 12″ wide-flange beam mullions—extra deep by most standards—and finally a formal matte-black polyvinyl chloride Cecoclad finish applied over all steel components. Cecoclad eliminated field painting—and future maintenance.

Direct and reflected sunlight on the Cecoclad finish produces colorful visual effects constantly. They change throughout the day—from formal black through grays and even whites. The curtainwall's flush surface and tinted glass also reflect the shades and shadows cast by the vertical mullions. And a pleasing saw-tooth effect is produced at the building's top, where mullions end.

Ceco's knowledge of custom curtainwall construction is always available through 40 sales offices coast to coast. For problem-solving help, call on Ceco early to get the most benefit from Ceco's Curtainwall Experience. The Ceco Corporation, general offices: 5601 West 26th Street, Chicago, Illinois 60650.

CECO

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Maximum modular flexibility was the major architectural and mechanical requirement for the Philip Morris project in Virginia. David Warren Hardwicke & Partners (architects) and Robert S. Spratley & Associates (engineers) looked to Sunbeam's Interior Systems Division for the ceiling system solution.

When you're solving ceiling design problems, it's comforting to know that Sunbeam has the most versatile ceiling system line with more dimensional, architectural, environmental, and performance possibilities than any other company. The module can be any dimension to a fraction.

Like the IS5000 system variation pictured, Sunbeam ceiling systems totally coordinate all the environmental requirements: illumination, air distribution (exclusive Sunbeam Modu-Flo® Linear Airbar®), sound attenuation, and spatial organization.

Write the INTERIOR SYSTEMS DIVISION, Sunbeam Lighting Company, Inc., 777 E. 14th Pl., Los Angeles, Calif. 90021 for your copy of "Concepts on the Interior Environment."

It will show you the industry's longest line of ceiling system design concepts, each of which is unlimited in application.

Sunbeam Lighting Company, Inc.
Los Angeles, Calif./Gary, Ind.

5′ x 5′ coffered modules for improved sound attenuation; Airbar grid for space emphasis; 3′ x 3′ luminaires with prismatic panels for comfortable, glare-free illumination...it could have gone a million other ways.

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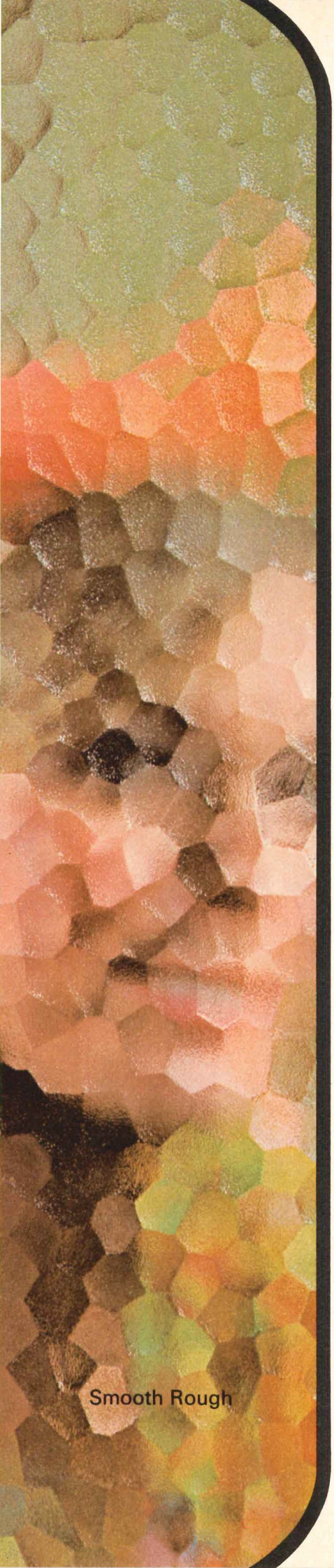
Hylite
Syenite
Pluralite

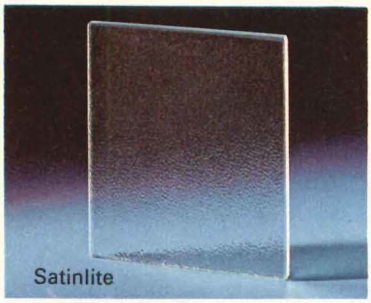


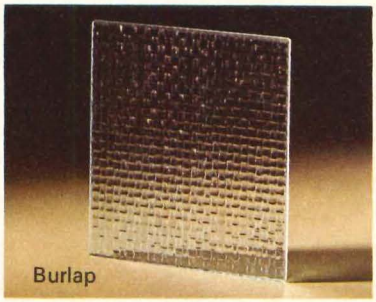
Selections that give imagination full sway

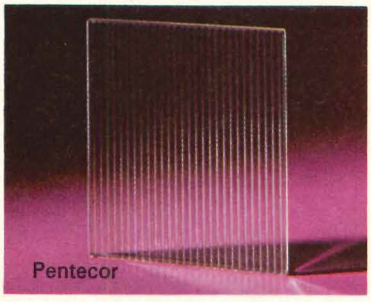
PATTERNED GLASS

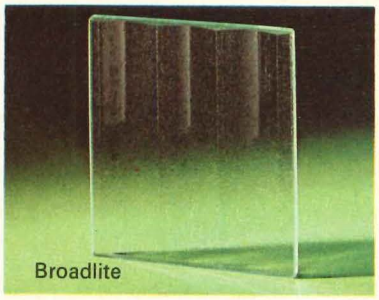
BY MISSISSIPPI

Let light work for you through patterns that give every object exciting new angles of interest. Panels and partitions reveal the passing view. But textures blend with lights and colors to soften the image and give design emphasis. Mississippi patterns give refreshingly new concepts to windows and walls. Obscure patterns are available to give privacy to any desired degree. Mississippi has the wide range selections so there's never a limit. Imagination can have full sway whether for contemporary or traditional, or for strictly functional or highly decorative purpose.









Mississippi patterned glass is available from leading distributors of quality glass in the principal cities of the United States and in Canada from Canadian Pittsburgh Industries, Ltd., Glass Division. Write for samples.

See our catalog in Sweet's (S)

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NEW YORK • CHICAGO • SAN FRANCISCO • FULLERTON, CALIF.

Largest Domestic Manufacturer of Rolled, Figured and Wired Glass

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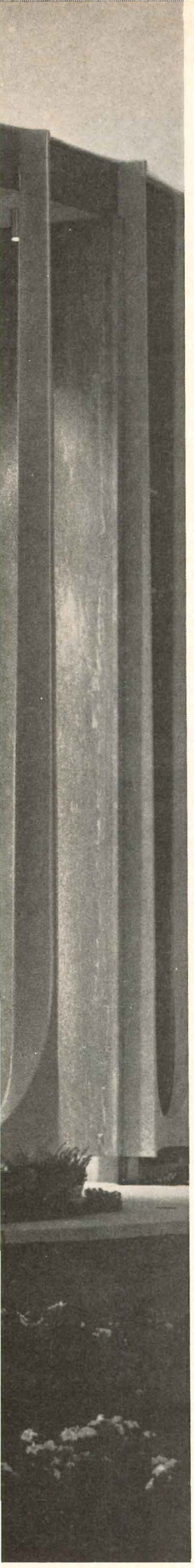
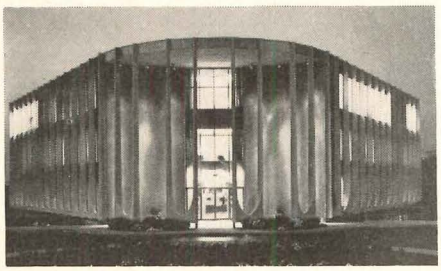


Architect John A. Benya must love All-Electric design. It gave him the freedom to design a heart-shaped bank.



John A. Benya won't build anything unless it's All-Electric—the most flexible approach to total environmental control.

The people at the Creve Coeur Bank in Creve Coeur, Missouri, bought this concept when they asked him to design a new bank. Now the town of Creve Coeur (French for broken heart) has an All-Electric bank in the shape of a heart. Two years ago Mr. Benya used the freedom of All-Electric design to build a football-shaped bank.

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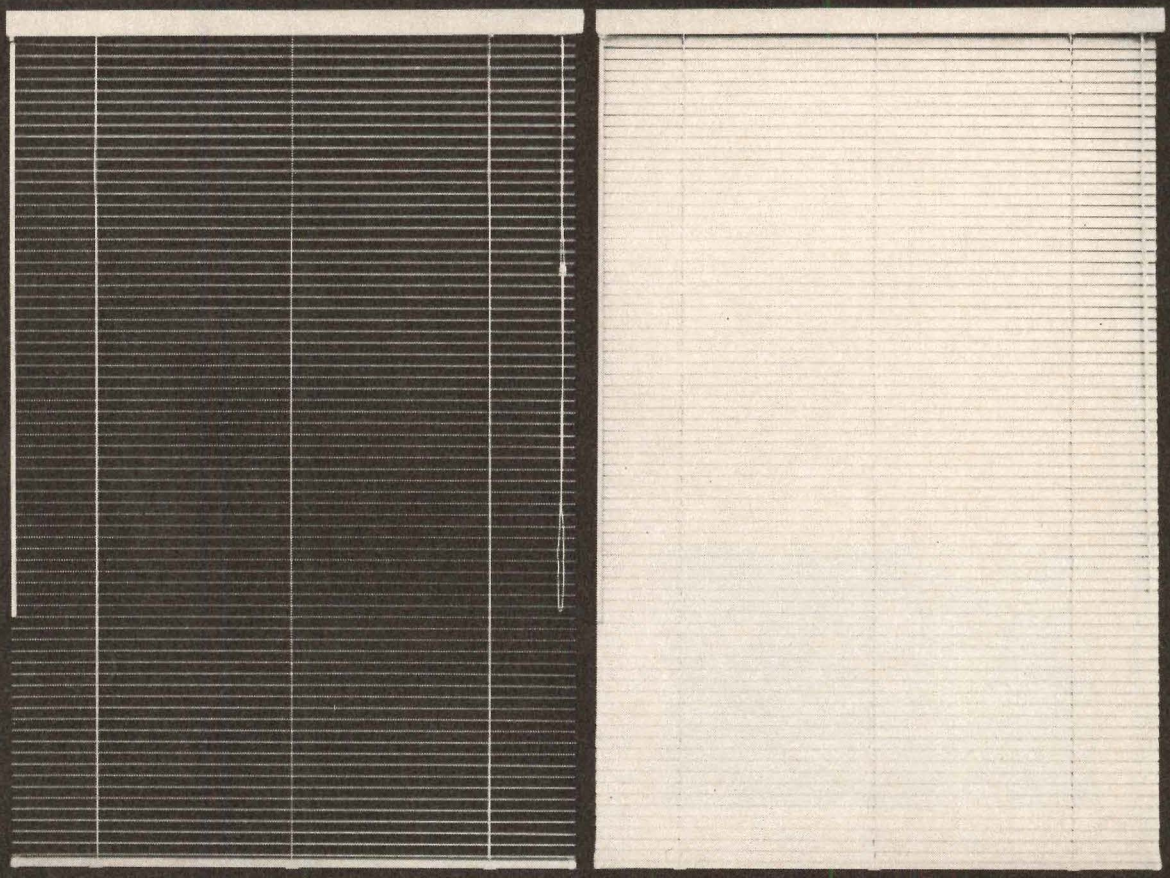

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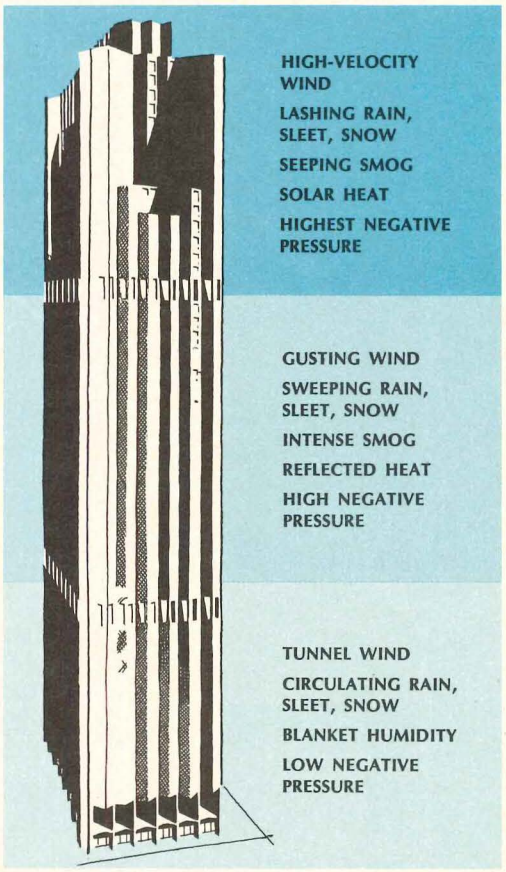

left and above:
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Architect: Worster, Bernardi and Emmons
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General Contractor: Dinwiddie, Fuller and Cahill
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(Continued from page 158)
on sound research and calculation.

The book is valuable in that it attempts to increase our knowledge of the diversity of opportunities available to us, so that we might anticipate and design for them. It is McHale's assumption that "as man gains more knowledge of the forces operative in, and external to, human society and of the powers available to him, he is forced to couch his questions about the future in the form of alternative possibilities of human actions in terms of their long-range consequences. The outcome of the futures chosen will depend in turn on our ability to conceptualize them in humanly desirable terms and on our willingness to engage with their prediction."

McHale accepts the entire planet as study and life space. He states that "there are no local problems any more, such as may be left to the exigencies and dangerous predilection of local economic or political convenience. We have reached the point in human affairs at which the basic ecological requirements for sustaining the world community must take precedence over the more transient value systems and vested interests of any local society."

Although conflicting concepts of the interaction between global ecological systems are being put forth today, McHale remains objective in his presentation, avoiding the emotional appeals of both technocrats and "naturists" at either extreme. His position is that "until recently our technological systems were hardly considered as an organic part of the ecology; hence little attention was given to this aspect of their function. Now, when they are polluting the air, earth, and waters with their discarded materials and by-products, we begin to examine their pathology without, in a sense, having engaged first in some overall assessment of their physiology." This tendency has led to the oversimplification of the problem, stated only in terms of technological hazards, and has resulted in no precise solutions. The point is clear. Man, given the power of his present and evolutionary technology, not only has the potential of ecological destruction, but has a very large potential and capacity for ecological enhancement. McHale summarizes several urgent objectives in redesigning our ecological undertakings as follows: 1) to recycle our materials and metals; 2) to employ our "income" energies of solar, water, tidal, and nuclear power; 3) to refashion our food cycle; and 4) to set up ecomonitoring and control centers to act as early warning systems in relation to our large-scale scientific and technological undertakings.

More than a third of the book is devoted to developments in the state-of-the-art of evolutionary technologies, including new means of communication, computers and information technology, biotechnology, population control, social engineering, the development of systems science and cybernetics, and robotics, as well as aerospace and aquaspace technologies. Architects and environmental planners, as a group badly in need of some technological tuning-up, should find these sections quite relevant as directive paradigms to what they might, or ought to, be doing.

However, acknowledging the fact that technology has assumed a primary role in the changing of the past

(Continued on page 184)

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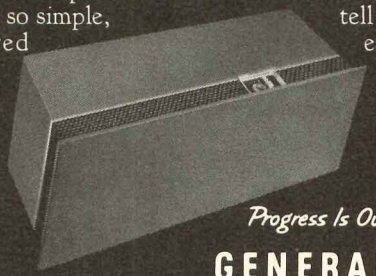

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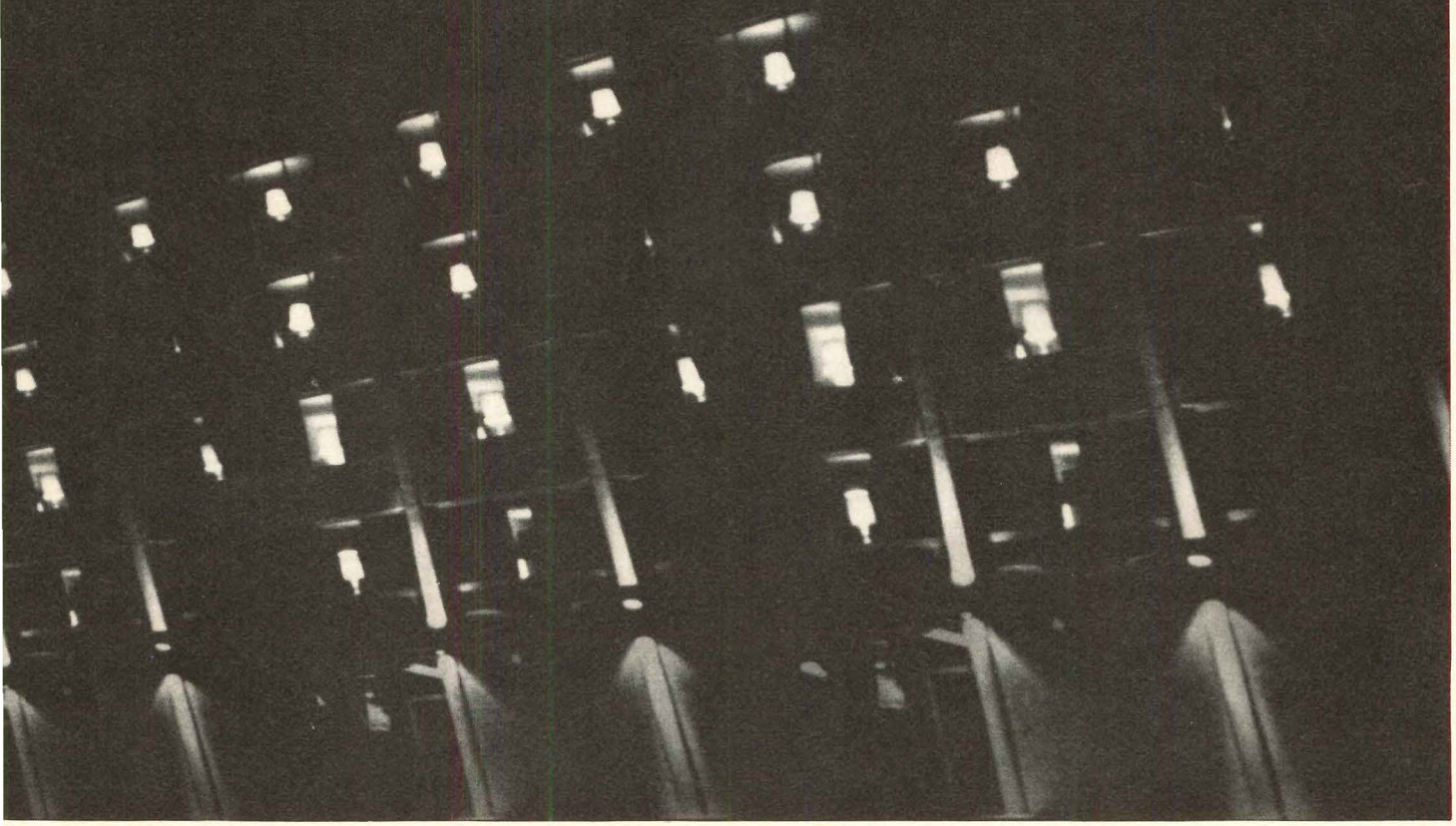

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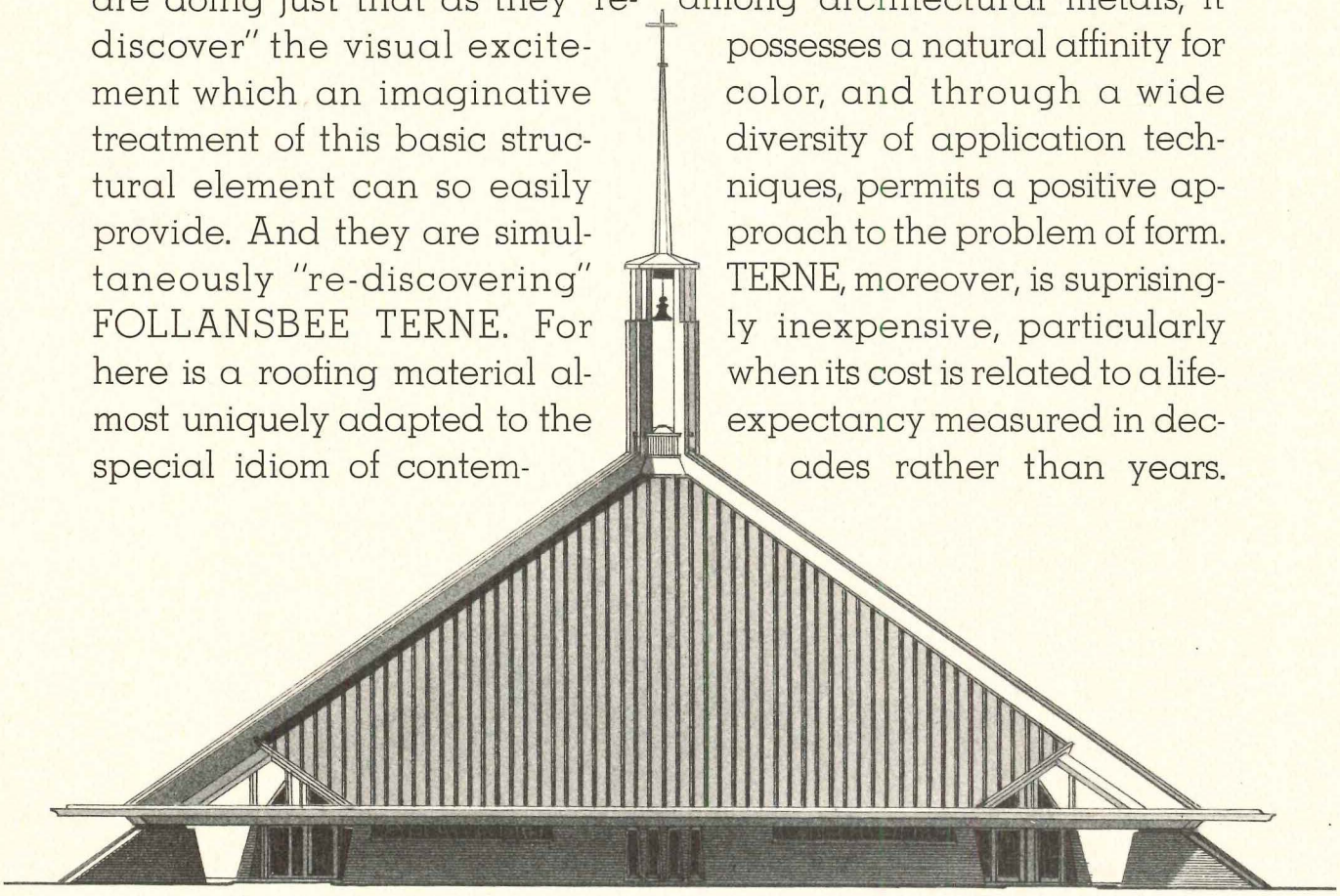

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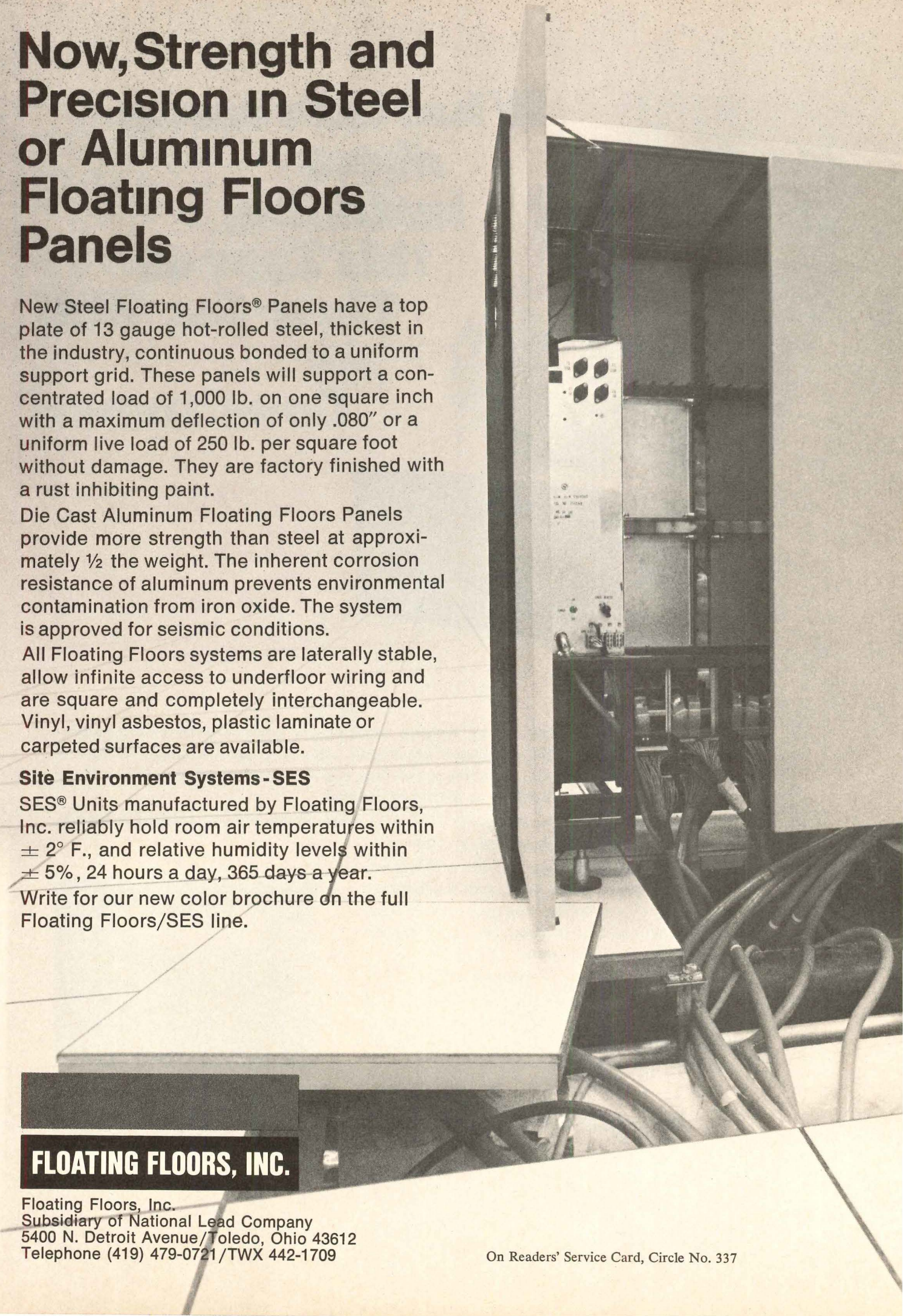

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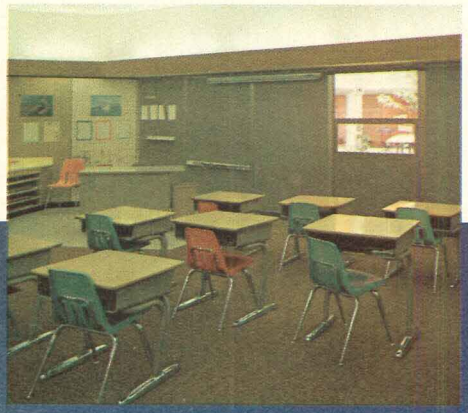

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MIRAWAL used as both exterior wall surface and unique interior floor-to-ceiling chalkboards in the Leo J. Muir Elementary School, Bountiful, Utah. Architect: Harold Beecher Associates.

(Continued from page 176)

and present, McHale considers the more crucial aspects of the future are now more clearly nontechnological in the traditional sense. It is his opinion that the models of human society, of our institutions, and of our social capabilities and relatedness, with which we still operate, restrict much of our futures thinking within obsolete historical conditions. "The constraining myths that bind us to obsolete forms, old fears, and insecurities may be our most dangerous deterrents. Our traditional attitudes and ideologies are inadequate guides to the future."

The conclusion is that our highest priority for the future is with social invention. McHale points out that we need to experiment more consciously with innovative social organization, with new modes of individual and cooperative relationships, and with decision-making. He cites as examples, the Minnesota Experimental City (MXC), the efficient Utopia of the systems scientist, and the hippie communities of "Drop City" and "Libre," as future-oriented Utopian communities. He states that other forms should be developed where people may go to experiment *socially*, to explore different life styles, different kinds of social relationships, varied tempos of living, and the possibilities of many innovative life strategies, which they may not otherwise experience or try.

Upon finishing the book, a reader might have the impression that he had read bits and pieces of the material before. In fact, McHale rethinks and reuses many of his ideas and writings that have previously appeared in the World Design Science Decade volumes of the World Resources Inventory. At the same time, he acknowledges some intellectual stimuli from others engaged in similar research through the use of abundant quotations throughout the text.

If a reader seeks more revelations and is willing to delve deeper into any of the subjects discussed in the book, he would be rewarded by sifting through the valuable references in the numerous footnotes and extensive bibliography that McHale has compiled. An adequate index makes the book doubly attractive as a quick reference on specific topics.

The Future of the Future is the most *comprehensive* contemporary

(Continued on page 190)

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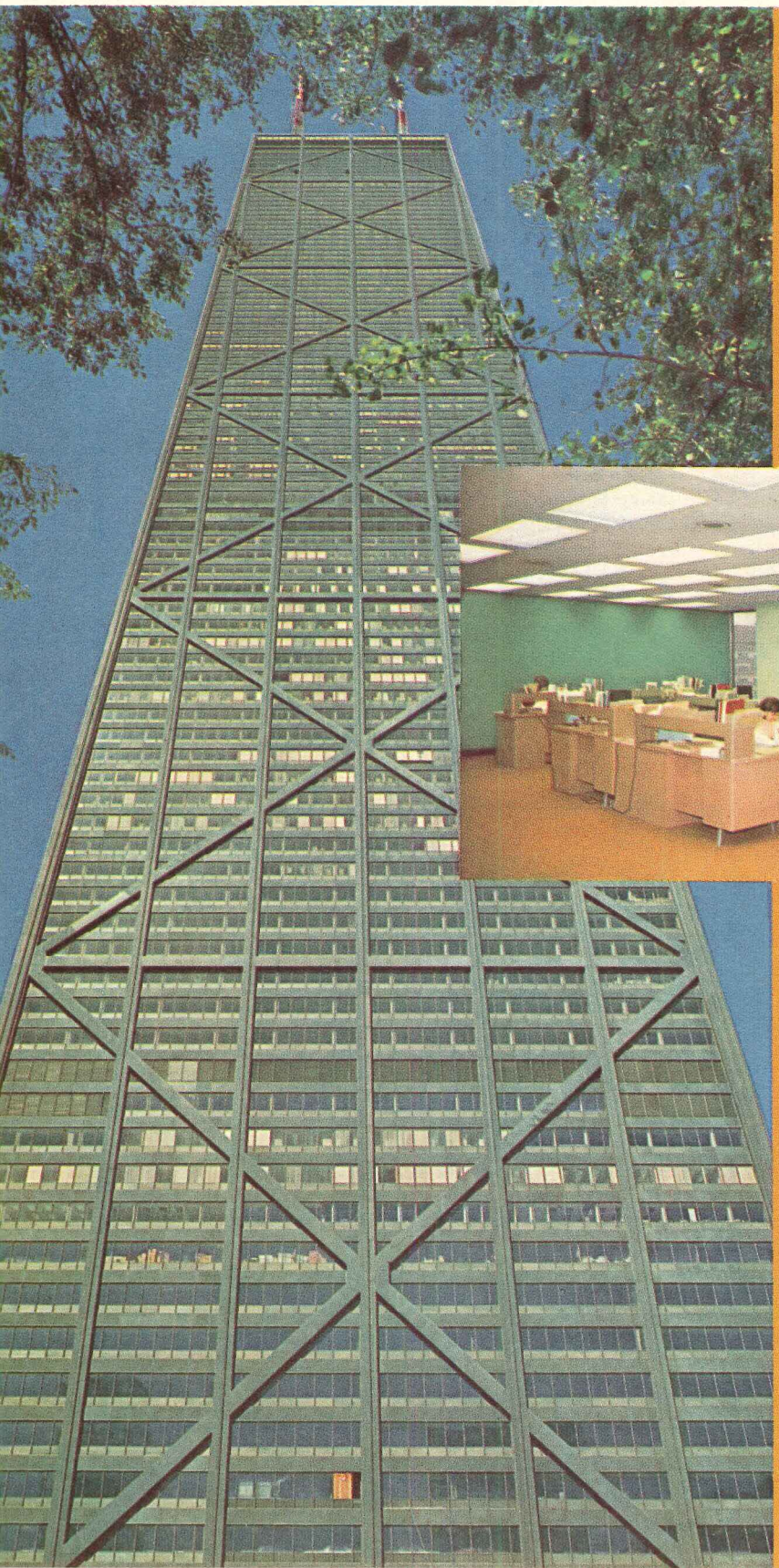

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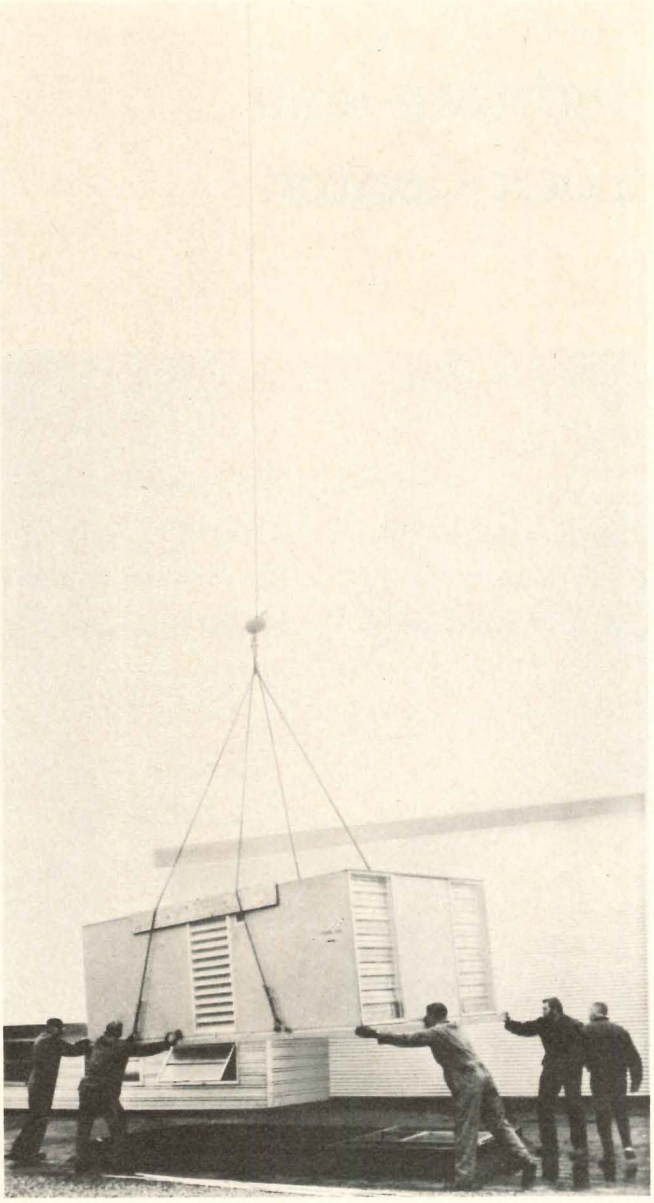

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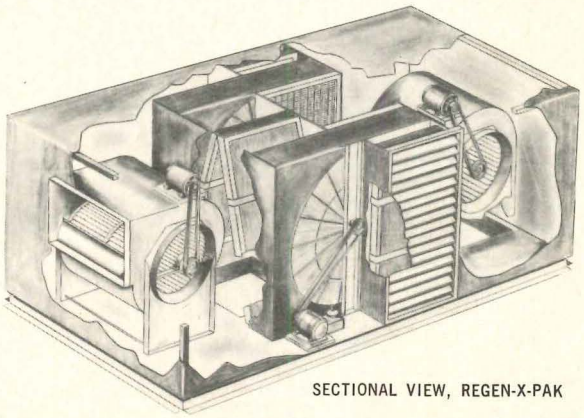

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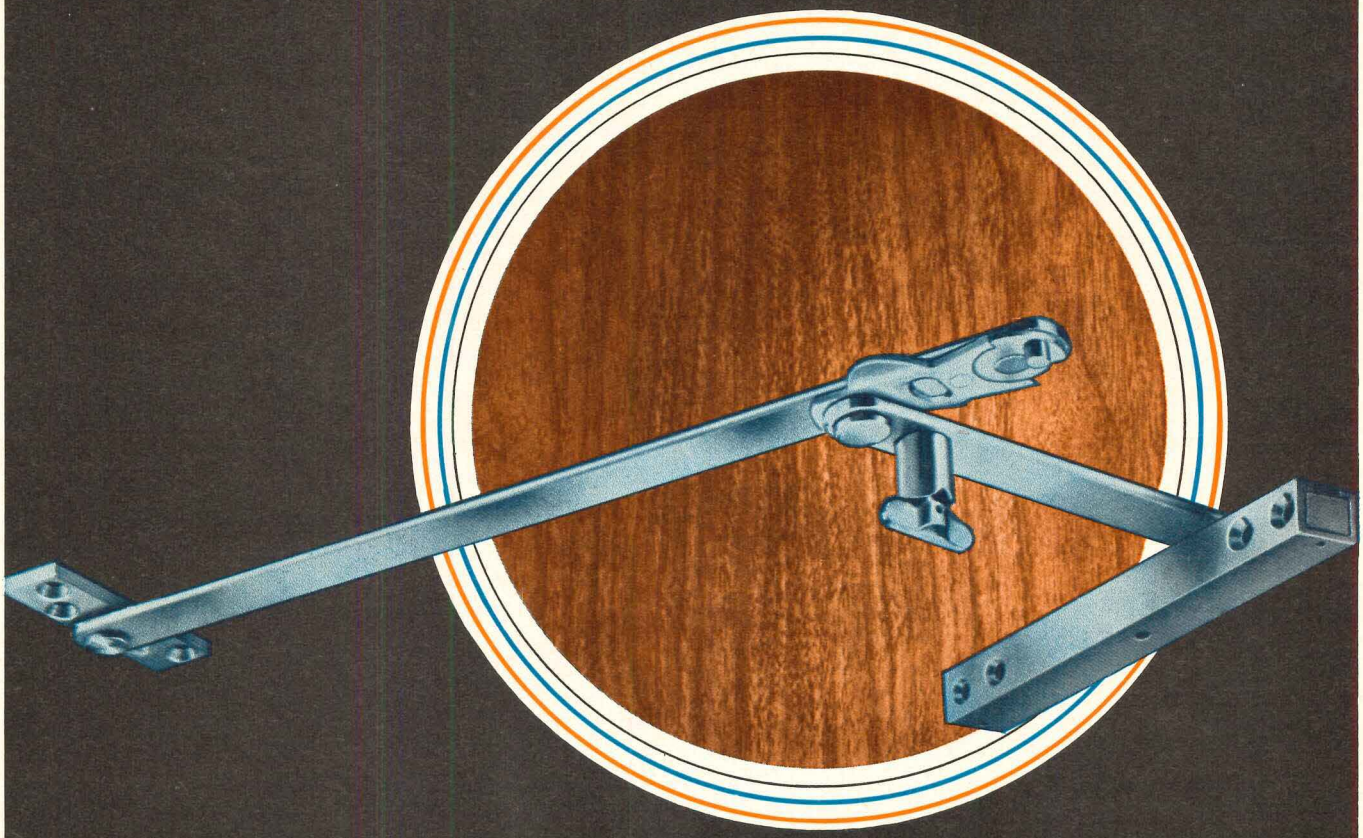

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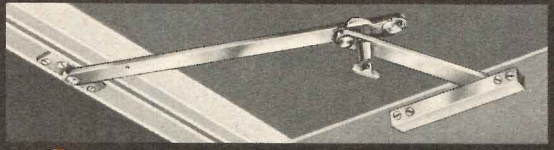

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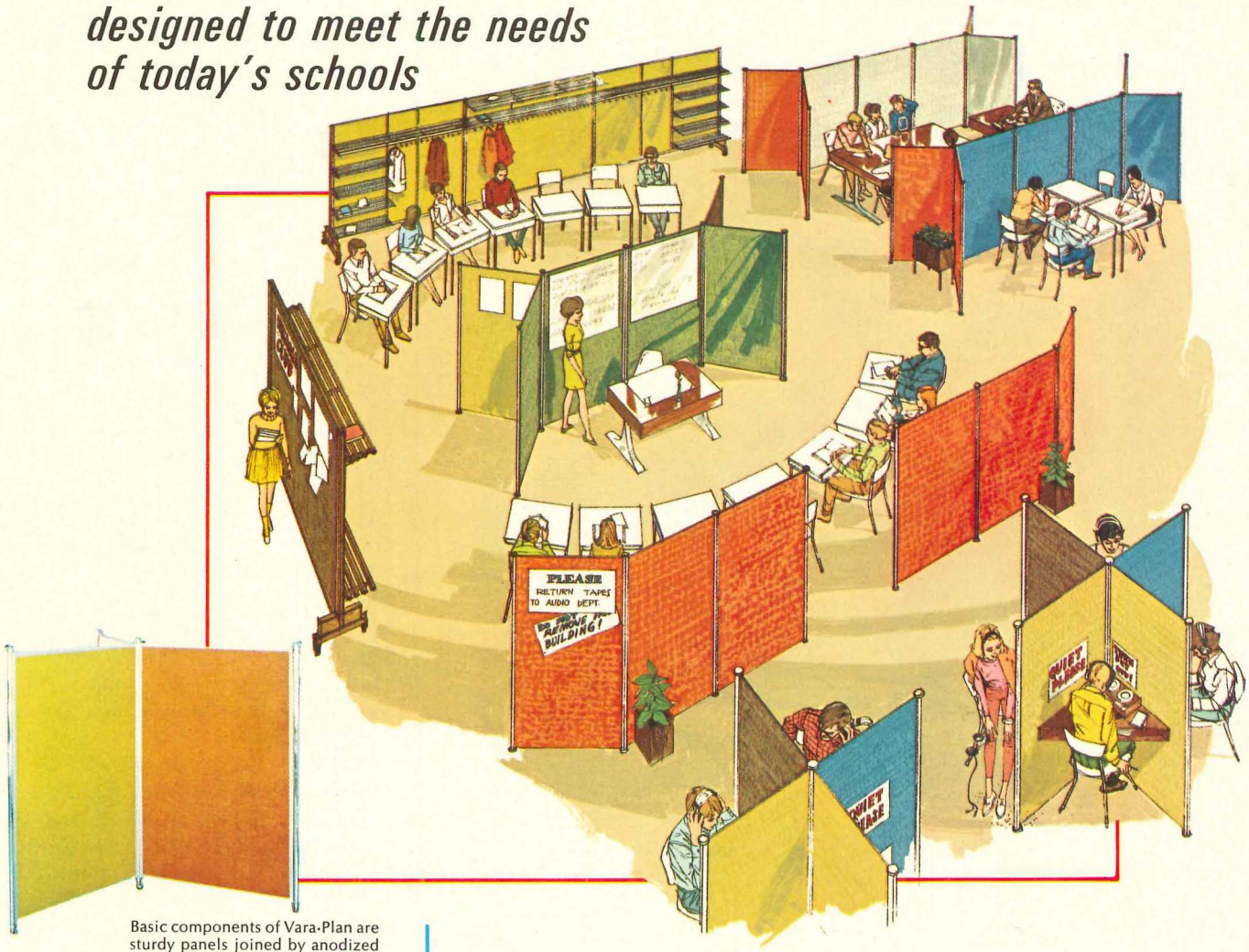

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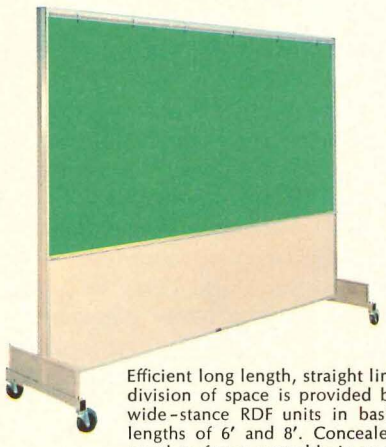

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(Continued from page 184)

treatise available to the architect or planner new to the serious study of the future and anxious to increase his knowledge of the potentials of future world social, scientific, and technological alternatives. We should all be required to read, absorb, and then implement John McHale's ideas.

Planning and Architecture:

Essays Presented to Arthur Korn by the Architectural Association

Edited by Dennis Sharp. *George Wittenborn, Inc., New York, N.Y., 1968.*

Reviewed by Richard P. Dober. *The reviewer is a partner in the firm Dober, Paddock, Upton and Associates, Inc., Planning Consultants, Cambridge, Mass.*

"For each person who knows him, there is a different Arthur Korn."

This *Festschrift* is a graceful testimony to a germinative influence in architecture and planning — Arthur Korn. But, unlike many such efforts, the book is free from pedantic overtones. What emerges is a gossipy, delightful slice of history, in which the contributors tell as much about themselves as about the man and the time they honor.

Briefly, Korn practiced architecture in Berlin, visited England as a CIAM delegate in 1934, and returned three years later from Germany in the exodus that eventually brought a new architectural spirit to North America and the British Isles. Unlike his contemporaries and colleagues, including Breuer, Chermayeff, and Gropius, Korn remained in England. His two notable contributions from that point were: the book, *History Builds the Town,* and two decades of teaching at the Architectural Association School of Architecture, London.

One measure of Korn's stature can be gleaned from the list of contributors: Peter Cook *(Archigram);* Gordon Cullen *(Townscape)* with his reminiscences of Welles Coates as an architectural entrepreneur; an obscure but important essay by Patrick Geddes (appropriately tendered by Jacqueline Tyrwhitt); an inscribed photo by Mies of Crown Hall at I.I.T., and one by Breuer (using a Kodak Brownie) of UNESCO–Paris; Giedion's important appraisal of Le Corbusier's meaning for the Now Generation and notes by William Holford,

(Continued on page 192)

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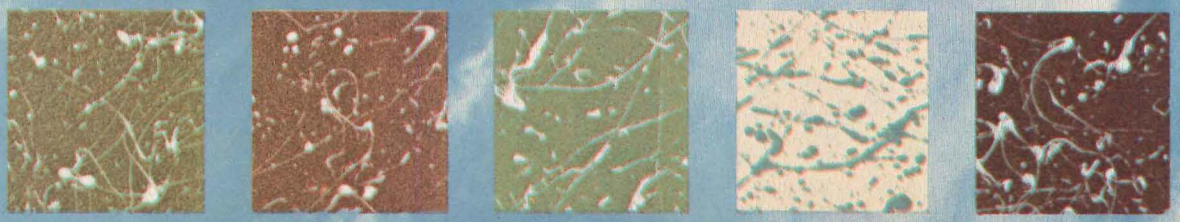

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(Continued from page 190)

Ludwig Hilberseimer, Walter Bor, Ernst May, and Arthur Ling, among others, about the next turning in the road.

If the string of names seems all too familiar, don't be put off; this is not a twice-told tale. The *Festschrift* has the freshness and immediacy that comes only from original sources.

Most important of all are the descriptions of the M.A.R.S. Plan for London, outlined by Korn in 1938. Here are some of the beginnings of megastructure and systems design, and the waves of thought that Korn stirred up in this respect may well prove to be his most lasting influence. While this book will not settle the issue of how human caprice, natural conditions, and a seemingly anonymous technology can be brought together into a comprehensive aesthetic, it does throw out hints worth pursuing. Whether viewed as a document of modern art, an informal biography, or just leisure-time reading, *Planning and Architecture* is a rewarding and informative publication.

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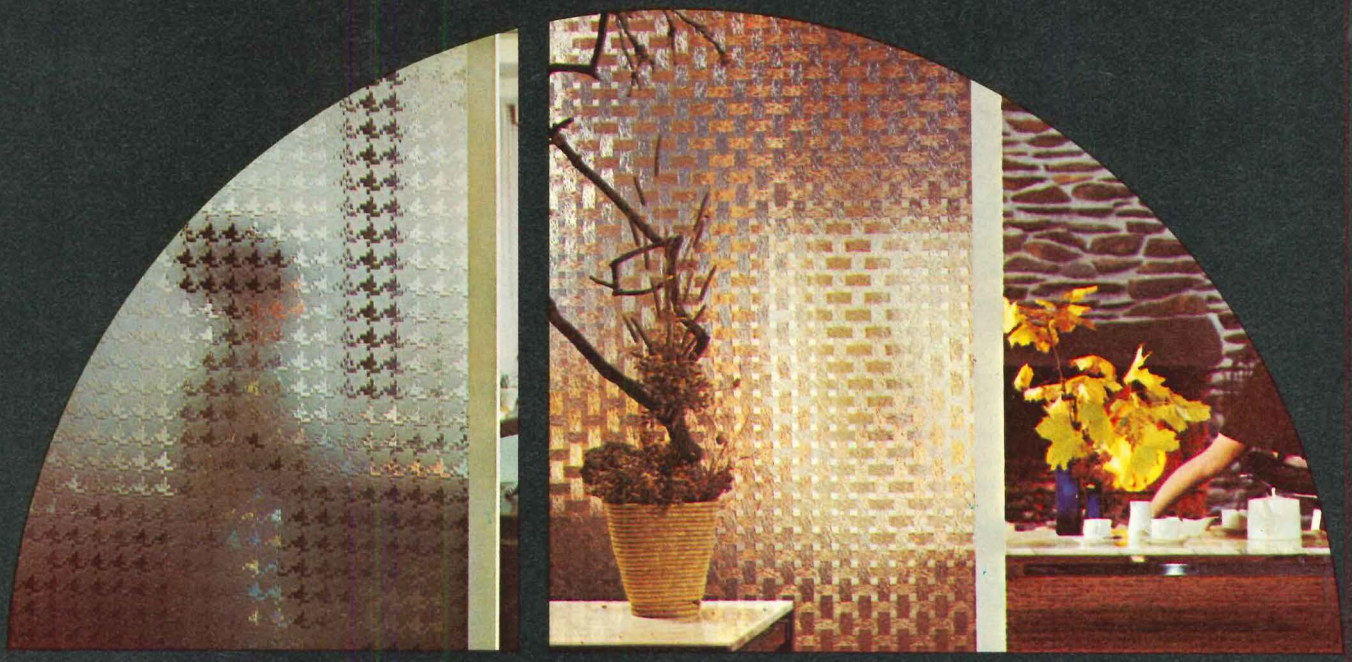
BERNARD M. DESCHLER ASSOCIATES, ARCHITECTS, 53 East 34th Street, New York, New York 10016

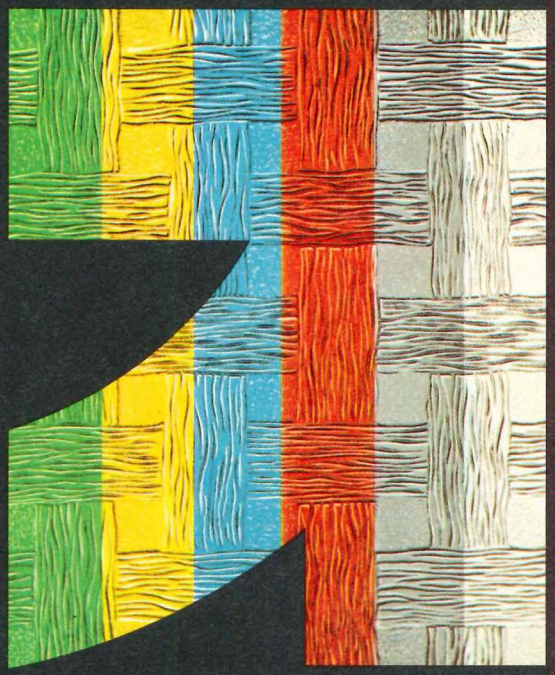
PAUL ROGERS, STRUCTURAL ENGINEER, 612 N. Michigan Ave., Chicago, Illinois 60611 Suite 700

New Partners, Associates, Major Appointments

RONALD J. HERRON former member of Archigram has joined the architectural and planning firm of WILLIAM L. PEREIRA

(Continued on page 194)





The Designing Ones...by Glaverbel

Mod Patterns, Glaverbel's exciting new line of figured rolled glass that says NOW in every elegant line. TWIST (upper right) ...a weave as fresh as today's fabrics. BOTTLE (lower left)... fluid full relief for complete privacy. MANHATTAN (upper left)...light and rhythmic sophistication. Like all Glaverbel glass, Mod Patterns come in a wide range of decorative colors, and...**an exclusive with Glaverbel**...in widths up to 57 inches.

Mod Patterns by Glaverbel combine practicality and beauty to give any room—in home or office—the look of TODAY. Create a new dimension in all surroundings...with glass by Glaverbel.

Ask your distributor for TWIST, BOTTLE, or MANHATTAN...or any of the other sixty distinctive patterns...by Glaverbel.

Glaverbel

For further information, contact:
GLAVERBEL (USA) INC., EMPIRE STATE BUILDING
350 FIFTH AVENUE, NEW YORK, N.Y. 10001

DRAWN SHEET GLASS / TINTED GLASS / FIGURED ROLLED GLASS
STOPRAY SOLAR GLASS / FLOATED PLATE GLASS / ENAMELLED GLASS
DIFFUSE GLASS / DIFFUSE NON-REFLECTION GLASS

See Sweet's Architectural File 4a/GL

On Readers' Service Card, Circle No. 347

(Continued from page 192)

& ASSOCIATES, of Los Angeles, California, as Director of Urban Design.

PAUL J. JOHANSSON has been named vice president of JOHN CARL WARNECKE AND ASSOCIATES, architects and planning consultants of San Francisco, California.

GRUZEN & PARTNERS of New York and New Jersey announces the executive appointment of WALLACE B. BERGER, BARNARD A. FISCHER and IRVING L. LEVETT as associate partners.

The San Francisco firm of REID and TARICS announces the incorporation of the firm and a change in the name to REID and TARICS ASSOCIATES. Named as associates are RICHARD B. CAMPBELL, JOHN E. COYLE, JOHN P. CUTLER, LEO P. T. DESTIN, HOWARD EILENBERGER, TIBOR F. FECSKES, ROBERT F. OLWELL, LILYAN S. REID, PAUL SAARMAN and CHARLES F. SCRADER.

WILLIAM H. LEYH has been announced as a new partner in the firm of Shreve, Lamb & Harmon Associates, New York, N.Y.

PARSONS, BRINCKERHOFF, QUADE & DOUGLAS has named three new associates: IMANTS M. KAUPE, ELWYN H. KING, AND J. ANDREW SCHUCHARDT. HENRY L. MICHEL and PERRY D. LORD have been made partners.

HELMUT F. GEIGER of Rahway, N.J., has announced the appointment of FRED HOLZMAN as partner. The firm will be known as HELMUT F. GEIGER & FRED HOLZMAN, Architects & Engineers.

SAMUEL PAUL of Jamaica, N.Y., announced the appointments of: Senior Associate, HARLEY FREDERICKS; and Associates, DAVID J. PAUL, PAUL CHOVANEC, CHARLES KOTY.

Name Changes & Office Expansion

LLEWELYN-DAVIES, WEEKS, FORESTIER-WALKER & BOR, New York, N.Y., announce the formation of a new partnership, LLEWELYN-DAVIES ASSOCIATES, consultants in city planning, hospital and community health planning.

SIMON-RETTBERG & GARRISON, INC., Champaign, Ill. announces a new firm name of SIMON, RETTBERG, GARRISON, FLOM, INC.

WIDOM/WEIN & ASSOCIATES, architects and planners, Los Angeles, Calif., has been formed from WIDOM AND ABRONSON ASSOCIATES, architects.

LEV ZETLIN & ASSOCIATES INC., New York, N.Y., consulting engineers, has announced reorganization and broadening of its activities in structural engineering, research and the computer sciences.

ALFRED H. SAMBORN Toledo, Ohio has announced the establishment of a new department of Urban Planning and Design at SAMBORN, STEKETEE, OTIS AND EVANS.

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"Our new Denver outlet has mercury luminaires by Wide-Lite* inside and out. They helped us save. They'll help us sell."

Herman F. E. Trost
Director of Planning & Construction
Parkview-GEM, Inc.

"This newest GEM discount department store features some real retailing innovations. For example, there's a 'mall-within-the-store' opening onto clearly defined departmental areas for that prestige look.

"But today's competitive pressures have made us especially conscious of cutting costs and maximizing sales volume. So we chose 'Wide-Lite' high-wattage mercury vapor fixtures for both interior and exterior lighting. We're one of the first large retailers to do that.

GEM's environmental design concept introduces the "mall-within-the-store" and distinctly separates departmental areas.

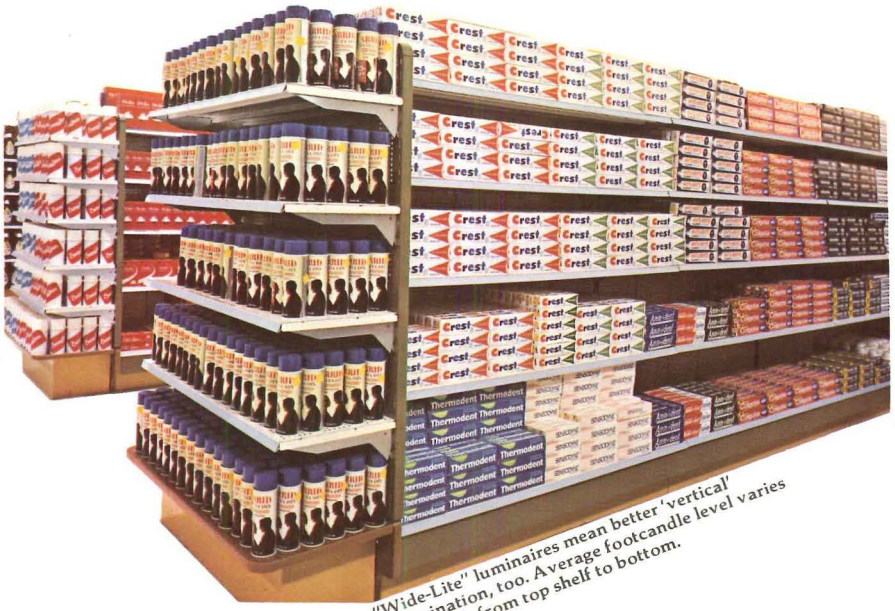
"Inside, only 259 thousand-watt recessed mercury vapor Indoor Luminaires light 80,000 square feet of floor space. In the mall area the ceiling rises to seventeen feet. We used 22-foot spacing. The departments have fourteen-foot ceilings, and the 18-foot centers yield 140 footcandles. Those 140 fc's produce greatly improved 'vertical' illumination on merchandise, top shelf to bottom. All our goods are put in the best light. Plus there's no ceiling clutter to distract shoppers.

"Because of unique 'Wide-Lite' design features, we were even able to use the permanent dust-tight fixtures for

Only 259 recessed mercury fixtures and 129 ballasts light 80,000 square feet of floor space. Wide-Lite guaranteed a maintained 115 footcandles in all departmental areas.

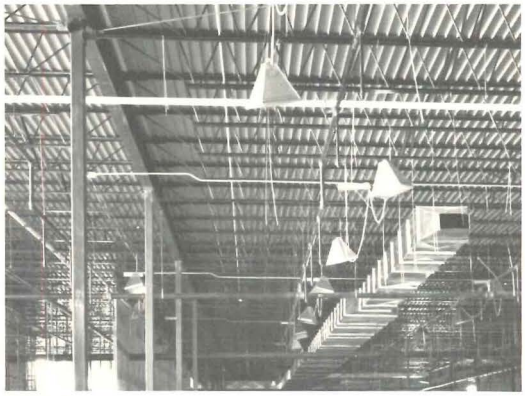
temporary construction lighting. This eliminated the costs, confusion, and conversion problems of a temporary system.

"Thirteen of the 259 fixtures contain our emergency lighting system. They are 'Wide-Lite' LiteMatic luminaires. Two quartz lamps are integral within these 13 units and operate from a separate power supply the moment they're needed.



"Wide-Lite" luminaires mean better 'vertical' illumination, too. Average footcandle level varies only 5 fc's from top shelf to bottom.

"The parking area at GEM covers 4½ acres. We installed only three Spectra I area lights by 'Wide-Lite' to brighten the lot to 3.8 vertical footcandles measured 100 feet from the pole. Fewer pole obstructions and better lighting on and between cars create safe, inviting customer parking.



Here the permanent "Wide-Lite" fixtures are used as the temporary construction lighting system. At the appropriate time they were simply dropped into 259 two-by-two framed openings.

"Based on our experience with the Denver outlet, we anticipate using 'Wide-Lite' mercury lighting even more effectively in future stores. They've already helped us save. We know they'll help us sell."

Get all the facts about "Wide-Lite" recessed mercury vapor lighting — the new trend in modern building lighting, inside and out.

Write to Wide-Lite Corporation, Department PA-1/70-1001, P. O. Box 191, Houston, Texas 77001.

A high footcandle level in the parking area offers customers a safe, inviting welcome to GEM.

This is the emergency lighting system; one of thirteen LiteMatic fixtures with two quartz lamps integral within the unit. They're on as soon as they're needed.

GEM's 4½ acres of parking are lighted with only three stylish Spectra I area lights mounted on 225-foot centers.

Wide-Lite®

P. O. Box 191, Dept. PA-1/70-1001, Houston, Texas 77001
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A Division of Esquire, Inc. *Trademark of Wide-Lite Corporation

JOBS AND MEN

SITUATIONS OPEN

ACADEMIC POSITION—This University's School of Architecture intends to adopt the 'co-operative' system of education whereby the School will work in co-operation with the construction industry and professions to ensure that, during the last four years of their course, students receive both an academic education and a professional and industrial training. A full-time academic is now required to play a major role in the organization of this program. Applicants must be widely experienced in both the professional and academic worlds and should preferably possess a Master's or higher degree. Salary within the range of $12-15,000. For further particulars apply to: Dr. Peter Manning, Director, School of Architecture, Nova Scotia Technical College, P.O. Box 1000, Halifax, Nova Scotia, Canada.

ARCHITECT—Experienced in all phases of architecture. Responsibilities involve: The review of plans & specifications in terms of accuracy and adequacy; The supervision of the construction of major and diversified projects. Send resume to Frederic A. Nassaux, 309 Trust Bldg., Chambersburg, Pa., 17201. (717) 263-5605.

ARCHITECT—Major midwestern architectural firm has opening for a project manager with proven administrative and design ability. The position involves supervision of project teams, client contact, and co-ordination of engineering and other disciplines through to project completion. Diversified, nationwide practice includes highest quality educational, industrial, institutional and urban projects. Superior opportunity to progress with the firm and move into key position. Moving expenses paid. Salary open, but commensurate with qualifications. Send resume in confidence to Box #1361-910, PROGRESSIVE ARCHITECTURE.

ARCHITECT—Or qualifications leading to registration for key position in established, small office with diversified practice. Central Florida location with dramatic growth potential. Associateship or partnership assured for proper individual. Box #1361-912, PROGRESSIVE ARCHITECTURE.

ARCHITECT, GRADUATE, OR EXP. DRAFTSMAN—Design Abilities. Design, construction drawing and supervision work. Small growing office with diversified contemporary practice. Fine upstate New York community. Summer lake and wintering skiing country, three hours from New York City weekends. Send particulars and salary expected to Leonard J. Robilotti, Architect, 216 Court Street, Binghamton, New York 13901.

ARCHITECTS—Facilities planning consultants. International planning and design consulting firm headquartered in New York City seeks professionals for top level client contact, facilities requirements programming and problem solving, and report writing. Primary responsibilities will concern defining and solving client problems related to corporate headquarters and governmental office space. We offer opportunities for personal growth, salaries commensurate with qualifications, increases based on merit, and a comprehensive benefit program including deferred profit sharing. Liberal relocation policy. Please submit confidential resume of experience and earnings to: Becker and Becker Associates. Inc.. Seagram Building, 375 Park Avenue, New York, New York 10022.

ARCHITECTURAL DESIGNER—Design oriented, medium-size architectural and planning firm, located in the midwest area, has opening for a creative designer to develop outstanding concepts, work with clients, direct design teams and control design development through production phases. Diversified and expanding nationwide practice includes significant educational, industrial, institutional, housing and urban projects. The position offers excellent opportunity for professional development and associateship. Liberal salary based on talent, capability and experience. Replies will be handled confidentially and should contain sufficient information to establish a basis for further discussion. Box #1361-913, PROGRESSIVE ARCHITECTURE. An equal opportunity employer.

ARCHITECTURAL DRAFTSMAN—Experienced man needed to join a growing organization involved in the design of medical buildings, clinics, and small hospitals. Relocation to Madison, Wisconsin required. For further information write: W. H. Turner, Director of Architecture American Medical Building Guild, 2525 University Avenue, Madison, Wisconsin.

ARCHITECTURAL DRAFTSMAN—Individual needed with three to five years experience in production of working drawings for shopping centers. To work for one of nation's largest developers, designers, and builders of shopping centers. Send resume to: Raymond B. Johnston, Personnel Department, P.O. Box 879, Johnstown, Pennsylvania, 15907.

ARCHITECTURAL GRADUATE—Growing diversified Architectural and Engineering firm in central Wisconsin offers opportunity for a capable man with creative abilities to grow with firm. Send complete resume and expectations to Box #1361-936, PROGRESSIVE ARCHITECTURE.

ARCHITECTURAL OR CIVIL ENGINEER—Experienced, for structural design of diversified building types with medium sized, progressive, design-oriented firm. Excellent fringe benefits include pension plan, major medical, bonus. Salary commensurate with ability. Please send resume to MacKnight, Kirmmse, French & Sizing, Architects/Engineers, 6443 Ridings Road, Syracuse, New York 13206.

CAMPUS PLANNER—Nova Scotia Technical College requires a professionally qualified person (e.g., architect, engineer or planner) who, as Campus Planner, will provide a basis for long-range planning of the college campus and act as professional client' for the programming and construction of all new campus facilities. Other duties include making feasibility studies of suggested projects, advising on interim courses of action while major projects are in progress, advising on space usage and furniture, acting as secretary to the Planning Committee of the Board of Governors. Campus planning duties, which should represent about half a full time work-load, will be combined with a further half-time role as member of the faculty of the School of Architecture. Salary within the range $12-15,000. For further particulars apply to: Dr. Peter Manning, Director, School of Architecture, Nova Scotia Technical College, Halifax, Nova Scotia, Canada.

LANDSCAPE ARCHITECT, CIVIL ENGINEER—Environmental design firm specializing in Streetscape and site development needs talented, licensed professionals interested in systems approach to problem solving. Public streets, model cities, new towns. Opportunity to associate with small but growing innovative Georgetown office. Salary open. Equal opportunity employer. Harold Lewis Malt Associates, 1049 Thomas Jefferson Street NW, Washington, D. C. 20007.

MANAGER-DESIGN DIVISION—Architect with proven ability and background to direct 50-man Design Division of major retail chain. Challenging career includes complete responsibility for design of new and remodeled stores, distribution centers, and special-use facilities for international 1.7 billion dollar operation. Successful candidate will be a creative leader who has good management skills. He will be able to create, communicate and motivate. Our salary structure, incentive bonus plan and fringes are geared to attract such a man. Send resume and salary history in complete confidence to: Box #1361-937, PROGRESSIVE ARCHITECTURE.

PRODUCTION COORDINATOR—ADMINISTRATOR—Design Research Architect, Professional Draftsman. Grow and prosper with a design oriented medium size young firm. Exciting work; located in Baltimore, an awaking cultural and economic giant and hub of "megalopolis." Lower living costs. Closest to Washington, Philadelphia or New York. Tatar and Kelly, Architects/Planners, 520 Light Street, Baltimore, Maryland 21202.

PROJECT ARCHITECT—A leading midwest architectural firm with a nationwide practice needs imaginative and ambitious architect to direct and coordinate project design teams on a wide variety of large-scale institutional, industrial, educational, housing and urban design projects. Excellent salary and meaningful opportunity for advancement. Applicant must possess high professional standards and leadership capability. Send confidential resume to Box #1361-915, PROGRESSIVE ARCHITECTURE.

PROJECT ARCHITECT—Expanding Architectural Engineering firm has opening for talented architects as project architects and project designers. Located in Western New York and maintaining a regional practice through the states of New York, Pennsylvania, Vermont, New Hampshire and Connecticut, this firm can provide exciting challenges to architects oriented to the design of medical, educational, commercial and industrial facilities. Licensee and/or degree helpful, but not mandatory. Please send confidential resume including

Continued on page 200

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Standard charge for each unit is Fifteen Dollars, with a maximum of 50 words. In counting words your complete address (any address) counts as five words, a box number as three words. Two units may be purchased for thirty dollars, with a maximum of 100 words. Check or money order should accompany advertisement and be mailed to Jobs & Men c/o Progressive Architecture, 600 Summer Street, Stamford, Conn. 06904. Insertions will be accepted not later than the 1st of the month preceding month of publication. Box number replies should be addressed as noted above with the box number placed in lower left hand corner of envelope.

Steel Joist Institute adopts specifications for steel joist shop protective coatings

After extensive research, the Steel Joist Institute has adopted specifications covering the shop paints of open web steel joists. Now you can specify joists with confidence that they're effectively coated and protected from manufacturing plant to jobsite.

SJI requirements now demand that the standard shop paint shall conform to one of the following:

(a) Steel Structures Painting Council Specification 15-68T, Type 1 (red oxide)

(b) Steel Structures Painting Council Specification 15-68T, Type 2 (asphalt coating)

(c) Federal Specification TT-P-636 (red oxide)

(d) Or, shall be a shop coating which meets the minimum performance requirements of one of the above listed specifications.

Standardization of shop painting is the latest in a long series of positive contributions by the Steel Joist Institute towards the advancement of open web steel joists, the versatile structural members of modern building practices.

■ If you would like a copy of the Steel Structures Painting Council Paint Specifications, write us at the address below.

STEEL JOIST INSTITUTE
Suite 707, 2001 Jefferson Davis Highway
Arlington, Virginia 22202

JOBS AND MEN

Continued from page 198

salary requirements to Mr. Franklin D. Guidone, A.I.A., Director of Design, The Cannon Partnership, 2637 Main Street, Niagara Falls, New York 14305.

PROJECT ARCHITECTS—Philadelphia firm has openings for two Architects experienced in client contact, program development and project administration. Positions offer both personal and professional growth. Send resume with salary requirements in confidence to Box #1361-916, PROGRESSIVE ARCHITECTURE.

RESEARCH ASSOCIATE—To coordinate research projects, maintain operational programs and conduct in-house "State of the Art" research. Bachelor's degree in Architecture, Building Science, Civil Engineering or Planning with experience in Research, Construction Management, Integrated Building Systems or Statistics. Candidates with additional data processing training preferred. Starting salary between $14,000.00 and 16,500.00 depending on experience. Send up-to-date, complete resume to Mr. James J. McCue, Director of Administrative Services, 194 Washington Avenue, Albany, New York 12210.

SENIOR ARCHITECTURAL DESIGNER—To direct Design Department of established medium size firm of architects-engineers-planners in the Southeast. Unlimited opportunity leading to ownership participation in firm. Liberal fringe benefit programs. Salary in top bracket and open. Candidate must be registered, have administrative ability and a minimum of 10 years lead design experience in firms that are nationally recognized for good contemporary design. If qualified and interested please send confidential resume to Box #1361-939, PROGRESSIVE ARCHITECTURE. An equal opportunity employer.

STRUCTURAL ENGINEER—Top wages, fringe benefits, and possible associateship for dedicated, enthusiastic, ambitious engineer familiar with current engineering and construction techniques. We use the master-builder concept of complete design, engineering, and construction services. Contact Mr. Cellucci, Star Construction Company, 140 N. Virginia St., Reno, Nevada 89501, Phone 702-786-0491 anytime.

PLANNERS, DESIGNERS & PRODUCTION MEN—Internationally known architectural firm seeking planners, designers and production men familiar with health facility design process, including understanding liason with regulatory agencies. Initiative and imagination are prerequisites. Send resume to attention: Mr. L. Benefiel, Hellmuth, Obata & Kassabaum, 315 North Ninth Street, St. Louis, Missouri 63101.

DIRECTOR OF PRODUCT DEVELOPMENT—Stow/Davis Furniture Company seeks an experienced individual with an eye on his own and the industry's future. This is a management position and the successful applicant will assume full responsibility for the development of product from initial planning to production. A broad background in design and familiarity with diverse materials and their ultimate application is a must. This is an excellent opportunity for the creative individual with management experience or abilities. Please write in complete confidence to Stow/Davis, Office of the President, 25 Summer Avenue, N. W., Grand Rapids, Michigan 49502.

SITUATIONS WANTED

ARCHITECT—A.I.A., D.A., A.R.I.B.A. Registered Maryland and U. K. Associate partner with design oriented practice. University graduate 12 years comprehensive experience. Returning U. K. 1970 seeks senior position with American firm in Europe, based in U. K. Box #1361-940, PROGRESSIVE ARCHITECTURE.

ARCHITECT—A.I.A., CSI, NCARB, 44, Family. Phasing out fourteen successful years of own practice including wide range of building types and experience. Seeking position as project architect with major firm or staff architect with major firm or staff architect with institution or corporation. Preferably west coast or abroad. Resume, references on request. Box #1361-941, PROGRESSIVE ARCHITECTURE.

ARCHITECT—30, Married B. Arch, 8 years of experience in design, working drawings and interior creative very good at sketching and rendering. Currently employed in a leading architectural firm in Chicago. Seeking position as junior designer in a small architectural firm. Box #1361-920, PROGRESSIVE ARCHITECTURE.

ARCHITECT—34, AIA, registered in Illinois, currently in independent practice, formerly project architect with major firm, heavy experience in educational planning, interested in associateship or partnership with small or medium sized firm, or will operate office in Chicago for you. Box #1361-942, PROGRESSIVE ARCHITECTURE.

ARCHITECT—39, Educated in Europe, international diversified experience in all phases of architectural practice, winner of international awards, seeks permanent key position as design coordinator, New York City. Write Box #1361-943, PROGRESSIVE ARCHITECTURE.

ARCHITECT-DESIGNER—32, Married w/ family, B. Arch. University of Minnesota. Over 8 years comprehensive architectural experience, 7 years experience large U.S. A/E offices including position of chief designer. 1½ years private practice in Tehran. Seeking important & challenging position. Complete resume on request. P.O. Box 13/1252 Tehran, Iran.

ARCHITECT-MANAGER—Need assistance/nearing retirement/expanding architect-manager highly experienced in all phases of architectural practice management, qualified and capable of directing both office and staff, seeks responsible association. Interest in present firm being sold. Will consider south, middle Atlantic and mountain west. Box #1361-944, PROGRESSIVE ARCHITECTURE.

ARCHITECT—TALENTED DESIGNER—Registered, NCARB, Thirteen years comprehensive experience all phases of practice, particularly design and production, 39, family, Illinois graduate. Desire responsible position with partnership potential in ethical progressive firm interested in producing best in contemporary architecture. Prefer Rocky Mountain area. Resume on request. Box #1361-945, PROGRESSIVE ARCHITECTURE.

CANADIAN ARCHITECT—Fifteen years Canadian experience, 7 years principal in branch office. Projects primarily schools and hospitals up to 10 million. Design oriented, seek responsible position with firm in city with under 500,000 population. Resume and project data on request. Box #1361-946, PROGRESSIVE ARCHITECTURE.

JOBS AND MEN

GRADUATE ARCHITECT—Desires work in Architectural Research. Eight years experience in design and production. Interested in human reactions to architecture. Will work independently for you in present progressive southeastern city or can relocate. Single, enthusiastic, believer in quality, experienced in writing and speaking. Box #1361-947, PROGRESSIVE ARCHITECTURE.

MECHANICAL ENGINEER—36, registered in several midwest, east and southern states. Will affiliate or represent Manufacturing, Contracting, Engineering or Architectural firm. Geographical area is no barrier. Box #1361-948, PROGRESSIVE ARCHITECTURE.

REGISTERED ARCHITECT—4 years job captain, 6 years contractor-estimator, 5 years private practice. Designer-builder—cost control expert. Premiated. Real estate experience. Traveled. Desires position with top-notch architectural industrialized building, or developer firm where good design and responsible cost control must be combined. Box #1361-949, PROGRESSIVE ARCHITECTURE.

REGISTERED ARCHITECT—NCARB, AIA, 41, married with family, 17 years experience in all phases including own practice, desires responsible position with architectural firm, corporation government division or university in western states or Alaska. Box #1361-950, PROGRESSIVE ARCHITECTURE.

URBAN DESIGNER/PLANNER—seeks responsible position in Europe with international AE or planning firm or corporation. M. Arch., M.C.P., Married, 6 years diversified experience includes responsibility for client relations and coordination of economic, transportation, planning and architectural offices on large-scale projects. Available next summer. Resume on request. Box #1361-951, PROGRESSIVE ARCHITECTURE.

MISCELLANEOUS

ARCHITECTS' & DESIGNERS' PERSONNEL AGY—667 Madison Avenue, N.Y.C. (61st St.) TEmpleton 8-3722 Muriel Feder maintains close contact with the entire architectural & design fields, for the past 22 years. The "professional" job consultant for New York City and the nation, at all levels in the areas of architecture, planning, construction, engineering, interior design, space utilization, product and industrial design and exhibition design. Office personnel for the above fields. Confidential interviews by appointment.

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Series 4000

An office should be a place of beauty and comfort, as well as efficiency. The executive sees more of it than he does of his own home. Don't condemn anyone to days of drabness if you can help it—and you can. Only a man's signature says more about him than his office.

alma

See this and other Alma Series in our showrooms in High Point and Chicago (Space 1140, Merchandise Mart). You may consult our catalogs in Sweet's Interior Design File or write Alma Desk Company, Dept. PA-01, Box 271, High Point, N. C. 27261.
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Macy's Kentile vinyl floor: it's better than brick!

In Macy's big, bustling San Francisco store, a floor has to stand up to a ton of traffic, be easy to maintain, and still face the morning looking fresh and beautiful. Big reasons why Macy's in this—and 3 other West Coast stores—selected Kentile Colonial Brick Solid Vinyl Tile. (See unretouched photo below.) Enhances any interior, commercial or residential—with brick's rugged beauty and texture at far less cost. Comfortable and quiet underfoot. Colonial Brick Solid Vinyl Tile has a tough, nonporous surface that locks out grease, stains, scuff marks. Colors: Georgetown Red (below), Woodstock White, Potomac Gold. For samples, call your Kentile® Representative. He'll give you professional, unbiased advice on everything we make, including fine carpeting.

ARCHITECT/DESIGNER: STORE PLANNING ASSOCIATES, SAN FRANCISCO. FLOORING CONTRACTOR: CONKLIN BROS., INC., SAN FRANCISCO.

BROOKLYN, N.Y. 1121

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