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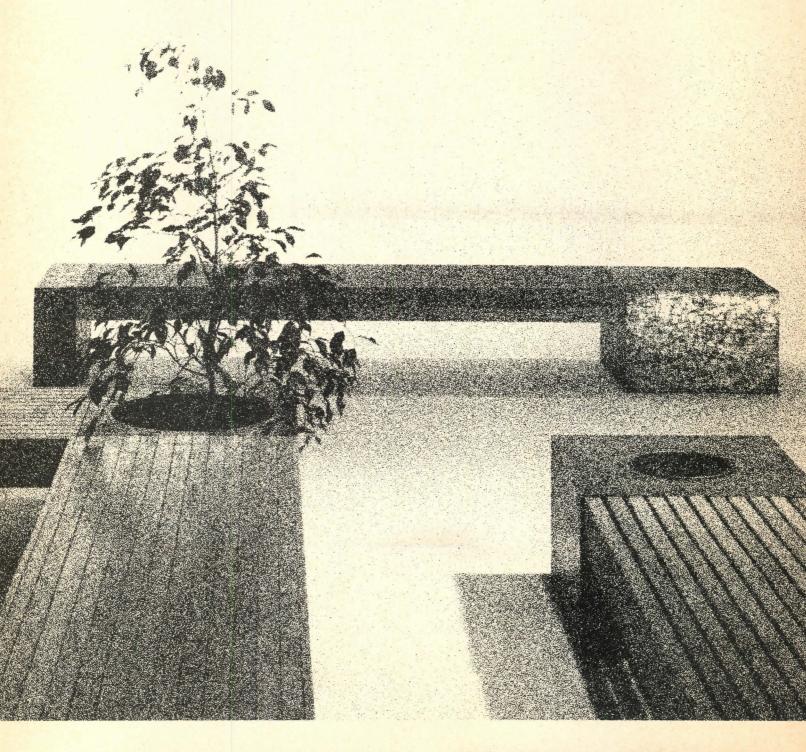
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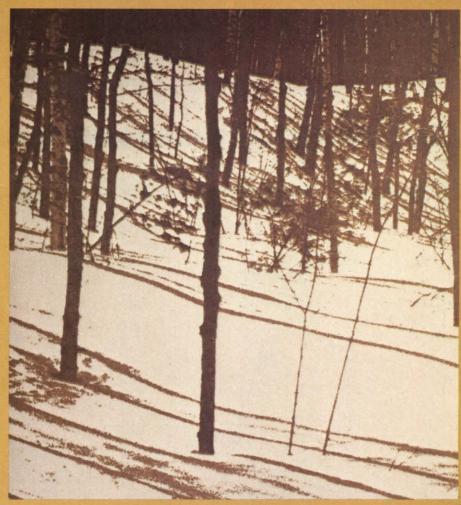
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CMC

#### January 1978

## Progressive Architecture

#### Editorial: P/A Awards at 25

#### The 25th P/A Awards: Introduction

#### Architectural design

- The Pink House, a single-family residence in Friendship, Md. 68
- A ski lodge, the Pavillon Soixante-Dix, in Quèbec, Canada. 70
- A single-family weekend and vacation retreat, Montauk, NY. 72
- 74
- Petromin Refining Training Centers, Saudi Arabia. A new wing for the Chem-Fleur factory in Newark, NJ. 76
- 78 An architect converts old warehouse into own residence, Princeton, NJ.
- A speculative condominium project in Houston, Tx. 79
- 80 A multi-use project for Seattle's downtown area.
- 81 A pedestrian bridge containing athletic facilities for the Bronx, NY.
- Maison Truc, an unusual suburban house in Mt. Kisco, NY. 82
- 83 The Babylon, an apartment-ziggurat in downtown Miami.
- A speculative warehouse with four tenant spaces in Los Angeles, Ca. 84
- 85 The Monroe Centre, a speculative office building in downtown Chicago
- 86 Forty-four single-family houses for Ghent Square urban renewal, Norfolk, Va.
- 87 A middle-income housing cooperative, North Vancouver, B.C.
- 88 Office building for a sawmill in Vancouver, B.C.
- 89 Adaptive re-use as offices and shops, Jessie St. Substation, San Francisco.
- Goebel Collectors' Club, a private museum and office building, Stamford, Ct. 90
- 91 A vacation house in Tunisia.

#### Urban design and planning

- 92 Plan Alternatives for National Register Historic District, Murfreesboro, NC.
- 94 The Nebraska Capitol Environs Plan, Lincoln.
- Guide to Understanding and Administering Massachusetts Wetlands Act. 96
- A comprehensive plan for a new city center in Tehran. 98
- Planning document for creation of first U.S. urban national park, Lowell, Ma. 100
- 102 Urban Street Furniture Manual for the design of a street system, Detroit.
- 103 Sensitive urban planning for Qanat Kosar housing development, Tehran.
- 104 Lower Waller Creek Development Plan, Austin, Tx.
- 105 Waterfront is focus of urban design proposal for East Cambridge, Ma.

#### Research

- 106 Performance Design of Safer Windows.
- Low-Rise Housing for Older People: Behavior Criteria for Design. 107
- 108 Koreshan Unity Settlement project applies research to historic preservation.
- 109 Radiation Therapy Facilities: Social and Behavioral Issues for Design.
- 110 Outdoor Environments for Exceptional Education
- U.S. Senate: Space Availability and Utilization report. 111

#### **Technics**

#### 115 Specifications clinic: Temporary facilities.

#### **Departments**

- 10 Products and literature Views 126
- 27 News report 138 Notices
- 54 Calendar 140 Job mart 115 Specifications clinic 144
- Directory of advertisers 116 It's the law 147 Reader service card
- 120 Books

Cover: Isometric of proposed zoning height limitations for the Nebraska Capitol and Environs Plan in Lincoln, a P/A First Award (p. 94).

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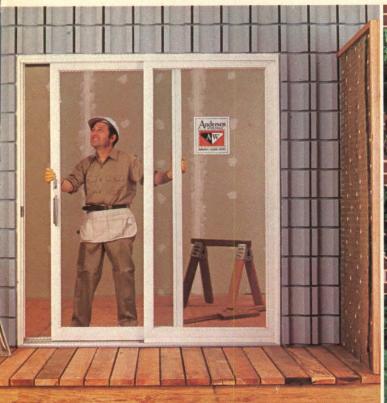
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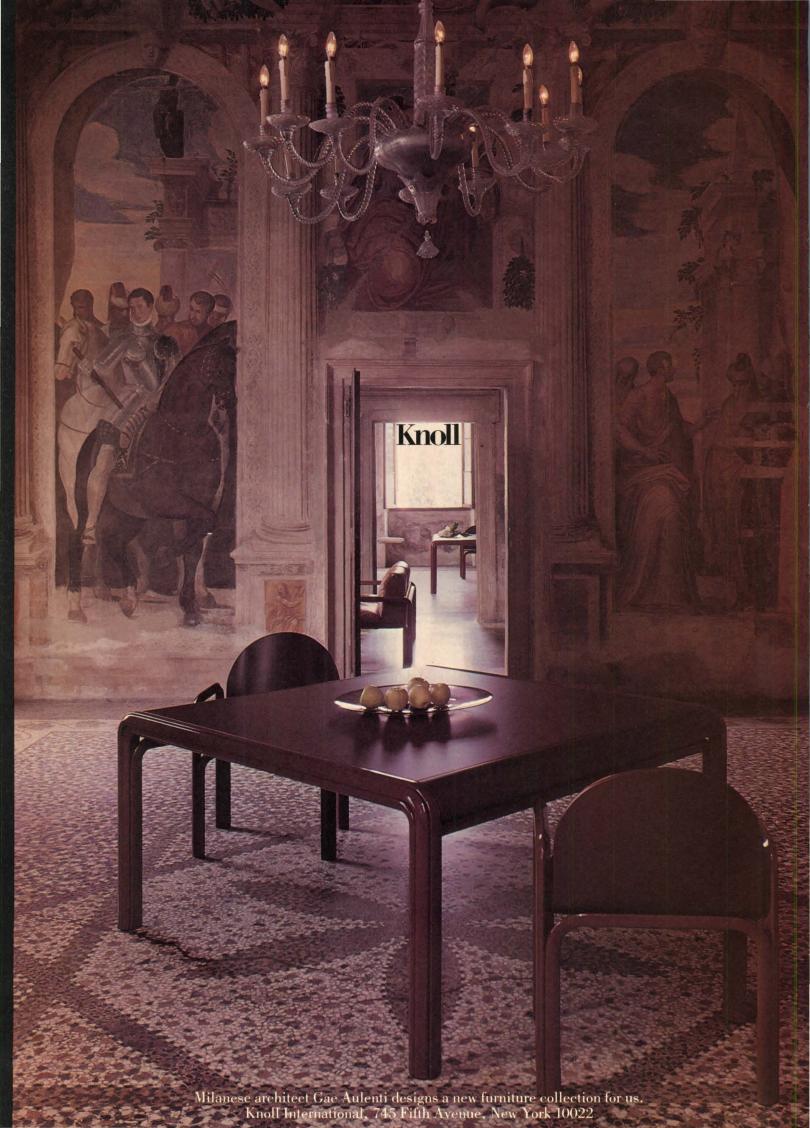
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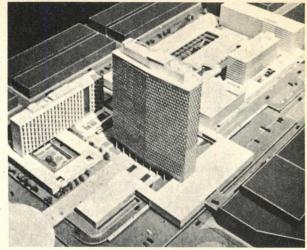
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**Progressive Architecture: Editorial** 

### P/A Awards at 25

January 1978



First Award winner, 1st P/A competition (Jan. 1954 issue): Back Bay Center by Belluschi, Bogner, Koch, Stubbins, TAC.

At some point 20 to 25 years after they happen, events finally slip out of our perspective of a contemporary world and become part of history. The precise timing depends, in part, on preceding and intervening events. The Korean War of 1950–1953 has been history for some time; SOM's Lever House, conceived and built during that war, is only now being consigned to history. Architecture since the interruption of World War II, seen for many years as based on widely held, immutable truths, has only recently been perceived as a period of change, subject to the often erratic processes of history.

When you look back at the first awards issue of P/A, dated January 1954, you now know you are looking at a historical document. Though the words of the jurors have remained remarkably consistent in many respects, the submissions that first jury honored belong to a different world.

For these 25 years, P/A's awards issues have been reflecting developments on the leading edge of architectural thinking. But in attempting to pass judgment on what lay just ahead, the program inevitably became one of the factors influencing the course of these developments.

Architecture is not merely fashion; there are more forces retarding change than deliberately generating it. Yet it does follow a cyclic course in which reaction against prevalent output plays an important role: a phase of austerity or blandness tends to generate a turn to decoration and/or picturesqueness; a reaction against apparent chaos may encourage a movement toward classical order. Each wave seems to build for a few years and become vulnerable; an obstacle no greater than an unsympathetic jury can then break its momentum—some of which may be transferred to another wave.

A survey of these 25 years of awards issues begins just at the crucial point in the early 1950s when the Modern Movement had achieved acceptance; big business was converted and government was following a bit more cautiously. The first jury honored 58 entries, almost 10 percent of those submitted; no jury since has recognized so many. In retrospect, they appear to have been insufficiently selective. While one of the cited works by Skidmore Owings & Merrill, the Manufacturers Trust Bank in New York, turned out to be a benchmark design of the period,

three other winning designs involving SOM (alone or in joint venture) represent little more than prevailing architectural standards.

By the second year of the program, the jury, headed by Walter Gropius, narrowed the focus of the competition to work "that could truly be called progressive"—to "points of fresh departure" rather than "points of arrival." The number of winners dropped to 36. The third jury noted with approval that there was "a little romanticism" and "a bit of color and decoration" in the work they saw—that there were more pitched roofs and fewer pilotis. The course toward "delight" in the form of ruffled concrete roofs and lacy grilles, which reached their apogee in 1957–1960. had already been set, with a bit of help from the earliest P/A juries. By 1959, however, one of the jurors asks rhetorically, "Shall we say that the folded plate is no longer the answer to all roofing problems?" and the following year the all-too-common sunscreen is accused of giving "a textural quality which . . . disguises the negligence of the architect." Both crowd-pleasing devices seem then to have promptly disappeared, at least from the pages of the P/A

As early as the fourth awards issue (1957) P/A's editor had detected several "new" but "backward-thinking" movements, such as "New Palladianism, New Brutalism, and New Romanticism . . . in the air." The New Palladianism turned out to be an imminent trend; while symmetrical compositions had appeared sparsely among the early winners, they came to dominate the competition during the years 1958-1963. In the classically-based forms of Mies, Johnson, Kahn, and Saarinen—and the Orientinspired symmetry of Stone and Yamasaki—architects apparently found a way to give their buildings an overall order and stability the public seemed to need. The classicizing trend was underscored by the bestowal of first awards in 1961 and 1962 to an office building for Honolulu by I.M. Pei (never realized) and Kling's Municipal Services Building in Philadelphia, two among numerous winners of those years which exhibited total four-way symmetry.

This wave of classicism was quite compatible with the repetitive potential of concrete—in both precast and castin-place forms—which seems to have been the technological and textural passion of the early 1960s. Concrete was



icturesque profile for Concordia College by Saarinen; folded concrete roof, American Concrete Institute by Yamasaki (Jan. 1957).

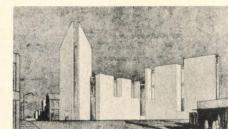


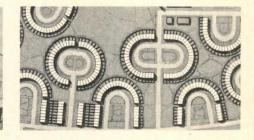
Expressionism in wood in Westport church by Lundy (Jan. 1960) and in concrete in fire station by Carlin & Pozzi (Jan. 1961).





Neo-Classicism in Kling's Municipal Services Building, Phila. (Jan. 1962) and in Eastwick plan by Geddes-Brecher-Qualls (Jan. 1960).





also, of course, the raw material of the New Brutalism, as the term came to be misapplied to massive, expressionistic structures, epitomized in the New Haven fire station by Carlin & Pozzi, a controversial 1961 winner.

Romanticism moved in earlier and proved more resilient against jury criticism. The gabled-village silhouette of Saarinen's Concordia College design melted the hearts of the third jury (1956). Picturesque tendencies are exemplified by the several winning housing schemes by Louis Sauer of Philadelphia and the honored designs by Charles Moore and his partners, beginning in 1960 and culminating in the First-Award-winning Pembroke College housing scheme of 1970.

The shed roof, which seemed to satisfy a need for picturesque profile without allusion to pre-Modern images, appeared in varying proportions throughout the 1960s. Finally the 18th jury (1971 issue) claimed that "if you eliminate the 45-degree plan or section, if you eliminate the shed roof, you have eliminated about 90 percent of the schemes, large or small." And they did, selecting no examples of either. But both of these devices have reappeared—in smaller numbers—almost every year since.

Though much of this work included more or less overt references to the vernacular of the past, it was not until 1967 that the word "allusion" was added to the P/A Awards vocabulary; that year Venturi & Rauch broke into the winners' circle with three designs, presented under the title "The Architecture of Allusion." One sympathetic juror observed, "We are getting away from the architecture of exclusion . . . to an architecture of inclusion." Another juror worried that "this magazine is going to be coming out in January and every young kid is going to be turning the pages and saying, 'Wow, this is it this year!' We're honoring qualities here that are frightening.

There were other premonitory winners that year—Hardy, Holzman Pfeiffer won recognition for a scheme with angled walls and roofs, and a team of unknowns from Yale (Golding, Ives, Mackall, Michels, and Ryan) were honored for a recreation building in New Haven, a simple blockwalled box decorated with exposed conduits and ducts. Classical order, romantic form-making, and advanced technology were all debunked at once. "If it's fun," protested one juror, "it's not fun in a clean way."

Another reaction to both monumentality and romanticism—not to mention concrete Brutalism—lay in a return to the thin-walled, machine-image quality the early Modernists had striven for. This high-tech quality was warmly adopted by the jury for the 13th awards (1966), which gave a First Award to the Sunset Mountain Park megastructure-community by Pelli and Lumsden (of Daniel, Mann, Johnson & Mendenhall). The same team won an award two years later for their Comsat Headquarters, which was built and spawned a line of successors which has by no means yet ended. In the 1969 First Award winner by Craig Hodgetts and Lester Walker, the jury recognized a technological image, but one executed with tongue-in-cheek: "There is no solemn, forbidding, terrorizing attitude toward the machine." This high-tech design had been mellowed cross-fertilization with its funkier mechanical cousins. Significantly, the credits included the line, "Guru: James Stirling."

While P/A juries never seem to have approved the more direct versions of International Style revival, they honored the 1970s elaborations by Graves, Eisenman, and Gwathmey/Siegel. One of the hallmarks of this approach—expressing its intellectual, conceptual ("white") stance, in contrast to romantic, perceptual ("gray") attitudes—is the axonometric drawing. Actually, the "axo" first appeared among the P/A winners in 1969 (never before that) in the Hodgetts/Walker First-Awardwinner and two other winning entries. The following year, a large axo illustrated Graves' first winning design (an unrealized house).

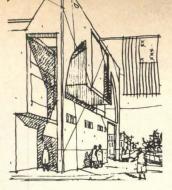
If any characteristic seems to be on the ascendancy now among P/A winners, it is the tendency toward historical allusion, as manifested most recently in winning works by Ambasz, Machado, Silvetti (p. 91), Moore, Koolhaas, Spear (p. 83), and Chimacoff/Peterson (p. 72). In this work are echoes of both the early Modern and the archaic, combined in ways reminiscent of surrealistic art.

#### Urban design and planning

From the outset, awards juries recognized architectural issues broader than the individual building: in the first year, the First Award went to the ambitious, multiuse scheme by



Two 1st Awards for housing: by Louis Sauer (Jan. 1964); by Pelli and Lumsden of DMJM (Jan. 1966).



Enter allusion by Venturi & Rauch, exposed ducts by a Yale team (Jan. 1967).



Axonometric for a house by Graves (Jan. 1970); user map for Community Planning Associates (Jan. 1971).

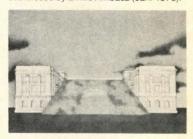


Recycling of mills by Michael & Susan Southworth (Jan. 1974); recycling of courthouse by Emilio Ambasz (Jan. 1976)









a consortium of Boston area architects (illustration, p. 7). And in the second year, when the big award went to a house by Paul Rudolph, there was a "Special Planning Award" for Neutra and Alexander's redevelopment scheme for Sacramento. The planning concepts of those vears—before Jane Jacobs' manifesto—seem frighteningly naive: When the third jury gave its highest honor to the Gratiot-Orleans redevelopment plan for Detroit, by Yamasaki, Stonorov, and Gruen, they reported in dead earnest that this 4000-family scheme would "serve as a prototype for some 25 similar-sized Detroit neighborhoods to be redeveloped" under the city's master plan. The 1959 awards issue included a citation for Gruen's Charles River Park in Boston, which became notorious as a what-notto-do example of neighborhood clearance. To Gruen's credit—and the P/A jury's—his conservation-minded plan for the revitalization of the core of Cincinnati also took honors in 1963.

The 11th and 12th juries (1964 and 1965) refused to consider planning submissions, as beyond the reach of their expertise. When another jury declined to consider these submissions in the 18th annual competition (1971 issue), a separate panel was set up, and P/A has invited special planning and urban design jurors ever since.

#### Architectural ways and means

The various issues of social process, resources management, and ecology that surround architecture and planning have taken on more and more importance. The sympathetic reuse of old buildings was first recognized in the tenth program (1963 issue), in a factory-turned-apartments by Lee Harris Pomeroy (see P/A, Nov. 1977, p. 66) and a commercial development for the San Antonio riverfront by O'Neil Ford and Allison Peery. The proportion of remodelings to total awards reached a peak in the years 1973–1975 and—for some reason—has declined since.

Ecological concerns were felt in two waves. The first movement was epitomized by a citation in the 18th program (1971 issue) for the "Take-me-to-the-mountain" design by Charles Tapley & Associate for an unspoiled nature retreat. Subsequent winning schemes for nature conservation have tended to be more technical. The second wave has been based on the harnessing of nature's energy, as in

the windmill-studded scheme for the College of the Atlantic (1974 issue) by Edward Larrabee Barnes.

Participatory planning was heralded in the 15th awards program with a First Award for the La Puntilla neighborhood plan for San Juan designed for local authorities by Jan Wampler; here, users were to complete and improve their own dwellings. A more sophisticated participatory technique was represented in a Wampler scheme (1973 issue) for the redesign of some Boston public housing.

In the early 1970s, as the scope of architectural practice continued to change, along with the activities of clients, P/A was beseiged by architects who were generating prototypical designs, design guidelines, or evaluations of completed work. The growth of government agencies as clients and regulators generated a demand for such commissions, as did the more detached recognition that much current design had serious failings—a problem discussed by juries virtually every year. Starting with the 21st awards program (1974 issue), therefore, P/A added an "applied research" team to its annual jury. The intention has been to call attention to the opportunities to do research and to use sound research—by showing and discussing the best of it each year.

So the world of architecture keeps changing, and the P/A Award program with it—following some trends, leading others, helping to squelch what no longer serves. It is easy now to see those early years as history; it is now all too easy to see the current year as history-to-be. But only by accepting the biases and enthusiasms of their own times—without too much historical self-consciousness—have the P/A juries maintained the program as a force in, not just a forecast of, the course of architectural development in America.

John Maris Dife

#### Letters from readers

### Views

#### Venturi & Rauch column

Congratulations on your excellent October 1977 issue. Your cover boldly illustrates that those rascals at Venturi & Rauch have done it again! This time they have gone and created a new Order, signified by their introduction at Oberlin of the ICONIC column.

Dan Dennison Student, University of Michigan Ann Arbor, Mi

Re Penn State Faculty Club (P/A, Oct. 1977, p. 56): Though I have not visited the building, from the photographs provided, the interior forms (spatial definitions) expressed deny the institutional aspects relative to the color selection you express in your narrative. The carpet, rugs, interior lighting, and furnishings further deny this perception.

Perhaps if the faculty wore white or Venturi green medical jackets your expressed concerns for the color implications might be realized. I suspect, however, this would not be the case.

I am pleased to see their recent work so thoroughly covered. It is indeed significant. R.B. Ferrier Associate Professor of Architecture

The University of Texas
Arlington, Tx

Progressive Architecture's coverage of Venturi & Rauch's addition to the Allen Art Museum in Oberlin, Ohio (Oct. 1977, p. 50), prompts a question in my mind concerning the nature of architectural criticism: Can we really judge an architect's work by referring to his own avowed goals in determining his success or failure?

It seems clear to me that the Allen Art Museum addition is a failure—jarring in its color and insensitive in much of its detailing. Why must the critic dwell at length on the notion of buildings as fragments, and on the historical references intended by the architect without first assessing the impact of the overall? Is it a fear of being shortsighted, hesitancy to use such terms as proportion, scale or (worse yet) refinement because they may represent outdated notions? Is it a concern about being judgmental which explains the omission of important questions as to the appropriateness of certain design decisions: (Was it really a good idea to relate the Art Museum addition to the truly mediocre Hall Auditorium Annex?)

The point here is that design is more than an accretion of conscious design decisions. The conscious mind has its limitations as a creative source. There is, in fact, ample evidence that the seeds of the creative process are unconscious. Mozart is said to have heard complete compositons in his head: "Whence and how do they come? I do not know and have nothing to do with it." Bertrand Russell, in a preface to a book on Albert Einstein's writings describes Einstein's creative method: "A theory if it is to have any value, must not emerge from careful

collection and collation of individual observations. It must emerge as a sudden imaginative insight, like that of a poet or composer."

I do not wish to suggest that the only true path to architectural design is through inspiration; I would simply like to point out that the longhand approach of verbalizing certain aesthetic goals in an architectural problem and then realizing them one by one in the final composition is not the only acceptable design method, nor does it necessarily lead to good architecture.

Mr. Venturi has been a persuasive influence on the direction of contemporary architecture by freeing architects from the notion of the building as an isolated event, independent of its surroundings. But he has done so more through his writing than through his realized architectural work. He has been an excellent theorizer, but this does not mean that all his buildings are automatically to be accepted as great design.

James W. Hadley

Architect

Nyack, NY

#### Restoration revisited

Your November 1977 issue is a superb gem. It recompenses me for all the years I've received your publication and railed at your taste.

Bravo, bravissimo. Robert Frederic Thomson, Architect Haddonfield, NJ

The preservation of the Old Stock Exchange Trading Room and Arch in Chicago points up a long standing dilemma of architectural criticism and preservation. Louis Sullivan himself stated it ... You can't separate a form from its function. Preservationists must find an equally viable function and setting for an architecture if its true essence is to be saved. Otherwise, as in the case of the Old Stock Exchange, architecture becomes only an artifact.

Although, in this particular case, we have difficulty praising the preservation of Sullivan's architecture, we can be thankful to have this fragment saved, much like the equivalent of a lovely Greek vase or a relic from the tomb of Tutankhamen.

Martin J. Wander Gensler & Associates Architects San Francisco, Ca

I am writing in response to the article on the Los Angeles Central Library which appeared on p. 57 of the November issue of P/A. It appears to have been written by Carlton Knight, III.

In the 27 years which have ensued since my return to the practice of architecture, I have



LA library concept by The Luckman Partnership

never seen your fine magazine carry an article so biased, so inaccurate, and so deliberately misleading. This evaluation is supported by the following:

The article states: "One proposal was to build a new library elsewhere and sell the downtown site for development. Architect Charles Luckman, whose Ogden Development Corporation proposed a 62-story tower on the Library site in 1971, was commissioned to study the matter."

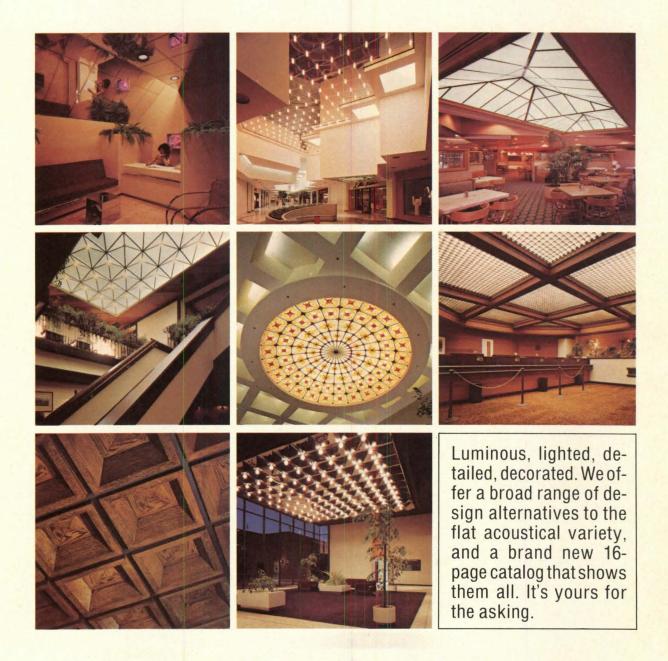
The facts: The Library Commission, not the City, sent out proposals to six developers requesting each to recommend a new site for a new Central Library and to recommend the development of the present site to its highest and best use. Ogden Development Corporation, of which I was Chairman, was one of the six who submitted replies to the request for proposals. The way the above quotation reads, it indicates that we made the proposal instead of the Library Commission, and that we were the ones in 1971 to suggest the destruction of the present Central Library building and the development of a highrise commercial project in its place. The last part of the quotation is totally incorrect. We were not "commissioned to study the matter." Four years later, in June 1975, the Council authorized the City Administrative Officer to engage our services to make a site selection and feasibility study of 27 sites possible in the downtown area, including the present Central Library site. The contract specifically called for a new building and specified all criteria in connection with such a new library building.

The article states: "His 1976 report said that restoration and expansion of the Library was 'impractical' and would cost \$38M. The facts: We submitted a report in January 1976 in which we had narrowed the site selection to three final sites; a site in Bunker Hill, the present Library site, and a site one block east of Pershing Square. Under a section headed, "Differences of Opinion" we pointed out that several people had suggested that the solution would be to restore the present Central Library building and to continue its use as the Central Library. CLA did state that this would be "impractical" because the present building embraces only 162,000 sq ft of usable space. While restoration would increase its present deplorable lack of efficiency, it would cost approximately \$22M (not \$38M). That when completed, this would leave the building with completely inadequate space for the housing of today's collection of 1.3M volumes. No place in the report is there any direct statement or implication that it "would cost \$38M."

The article states, "After the City Council rejected this view and asked that a report be submitted from other sources, Luckman offered his services at no extra cost."

The facts: It is not possible to make a more totally inaccurate statement. The City Council never rejected our observation about the restoration of just the present Library building. In fact, our letter of transmittal of the January 1976 report stated clearly that we were making no recommendation to the Recreation and Parks Committee of the City Council; that we would recommend a specific site after the City Administrative Officer completed his negotiations with the County of Los Angeles to determine the cost of acquiring from the County the [continued on page 14]

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#### Views continued from page 10

Bunker Hill site. Therefore, there was no action by the City Council on any part of our report. In May 1976, we advised the Recreation and Parks Committee of the City Council that the City Administrative Officer had concluded his negotiations with the County. That both he, and we, felt that the total cost of the Bunker Hill site was too high to be financially feasible. In the same report, we advised the Committee of the Council that we, and our leasing consultants, had been unable to find any available space in the entire downtown area, with floors strong enough to carry the weight of the Library's collection, during the two-to-three-year construction period of a new library building on the present site. For the same reasons, it is equally impractical to attempt a restoration of the present building only as the solution for the future. Our report concluded by recommending the Pershing Square site for a new library building, giving the total cost of land acquisition, constructing the building, and financing of \$83M. The Council Committee on Recreation and Parks held public hearings for months but at no time did the Committee ever reject any part of our report, and at no time was the City Council asked to approve or reject our report, either in total or in

The article states, "Luckman offered his services at no extra cost.

The fact: This statement is totally inaccurate. In November 1976, CLA wrote to the City Administrative Officer stating that during the course of the public hearings, there were several inquiries as to whether it was possible for the present building to be restored, and additional new space added to the building in order to provide enough total space for a properly functioning Central Library. Since no such study as to restoration, earthquake safety, addition of space, plus the cost of all of this, had been made, we recommended it be done. CLA's letter was the first initiation of such a study and our letter proposed a fee of \$30,000 for such a study. The City Administrative Officer sent our letter to the Recreation and Parks Committee of the Council with his recommendation that it be accepted and approved. The Committee sent the matter to the Council for approval of the fee, and this raised a debatable issue. We subsequently offered to include the new study within our original \$58,000 contract. The Council Committee accepted and we developed a "concept study" for the present site. On March 1, 1977, it was submitted to the Council Committee and was approved. The Committee submitted the concept to the Council and it was ap-

The article states, "He apparently got religion; his 1977 report said that the same plan for restoration and expansion made economic sense and would cost \$22M.

The facts: Including Knight's introduction of religion, the statement is totally contradictory. Our March 1, 1977 report to the Committee, and approved as indicated above, could not possibly have been "the same plan for restoration and

expansion" simply because our January 1976 report contained no plan for restoration and expansion. The only figures contained in that report were the \$22M (without financing), and as indicated earlier, it was for restoration of the present building only. Our March 1, 1977 restoration and expansion report clearly stated the cost as \$30.6M (without financing)

The article states, "Questions were also raised about the textures and details in the additions, but the plan was approved... The facts: Such an observation is ridiculous to the point of ineptitude. The contract under which this work was done specifically forbids any architectural design. Our submission of the restoration and expansion study clearly states that this is a "concept only" to show that new space can be added in a proper way so as to provide large open floors, and that the present building would still be the dominant feature of the completed complex. CLA's report further stated that we thought that the selected architect should be directed to design the "new space so that the completed project would look like one owner built it at one time." Attached you will find a photograph of the rendering we submitted with our March 1, 1977 report to the Committee and subsequently to the Council. It is only a "concept." We used a great deal of landscaping because we believe it should be used, and because the use if it would enable us to show the "concept" without showing any architectural design—let alone "the textures and details."

[continued on page 17]

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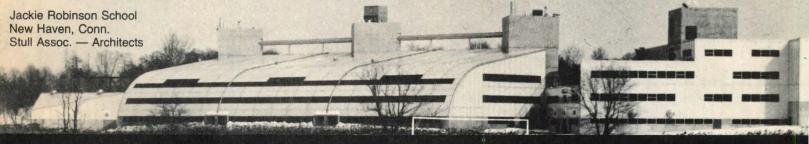
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#### Views continued from page 14

The article states, "Under Luckman's scheme, the total space would be increased from 162,000 to 195,000 sq ft...."

It is unfortunate that Knight has difficulty with both reading and arithmetic. The CLA report on its "concept" shows a total of 295,000 sq ft of usable space. This was the "concept" approved by the Committee and by the Council.

New West Magazine has in recent months run a series of articles which have been so biased and distorted as to be damaging to both CLA and to me. Anyone reading the New West articles will note the similarity of words, of bias, of distortion, and incorrect figures between Knight's article and the New West articles.

Knight's total failure to do any independent research has added to the damages done to CLA (now The Luckman Partnership) and to me. We, therefore, request a complete retraction of the article, and the publication of this letter.

Such research was available to Knight. Every document and report referred to in this letter have been, and are, in the public domain and have been, and are, available as research material to anyone requesting them from the City Administrative Officer, the Recreation and Parks Committee, and the members of the Council.

Charles Luckman, FAIA
The Luckman Partnership, Inc.
Los Angeles, Ca

(The brief report by Carlton Knight III was based on published accounts and reports of concerned preservationists, which were accepted in good faith, with no intention to distort or mislead; P/A and the author regret the substantial inaccuracies reported here by Charles Luckman and any embarrassment they may cause him or his firm. We acknowledge and welcome their contribution toward the useful preservation of this landmark structure which is our only objective in giving it editorial coverage.—Editors)

#### Author's credit due

The quote from *The Place of Houses*, by Charles Moore, Gerald Allen, and Donlyn Lyndon, which appeared in the article on the Arlington Center for the Performing Arts (P/A, Nov. 1977, p. 72) was not written by Charles Moore, as stated, but rather by Donlyn Lyndon, the authors have brought to our attention. P/A sincerely regrets this inadvertent misattribution.

#### Certification credit

William T. Lohmann's report (P/A, November 1977, p. 90) of the new program of certification of construction specifiers of the Construction Specifications Institute brings the news of this program to a wider audience. It is an important service to the various professions allied in construction, and those who participated in its development are to be thanked. However, the role Hans W. Meier, FCSI, of Daniel Mann, Johnson & Mendenhall, has played and continues to play

in the development of the program should be singled out. To this observer, Bill Meier's efforts have been most crucial to bringing certification into being.

Francis J. Smith, AIA/CSI Frank L. Hope & Associates Architects and Engineers San Diego, Ca

#### Lighting credit due

In the cover story for the November 1977 P/A on the conversion of Union Station in Washington into the National Visitors' Center, no credit was given to the lighting consultant, James Nuckolls of Design Decisions, Inc., a division of Syska & Hennessy, Inc. His work in lighting a difficult space did much to complement the work of the architects, and we feel that he should receive appropriate recognition.

Ken Robinson
Secretary, International Association of
Lighting Designers, Inc.

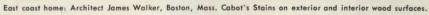
New York, NY

#### Photo credits due

Photos of the Arlington Center for the Performing Arts in Santa Barbara (P/A, Nov. 1977, pp. 72–75) should have been credited to Wayne McCall of Phenomena.

The photo of the Chicago Stock Exchange entrance (P/A, Nov. 1977, p. 64, top) should have been credited to Hedrich-Blessing. P/A regrets the errors.





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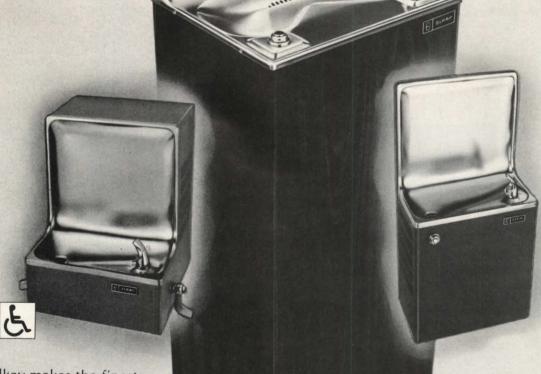
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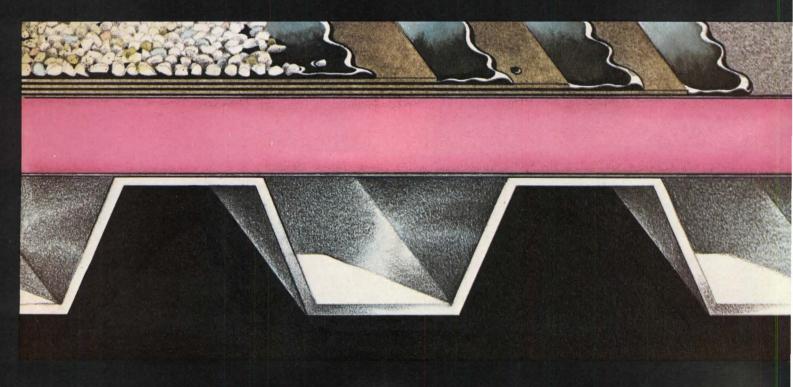
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10.0	1.4"	1.4"	1.9"	2-1/4"	4"*
11.1	1.6"	1.6"	· 图 5 等 4 等	2-7/16"	Was No
12.5	1.8"	EUGINES :	2.2"		31433
140	0.0%	0.0"	0.5"		BURNING THE

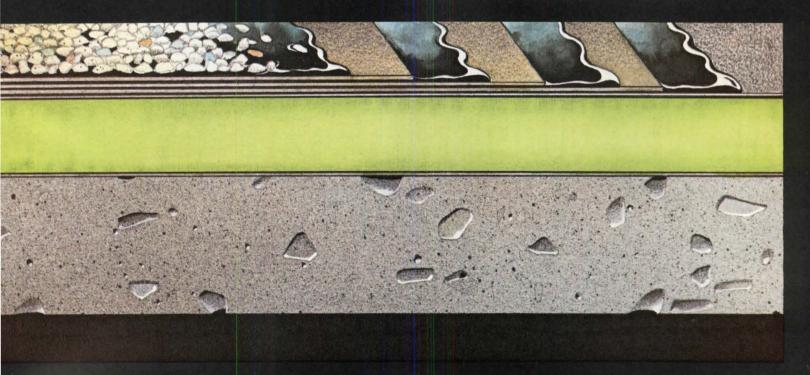
R FACTOR COMPARISON (Typical Thicknesses)

16.7 2.3" 2.8" 20.0 2.8" 3.2" 25.0

\*In two layers

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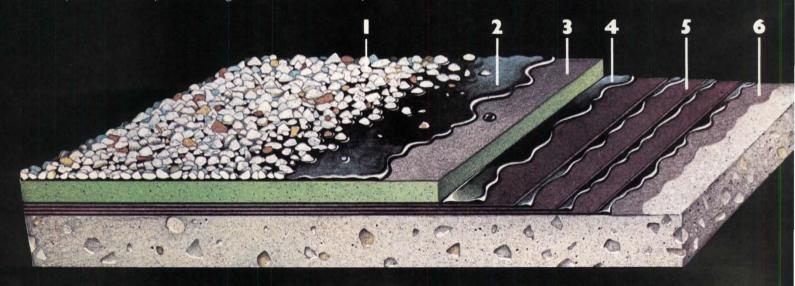
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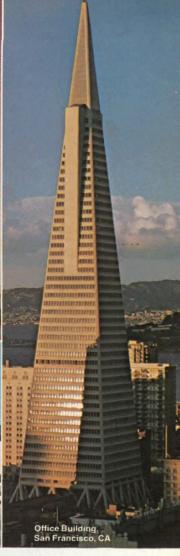
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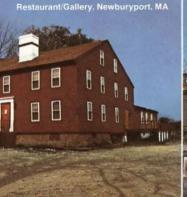






















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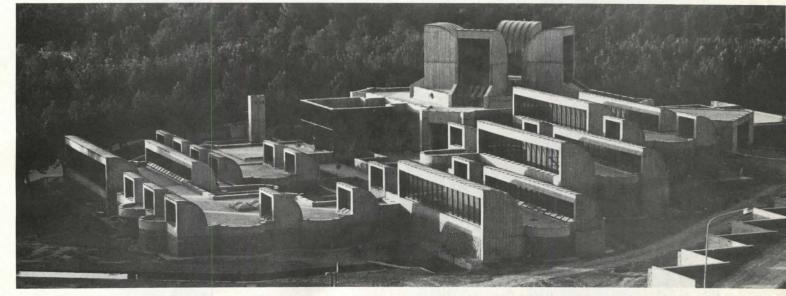
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## News report



Modern museum opens in Tehran

The transformation of Tehran into a cosmopolitan capital (see planning award and citation, this issue) took a major step forward in October 1977, with the opening of the Tehran Museum of Contemporary Art. Set in Park Farah on the rapidly developing north side of the city, the new 7000sq-meter (about 75,000 sq ft) structure has a low, meandering form, punctuated with curved light scoops that inevitably recall those of Jose Lùis Sert's galleries, though related to indigenous Iranian precedents. Its toplighted entrance lobby has a circular ramp leading down to auditorium, offices, and library; a sequence of galleries connected by short ramps leads down from the lobby in an irregular spiral, enclosing a terraced courtyard, to rejoin the lobby at the lower level.

Tehran Museum of Contemporary Art prior to opening (above) and on opening day (below).



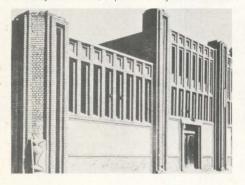
Originally designed about ten years ago by Kamran Diba with Nardir Ardalan, the museum was carried to completion by Diba and his firm. The genial Diba, who studied at Howard University, has been appointed the first director for the museum he designed.

The museum's collection, assembled under the sponsorship of the Empress Farah, includes works that exemplify the development of Modern Western painting, drawings, graphics, and photography, as well as a definitive collection of 20th-Century Iranian

#### **News** report



Iranian museum interior (above) with light scoops, Marilyn Wood dancers. Illustration (below) from opening exhibit: Risbaf factory, 1932, by Motamedi, supervised by Schunemaal.



art. Inaugural exhibitions included one on Sharp-Focus Realism and a selection of Dennis Oppenheimer's landscape-sized sculpture projects. Opening festivities included music and dance programs by an American, Marilyn Wood, which took place continuously throughout the building and courtyard.

A noteworthy component of the new museum is its Architecture and Design Division, headed by Yale-educated Nasrine Faghih, who is planning a series of exhibitions related to the architectural issues facing a rapidly changing nation. Her first show sets an excellent precedent by focusing on a group of structures that could easily be ignored among Iran's more ancient and more prominent landmarks: factories dating from the 1920s and 1930s, built during the country's first

wave of industrialization. Showing a civic obligation that is in itself worth recalling, the brick façades of these simple, repetitive structures combine elements out of the Iranian past with references to avant-garde Western European design of the period. [JMD]

## Owens-Corning energy awards

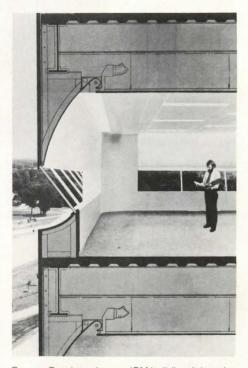
Four winners have been named for equal top awards in the sixth annual Energy Conservation Awards program sponsored by Owens-Corning Fiberglas Corporation, and three have won honorable mentions. In the commercial category, Gunnar Birkerts & Associates of Birmingham, Mi, was named winner for creative use of architectural and engineering techniques in IBM's 14-story office building, Southfield, Mi (P/A, Sept. 1975, p. 58), saving an estimated \$111,000 in fuel costs annually; honorable mention in the commercial category went to Ellerbe Associates of Bloomington, Mn, for the design of Western Life Insurance Company's corporate headquarters in Woodbury, Mn.

A joint venture team won in the government category for plans to renovate the historic Old Post Office Building in Washington, DC (P/A, Nov. 1977, p. 48); the winning team is composed of McGaughy, Marshall & McMillan; Arthur Cotton Moore/ Associates; Stewart Daniel Hoban Associates; and Associated Space Design. Honorable mention in the government category was received by Moore, May & Harrington of Gainesville, FI, for the design of the Gainesville Municipal Airport Terminal Building which uses solar power to meet 60 percent of its heating, cooling, and hot water needs.

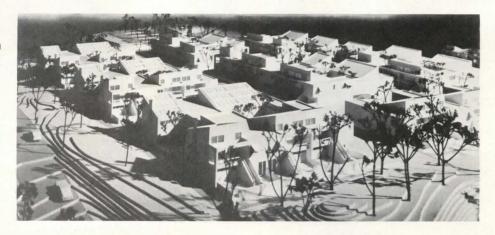
In the special category two winners were named: Pomeroy, Lebduska Associates of New York for the design of a condominium project called Bedford Mews in Bedford, NY, and H.F. Lenz Company, a consulting engineering firm in Johnstown, Pa, for its energy audit of Carnegie-Mellon University's Science Hall, in which energy waste was pinpointed and solutions were recommended.

In the institutional category, an honorable mention was named: Rowe Holmes Associates of Tampa, for the design of the University of South Florida's Business Administration Building, Tampa. No entry was cited in the industrial category.

Jurors were GSA official Charles Law; architects Robert Metcalf, Jack Train, and David Pugh; engineer Jack Tumilty; and Walter Ratai.



Owens-Corning winners: IBM building (above) by Gunnar Birkerts & Associates; Bedford Mews (below) by Pomeroy, Lebduska Associates.



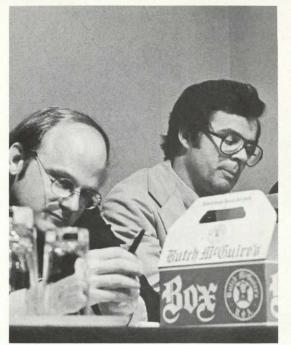
## Projections on projects

The most compelling aspect of "The State of the Art of Architecture" conference held late October in Chicago was its strong undercurrent of anxiety, with a strain of paranoia running through. The conference, organized by Stanley Tigerman and sponsored and funded by the Graham Foundation for Advanced Studies, still represented quite a tour de force. A number of East Coast, West Coast, and Chicago architects were invited to disavow any supposed geographic factionalism by convening there to show and discuss each other's current unbuilt work.

Chicagoans included Thomas Beeby, Larry Booth, Stuart Cohen, James Freed, Helmut Jahn, James Nagel, Stanley Tigerman, and Ben Weese. From the West Coast came Frank Gehry, Craig Hodgetts, William Turnbull, and Tim Vreeland. The East Coast was represented by Peter Eisenman, Michael Graves, John Hejduk, Richard Meier, Robert Stern, and the Mid-Atlantic by Charles Jencks. There were two last minute no-shows, East Coasters Charles Gwathmey and Colin Rowe, but the conference benefited from a surprise visit of the nongeographically allied James Stirling, in town for an AIA jury.

Because of the psychological orientations of the comments to follow, names are not given. Instead, sobriquets à la Freud are employed to preserve the privacy of all involved, including this observer.

Anxiety about being an "artist" caused some very pragmatically minded architects such as "The Plainsmen" to show colored elevations for polychromed architectural schemes. One Chicago architect of large scale projects, "Baron von Hightech" introduced East Coast-linked curves and glass block into typically gridded floor plans. On the other hand, anxiety about not building provoked a diatribe from New Yorkers, such as "The Artist," despite what members of the audience construed as some sort of Chicago capitulation in those colors and curves. "The Transformational Man" was equally paranoid about a perceived dismissal of the value of anxiety and speculation from "Baron von Hightech" and during





Architectural philosophy took second place to Freud in 'The State of the Art of Architecture' in Chicago: panelists (from left) Tom Beebe, Larry Booth, Helmut Jahn, and Stuart Cohen.

several soliloquies he asked where one goes from here. A known conceptualist, "The Transformational Man" avowed an interest in the "taste of space," suggesting a veering now towards the sensuous and tactile. Meanwhile the West Coast architects, such as "The Silver Voice" usually viewed as somewhat sensual and tactile in orientation, seemed anxious to be perceived as intellects. "The Silver Voice" thus gave a conceptual argument for a scheme not altogether defensible on those grounds.

Another West Coaster, "Mr. Rough Tech" presented an impressionistic explanation sounding rather like the lyrics of a folk song for a project that left the audience asking about the building's function, location, etc. On the East Coast side, "Mr. Inflections" was so anxious about adhering to the 15-minute time limit that he raced through his presentation doubletime, so about all the audience could get was the function and location. "The Tiger Man" showed some projects with rather outré, though real, programs like a euthanasia center for dogs, and discussed such related concerns in his work as death, blindness, history, and sentimentality. "The Poet of Polychrome" appeared to be either very sincere or truly diabolical by being the first to criticize a recent scheme of his. This apparent absence of defensiveness and paranoia was quite unsettling. "The Shy Sculptor"

showed houses that exhibited a cathectic drive toward recreating the aura of "Der Golem" film set. "The White Knight" remained silent for most of the discussion and, claiming censorship imposed by a current client, presented a *chef d'oeuvre* finished last year. Of the we-build-big category, it was interpreted by some as competitive muscle-flexing with Chicago.

While art and building merged in that presentation, in most of the discussion they were treated as irreconcilable dualities. But polarities continually filled the room. "The Radical Categorizer" introduced a few more polarities into the discussion, such as explicit versus implicit (referring to symbolic content of architecture); private versus public (referring to meaning). Arguments raged on about whether architecture was poetry or prose whenever the art versus building duality needed rephrasing.

Some of the audience wished for more synthesis out of these dialectics. What was being revealed of the implicit and the private nature of the participants, if not the state of art of architecture, was at least instructive, if not disturbing. The conference might have had some value for the participants—at least on the level of "acting out." And of course a bit of anxiety and paranoia have their place. They keep everyone trying. [The Fang Woman]

#### **News** report





Jurors in group picture, clockwise, Peter Samton, Der Scutt, Alvin Skolnik, and Kenneth Walker; moderator Charles Biederman (above). Best in show winners pictured here are among 22 cited for outstanding ads.

#### WHY COAT STAINLESS STEEL?

As nearly all architects are now aware, TCS (Terne-Coated Stainless Steel) is chrome-nickel stainless coated on both sides with an 80% lead/20% tin alloy.

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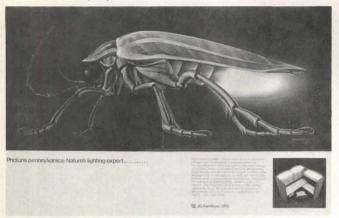
Expressed in the simplest terms, where roofing and weathersealing are involved there is no standard architectural metal available in the world today, including stainless and copper, which can match TCS in its performance characteristics and built-in safeguards against failure.

TCS

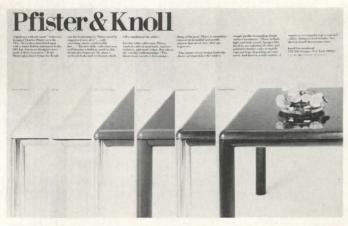
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#### P/A AdAwards program

The third annual AdAwards program held by Progressive Architecture to honor advertisers for outstanding ad design and communication excellence has named 22 winning firms sponsoring 52 ads. Judged were advertisements of a page or larger that appeared during 1977 in P/A. The jury selected 52 winning ads from more than 300 eligible advertisements in seven categories. For the first time since the program's inception the jury also selected ads representing an overall best in show. These three are Follansbee Steel Corporation's April ad; JG Furniture Company, Inc., September; and Knoll International, June.

Winners in the category of Interior design are ICF Inc., JG Furniture, Lazarus Fabrics, Knoll, and Krueger. In the category of hardware, winners are Emhart's Russwin Division and Sargent & Company. Andersen Corporation in the category of doors and windows; PPG Industries, Inc. won in the glass category.

The category of materials and systems had the following winners: The Celotex Corporation, Forms & Surfaces, DuPont's Elastomers Division. W.R. Grace & Co., Kawneer Architectural Products, Olympic Stain, Tremco, and Zero Weather Stripping Co., Inc. Winners in the structural load-bearing category are Bethlehem Steel Corporation, Follansbee Steel Corporation, Helios Tension Products, Inc., and Unistrut Corporation. Koh-I-Noor Rapidograph, Inc. won in the unclassified category.

Summarizing the jury's opinion of the winners, one juror said, "Their responsiveness to what really are immediate concerns to the architect is something that has to be communicated to all advertisers attempting to reach the profession through their

product messages."

Jury members were Alvin Skolnik of Skidmore, Owings & Merrill; Der Scutt of Poor, Swanke, Hayden & Connell: Peter Samton of Gruzen & Partners: and Kenneth Walker of the Walker Group, all of New York. Moderator of the jury for the third consecutive year was Charles Biederman, advertising and sales promotion executive with General Electric Co. Biederman will chair a panel discussion by the jurors in New York when the AdAwards are presented by Philip H. Hubbard Jr., publisher of Progressive Architecture. This event will be held at the Plaza Hotel on Jan. 20, the same day that the 25th annual P/A Awards will be presented for excellence in architectural design, research, and urban design and planning. Representatives of the winning firms are invited to attend all events.

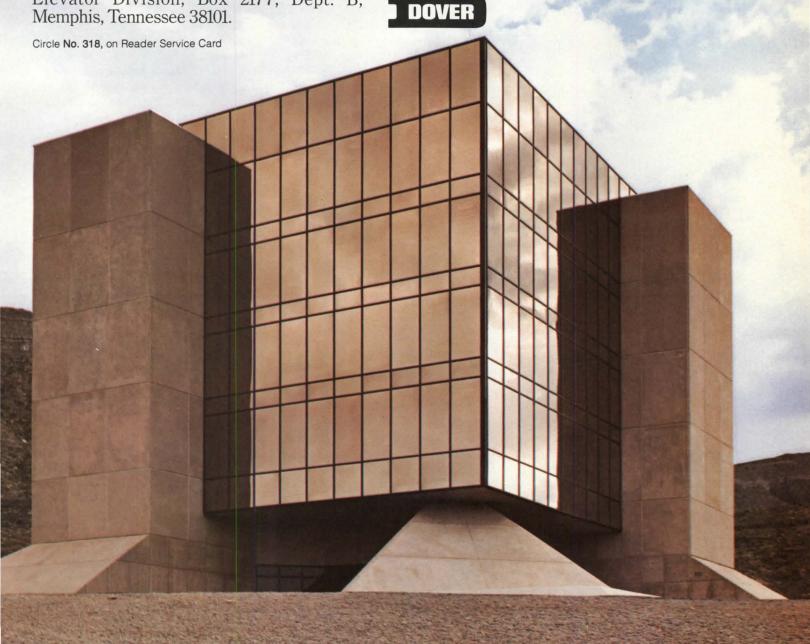
[News report continued on page 32]

## A hall of fame for the heroes of space.

# ELEVATORS BY DOVER

In the hills above Alamogordo, New Mexico, the International Space Hall of Fame honors the pioneers of all nations who opened the doors of the universe to man. Exhibits, both indoors and out, document the significant events in the exploration of space and offer predictions of marvels yet to come. Visitors and staff move swiftly between the five floors of the multi-million dollar structure on Dover traction elevators. For more information on Dover Elevators write Dover Corporation, Elevator Division, Box 2177, Dept. B,

The International Space Hall of Fame, Alamogordo, New Mexico Architect: Charles Nolan, Alamogordo, New Mexico General Contractor: Frank Tatsch, Silver City, New Mexico



#### News report continued from page 30



Philip Johnson at recent AIA design conference.

#### AIA Gold Medal to Philip Johnson

New York architect Philip Johnson has been named recipient of the Gold Medal conferred annually by the American Institute of Architects as the Institute's most distinguished award of honor. The medal will be presented later this year at the national convention; it is the first time since 1972 that the AIA has so honored a living architect.

Johnson, partner in the firm of Johnson/Burgee, has been associated with several "landmarks" in architecture: in 1932 he was coauthor, along with Henry-Russell Hitchcock, of The International Style, Architecture since 1922, a book which set forth the architectural principles for a whole generation; he designed what justly could be called the most famous American house of the International Style, his own Glass House built in New Canaan, Ct in 1949; and was co-architect with Mies van der Rohe of the Seagram Building, 1958, in New York, a glass tower set in a plaza that became virtually a textbook solution of the modern office tower. Johnson also was architect for the 1964 redesign of the Museum of Modern Art (P/A July 1964, p. 65) producing a façade and

garden court which is central to an ongoing battle between preservationists and MOMA officials who want to expand the museum.

Johnson's talents have not been frozen into the style he championed, and he is one of the most outspoken critics against the legacy of the Modern Movement. His works appear today in most of the building cities: IDS Center in Minneapolis, 1974; Pennzoil in Houston (P/A. Aug. 1977, p. 66); the Water Garden, Dallas (P/A, Jan. 1975, p. 75); and the General American building, St. Louis. In New York he has worked on such showcase projects as Lincoln Center, designing the New York State Theater and redesigning the interior of Avery Fisher Hall (P/A, March 1977, p. 64).

A man of wit and critical acumen, he is a sought-after speaker; in 1975 he addressed the P/A Awards ceremonies. He also has served on a P/A Awards jury and was a member of the international jury for the Plateau Beaubourg competition.

Johnson was born in Cleveland and received his undergraduate degree from Harvard in 1930 and his bachelor's in architecture in 1943.



David Meeker

#### David Meeker chosen AIA executive VP

The American Institute of Architects has appointed architect and planner David Olan Meeker Jr. as executive vice president to replace William Slayton, who in June announced plans

to resign at the end of the year. Meeker from 1973 until 1976 was an assistant secretary at the U.S. Department of Housing and Urban Development, at the time the highest ranking architect in federal government. During those years he developed the policy, legislation, and implementation of the new Community Development Block Grant Program, working with a budget of \$3.8 billion in fiscal 1977. He also worked closely with the President's Domestic Council and chaired the Long-range Disaster Recovery subcommittee.

Since leaving HUD, Meeker has maintained an architectural consulting practice in Washington, DC, and is serving in the first endowed chair of Urban Studies and Public Service at Cleveland State University.

Meeker worked 15 years as an officer and partner of James Associates, architectural and engineering firm of Indianapolis, before entering politics as Deputy Mayor of the city, serving from Jan. 1972 until July 1973 under Mayor Richard Lugar, now Sen. Lugar of Indiana. From 1970 to 1971 he was director of Indianapolis' Department of Metropolitan Development.

Meeker is a 1950 graduate of the Yale University School of Architecture; in 1962 he received a certificate in architecture from the University of Copenhagen and the Royal Academy of Art where he studied as both a Fulbright Fellow and a Royal Danish Government Fellow. He also has taught extensively at such schools as the University of Florida, Ball State University, Indiana University, and Hollins College. He is a Fellow of the AIA and also is a member of the American Institute of Planners.

#### Oxford scholar receives \$10,000

Francis Haskell, professor at Oxford University, England, has received the first Mitchell Prize of \$10,000 for his book, Rediscoveries in Art published last year. The book was based on a series of lectures given under the auspices of New York University. The Mitchell Prize, to be awarded annually, recognizes an original contribution in the study and understanding of the visual arts. The prize is awarded by the Mitchell Foundation.





# Today's hospitals try hard to hold the line on rising energy and maintenance costs

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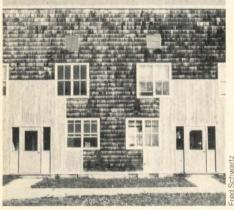


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News report continued from page 32.

# Of roses, taboos, and post-Modernism

Well over 1000 students and professionals crowded into a Harvard University auditorium late last year for a conference on "Beyond the Modern Movement." Many presumably came expecting to be initiated into the mysteries of "post-Modernism," but after six hours of sometimes enlightening, often fractious and unintelligible debate it was found that "post-Modernism" is by no means a well-defined movement



Charles Moore's low-income housing (above); Hertzberger's Centraal Beheer offices (below).



Arata Isozaki's Kitakyushu Library (below) do Japanese appreciate Marilyn Monroe curves?





The last super-conference: Stern, Tigerman, Lyndon, Pelli, Eisenman, Anderson, Krier, Hejduk. No initiation into mysteries of post-Modernism at Harvard University forum.

with articulated principles but rather a catch-all term convenient for critics. It seems to apply in a vague way to any building with a philosophy running counter to the tenets of the Modern Movement: that is, any building less visually austere than run-of-the-mill Modernism.

The conference was sponsored by the Harvard Architecture Review (a forthcoming student journal), the Boston Architectural Center, and Boston's Institute of Contemporary Arts. It focused on six buildings, all constructed in the 1970s: Isozaki's Kitakyushu Library (P/A, Sept. 1976, p. 82); the Oberlin art museum addition by Venturi & Rauch (P/A, Oct. 1977, p. 50); Michael Graves's Crooks house (P/A, Jan. 1977, p. 52); Charles Moore's low-income housing on Long Island; the Gallaratese housing complex by Aldo Rossi; and Herman Hertzberger's Centraal Beheer office complex in the Netherlands. All were discussed in turn by an eight-man panel.

Panelists were Stanford Anderson, Donlyn Lyndon, Leon Krier, Stanley Tigerman, Peter Eisenman, Robert Stern, John Hejduk, and Cesar Pelli. Interestingly, after trying to categorize the Isozaki building as "Modern" or "post-Modern," the panel gave up by deciding that labels were confusing and largely irrelevant.

The panel took as its theme the issue of architectural rhetoric vs reality. The members argued that too frequently a gap exists between what architects claim their buildings are presenting and the reality of how people—and even other architects—read them. For example, Isozaki's descriptions of the "Marilyn Monroe curves" of his Kitakyushu Library—a building that incorporates vaulting and a latter-day rose window—raises the

question, Do the Japanese get the joke? The panel was not sure.

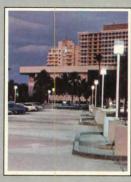
Much skepticism also was voiced over the complicated referencing of Venturi & Rauch's Oberlin addition, recalling an American gymnasium of the 1940s (strip windows and overhang) and a Quattracento monument (the checkerboard patterning). At least this is what the architect says the building is all about. "I don't believe anything Venturi has said," insisted Stern. "In any case, the fundamental question is whether an art museum has to take as its reference a high school gym." For a building seemingly closest in spirit to the message of Learning from Las Vegas, was its imagery at all populist or had it any meaning for the public? The panel doubted. "There's a difference between a building's being dumb and being mute," said Eisenman.

Seemingly dense, over-intellectualized architectural talk frustrates a lot of people. "Perhaps Michael Graves has difficulty expressing his ideas," apologized Eisenman, half-heartedly, when discussion turned to Graves's Crooks house. "But some things cannot be reduced." This drew a sharp retort from the floor: that when a decently educated man cannot understand what is being said, he suspects something fishy is going on. This sentiment, obviously shared by many, brought a deafening roar of applause.

The panelists showed an unwavering devotion to the discussion of building façades (much to the annoyance of the audience). Dutch architect Herman Hertzberger's office complex should have provided an antidote. For all the buildings examined, it stands alone by addressing issues other than [News report continued on page 38]

# The basic forms of light.







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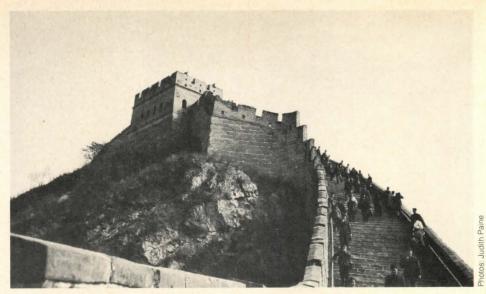
imagery and form. Centraal Beheer provides a radically different office environment for a large, bureaucratic insurance company. Space is subdivided but not compartmentalized through the repetitive construction of interlocking cellular units. Hertzberger's rhetoric is about people. Form, he argues, is an instrument to stimulate people to add something to their environment. As such, his is one of the most celebrated new buildings in Europe. Nevertheless, the panel was less than impressed. They disputed whether Hertzberger as an architect was any more about people than Rossi, Graves, or Moore. Relying on office workers to fix up the "bleak geometry" was considered strange. Stern said the last steps of design were missing, and Pelli felt the building simply failed as architecture.

What conclusions could be drawn from a conference such as this? Few would deny that certain architects are performing a valuable task in provoking argument about decoration, imagery, and form—all of which have been taboo topics. The final word belongs to Harvard professor Jerzy Soltan, a participant in CIAM and an associate of Le Corbusier. He said that in the 1930s CIAM encouraged social awareness by exhorting architects to "think not of roses when forests are burning." Soltan then paraphrased the proverb for today's generation: "Think not only of roses when forests are burning." [Lydia Robinson]

[Ms. Robinson, formerly editor of The Architects' Journal, London, is studying at Harvard.]

# Women architects tour China cities

A delegation of American women architects, planners, and historic preservationists visited the People's Republic of China late last year on a 28-day professional tour sponsored by the Architectural Society of China. The 19-member group, led by Lynda Simmons, vice president and development director of Phipps House, New York, visited ten cities on an extensive itinery planned by the Chinese



China's Great Wall (above); new Chairman Mao Memorial Hall, Peking (below).



society to expose the Americans to a range of Chinese professional concerns, such as housing, open space programs, city planning, health environments, and historic restoration. All the women are members of the China Study Group on Environmental Issues founded in 1974 by architect Marjorie Hoog and architect/planner Dimon Liu, both of New York, to examine China's new social order and its environmental impact.

The Peking Design Institute and the Architectural Society of China also sponsored a two-day seminar at which formal presentations were made by members of the American delegation as well as by the Chinese. A spokesman for the women's group said that having established an exchange, a sharing of information and attitudes will continue. Information on the trip will be disseminated by the China Study Group to interested professional

organizations. Delegates included members from California, New England, New York, Tennessee, and Washington, DC.

# Barrier-free work shops scheduled

A series of five seminars on barrier-free architecture will be held across the country this spring to give architects and others in the building industry a practical understanding of design to meet the needs of the disabled. "Barrier-Free Buildings Workshops '78," to be sponsored by *Progressive Architecture*, will be held in San Francisco, March 16–17; Houston, April 3–4; New York, April 10–11; Chicago, April 17–18; and Atlanta, May 1–2.

Coordinator of the seminars will be [News report continued on page 42]



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News report continued from page 38

architect Ronald Mace, president of Barrier-Free Environments, Fayette-ville, NC. Program moderator will be John Dixon, editor of P/A. Scheduled speakers include Barbara Allen of the Washington State Easter Seal Society, a consultant for barrier-free design; Jack Catlin, director of the Access Chicago program of the Rehabilitation Institute; Stephen Cotler, architect and accessibility project coordinator, State University Construction Fund, New

York; Joseph Koncelik, department of industrial design, Ohio State University; and Peter Lassen, director, compliance division, Architectural & Transportation Barriers Compliance Board.

Sessions will include discussion of cost; problem-solving exercises with groups of about six participants; and a multimedia presentation of design information, legislation, projects, and case studies. Questions will be dealt with in small groups, and participants are invited to send questions in advance. Workshop materials will in-

clude a resource kit containing current barrier-free design standards, a bibliography, and design templates. For workshop details and registration see page 23.

As barrier-free facilities are increasingly mandated by law, it is apparent that both design professionals and building administrators must find practical and economical ways to eliminate architectural barriers. The scope of these workshops is planned to help participants synthesize their approach to barrier-free solutions.



Central Eugene Project, Oregon, wins a Downtown Development Award.

# Five winners in downtown contest

The first Downtown Development Awards Competition sponsored by the Downtown Research and Development Center, based in New York, has five First Award winners. The five winning projects are revitalization of downtown Frederick, Md; the downtown of Middletown, Oh; the Central Eugene Project in Oregon; The Galleria of Portland, Or; and The Gallery at Market Street East, Philadelphia. The projects were judged according to how they benefited the downtown; materials considered included graphics and data. Jurors were urban planner Laurence Alexander; landscape architect Luciano Miceli; John Calista, director of Community Development, Pawtucket, RI; and architect-developer Peter Kory of Cincinnati

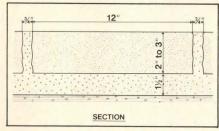
Merit award winners are Boulder Downtown Mall in Colorado; Port Plaza Mall, Green Bay, Wi; The Atrium, Lincoln, Ne; Gordon's Alley, Atlantic City, NJ; Quaker Square, Akron; Williams Center, Tulsa; Loudoun Street Mall, Winchester, Va; and Gastown Re-[News report continued on page 48]

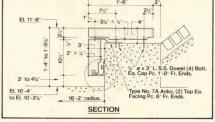
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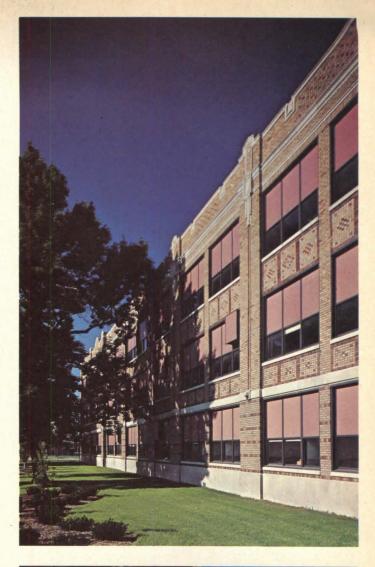
A one-inch insulated AllianceWall porcelain-on-steel panel provides approximately as much insulation as a 12-inch brick wall. That's why building managers are replacing excessive glass areas with these energy-saving insulated panels. When used in conjunction with new type aluminum and/or wooden replacement windows, they save loads of precious fuel. Some customers report savings up to 8<sup>C</sup> per month, per square foot of floor space after panels and replacement windows have been installed. Shown here are three typical examples. Write or phone for complete information and prices.

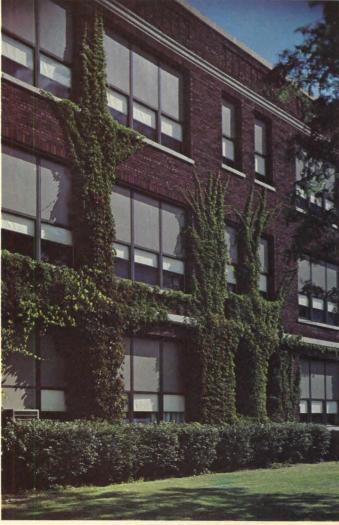


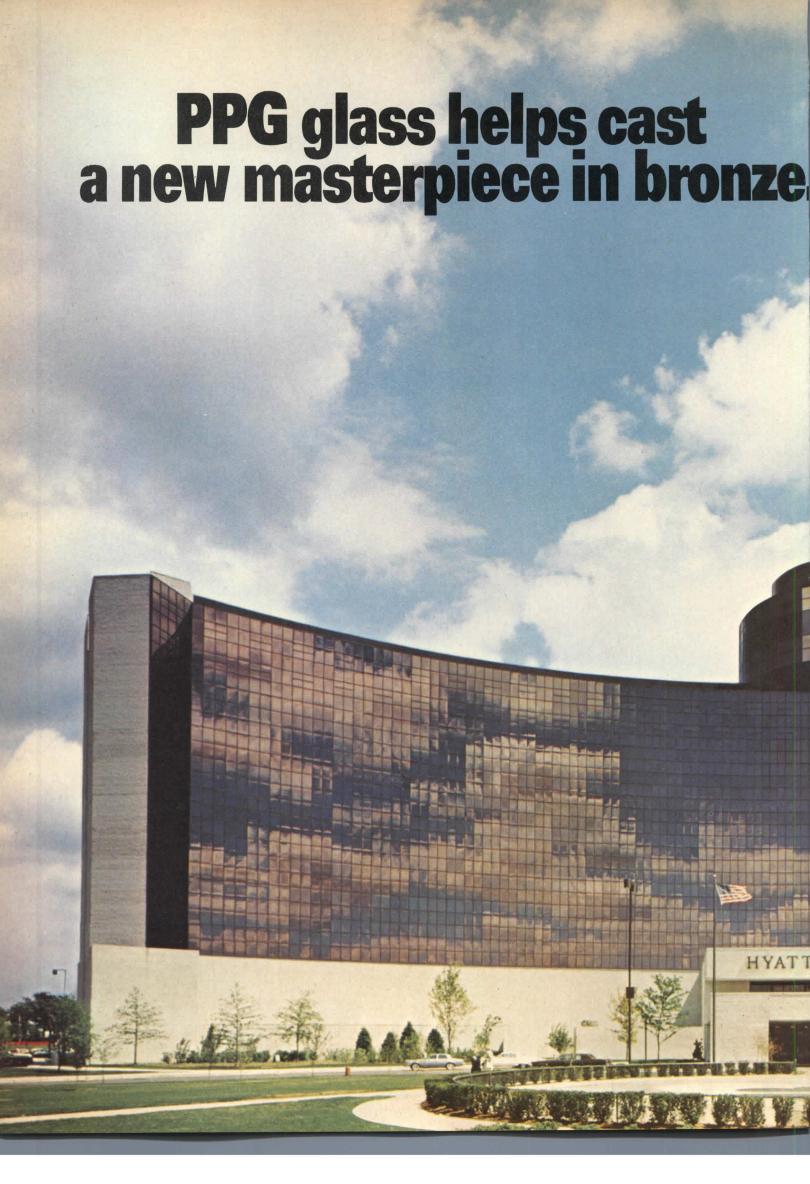
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Or write to: PPG Industries, Inc., One Gateway Center, Pittsburgh, Pa. 15222. The Luckman Partnership, inc., Architects, Los Angeles, California, utilized these performance characteristics of PPG Solarban 575 Bronze Twindow units for the Hyatt Regency Dearborn:

Shading coefficient: 0.23 U-Value: 0.31 Btu/hr-sq ft-F (winter nighttime) 0.35 Btu/hr-sq ft-F (summer daytime) Relative heat gain: 51 Btu/hr-sq ft, when ASHRAE Solar Heat Gain Factor is 200 Btu/hr-sq ft and the outdoor air temperature is 14 F warmer than the indoor air temperature.

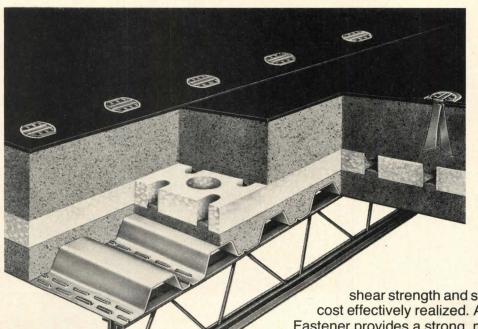
Owner: Ford Motor Land Development Corporation Operator: Hyatt Hotel Corporation, Burlingame, California

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shear strength and stability. "U" values of 0.05 can be cost effectively realized. And the unique Zonolite Base Ply Fastener provides a strong, mechanical attachment of the base ply of built-up roofing.

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News report continued from page 42

habilitation Project, Vancouver, British Columbia, Canada.

The Downtown Research and Development Center, an independent organization, plans to sponsor the competition annually. The award this year was a polished stainless steel sculpture by Ed Brodsky.

#### Old and new joust at Washington meet

A three-day conference on "Old and New Architecture—Design Relationship" drew more than 250 architects, planners, and preservationists to Washington in early December. The meeting, which included a reception at the Vice President's House hosted by arts advocate Joan Mondale, was sponsored by the National Trust for Historic Preservation, the Washington Metropolitan Chapter of the AIA, and the Latrobe Chapter of the Society of



Joan Mondale at home greeting architects.

Architectural Historians. The sessions were designed to explore differing approaches to the problem of old and new within a single structure as an addition and as infill in a streetscape. Case studies were presented by a number of architects while other sessions discussed education (in professional schools and for design review commissions), law, past approaches to the problem, and the question of area context.

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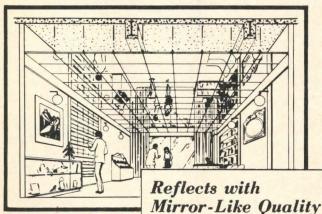
In his introductory remarks, National Trust president James Biddle said that preservationists are not against new buildings and change, but believe "the built environment is a continuum and all architecture should act harmoniously." He also suggested a "truth-in-rendering" in which architects would show new buildings not isolated but with their older neighbors.

A highlight of the session came in the extended debate between New York architect Giorgio Cavaglieri and Boston architect Jean Paul Carlhian, who discussed current theory and drew some opposite conclusions. Cavaglieri contends that it is impossible to set rules to follow for old and new while Carlhian believes that guidelines such as height, color, texture, bulk, and alignments are valuable. Carlhian also rejects "the new mania of treating façades" while changing what goes on behind them.

A book containing the papers delivered at the conference will be published this year. [Carleton Knight] [News report continued on page 52]

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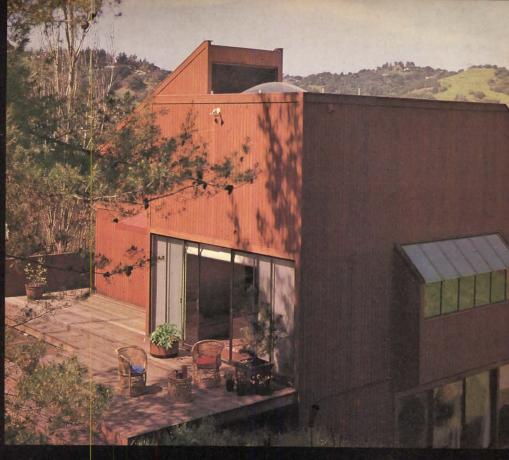
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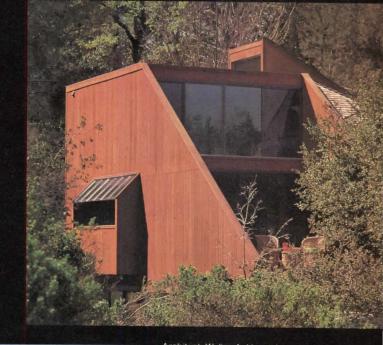
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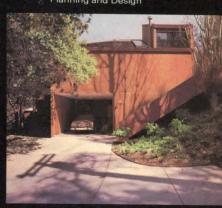
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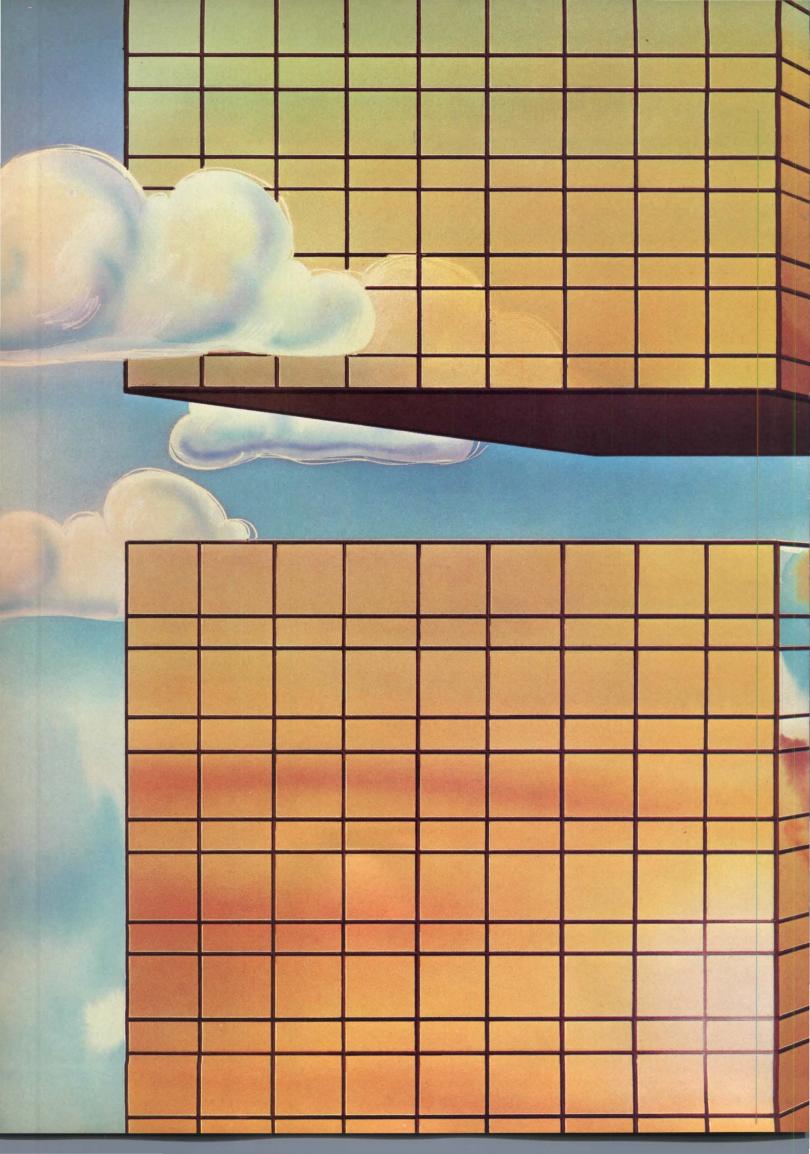
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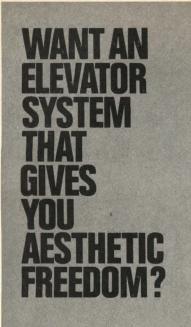
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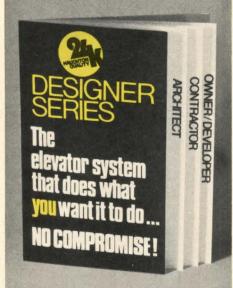
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#### News report continued from page 48



New National Gallery for Canada, Ottawa.



Interior of New Massey Hall, Toronto (above); exterior skin is transparent at night (below).



# Ontario projects: gallery/concert hall

Two projects are underway in Ontario which are of major importance to the Canadian cultural scene. The new National Gallery for Canada, won in a national competition by the Parkin Partnership of Toronto, has been designed for the capital city of Ottawa to complete the "urban circulation aspirations" for Parliament Hill. The gallery structure will be cubes of reinforced concrete set on a two-way grid and clad in stone. In Toronto, the \$34 million New Massey Hall, a joint venture

of Arthur Erickson and Mathers & Haldenby, both of Toronto, will enter construction in early 1978 as part of a cultural complex in the inner city. The building will be the home of the Toronto Symphony Orchestra and the Mendelssohn Choir; it will be enclosed in reflective glass but will have the energy conservation feature of distributing heat generated by electric lights and other sources so that the building may operate on substantially less energy than a conventional building. Attempts to save period buildings on the site failed (P/A, Nov. 1976, p. 34).

# Mortgage bankers expect record year

The year 1977 should prove to be a record lending year for the mortgage banking industry, predicts the chief economist for the Mortgage Bankers Association of America based on a recent industrywide survey. Mortgage origins for 1977 are estimated to be \$29 billion—50 percent greater than the amount two years ago. Still, inflationary effects combined with other factors, such as increased operating costs, are limiting profits to below traditional averages, said economist John Wetmore.

Outgoing MBA president Kennon Rothchild of St. Paul, chairman of H. & Val J. Rothschild Inc., said at the group's annual convention in New York that the 1977 Housing and Community Development Act will give sharpened tools to make 1978 an even bigger year. He was referring to such changes as increased mortgage limits (from \$45,000 to \$69,000 for single-family homes) in the FHAinsured programs and in Sec. 235 homeownership programs; a lower required downpayment (both for single-family homes and for neighborhood rehabilitation Sec. 220 programs); and a graduated mortgage payment that allows homeowners to pay a lower monthly payment at first and then pay a larger installment as their earning power increases.

Incoming president John Opperman, chairman of United California Mortgage Company, San Francisco, spoke of MBA's plans for 1978 in which central city revitalization is the major goal. A select committee headed by Robert Spiller of the Boston Five Cents Savings Bank has been

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formed to study the issues. While in New York the bankers toured downtown Soho, where conversion of industrial lofts into housing has triggered neighborhood development of commercial, retail, and entertainment establishments.

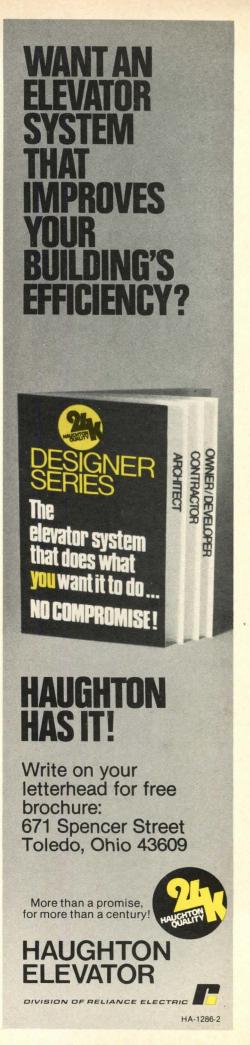
Opperman said that the practice of redlining—lending discrimination against older, nongrowing neighborhoods "is passé now." He said in fact "there is definitely a movement afoot for the remodeling of office buildings and the rehabilitation of apartments."

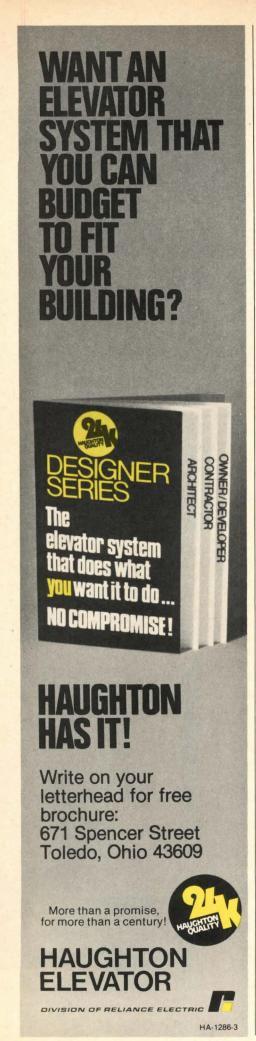
# Homebuilders adopt energy guidelines

Energy guidelines for new home construction have been adopted by the National Association of Home Builders, based in Washington, DC, for voluntary use at the local level by both member and non-member builders. A series of seminars will be held throughout the country to discuss energy conservation and these guidelines, which were developed by the Research Foundation of NAHB. Next the association will produce guidelines for commercial construction and the retrofit market. The guidelines use a "Present Worth Formula" based on the assumption that fuel will increase in cost 10 percent annually and a mortgage interest rate of 9 percent. It is estimated that the extra cost of energy-saving measures in home construction will be repaid within four to five years.

#### GSA has plans for Living Buildings'

The United States General Services
Administration has plans for some
10,000 underused federal buildings
throughout the country and has
launched a program called "Living
Buildings" to make these structures of
more use to the public which owns
them. By implementing the Public
Buildings Cooperative Use Act of
1976, GSA may make these spaces
publicly available for cultural and
neighborhood uses—usually at no
charge. Said Jay Solomon, head of
GSA, these spaces include au[News report continued on page 54]





#### **News** report

ditoriums, courtyards, plazas, and courtrooms, all ideal locations for such community uses as pageants, fairs, and conferences. While GSA is approaching local groups to use these buildings, it also extends the invitation for groups to come forward with suggestions for their use.

#### Feedback seminars underway in Boston

Built in Boston," a series of seminars on significant buildings completed in Boston since World War II, continues through March at the Boston Architectural Center, 320 Newbury St., which sponsors the series. On Jan. 25 the new Federal Reserve Bank (P/A, Aug. 1977, p. 21) will be discussed with its architect, Hugh Stubbins, present. On Feb. 8 the featured building will be the University of Massachusetts at Columbia Point; participating architects for that discussion will be Kay Alexander of Sasaki Associates and Paul Dietrich of Cambridge Seven Associates.

The Newburyport renewal (P/A, Nov. 1977, p. 30) will be discussed with participating architects Tim Anderson and Paul McGinley, both of Anderson Notter Finegold, and the final seminar will be held on March 8 with a program yet to be announced. The format of each will begin with a presentation by the architect, followed by a panel critique, and then open discussion from the audience.

#### Calendar

Through Jan. 15. "Gwathmey/Siegel, 24 houses, 1966-77" exhibit, The Institute for Architecture and Urban Studies, New York.

Through Feb. 2. "Architecture: Seven Architects" exhibit, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Exhibit will include the work of Ambasz, Abraham, Meier, Pichler, Rossi, Stirling, and Venturi & Rauch.

Through July 30. "The Decorative Designs of Frank Lloyd Wright" exhibit, The National Collection of Fine Arts, Washington, DC.

Jan. 4-Feb. 4. "Chicago Women Ar-

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chitects: Contemporary Directions" exhibit, Artemesia Gallery, Chicago. Jan. 8-Feb. 4. "The Architecture of James Stirling: Four Works" exhibit, Yale University School of Architecture, New Haven. Subsequent exhibits: Mar. 5-Apr. 1. Graham Foundation. Chicago; June 25-July 22. University of Washington, Seattle; Aug. 13-Sept. 9. Baltimore Museum of Art; Oct. 8-Nov. 4. Moore College, Philadelphia. Jan. 16-19. First International Symposium on Community Crime Prevention sponsored by the National Crime Prevention Association, El Paso, Tx. Jan. 18-31. Exhibit of Charles Pollock sculptures and drawings sponsored by Thonet Industries, at their showroom, Dallas World Trade Center. Subsequent exhibit: Mar. 16-31. Thonet showroom, Merchandise Mart, Chicago.

Jan. 19-21. CONDES V, contract design show, Dallas World Trade Center. Jan. 22-25. National Association of Home Builders annual convention/ exposition, Dallas Convention Center. Feb. 6. Deadline for requesting application forms for the Rotch Travelling Scholarship (\$11,000 award and \$6000 award). Written requests: Hugh Stubbins, secretary, Rotch Travelling Scholarship, 1033 Massachusetts Ave., Cambridge, Ma 02138.

Mar. 1. Deadline for submissions to the Lumen Awards Program, sponsored by the New York Section, IIluminating Engineering Society of North America.

Mar. 9-11. National Home Improvement Council annual convention, At-

Apr. 5-10. Society of Architectural Historians annual meeting, St. Anthony Hotel, San Antonio.

Apr. 8-11. Environmental Design Research Association annual conference, University of Arizona, Tucson. Apr. 17-19. Annual apartment builder/ developer conference and exposition, Georgia World Congress Center, Atlanta.

May 15-18. Symposium on the structural use of wood in adverse environments, sponsored by the Society of Wood Science and Technology, University of British Columbia.

May 21-24. American Institute of Architects annual convention, Dallas. June 18-21. Construction Specifications Institute annual convention, San Antonio.



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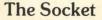
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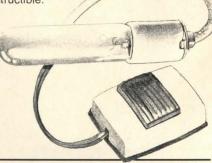
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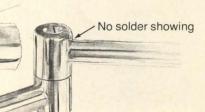
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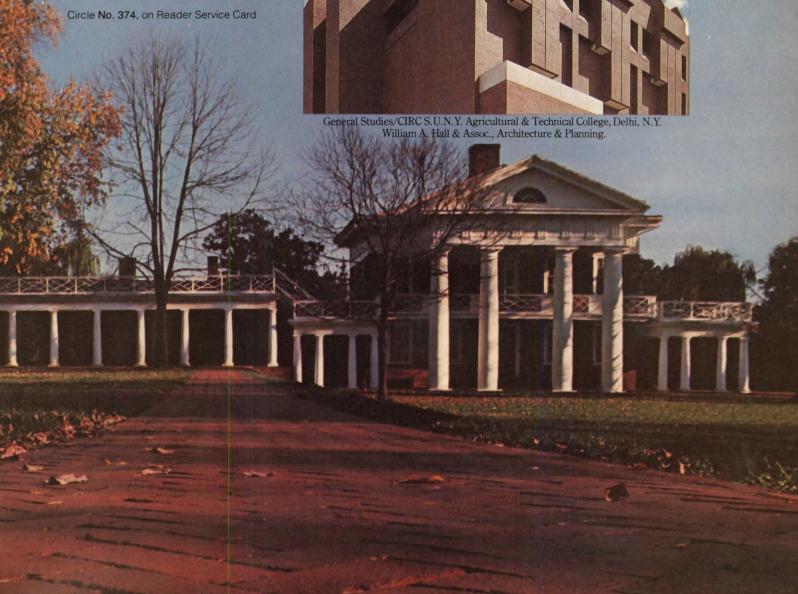
So it's no wonder we're still making them the way we used to. The trowel is still one of the building designer's handiest tools.

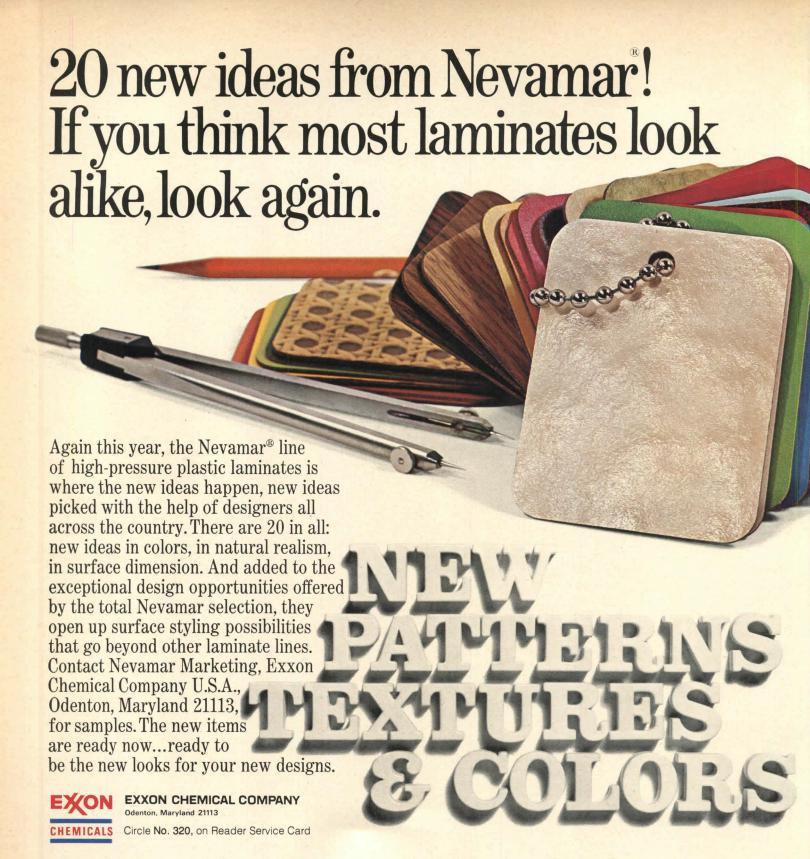
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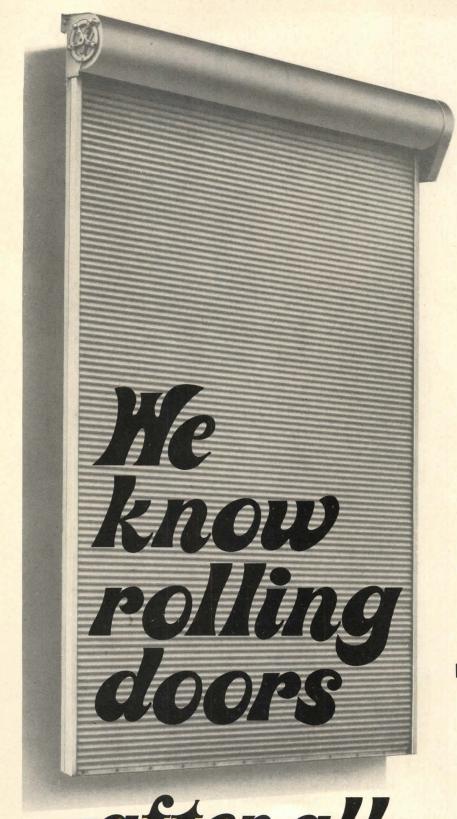
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New to the Nevamar Abstracts and Marbles this year are new ideas in both pattern and dimension. For instance: new Nevamar Batik (below), a tone-on-tone abstract pattern in three colors...new Nevamar Glaze dimensionals (above), with the look and *feel* of vitreous china...and Nevamar Stonehenge (above), its marble-like beauty now accented by Nevamar Slate finish.



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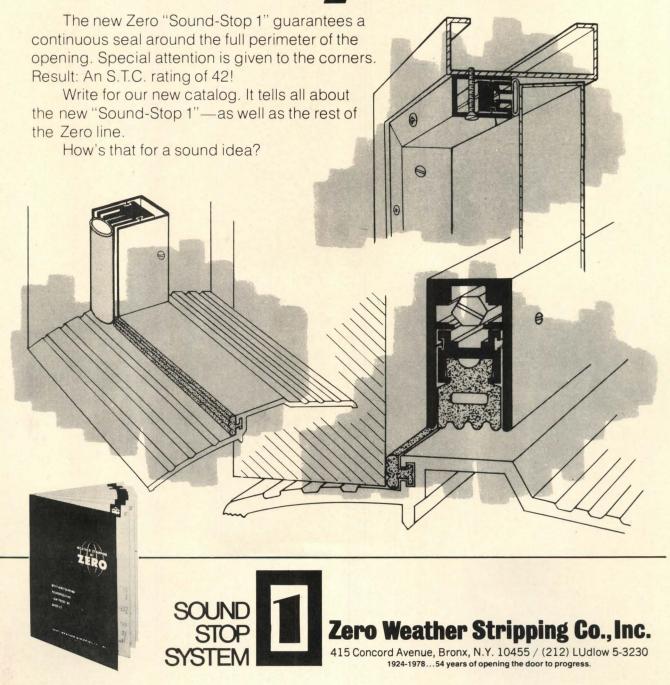
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# The 25th P/A Awards



P/A's Awards Program at the quarter-century mark remains an accurate mirror of the state of the art, as this year's 34 winning submissions demonstrate.

For a proper understanding of the results of the P/A Awards jury deliberations, a few words on the selection procedure are in order. As the scope of professional concerns has expanded over the years, the P/A Awards jury has evolved from a five-member panel, reviewing all entries, to an eight-member group, subdivided for the early rounds of judging into three teams, covering the three categories of architectural design, planning and urban design, and applied research. The jury process this year, as in all recent years, required two full days. After an initial review of procedure, and the selection of a jury chairman (Charles Moore was chosen by this year's jury), the three teams separated to single out submissions that best met agreed-upon criteria. All submissions were reviewed by members of the assigned teams.

Throughout the judging, the entries remained anonymous. While no works by the jurors or their own offices may be submitted, it is not unusual for some jurors to be familiar—through publication or professional contact—with certain of the entries. In order to ensure anonymity and objectivity, any juror with previous knowledge of an entry under discussion is asked to make the situation clear, without divulging the authorship of the work, so that further comments will be viewed in that light. Any juror who could benefit indirectly from selection of an entry (if it is work by a teaching colleague, for instance, or other work for one of his own clients) is asked to state such a connection and abstain from voting on that entry.

At some point on the second day, the three teams are ready to propose candidates for citations and awards to the jury as a whole—citations recognizing certain outstanding strengths, awards indicating all-around excellence. Only after a full discussion of these candidates by the whole jury does the jury compile the final list of winners. There is a mechanism for voting by the full jury, giving some extra weight to the votes of the assigned team in each category. In several instances this year, formal votes were taken. Those votes were a reflection of some very

strong disagreements among the jurors.

The role of the P/A staff in the Design Awards proceedings has often been speculated upon, and it has sometimes been incorrectly assumed that the editors of P/A play a role—either actual or indirect—in the selection process. This year's selections were proof, if any were needed, that such beliefs are unfounded, for there were some winning entries of which the staff disapproved as strongly as did some of the individual jurors. And although the P/A editors audited the jury proceedings, in no way did that opposition prevent the jury from carrying out its majority decisions in any event. As in past years, it was in the architectural design category that the nature of the conflicts during the two days of judging were made most explicit, and an examination of those deliberations holds illuminating insights into important questions facing the architectural profession today.

#### Architectural design

The architectural design team quickly distilled one of the major confrontations in contemporary architecture: that of intellectual content vs practical function, of formalist, as opposed to humanist, values. Jurors Richard Meier and Natalie de Blois, each a major voice on the jury for those respective concerns, neatly summarized the issue in this interchange:

**de Blois:** It's a nice looking building. It's a lot better than most.

**Meier:** I don't see any idea in the building that has any redeeming value.

de Blois: Does a house have to have an idea? I don't

#### The Jury

Architectural design: William Bain, Jr., FAIA, Partner, Naramore Bain Brady & Johanson, Seattle; Natalie de Blois, FAIA, Senior Project Designer, 3D/International, Houston; Richard Meier, FAIA, Richard Meier & Associates, New York; Charles Moore, FAIA, Professor of Architecture, UCLA, Los Angeles. Planning and urban design: Calvin Hamilton, Director of Planning, City of Los Angeles; David Lewis, AIA, ARIBA, AIP, founder and Partner, Urban Design Associates, Pittsburgh. Applied research: Robert Gutman, Professor of Sociology, Rutgers University, and Visiting Professor of Architecture and Planning, Princeton University; Robert G. Shibley, Architect, Office of the Chief Engineer, Army Corps of Engineers, Washington.

#### Introduction

think a house has to have an idea necessarily.

Meier: I think every building has to have an idea.

**de Blois:** Well, it has an idea. If you read about it, it has an idea there. You may not think it's an idea. It's an idea inasmuch as it addresses itself to solar problems, heating problems; they are properly ventilated, shaded, there's cross ventilation. The idea is kind of basic, but they've certainly forgotten it in many places.

The jury was, however, more united in its interest in promoting what they believed to be worthwhile general causes in architecture, such as urban redevelopment, social welfare housing, and historic preservation: but working a posteriori from that position, it was harder for them to find designs of distinction than it was when evaluating other entries on purely formal terms. At odds with that desire to recognize a diversity of architectural purposes was the preponderance of submissions for houses and the jury's concomitant attraction to them. Of the 654 submissions to the Awards Program this year, there were 167, or approximately 25 percent, single-family houses; of the 19 architectural design projects premiated, 5, or approximately 25 percent were single-family houses. The house submissions overall were distinguished by a considerably higher standard of presentation than other building type categories, the jury felt. There was also a marked tendency, especially among those same single-family house submissions, toward rather lengthy, quasi-literary essays in place of the factual descriptions of program, site, solution, materials, methods of construction, and client required of each entrant.

**Moore:** These are *major statements*—loaded with symbolism, metaphor, innuendo . . . and empty rhetoric and everything you can imagine . . . with the symbolic wisdom with which they're so heavily laden—and boy, are they heavily laden!

While the battles of formalist vs humanist values were being fought over deluxe villas and indecipherable explications, the planning and research juries had the considerably clearer task of addressing themselves to questions more neatly circumscribed in their eventual applications.

#### Planning and urban design

The planning jury was confronted with an array of urban design and planning documents representing every sort of situation, from a North Carolina town of 3500 to a new center in Tehran to be used by 300,000 people daily. Although the range of responses varied naturally with the problem at hand, the jury members David Lewis and Calvin Hamilton did refer repeatedly to common criteria that they felt significant in singling out the premiated entries. One characteristic they continually looked for was an element of citizen participation, and proof that architects and planners were enlisting citizen support, or better yet, community collaboration in the schemes.

Urban design and planning entries that focused on particular characteristics of the local environment, both topographical and man-made, and built on these qualities in a systematic, comprehensive, and sensitive way were also honored. A plan for a creek in Texas, the environs of a



capitol building in Nebraska, or historic canal and mill buildings of a New England town all manifested this common approach.

Because the jurors' criteria were grounded in what they felt to be a profound understanding of local place and a strong input from the community, projects for the Middle East troubled both Hamilton and Lewis. In spite of strong reservations, the jurors premiated two Middle East planning documents for the thoroughness and thoughtfulness of their execution. Both schemes embodied a level of conceptual development that seemed exemplary in their response to the situation as it is known.

#### Applied research

Early in the discussions of the research projects, jurors Robert Gutman and Robert Shibley established a list of seven objective criteria, and then ranked each of the award candidates according to whether or not, and how well, it fulfilled the requirements of the criteria. As they expressed it during the summing up at the final day of judging, they were interested in whether or not the research had any *leverage*. That is, was it framed in the context for the broadest possible application? If it was used for new construction, did it also inform renovation, maintenance, or management? They also asked the question of whether or not the subject was *worth researching*, and in this respect they looked for cost and quality effectiveness.

In the same fashion, they asked whether the research was indeed technically competent; could they have confidence in any action that would be taken as a result of work done? The next criterion concerned the presentation clarity of the research—was it presented in a manner that invited understanding and action as a result? One criterion the jury felt strong about, and for which they did not find much to support their conviction, was whether the research in some fashion contributed to the synthesis of design or to design theory. Only three projects were given pluses for this criterion: they were the two final award winners "Performance Design for Safer Windows," and "Low-Rise Housing for Older People," and one of the four citation winners, "The Koreshan Unity Settlement."

The jurors also questioned the *originality* of the research reports, asking to what degree each contributed to new





knowledge. As a final criterion, they established a category for *participation*. By this they questioned whether the search itself, or the conduct of the research, invited the commitment of the occupants, of the designers, of the manager of the place; did it invite commitment to the data, to the conclusions, and therefore to the actions that would result out of the work?

#### Summing up

A look back at the very first Awards Program report (P/A, Jan. 1954, pp. 67-68), provides a telling framework in which to evalute the success of the 25th Awards Program as well as the full quarter-century of P/A's competitions in general. "The main purpose of the Program is to give an assist to the designers through their placing in the contest." That the Awards Program has done well: for numerous projects, on the borderline between commitment and abandonment, through the years have been given the added boost of professional recognition and publicity by being premiated. "The list of contestants reads as a roster of the best-known firms in the country, as well as a list of the best potential firms, many of whom are 'unknowns' as far as previous publication is concerned," observed that first summation: that it has remained, with this year's winners still running the gamut from large establishment firms to fledgling one-person offices. "What seemed to be missing," that 1954 report candidly observed, "was imagination . . . design which broke out beyond dignified, tasteful competence was seized upon enthusiastically." That, we can affirm, was not at all the concern at the 25th installment of this competition: the richness, the variety, the wrong-headedness, the folly, the imagination, and the exuberance that has marked one of the most tumultuous quarter-centuries in the history of architecture was there in full force. From a cautiously hopeful attempt to reach the vast body of work no magazine can hope to report fully, P/A's Awards Program has grown into a veritable mirror of its times, a fever chart, as it were, of the state of the health of the profession. After having weathered one of the grimmest spells in the past 40 years of its life, the architectural profession in the United States, judging from the results of this year's readings, can be said with certainty to be alive and kicking.



William Bain, Jr.



Robert Gutman



David Lewis



Charles Moore



Natalie de Blois



Calvin Hamilton



Richard Meier



Robert G. Shibley

### **Edward Mills**

A single family residence wins a top award in the design category but generates considerable controversy.

Program: Provide second home for family of four that will eventually become permanent residence for the parents. House should be able to accommodate both family members and frequent guests. Clients desired loosely organized spaces that could be used for different purposes, plus an indoor pool.

Site: One-and-a-half acres in a suburb outside of Washington, DC within walking distance of the Chesapeake Bay. North and west edges are bounded by the street; east and south edges by a small wooded strip separating the site from adjacent lots.

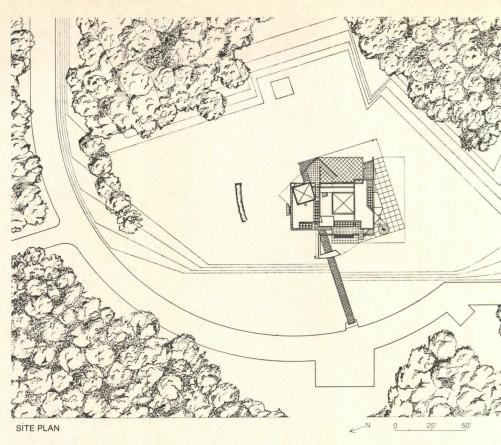
Solution: Formal configuration is based on conditions of the natural landscape. A slightly ramped entrance path extends at a right angle to the street. Along this path symbolic "gates" frame and screen the entrance from public view. Major spaces of the house are in the center of a "void" which is open and penetrated with light; remaining spaces are wrapped around this center.

The lowest level of the four-story house contains an indoor pool with a greenhouse open to upper levels. Kitchen and dining areas are at the entrance level, with a major internal stair in a three-story-high space off the entrance hall. The third story contains the major living space, a double-height room. Bedrooms are on the fourth level.

Concrete bearing walls and light steel framing with marble floors and walls form the structure of the most solid portions of the house; wood framing, with painted stucco on the exterior and drywall on the interior, composes the "void" portions of the house.

#### Jury comments

**Bain:** It is one of the most luscious presentations I have ever seen, just beguiling. It's so complex it would be a thrill to walk



around in it and continually experience all the various aspects of its design. **Meier:** As I look at the spaces being

created and the forms making the spaces, I am enamoured of almost any of those spaces.

de Blois: Richard likes it because of the form. I dislike it because of the form. The forms and the spaces inside are so confused; the whole thing is so arbitrary that the resulting spaces are small and cramped. The spaces within the house are mixed up: It is a four-story house with the lowest level having a pool and some walkways, the ground floor an alley (I guess it's a dining room) and a kitchen. It is tedious to approach the building on the long walkway. There is no service entrance for the kitchen, for bringing in groceries, removing garbage, or for any of the other service areas of the house. An enormous amount of space is used for circulationcirculation to closets, to toilets. There has been an awful lot of effort to create a jungle gym on the outside

Moore: I'm simultaneously on Natalie's side and on Richard's. I'm fascinated by this house because it approaches disaster on so many levels and planes, and in so many nonspaces you might say. It is not only a major assault on the problems of form giving and taking, on making and putting away, but on our sensibilities. Various shades of pink and peach are a difficult place to start. I don't think it topples over into chaos and despair, but maintains a precarious balance on the edge of doom and manages in some way to orchestrate all this on levels altogether unnecessary, making problems that we didn't start with. But given this incredible and altogether

gratuitous task that he has taken on, he does manage to bring it off with power, verve, and a sense of danger.

de Blois: Do you know who did this?

Moore: No.

de Blois: It might be a woman.

Moore: I would have been afraid of offending you by saying that a woman would have done a thing like this, but it has a kind of aggression in it that one has associated with males. With all my strong reservations about it, and my sense that it is just on the edge of collapse and chaos, I'm strongly attracted to it and want to give it some really fancy prize.

Bain: Amidst all the varieties of spaces and things occurring here there are going to be some things we might not relate to, and there are going to be others that are really superb. You might say it looks a little bit like a frivolous confection, but at the same time there's some serious overlay of ideas that become something different through that overlay process. This is a good expression of the kind of experiment that happens when different ideas are related to each other. The house is the appropriate setting for an experimentation process. Even the opportunity to create some throw-away spaces can be a wonderful thing.

**de Blois:** I'd like to be recorded as having voted against this house. It is a terminal award, not a first award. It marks the end of an era, not the beginning of a new one.

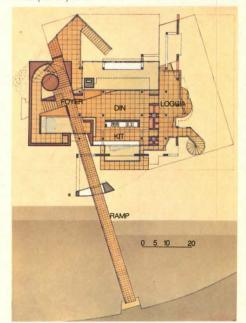
Project: "The Pink House," Friendship, Md. Architect: Edward Mills, New York, NY. Model: Edward Mills, George Gabriel. Photographer: Nathaniel Lieberman. Client: Mr. and Mrs. James Fulshum.



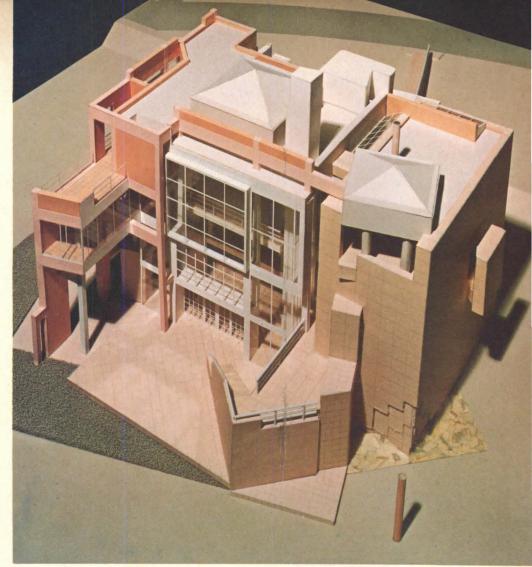
Fourth level



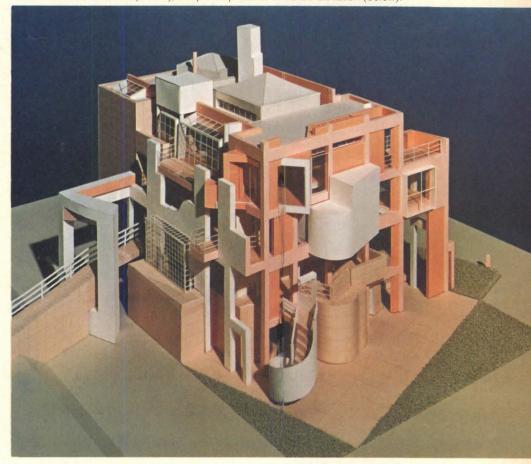
Third (salon) level







Rear elevation of model (above); ramp and portal of entrance elevation (below).



# Peter D. Rose with Peter Lanken and James V. Righter

A 'Moore-ish' ski lodge uses old motifs to recall the joie de vivre and style of old Québec in a design that is both traditional and distinctly contemporary.

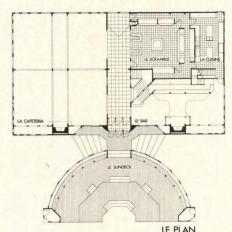
Program: Design a main pavilion for the oldest ski area in North America. Provide a cafeteria for 300 persons, bar for 150, scramble system food pick-up, kitchen, ski shop, and sundeck. The architects were reminded of the rich tradition of St-Sauveur and that the pavilion would be, along with the church and the bakery, one of the most important buildings in town. Site: At the automobile entrance to the area and at the base of the ski slopes. Solution: The building was conceived as having two main façades. A "real front" with dormers and hipped roof faces the village and approaching cars; a "false back" confronts the mountain, sun, and onrushing skiers. A semicircular deck is combined with the south façade to suggest places and activities of grander proportions. Interiors are organized about an axial entrance hall and will use trusses, high ceilings, and wainscoting. Materials and construction: Conventional wood frame; cedar siding and decking; laminated trusses in cafeteria; metal and built-up roofing.

#### Jury comments

Moore: A particular favorite of mine.
... It's at once very good humored and festive and ingratiating and very highly disciplined, I think. Not only because it's symmetrical, but because the pieces are marshalled to give a lot of the grandeur of the 19th-Century great house of the eastern United States or that part of Canada. So it has all at once a dignity, a lot of discipline, and all this crazy ebullience which seems altogether appropriate.

de Blois: A little bit kooky, but the elevation looks like it was carefully studied. Perhaps it has a certain gaiety about it that makes it suitable for recreational facilities. Bain: It's got a romance, a kind of grand

SOLX AND SOLVE ON SOL

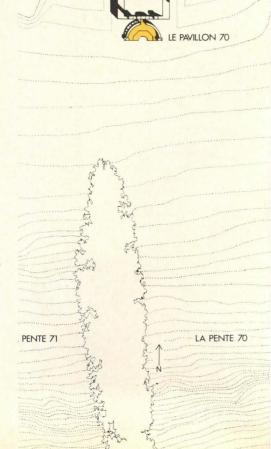


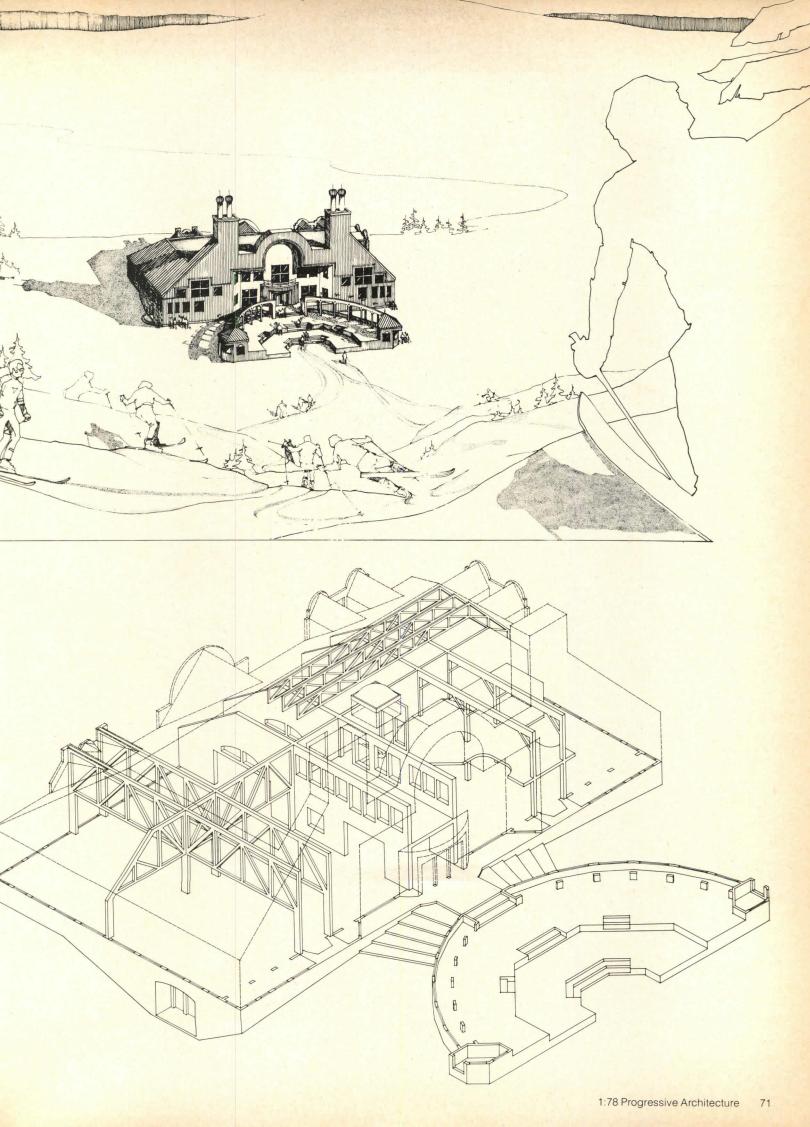
hotel appeal to it that's very compelling. I would find myself wanting to get down to it after the ski slopes and maybe expecting to live life a little better because of being in that building.

**Project:** Pavillon Soixante-Dix, St-Sauveur, Ouébec

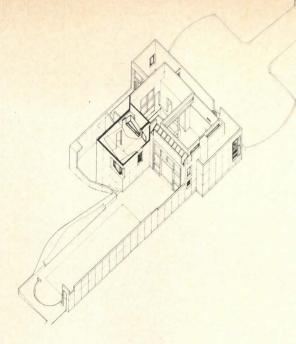
**Architects:** Peter D. Rose, Quebec, Canada; Peter Lanken, James V. Righter, associated architects; Alan Maples, Erich Marosi, architectural assistants.

Consultant: S. Singh, structural engineer.
Client: Mont St-Sauveur.





# Chimacoff/Peterson



A formalist villa on Long Island links levels as well as historical styles, while it synthesizes them all into a house that is both unified and elegant.

Program: This house is a weekend and vacation retreat for a graphic designer living and working in New York City. Sensitive and visually critical, his concern was little for the program, requiring "whatever it is that one needs in a house like this," and that those things should be "big enough." This developed into a program consisting of a single living/dining space, modest kitchen, master bedroom, a room to serve alternately as study, exercise room, and guest room, and another room for billiards. More important than the "program" to the client is how the house looks and feels. Site: The site is long and narrow (430' x 100'), on a sidehill slope across its short dimension. The long dimension of the site runs north to south, with access from the north. There are no views from the site, as it is on the side of a hill falling away from the ocean. The site is heavily under wild brush with several prominent stands of wild cherry trees.

Solution: First, the design solution is one of a two-level garden encompassing the entire length of the site and using the slope to accommodate both levels. The house is placed in the middle of the site as a mediator between the two garden levels, as separator between public forecourt and private garden and as generator and absorber of movement and spatial forces which organize the site.

dichotomy of the site solution, the house is designed as a volume within a volume, with the rear garden-oriented inner (and higher) volume containing the main rooms while the embracing, outer volume clad by the main, public, front-oriented façade contains secondary support rooms and

Consistent with the front and rear

levels of the house (and garden).

Deriving from the idea of two-level garden, a series of routes or promenades are

the connecting stair between the two

established throughout the site, both indoors and outdoors so that one can move

Meier: It's beautiful

established throughout the site, both indoors and outdoors, so that one can move continuously about house and garden. Generally, the routes are informal and casual, in contradistinction to the structured axiality of the spatial organization.

Imprinted on the main entrance façade is the "story" of the entire scheme. The entrance and garden axes occasion the major openings in the wall at its third points.

The lower, entrance opening is cut into the façade from ground up; the upper opening, representing the living room and garden, is cut down into the façade from the parapet. The resulting diagonal tension relates to the main stair immediately behind the façade; this stair is the primary connecting element between the two levels of the site.

Materials and construction: Poured concrete foundations; standard wood frame throughout; exterior cladding in stained plywood; interior finishes in painted gypsum board and plywood in combination.

**Meier:** It's beautifully worked out. I think the elevation that's shown here is extraordinarily elegant.

**Bain:** A unique and very interesting study combining several elements in one specific design solution. I find it very appealing.

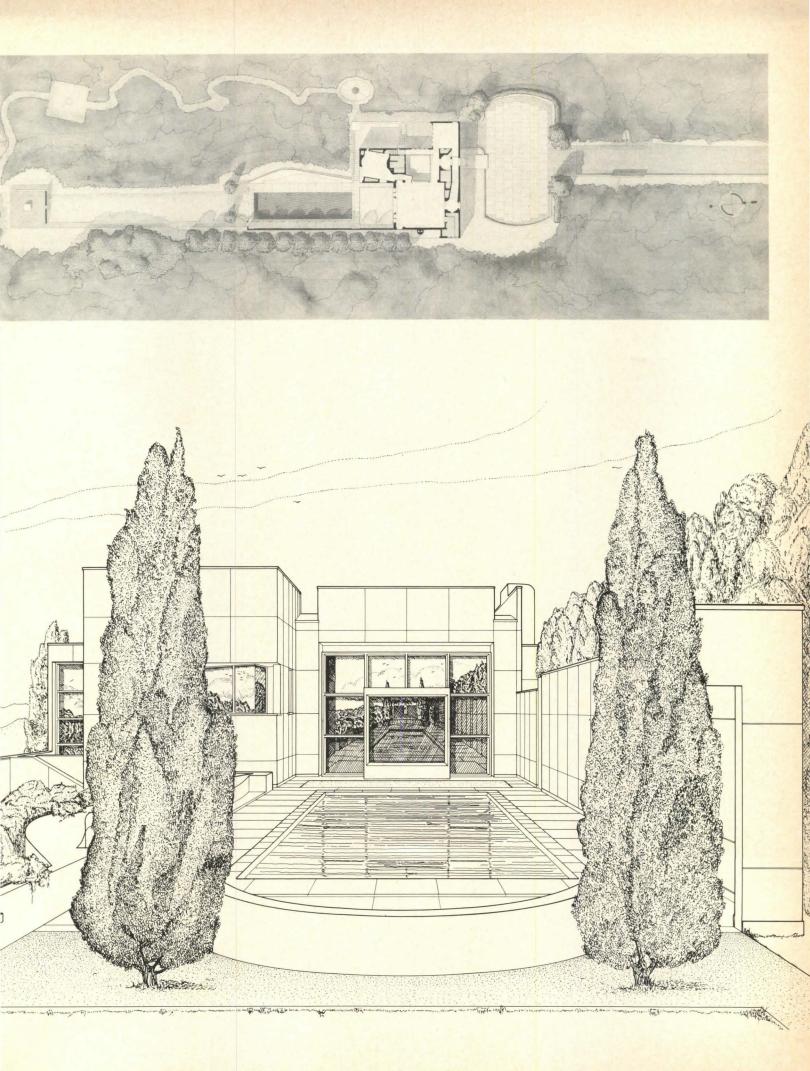
**de Blois:** Very thoughtfully laid out. Beautiful elevation, very studied, carefully drawn elevations with a delicacy and a quality of their own.

**Moore:** I like . . . the way the very formal axiality is messed with. Altogether 20th-Century ways were discarded and deformed to fit the sideways hill. . . . Its recollections of everything from Schinkel to Art Deco are very rich and powerful.

Project: Kornaza Residence, Montauk,

**Architects:** Chimacoff/Peterson, Princeton, NJ; Alan Chimacoff, partner-incharge.

Client: Nicholas Kornaza.



## Perkins & Will

An appropriately high-technology image for three training centers for the petrochemical industry in Saudi Arabia that will bring color to the desert.

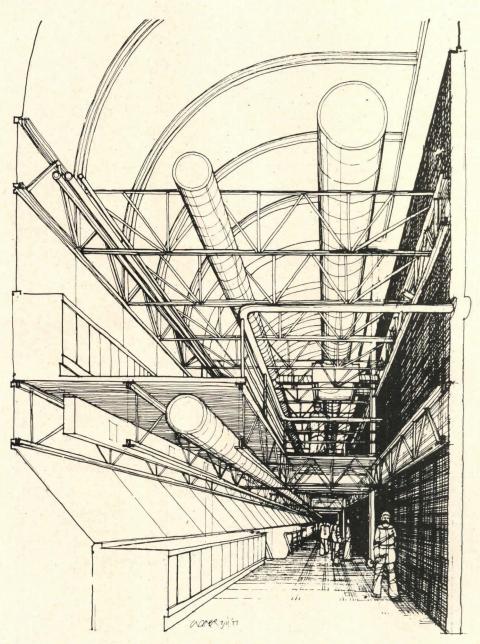
Program: Provide three vocational training centers for the development of Saudi Arabian self-reliance in personnel for the petrochemical industry. Primary design objectives were to develop a building system which could allow for variations in site and program, provide the capability for future growth and change, and maximize the use of available prefabricated building systems for ease of shipment and swift erection at the site with semi-skilled labor. Site: Jeddah, Riyadh, and Damman. Solution: The prototype building, as developed for the Jeddah site, is organized by a linear spine which provides access to teaching spaces along its length, serves as a conduit for mechanical services, and forms the attachment for varying program spaces and elements of expansion. Shop areas occupy high-bay, open-plan space along one side of the spine, while classrooms and laboratories on the other side feature walls movable on a 1.5 meter planning module. Teaching takes place in a highly interactive environment: shops, laboratories, and classrooms are visually related along the spine. Building systems and components are exposed to view and contribute to the educational environment. Materials and construction: Prefabricated elements include the long-span steel joist and column structural system; flat and curved metal panel ceiling, interior and exterior wall systems; metal grating for exterior sunscreens and egress balconies. Interior systems are exposed and superfluous finishes omitted wherever possible.

Jury comments

**Meier:** [It's] the most interesting of the group . . .

**Moore:** [It] has the distinction of looking extremely petrochemical—shiny, and sort of recollective of refineries and gas stations

de Blois: I think probably with a setting



such as Saudi Arabia, a high technology, easily expandable, colorful object in the landscape is most appropriate. I think it is well done, it appears to be well detailed, the color, circulation, utilities-handling and all are extremely clear and I think it's just a good solution.

**Project:** Petromin Refining Training Centers, Saudi Arabia.

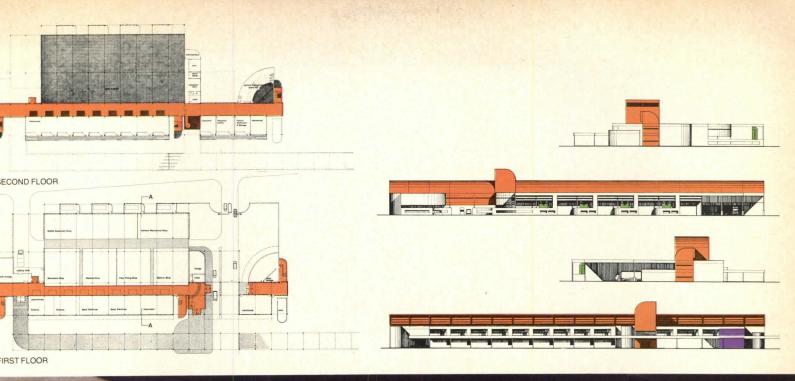
Architects: Perkins & Will, Washington, DC; George H. Hays, partner-in-charge; George E. Shear, partner-in-charge of design; Ronald O. Battle, project manager; Archie E. Cromer, project designer;

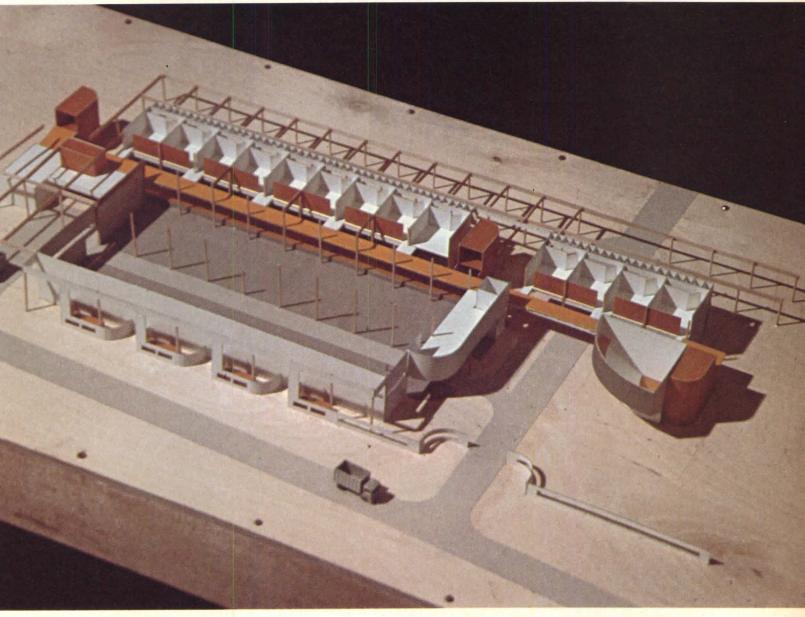
Thomas H. Canfield, project designer; Donald E. Crotteau, chief of production/ construction; John A. Carter, job captain; project team: Rostand H. Edwards, Jr., Gunnel M. Porelius, Carl Elefante, Warren J. Neiman, Walter L. Meares.

Consultants: Martin & Cagley, structural engineers; Syska & Hennessy, mechanical/electrical engineers; Saratoga Associates, site planning; Dunwoody Institute, educational consultant.

Client: General Petroleum and Minerals Organization of Saudi Arabia (Petromin). Modelmakers: Perkins & Will design team.

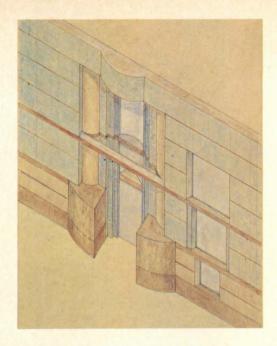
Model photos: Jay Alexander.





## Award: Architectural design

## Michael Graves



A new wing for a Newark factory brings high praise for its architect, noted for his sensitive, contextual additions.

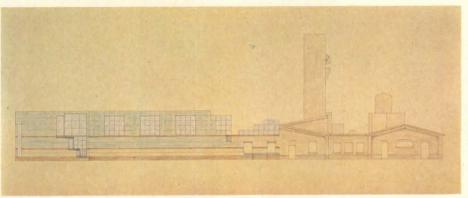
Program: Provide new employee facilities, administrative offices, and a warehouse for a chemical research and processing plant. The office wing houses a reception area for the public, offices for the technical and administrative staff, and lunchroom and lounging facilities for all employees. The warehouse accommodates delivery and storage of materials in metal drums. Further, the laboratories in the existing building are renovated.

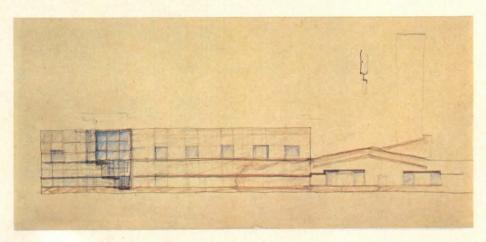
Site: A corner lot with a one-story brick factory building in industrial area in Newark. Solution: The office wing and warehouse are joined to the existing factory to form a three-part organization, reflecting the programmatic distribution of functions and their relationship to the street. The central circulation spine in the existing building is extended through the addition, binding the three parts of the plan. The common room terminates this axis, in keeping with the primacy of this space. The street entrance leads through a foyer to the reception area, which, with the common room, forms a system of interlocking centers, thereby connecting the two principal circulation axes. Through this organization an attempt was made to connect the three primary activities by their interrelationship and not only by adjustments made to the façade The necessity for providing a joint between old and new was resolved by giving a volumetric quality to the juncture with light, joining old to new spatially rather than cosmetically.

Materials and construction: The warehouse is framed with a pre-engineered steel structure; the office wing consists of precast concrete decking on masonry walls. Both structures are sheathed on the exterior with glazed concrete block and industrial sash.

### Jury comments

**Meier:** An elegant piece of work . . . very thoughtful.





Moore: It's a real winner.

**de Blois:** There are a couple of things that disturb me about it . . . I do wish that there was some recognition in the drawings and in the presentation of the context.

Meier: For the juror who was born in Newark, let the record read, "He gives his blessing on the contextual aspects of this."

Bain: The building itself has a relationship to the older order, kind of a classical, traditional character that I find appealing.

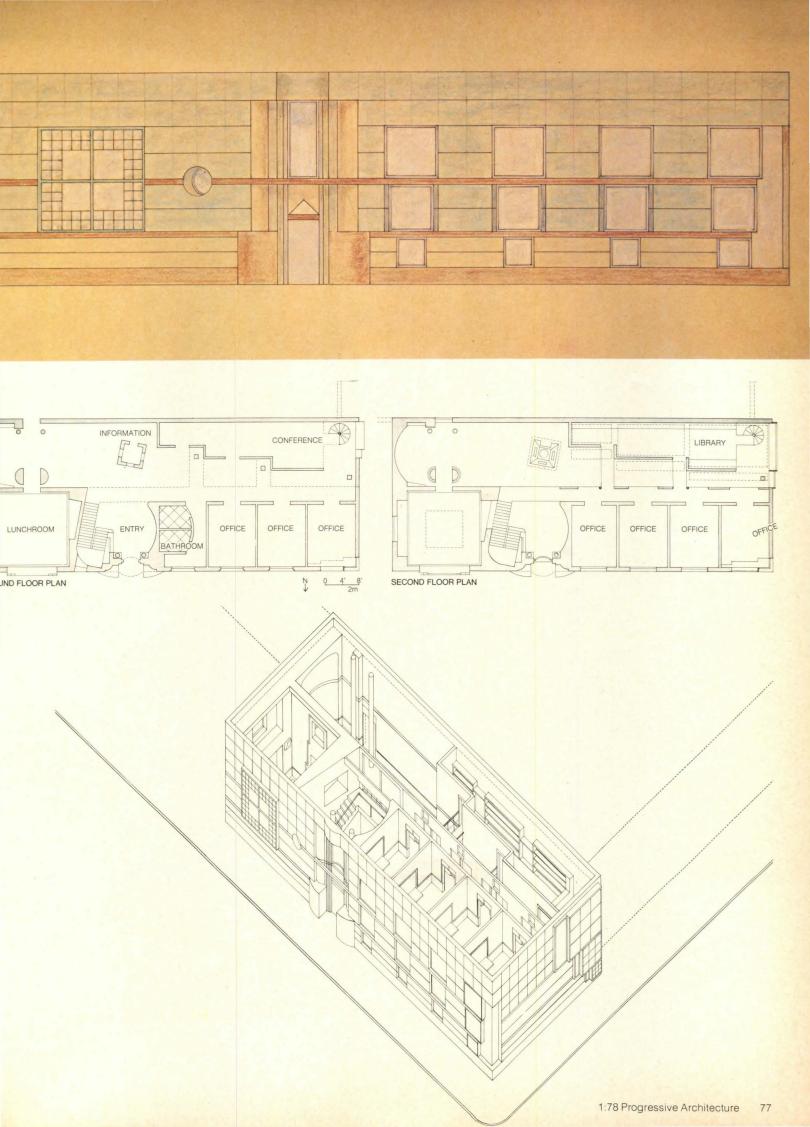
Moore: A masterpiece . . . I'm enchanted with the way that this much attention has been lavished on a little office in front of a warehouse thing on a street in Newark without becoming florid or overexuberant.

It's full of careful attention to detail, lots and lots of connections with things that might be in the minds of the beholders, or might not . . . without the rhetorical things becoming inappropriate or out of control. It is charged with power and joy and should live through the annals of architecture.

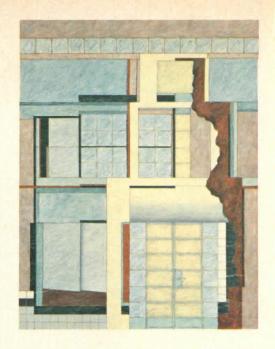
**Project:** Chem-Fleur Factory Addition and Renovation, Newark, NJ.

Architect: Michael Graves, Princeton, NJ; project coordinator: Bruce Mac Nelly; assistants: Linda Joy Cohen, Peter Mickle, Seth Warner, Carol Constant, Michael Farewell.

Client: Chem-Fleur, Inc.



## Michael Graves

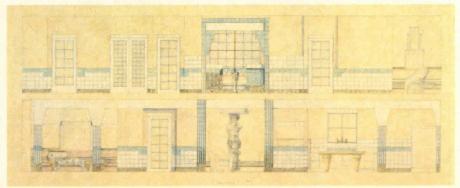


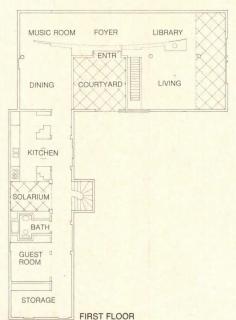
An old warehouse is converted into a new residence for himself by a White architect whose most recent works reveal him becoming Grayer with time.

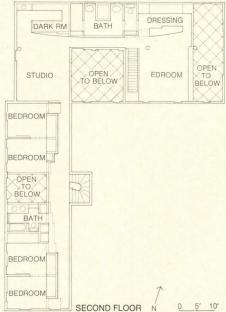
Program: Renovate the existing warehouse to provide accommodations for a family of two adults and four children. Site: A quarter-acre adjoining a public park in a small town, with access from an established 20th-Century suburban residential street. The site includes a warehouse built in 1926 of hollow clay tile construction with walls surfaced with brick and stucco. It is a two-story building, L-shaped in plan, divided into small storage cells with a central corridor in each wing. Solution: In this conversion of an existing masonry warehouse to a private residence, an attempt was made to comment on the ambiance of the existing structure, built by Italian masons in a Tuscan vernacular manner. The existing openings (truck docks) were used as the primary entrances into the building, in an effort to preserve the surface value of the original façade. To identify the primary entrance of the building and to gain light in the depth of the building without greatly altering the exterior walls, a courtyard excision was made into the structure. Elements of the new construction were thus established inside the body of the building. The general simplicity of the existing interior and exterior surfaces were left intact. The abstract quality of these surfaces, however, has been elaborated with figural elements in order to allow a closer identification with classical and anthropomorphic analogies.

The two wings were divided to accommodate the general social spaces of the house, adult living and working suites in one, and rooms for the children, guests, and utilities in the other. The initial phase of construction will consist of the latter wing, with the completion of the former scheduled in the near future.

Jury comments
Meier: I find it beguiling.







**Moore:** It's got a diagrammatic quality, but I find it a very powerful and exciting thing . . . a house that's got more of—at least to me—a sort of stage-set character that, I think, evolves out of the fact of the existing building that was there and had a very specific context . . . I find it something that would be very intriguing to live in.

**Project:** Graves Warehouse Renovation, Princeton, NJ.

Architect: Michael Graves, Princeton, NJ; project coordination: Peter Lokhammer, Thomas Navin; assistants: Ken Behles, Christopher Bene, Caroline Constant, Michael Farewell, Steven Harris, Bruce Mac Nelly, Mig Perkins, Sylvia Smith, Tom Szumlicz, Sara Jane Tsakonas, Ron Vanard, Konrad Vos.

**Consultants:** Tom Minneo, Greg Howell, structural engineers.

Modelmaker: Steven Harris.

Wm. T. Cannady

& Associates

Houston condominiums demonstrate the idea of medium-density housing in a predominantly low-density city.

Program: A speculative housing project located on a vacant block adjacent to downtown Houston. The condominium is to provide a variety of unit types, privacy, security, and a sense of community for a primarily adult market. The units will sell in the \$70,000-\$75,000 range.

Site: A 250' x 250' city block. Solution: Six modular clusters of six dwelling units each make up the development. The clusters are arranged along a linear promenade defined by parallel rows of columnar trees, such as cedar or poplar. Guests enter through main gates on each end of the promenade, then open into six smaller courtyards and elevated patios around which the clusters are arranged. Each court/patio combination is identified by a different type of deciduous tree: pecan, sweet gum, crepe-myrtle, sycamore, redbud, and willow. These two-level outdoor spaces lead to individual dwelling entries. Resident vehicular traffic enters a first-level parking garage through electronically operated doors. Fourth-level roof terraces overlook both the interior spaces and exterior street activity

Construction methods and materials: The two 60' x 250' garages are constructed of precast concrete slabs and beams on cast-in-place concrete columns. All dwelling units are platform wood frame utilizing standardized 20-ft-long wood truss joists for all floors and roofs. The exterior skin is stucco with integral colors of white and pink. Operable louvered awnings are brightly colored metal.

#### Jury comments

Bain: An urban scheme of great regularity. At first glance a dismal site plan, with spaces all the same size and houses lined up in rows. . . . quite careful, not conventional, but excellent interior planning. de Blois: Why is so much attention lavished on making the exterior as urban

STUDY BR Po SECOND FLOOR FOURTH FLOOR LIVING THIRD FLOOR FIRST FLOOR

and varied as possible, and yet, when one goes inside, the space is all equivalent? Why isn't the shape of the buildings varied in such a way that the interior spaces can reflect a greater variation than they do?

**Meier:** I'd like to see something like this built and see what the consequences are. . . . If what one is trying to support here is innovation, I don't think that the dangers involved are so serious as to overwhelm the other positive features. . . . I think the units

are very pleasant.

Project: Lovett Square, Houston, Tx. Architects: Wm. T. Cannady & Associates, Inc. Architects, Houston, Wm. T. Cannady, principal; Robert F. Anderson, Nonya Schwartz, project team.

Consultants: Nat Krahl, structural engineer

Renderer: Nonya Schwartz.
Client: Role Development Co.

# Mitchell/Giurgola Architects



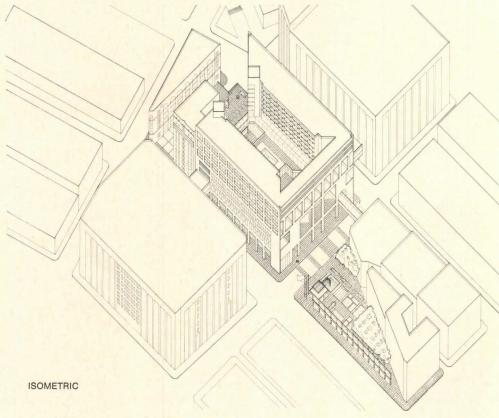
A multi-use complex planned to bring new life to Seattle's downtown area, for a client whose interest has been the revitalization of center cities.

Program: To design a public garden and civic gathering place, a new monorail terminal, 200,000 sq ft of retail space, three shopping bridges to adjacent department stores, a hotel of 500 rooms, requisite meeting rooms, restaurant facilities, and parking for 450 cars.

Site: Downtown Seattle, surrounded by the city's three main department stores, also containing the terminal of the monorail which connects with the Seattle Fairgrounds, now a cultural center. Solution: The trapezoidal site with the historically significant Times Square Building on the north provides the opportunity to create a series of public spaces of decidedly different character linked by an urban itinerary through arcades and enclosed shopping streets. The public garden on the south with its covered arcade encourages an easy pedestrian movement from the business area to the retail core. The plaza to the north provides a sympathetic connection to the Times Square Building and is planned as a sculpture garden

The three levels of interior shopping streets are glazed at the north and south connecting them visually with the garden and plaza. Escalators, bridge connections, and monorail entry are in these glazed public areas. The six-story hotel, organized around a courtyard visible from the public areas below, allows the new building to remain in scale with the existing stores along Pine St.

Materials and construction methods: The concrete structure was chosen for its ability to marry the slab construction of the hotel above with the bay sizes required for the shops and parking below. The use of glazed tile is in keeping with the terra cotta façades of surrounding buildings. Glass and exposed concrete will be used on the recessed walls and in the courtyard.



## Jury comments

**Bain:** The project is good architecturally. . . . Instead of making that a volume, instead of making it an open park around which the other buildings revolve, it makes a stronger emphasis by putting more buildings on the site, and yet there is an open heart within the building. . . . It gets the most out of the development from a developer's standpoint.

de Blois: I'm a little worried about the four-sided way in which it meets the street.

This will tend to be very much a wall.

... This will tend to be very much a wall, and while it may be a good thing for a developer—since it draws the population in like a vacuum cleaner—I'm worried about its contribution to Seattle as a city.

Moore: It's complex in the full sense of the

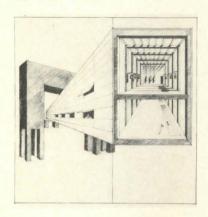
word, except for a few unfortunate recollections.

**Project:** Westlake Park, Seattle, Wa. **Architects:** Mitchell/Giurgola Architects, New York (Jan Keane, project architect; George Yu, Sigrid Miller, Ted Chapin, Randy Leach). Joyce Copeland Vaughan & Nordfors, Seattle, associated architects (Lee Copeland).

Consultants: Skilling, Helle, Christiansen & Robertson, structural engineers; Joseph R. Loring Associates, mechanical engineers; Richard Haag Associates, land-scape architects; Transportation Development Associates.

**Clients:** Mondev International, Ltd., and the City of Seattle.

## Steven Holl



A haunting image by a young architect: a gymnasium bridge for South Bronx, which would bring athletic facilities to that ravaged New York neighborhood.

Program: A pedestrian bridge containing athletic facilities as part of an overall plan for re-use of abandoned railroad yards. Scheme is to benefit the immediate neighborhood, while not jeopardizing future development of the site for commercial or industrial purposes.

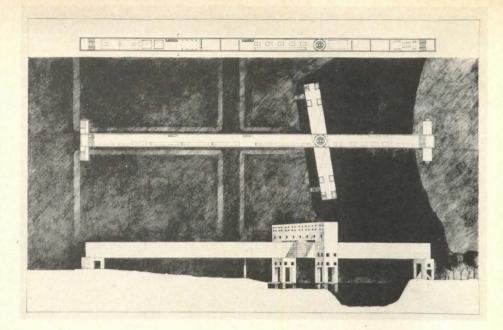
Site: The South Bronx railroad yards: approximately 100 acres with water on three sides and an expressway on the fourth. Solution: A gymnasium bridge which condenses the activities of social meeting. physical recreation, and works into one structure which simultaneously forms a bridge from the community to the park on Randalls Island. The form of the architecture is a series of bridges over bridges. The small entrance bridges at each end of the main span preserve the view axis down to the canal while supporting the main bridge crossing the river which is spanned by a fourth bridge. This bridge is in the water rather than over it, and acts as a structural pivot from which the turnbridge portion of the main span rotates to allow ship passage in the waterway. The bridge will contain extensive athletic facilities for many sports, showers, lockers, steam rooms, a sunroof and observation deck, as well as a rowing clubhouse and docks.

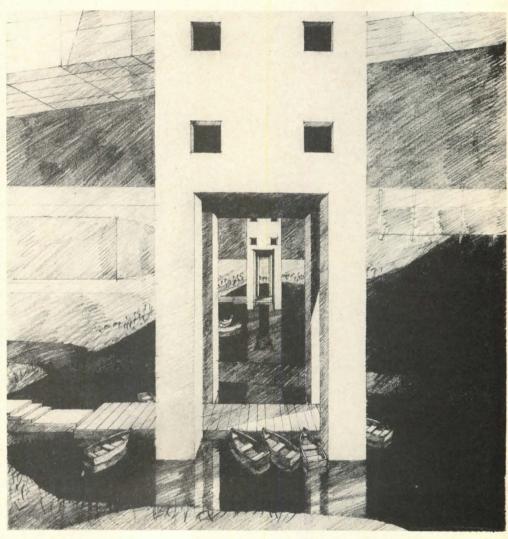
#### Jury comments

Moore: I don't know whether we should be the agents of encouragement for creeping Rossi-ism. . . . it has amazing things, and is a thing of such excruciating pain tempered with joy that I would vote for it. I hope somebody else will vote strongly against it.

Meier: Well, I can't vote strongly against it. . . . I find it's an interesting idea where one is taking the situation in which very little is possible and making something . . . which might have a certain degree of quality.

Moore: A neo-Italian statement which is hard for most of us to be enthusiastic





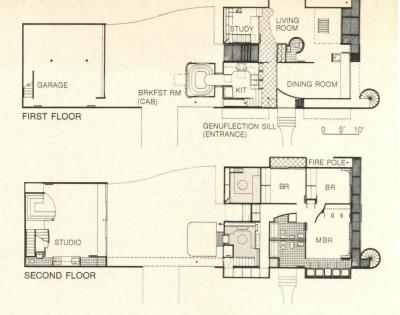
about, except this instance where the rivers are turned into the Styx. It is *really* spooky! **de Blois:** I guess I have to strongly dissent with the notion of creating a willful form first, and then bending, cracking, rolling, hamburgerizing the program to make it fit. . . . If we begin to premiate projects which develop entirely from willful form, we're doing something extremely destructive. **Moore:** I don't think the danger is great,

because the possibility of the proliferation of 400-ft-long steam rooms is small.

Project: Gymnasium-Bridge, Bronx, NY.
Architect: Steven Holl, New York.
Consultants: Wave Hill Community Group
Artist-Consultant: Christoffor Holl

Renderer: Steven Holl. Client: Wave Hill Center.

# Robert S. Livesey



An unusual suburban house houses a truck within it: hence "Maison Truc;" Industrial materials and imagery make a commentary on our drive-in culture.

Program: Prototype for suburban house for family of four. Theoretically expandable from one to three trailers, the present house will have two trailers on a slightly larger (but still suburban) site. Solution: An attempt to give character and meaning to a traditional program and to begin to develop an accessible architectural vocabulary. In part this is achieved by an investigation of received architectural and suburban notions. For instance, the street façade defines suburban access and privacy by both deferring to the neighborhood and revealing the distorted image of the house in the cab. Further, the genuflection sill establishes that the real entrance in suburbia is from the driveway. Architecturally, the images of the truck are used to make the elements of the house more meaningful.

Further, the architectural and suburban ideas are illustrated in opposition: the urbanity of the closely spaced parts and the consequent areaway, alleyway, and shaftway are in part questions about the validity of suburbia.

Materials and construction: The truck trailers are pre-fabricated from riveted aluminum; the cab is a modified truck cab; the truck-stop decking is metal grating; the street façade, studio-garage, movie screen frame, and fragmented truck-stop are all steel plate; the screen itself is canvas; sheetrock lines all interior walls that are not aluminum or steel clad; basement is concrete block on concrete foundations.

#### Jury comments

**Bain:** I thought that was marvelous. **de Blois:** Can you drive . . . and park it and move?

**Moore:** I think it's done with great skill and ingenuity

**de Blois:** Maison Truc, I think, is ugly from the outside. I don't think there's anything attractive about seeing the truck in a sub-

urban context. I don't think that positioning of the truck at the main entranceway adds to this living space.

**Moore:** I agree with Natalie that it has certain heavily intended elements of flat-out crappiness to it that makes it less than endearing. I'm not of the generation that throbs to the rhythm of trucks connecting with suburbs, but if I had a CB radio so that I could throb to those rhythms more pal-

pitatingly, I would certainly be extremely excited to see the object of my desires parked right there where my living room ought to be.

Project: Maison Truc, Mt. Kisco, NY. Architect: Robert S. Livesey, New York. Modelmaker: Robert S. Livesey. Client: Mr. and Mrs. William Louis-Dreyfus.

# Arquitectonica



Striking, dreamlike graphics pay homage to an earlier epoch in the life of Miami, under whose moon may soon rise this new apartment-ziggurat, The Babylon.

Program: Design an apartment building with a total of at least 15 one-, two-, and three-bedroom apartments, each with a terrace and a view of the bay. In addition, the building is to have a swimming pool, a patio, and a small exercise room. Site: A small, wedge-shaped site in downtown Miami on Biscayne Bay. Because the site is located in a high-risk Coastal Flood Zone, the first living level of the building must be at least 7 ft above existing grade. Excavation is impossible. Solution: The Babylon is irregularly shaped because its boundaries conform to the nonrectangular site to take advantage of the maximum building volume allowed by law. This skews the building into a flattering forced perspective. The city building code stipulates a certain number of parking spaces and describes a set-back formula interpreted as a ziggurat envelope.

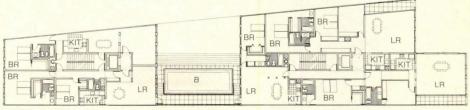
For iconographic and functional reasons, the ziggurat volume is modified in two instances: first, the front plane of the form is folded, then a sectional slice is removed from the mass of the volume. Folding the front plane aligns The Babylon with the other buildings more definitively situated along the curving shore. The folded façade also maximizes the street frontage of the building and positions the front door to address the approach roadway. Removing the slice from the mass of the ziggurat creates a negative space, the urban room, which becomes the public pool and patio area.

Materials and construction: Travertine base; masonry walls; glass sliding doors; tiled floors.

#### Jury comments

**Moore:** I like the Chagallian, Star Wars quality of the graphics . . . drawn in a pseudo-archaic manner . . . [It is] a return to a previous era and strikes a nostalgic note that has appeal partially as a reaction





TYPICAL FLOOR PLAN

against many of the other directions that are evident today, and partly because of the sheer romance of certain parts of the plan. It would be fun to live in it. That same feeling of joy might occur each time you return to the building.

**de Blois:** It would be a mistake to give this building an award. It's ugly, it doesn't make sense. The drawings are cute . . . but the building itself is indistinguishable in terms of architecture.

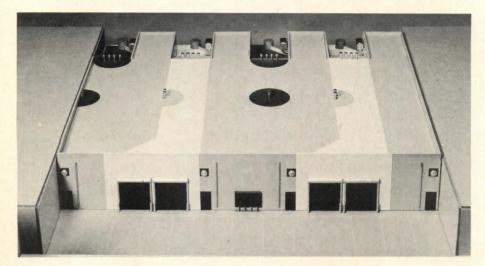
Project: The Babylon Apartments,

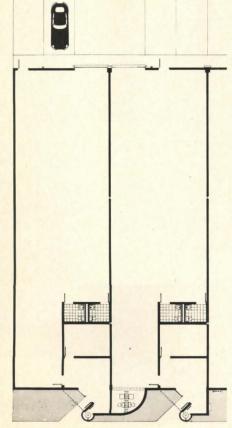
Architects: Arquitectonica, Miami, Fl. Members: Hervin Romney, RA, Clemente DiFillippo, PE, RA, Andres Aisner, Andres Duany, Bernardo Fort-Brescia, Elizabeth Plater-Zyberk, Laurinda Spear; project designers: Bernardo Fort-Brescia, Laurinda Spear.

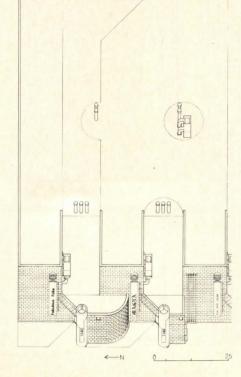
Client: Pacific Developer Corporation.

## Eric Moss and James Stafford









Morgenstern Warehouse in LA shows how a simple, but unbending program can yield a low-cost, sleek design.

*Program:* 13,000-sq-ft speculative warehouse with four tenant spaces including 500 sq ft of offices each; building could be otherwise subdivided or used by a single tenant.

Site: Garment district of downtown Los Angeles; adjacent buildings are 60-year-old masonry warehouses.

Solution: Low entry and sloping roof indicate office space; higher flat roof, the warehouse space. Between the two roof treatments are glass block walls providing natural light for the offices. Concrete cylinders encase hot water heaters. Roof painted with supergraphics to appeal to occupants in nearby high-rise office towers. Removable metal stud walls provide interior space flexibility.

Materials and construction: Concrete block bearing walls; pre-assembled wood roof system.

## Jury comments

Moore: Unusually spirited, I'd say.

**Bain:** If they can afford the sculptural quality, I think it'd be tremendous.

Meier: I think it's a very attractive project.

**Project:** Morgenstern Warehouse, Los Angeles, Ca.

**Architects:** Eric Moss and James Stafford, Los Angeles; George Elian, design team member.

Engineers: Dimitry Vergun, structural; Hugh Weber, David Portillo, mechanical;

Shigeo Ishibashi, electrical. Modelmaker: George Elian

Model photographer: Leo Fernandez.
Client: Arthur Morgenstern, Beverly Hills.

TWO UNITS OF FOUR

# C.F. Murphy Associates

The Monroe Centre office building in Chicago departs from the tower/plaza

concept to reaffirm the streetscape.

Program: A speculative office building of 880,000 sq ft utilizing the maximum allowable floor area permitted by zoning yet invigorating the streetscape. Cost effectiveness and resource consciousness stressed.

Site: Downtown Chicago at Monroe and Dearborn Streets in the Dearborn-Clark corridor.

Solution: A corner infill building, not a freestanding tower in a plaza. The building rises from the property line at Monroe and steps back 20 ft on Dearborn—to continue the landscaped promenade established by First National Bank on the next block. A curved wall makes the transition and symbolizes a single front while providing recessed entries. The building slopes to the roof, which is higher than existing buildings. Commercial space designated along the ground floor perimeter.

Materials and construction: Reinforced concrete 20' x 20' bays; flat plate construction; finished aluminum skin and reflective, insulating glass (75 percent glass on north wall and curve; 50 percent elsewhere).

Jury comments

Moore: It's very slick, and it's got curving surfaces as well as planar ones . . .

Bain: A very exciting combination of a simple structural system and the bay spacing that's required of speculative office buildings, and yet, within that economic

constraint, they've been able to give it a character that takes it apart from the typical spec building.

3

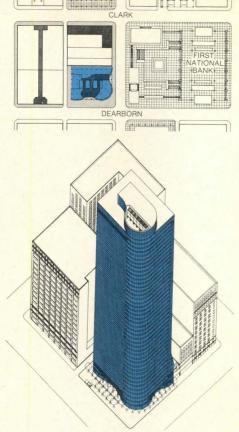
**Project:** Monroe Centre, Chicago, II. **Architects:** C.F. Murphy Associates, Chicago; Helmut Jahn, project principal; James Goettsch, project architect; George Veronda, manager, production and coordination.

Consultants: C.F. Murphy Associates,

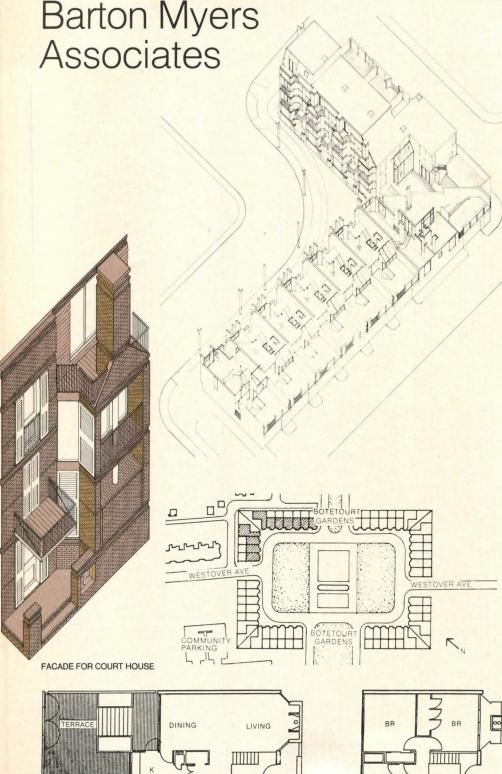


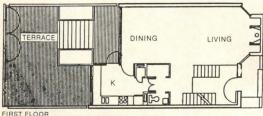
mechanical/electrical; Cohen, Barretto, Marchertas, Inc., structural.

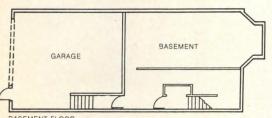
Modelmaker: C.F. Murphy Associates. Model photographer: Keith Palmer. Client: Romanek-Golub and Company, Chicago.



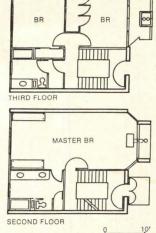








BASEMENT FLOOR TYPICAL TOWNHOUSE



Ghent urban renewal in Norfolk gives an opportunity to create a major square in the tradition of Savannah, Philadelphia.

Program: Provide 44 single-family houses of three bedrooms each, exterior private space, and two-car garage to appeal to conservative market.

Site: Urban renewal area near downtown Norfolk, Va.

Solution: Three types of attached unitstownhouse, corner house, and court house—on lots 24' x 54'; units built threestories high on the property line to help define the square. Outdoor garden terraces are above the garages so that the full lot is a continuous indoor-outdoor space. Standard items and dimensions are used to reduce construction time and costs. House "symbols" -chimney and bay window—are combined as a facade element.

## Jury comments

Moore: Altogether a simple set of housing on an existing, commonly understood, familiar plan of squares—sort of like the ones in Savannah, although part of a system like those are. I also like it because it has something at once individual, memorable and identifiable.

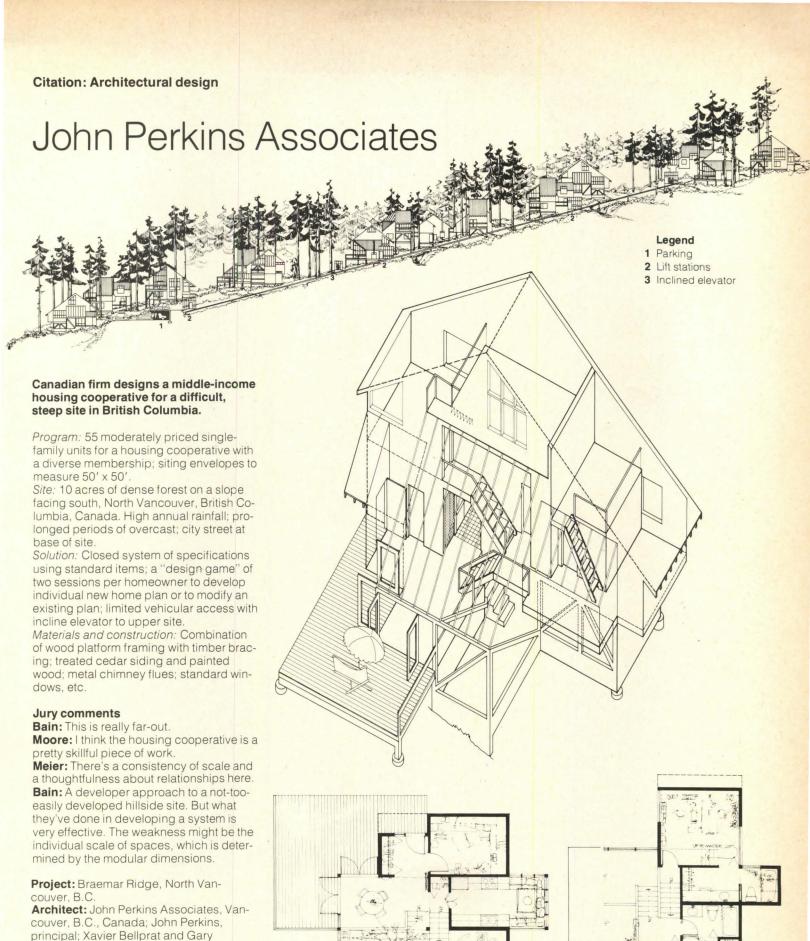
de Blois: The Londoners would do it bet-

Bain: I think there are some details in it that are odd, but I don't think they affect the overall façade. The idea of the containment of the square is quite good.

Project: Ghent Square, Norfolk, Va. Architect: Barton Myers Associates, Toronto, Ontario, Canada. Barton Myers, principal; J.M. Kirkland, Kristine Martin, Robert Hill, Rosalba Galati, and Barton Myers, project team.

Consultants: Read Jones Christoffersen, Consulting Engineers, structural: Nicholas Rusz & Associates, mechanical/electrical.

Modelmaker/photographer: Robert Hill. Renderers: Rosalba Galati, Michael Kirkland, Robert Hill, and Robert Davies. Client: Ferebee/Cullifer Inc., Builders, Nor-



sociates Ltd., civil; C.Y. Loh Associates Ltd., structural; Sterling Cooper & Associates, mechanical; Keith Jenkins & Associates, inclined elevator; Harry Lee Haggard, landscape.

MAINIEVEL

TYPICAL HOUSE PLAN

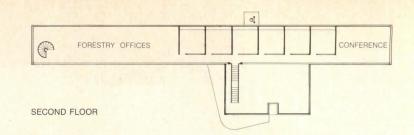
Consultants: Kerr Wood Leidal, As-

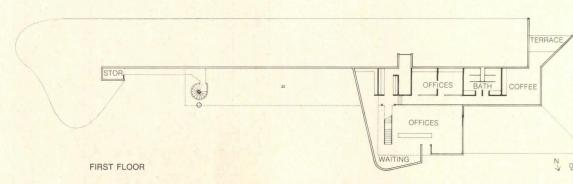
Davis, associates.

**Client:** EKOS Cooperative Housing Association, North Vancouver, B.C.

UPPER LEVEL

## RIA Architects





An office building for a sawmill, a type of building rarely designed by architects, is envisaged as a 'signpost' reflecting a modern industrial company.

Program: This 5000-sq-ft building will house the offices for a sawmill and those for the forestry department that administers its timber rights. The building is envisaged as a "signpost" to reflect a modern industrial company. It will be organized so as not to discourage an established relaxed atmosphere between administration, executive, and mill personnel. In addition, the structure should lend itself to future expansion.

Site: In the bottom of a valley at the entry point to the mill.

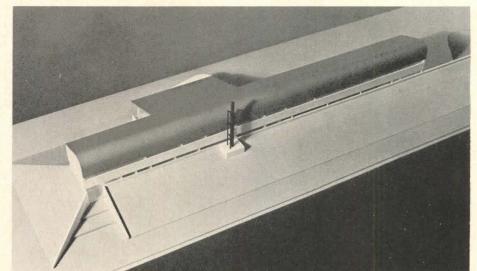
Solution: Because the building sits below the main highway access and will be visible from above, the roof has been designed as a significant composition; its material is corrugated metal, painted in the company colors of orange and green. In addition, to make the building more compatible with the large industrial structures nearby, its impact has been maximized by spreading the functions along a single-loaded corridor, in an arrangement that will also facilitate future expansion.

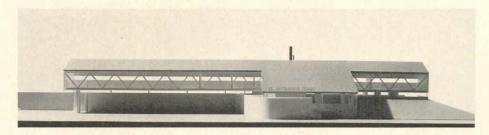
Materials and construction: In addition to the metal roof, a concrete retaining wall will support an upper floor of timber structure clad in metal siding. All glass will be clear, with a large curtain wall on the north, but minimal glazing on the south to minimize heat gain and undesirable view.

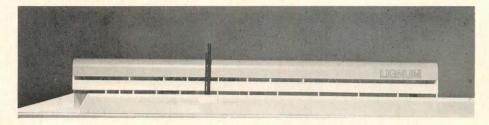
#### Jury comments

**Bain:** A most elegant elevation, with some well done supergraphics balanced against the pair of chimneys. A simple, elegant solution to the type of building that could be a very ordinary, mundane structure. You don't tend to think of this kind of quality being associated with a sawmill. It's very impressive.

**de Blois:** It seems to have some pleasant, simple forms . . . but it's a long way from going into construction . . . beautiful only if,







when built, it won't be cluttered with a lot of other junk.

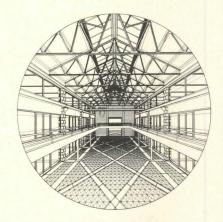
**Meier:** I frankly don't like this little shed. **Moore:** It's very slick . . . I hope that in the development of this rather diagrammatic scheme that it keeps its simplicity and directness.

**Project:** Office building for a sawmill, Vancouver, B.C., Canada.

**Architects:** RIA Architects, Vancouver, BC; Peter Cardew, partner; Michael Hill, project architect.

Modelmaker: B & B Scale Models. Client: Lignum Limited.

## W.A. Werner Associates

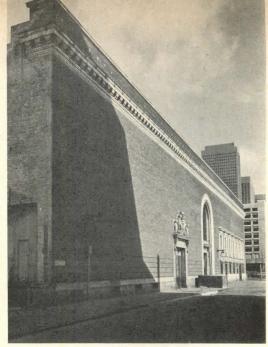


In San Francisco, an old utilities substation will be adapted for use as a gateway and pedestrian mall.

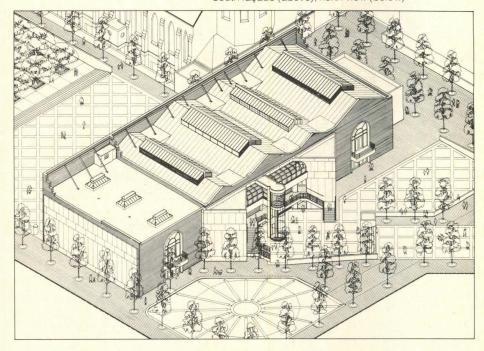
Program: A proposal for the adaptive re-use of the former Pacific Gas and Electric Jessie Street substation, built in 1905–1907 to the design of Willis Polk. The building has a fine late 19th-Century industrial interior and an early 20th-Century classic revival corporate façade. Although scheduled for demoliton in 1968, it was saved by concerned citizens, and placed on the National Register in 1974. Solution: To return the property to the tax rolls, the building will be developed with offices on the upper floors and commercial and retail spaces on the ground floor, flanking a public pedestrian mall. The building will become a gateway on the main pedestrian route linking downtown and the refurbished Market Street to the future Yerba Buena Center development. Materials and construction: Of the 47,060 sq ft in the design proposal, about twofifths of the area is new construction. The entire main façade will be retained, as will be the interior glazed terra cotta tile wall and column finish, and open roof trusses. Concrete walls will be added to support the unreinforced brick masonry and provide seismic stability. Steel bracing will be added to roof trusses and across tilefinished walls.

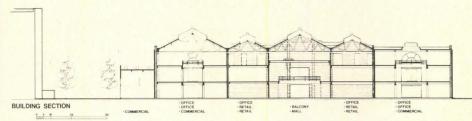
#### Jury comments

Moore: I guess it's worth noting that most of us were particularly interested in and attracted to adaptive re-use. We think it's an extremely important thing to have in our cities, and we would like very much to encourage it by our actions here. We end up with the Jessie St. Substation, which is a wonderful building. To the extent they've done anything, they've not done it to our liking. The things that they have added are much less wonderful than the things that were there. So we're in a dilemma, but anxious to recognize the importance of ideas. Certainly there has been considerable



South façade (above), north view (below)





care in dealing with this historic structure. **de Blois:** Because of the new use of the structure... it was not possible to leave the building as much alone as we might have chosen to see it. Elements had to be added: elevators, stairs, toilets, and other mundane, functional things, but they were added in a way that gives the building a slightly different character... perhaps it's not as elegant as the initial building. They were done with great sensitivity, and the site planning is really very well done.

**Project:** Jessie St. Substation, San Francisco, Ca.

**Architects:** W.A. Werner Associates, San Francisco, Ca, William Arno Werner, AIA, principal and designer.

Structural engineer: Sven E. Thomasen. Consultants: James M. Flack, real estate economist/appraiser; Salli Hilborn, graphic design consultant; John Weese, AIA, project coordinator.

**Photographer, renderer:** W.A. Werner. **Client:** The Foundation for San Francisco's Architectural Heritage.

# Robert Wagenseil Jones & Associates

# The Goebel Collectors' Club, suburban Connecticut, is designed with restraint for the display of porcelain products.

Program: A private museum and administrative office building for a West German producer of high-quality porcelain products will be devoted primarily to the display of the manufacturer's line of Hummel figurines. In addition, the building will include an auditorium for meetings and for projecting a film describing the company's history and its design and production capabilities. Since the project will be visited by 50 to 60 people at a time, it was important to develop an orderly, but not regimented, circulation pattern.

Site: In Stamford, Ct, at Soundview Farms, a former waterfront estate being developed as an office park.

Solution: Visitors will proceed by ramps from the reception area to the auditorium and exhibit areas, and then to the lounge before departing. During the entire tour, the visitor will have neither passed through doors nor ascended any steps; curved walls and acoustic materials will act as sound and light baffles to eliminate the need for physical barriers. The upper level will contain offices and a conference room. Materials and construction: Materials are limited inside to provide a quiet background for display. Steel structural system forms 25-ft-sq bays within a modular-masonry bearing-wall enclosure. A glass wall/skylight of aluminum members is glazed with flat panels of insulating solar glass and curved panels of solar acrylic. Interior finishes will be of masonry similar to exterior. Carpet on floors, painted plaster, bronze handrails, and hardware, and other bronze and stainless steel architectural metals.

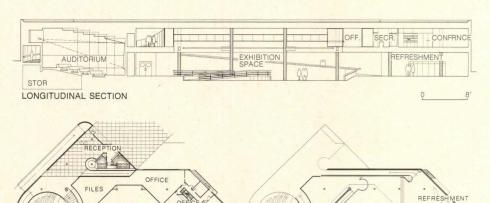
#### Jury comments

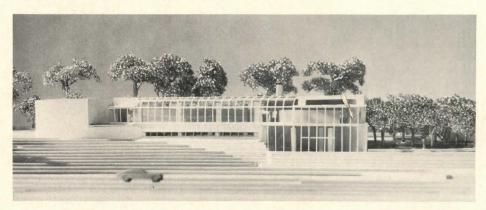
Moore: Chic alors!

de Blois: We really ought to encourage

anything in Stamford.

**Bain:** Actually, it has a quite simple and direct presentation.





LOWER LEVEL

Project: Goebel Collectors' Club, Stamford, Connecticut.

**Architects:** Robert Wagenseil Jones & Associates, New York, NY, Foster de Jesus, project director; Evan Schwartz, project designer.

UPPER LEVEL

Consultants: Cosentini Associates, mechanical and electrical; Robert Rosenwasser Associates, structural; Robert Wagenseil Jones & Associates, interiors; Donovan and Green, exhibit design; Howard Brandston Lighting Design, Inc.

**Model photographer:** Raymond Egan. **Client:** W. Goebel Porzellanfabrik, Rodental, Germany.



EXHIBITION

NT

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# Jorge Silvetti



VIEW FROM THE SOUTH

A vacation house in Tunisia seeks a balance between vernacular and contemporary architecture, expressing contradictions between the two.

Program: The program for this vacation house presented no specific difficulties, but the client emphasized the importance of the reception area and guest accommodations. In addition, the main concern of both client and architect was to find an appropriate architectural expression for a new building in a region with strong historical architectural characteristics Site: A 328' x 656' (100m x 200m) lot of flat, solid rock on the northwest shore of the Island of Djerba, Tunisia. The house is about 1000 ft from the high tide mark, turned 45 degrees in relation to the north axis. No special treatment of the parcel is foreseen, other than the curving path. Solution: Architect and client did not want to mimic local vernacular architecture nor to impose a completely foreign architectural language, consequently the solution both confronts and expresses the contradictions of those attitudes. The plan is based on the local motif of connected rooms surrounding a courtyard. Of the two main elements of the composition, the stair is inspired by the visual and plastic characteristics of the vernacular, while the (main) cube echoes a contemporary attitude associated with architecture of the West. These elements are consciously transformed to make a new building type: the program of the vernacular house is altered to a vacation house, and all design elements are adjusted and reaccommodated through the use of certain principles of composition. For instance, the plan is transformed from its local antecedent to a systematized organization tracing its origins to Palladio. However, the house has no "main" entrance; each floor is accessible from the exterior and from the courtyard by two systems of stairs. Materials and construction: Local masonry and local stucco; concrete, tile, and wrought iron.

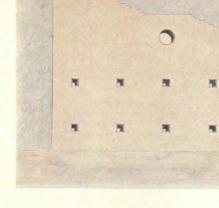
## TERRACE

- 1 Entrance
- 2 Terrace
- 3 Belvedere



#### THIRD FLOOR

- 1 Entrance
- 2 Main room
- 3 Boudoir
- 4 Dressing
- 5 Bath



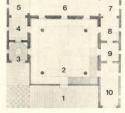
#### SECOND FLOOR

- 1 Entrance
- 2 WC
- 3 Antechamber
- 4 Chamber



#### FIRST FLOOR

- 1 Entrance
- 2 Covered court
- 3 Bath
- Studio
- 5 Music
- 6 Loggia Dining
- Kitchen
- 9 Storage
- 10 Garage



#### Jury comments

Moore: The house is interesting for the way it combines a very regional North African building type with this formal Western European, specifically Palladian, set of memories. It's done with great care, thoughtfulness, and skill, but not with as much winningness and ingenuous charm as a couple of the others. But still I find it very powerful and exciting.

Meier: It's very carefully studied; the section shows clearly how it works, how the spaces relate to the volume in the center. The staircase seems a little excessive, except it's really just a roof.

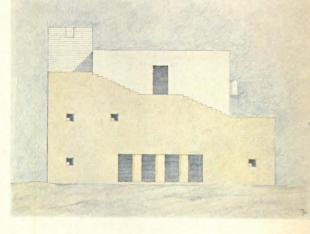
de Blois: Its appeal is that it doesn't take the typical approach to make a building that's an indigenous adaptation of what you might expect to see either there or in the US; it's a combination of the two. The unique thing about it is the staircase, which I think you would question. Is it really leading any place that's significant? But perhaps that's immaterial; in fact it is an experience. I could imagine it would be a very powerful thing to have interwoven into the house; it is a unique gesture to the character of life in that area.

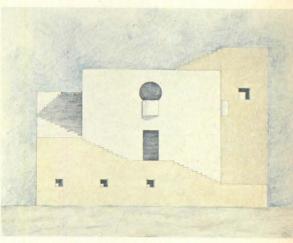
Project: Vacation House, Djerba, Tunisia. Architect: Jorge Silvetti of Machado-Silvetti Architects

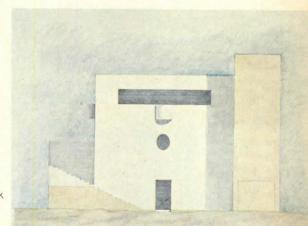
Modelmaker: Robert Miklos; photographer, Nat Hoyt.

Renderers: Jorge Silvetti, Calvin Tsao, Jack Hartley

Client: John Sakal.







# Henry Sanoff, Brad Smith, Larry Liberatore, David Polston, North Carolina State University

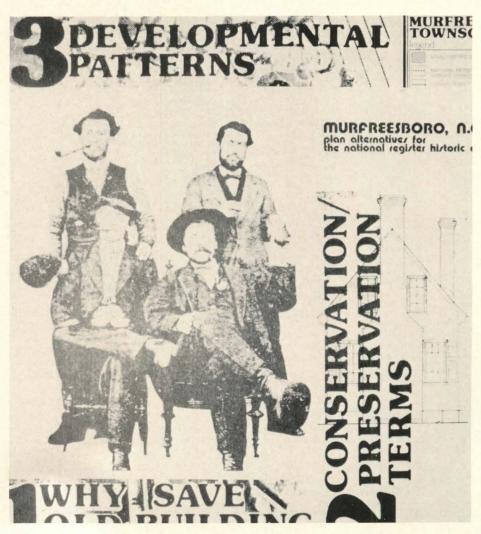
A workbook to aid citizens of a small town make decisions about preservation, restoration, and future growth of their community is honored for its scope.

Program: Develop a plan for the small town of Murfreesboro, NC, to help it guide its future growth for a historic district. The 12block National Register Historic District was created in the late 1960s with control over its development given to the Historic District Commission and the Murfreesboro Historical Association. The MHA wanted a plan that would involve the residents of the town (population 3500) in the planning process in order to boost community interest and pride. The plan's goals are also to help preserve architecturally and historically important buildings, control change in the historic district, use rivers and ravines to potential, influence restoration in other parts of the town, improve business along Main Street.

Site: Small town in northeastern part of North Carolina along the Meherrin River. In the 18th and 19th Centuries, the town was a landing point for exchange of goods from New England, Europe, and West India and the products of North Carolina. Solution: A goal-based, user-oriented plan was developed and presented in the format of a workbook. Important goals and issues are identified in each of the town's sections, then specific alternatives for achieving the goals given along with implementation procedures. The plan allows flexibility in planning procedures as resources, goals, or the thinking of the users change.

#### Jury comments

Lewis: This book is absolutely exemplary. It's one of the best submissions we've had. The plan addresses the idea of working with citizens, working through political processes to deal with their heritage. They have a heritage of buildings, of environment, and history. To control the town's evolution into the future, a citizen's group pushed for this study. The study is exhaus-



tive, sensitive, and touches every aspect of the town's concerns: the restoration of buildings, the historic inventory of buildings, a true understanding of the local vernacular—not just in terms of style but in terms of craftsmanship— and a proper relationship of history to the economic dynamics of revitalization. It is all explored and turns the town plan into a microcosm of urban design responsibility.

**Project:** Plan Alternatives for the National Register Historic District, Murfreesboro, NC.

Architects: Henry Sanoff, AIA, Brad Smith, Larry Liberatore, David Polston, School of Design, North Carolina State University. Consultants: Robert Stipe, planner, Dan Discenza, graduate student North Carolina State University Department of Archives and History.

Client: Murfreesboro Historical Assn.

# DIVIDUALLY GNIFICANT







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## goals related to area

ADD & DELETE AS THE GENERAL GOALS
OF THE MHA CHANGE (See PROCEDURE FOR CHOOSING THE 'RIGHT' PLAN in the previous chapter)

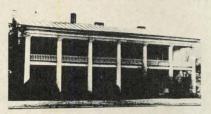
- \* Preserve the history of Murfreesboro
- Preserve architecturally and historically important buildings
- Boost community interest and civic pride
- \* Control change in the historic district
- Restore many homes to period authenticity
- \* Influence restoration in other parts of town
- \* Involve more people in the MHA's plans
- Eliminate the non-historic homes from the historic district

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## qualities/importance

ADD & DELETE AS THE QUALITIES OF THE AREA CHANGE

- \* The buildings are cultural, educational, and historic resources to the community
- \* There still exists an abundance and variety of buildings representative of the town's past growth
- Many are potentially adaptable for re-use to satisfy community needs
- \* These buildings, once they are allowed to be destroyed, are not replaceable; a piece of history would be lost.



Lassiter Hotel-site now occupied by a supermarket

- \* Several specific areas have a high concentration of historic structures, including the central section of the historic district and W. Main St.
- \* Most of these historic structures have been owned by prominent Murfreesboro families, through several generations, up to the present.

## \* Among these buildings are many examples of fine architectural details from the Federal, Victorian, and Greek Revival styles.



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## choosing the right plan

- EVERYTIME IMPLEMENTATION OF ANY GENERAL OR SPECIFIC SUGGESTION IS CONSIDERED UNDER ANY OF THE FOLLOWING ALTERNATIVE PLANS, GO THROUGH PROCE-DURE FOR CHOOSING THE 'RIGHT' PLAN IN THE PREVIOUS CHAPTER

## implementing the right plan

IF THE MHA HAS DIFFERENT, BETTER, OR MORE EXACT SUGGESTIONS FOR IM-PLEMENTING ANY OF THE FOLLOWING ALTERNA-TIVE PLANS, GO THROUGH THE DESIGN GUIDE-LINES IN THE FOLLOWING CHAPTER TO DETER-MINE IF THE SUGGESTIONS ARE ACCEPTABLE

## alternative plan 1

SCRATCH OUT ALL SUGGESTIONS THAT ARE NO LONGER PERTINENT OR HAVE ALREADY BEEN IMPLEMENTED

#### policy

Immediate recognition and protection of all historically significant buildings should be promoted. Owners should be convinced to rehabilitate and adaptively use the buildings in their present locations, or sell to someone who will do so.

Immediate action, expecially on those buildings in the most danger of destruction, will prevent furthur decay, and will prevent, or at least post-pone, any plans for demolition. Leaving them in their present location will have the effect of:

- 1) more accurately reflecting the historic growth patterns of the town;
- 2) enabling people to see this development through informal contact (passing by), and not necessarily through planned contact (taking a
- 3) maintaining or enhancing the character of the area in which these buildings are located;
- 4) maintaining a place in the memories of those people who actually experienced using the buildings when they were younger.

## general suggestions for implementation

- \* Survey all buildings in the local historic district. in the National Register Historic District, in Murfreesboro, and in Hertford County, in that order, to determine their present structural condition and significance. Use the form His-toric District and Buildings Survey to catalog
- \* First work to restore buildings already owned by the MHA, but take measures to protect all endangered buildings immediately. [1]



- Apply for state and federal matching grants for the rehabilitation of individual buildings. [1]
- Initiate campaigns to raise money: flea markets, social gatherings, guest lecturers, etc. [1]
- Of key importance is issue visibility. Make clear to the community the advantages of restoration and adaptive re-use, as well as the intentions of the MHA. [1]
- Begin a community-wide campaign to save a specific building from destruction. [2]

# Thomas S. Laging, Roger L. Schluntz and the College of Architecture, University of Nebraska

Urban design and planning guidelines are evolved from the need to reinforce awareness of the Nebraska State Capitol.

Program: Bertram Goodhue's State Capitol in Lincoln, Nb, designed in 1920, completed in 1932, is in need of restoration. Alterations inside (makeshift offices, lowered ceiling, plywood partitions, ad hoc information booths, cheap fluorescent lighting, home-style draperies, and gaudy carpeting) threaten its architectural integrity. Outside the building, the grounds have not been attended. Development within existing zoning plus overpermissive height limitations threaten to diminish the stature of the building as a monument that is a visible symbol for the state capital. Other historic buildings nearby are threatened with demolition under pressures for development with downtown ex-

Solution: In order to reinforce the symbolic quality of the architectural monument, the plan seeks to preserve a work of architecture and use landscaping and urban design to strengthen its "imageability" and legibility as a monument. It relates the architecture, landscaping, and urban design to the rest of the downtown; acknowledgment of the need to preserve other historical examples that form the capitol's context and reinforce its meaning.

Not only are the historical and planning context of the building and its surroundings examined in this report, but the mechanism as well. The report resulted in passage of city and state legislation that created the joint Capitol Environs Committee with certain advisory and legislative power to realize the proposals in the plan.

In meshing or coordinating the overall Capitol Environs Plan with the current Central Business District plan, the team proposed linking the formal axial streets of the capital with primary commercial activity nodes of downtown. The planning document recommends a new zoning district be considered to relate the Capitol environs area in the new updated comprehen-



sive plan for Lincoln. It also suggests the purchase by state, city, or independent nonprofit organization of some of the development rights of privately owned property for transferral purposes, the creation of historic districts, and the passage of height limitation legislation.

## Jury comments

Lewis: The first impressive thing about this effort is that the group of planners and architects got together who were very concerned about clarifying the future of the Nebraska Capitol. They went to the National Endowment for the Arts to get a grant to produce this document and make people face issues. The book is saying the capitol building is the center pin of that city. It was designed to be an enormously high vertical element that would dominate the flat terrain of the city, planned on a grid. At the intersection of two great avenues, the Capitol already is situated to work this way. What these planners are trying to do is to produce a plan that reflects the clarity and simplicity of the original vision. From there they begin to work on things like height limitations; out of height limitations, ideas about boulevards, landscaping, and vistas on the cross axis become clarified. Then out of that comes the attitude about the design for malls and pedestrian movement, for traffic circulation, and from that land uses and their interrelationships. So out of this vertical javelin shoved into the ground, a marvelous building, all this planning emanates.

Hamilton: The project team has identified how the capitol, a unique physical structure, is being misused in accordance with its original design. Not only is the building misused on the inside, but the planning external to it does not enhance the building. This document analyzes a community in relation to a building. It is very sensitive, very practical, and goes through the kinds of thinking that have meaning for city planning, for state development proposals, for actions the state should take to enhance the original building. It is one of the most fascinating and well written documents I've seen.

**Lewis:** I agree entirely. This is a very proper use of National Endowment for the Arts money. I congratulate them for responding to that.

**Project:** The Nebraska Capitol Environs Plan, Lincoln, Nebraska.

Architects: College of Architecture, Uni-



Above: A sense of anticipation is developed by the obvious approach to a significant architectural event (looking east in K St. between 10th and 11th Streets).

Below: Extensive visual blocking of the Capitol Building minimizes the anticipation aspect of the sequential architectural experience.



versity of Nebraska, Lincoln. Thomas S. Laging, Roger L. Schluntz, co-directors; Alan R. Cook, Wendy Reitmeier, Robert Beecham, project staff.

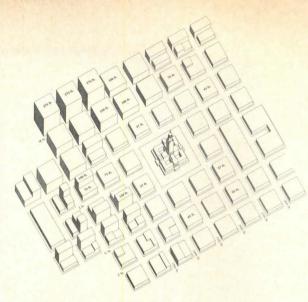
Consultants: Robert L. Hanna, Capitol preservation; Lawrence Enersen, Capitol landscaping; David Murphy, historic sur-

Advisors: Douglas Brogden, Planning Director, City of Lincoln, Dennis Klawonn, Director, State Building Division, members of State Capitol Building Commission, Lanford Jorgensen, Staff Director, Lincoln Center Development Association, Robert Kuzelka, Comprehensive Planning Coordinator, State Office of Planning and Programming, W. Cecil Steward, Dean College of Architecture, members of Lincoln Downtown Advisory Committee

Downtown Advisory Committee. **Publication contributors:** Kyle Davy,
Linda Rank, Henry Wong, James Kudrna,
Eugene Bals, Robert Youngberg, Scott
McLaughlin, Steve Laughlin, Marlane
Gottlieb, Joseph Berchenko, Bill Donovan,
Ken Lingingston, Robert Obering, Homer
Puderbaugh, Jim McGraw, Scott Findley,
and Bob Ripley.

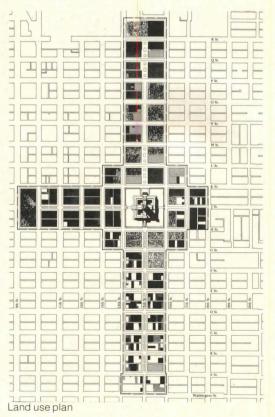
**Graphics design and layout:** Rodney J. Lamberson.

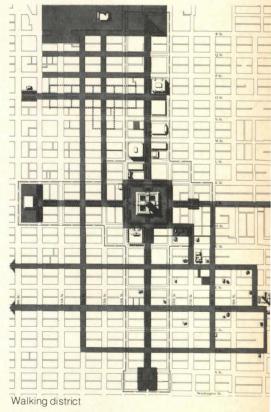
Client: Project supported by a grant from the National Endowment for the Arts.



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1:78 Progressive Architecture

# Elizabeth Kline and James Colman Wetlands Project Massachusetts Audubon Society

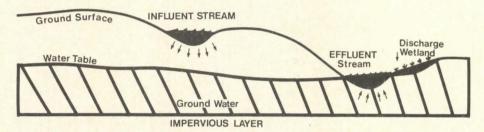
A manual to enable volunteers to apply the Massachusetts Wetlands Act is cited for its depth and clarity.

Program: A technical assistance program was conducted for three years in Massachusetts as part of the 1972 Wetlands Protection Act to help volunteer conservation commissioners administer a complex law regulating development in or affecting wetlands. As it was coming to an end, the planners assumed the task of devising means to provide technical assistance after the program ended, so that information and guidelines would be easily obtained. The whole process was outlined so commissioners could deal with specific cases confronting them. The guide had to explain technical issues briefly and clearly, encourage use by citizens to generate more public participation in planning Solution: A guide outlining step-by-step procedures necessary to administer the law; a flow chart to illustrate this process; a format that can allow the reader to retrieve particular information without wading through the entire book; putting the technical information for evaluating a wetland project in a chart form so that the issues can be identified and relevant questions raised. With each step of process, issues and questions are listed, alternative interpretations and ramifications provided, appendices given. The guidebook is looseleaf so that it could be low cost and also have certain pages removed for use, replaced, etc. Graphic format-type, partially handwritten charts, brown paper, and ink—are meant to give informal appear-

#### Jury comments

Hamilton: It's an excellent workbook. It is designed to solve a very important problem of the environment, and it is organized so that an average citizen can use it. It offers good examples of the methodology. The book also provides the reader with a legal basis, so he knows what he should do and how. That is excellent.

Lewis: The idea of presenting the process



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in steps of the process is very good. It addresses the whole problem of salvaging the wetlands, turning it into a conservation area, controlling the impact of floods, etc. It seems to be an almost ideal way of setting out a public program.

**Hamilton:** I agree, though I think the matrices are difficult to understand for the average lay person.

Lewis: The graphic presentation is weak.

Project: A Guide to Understanding and

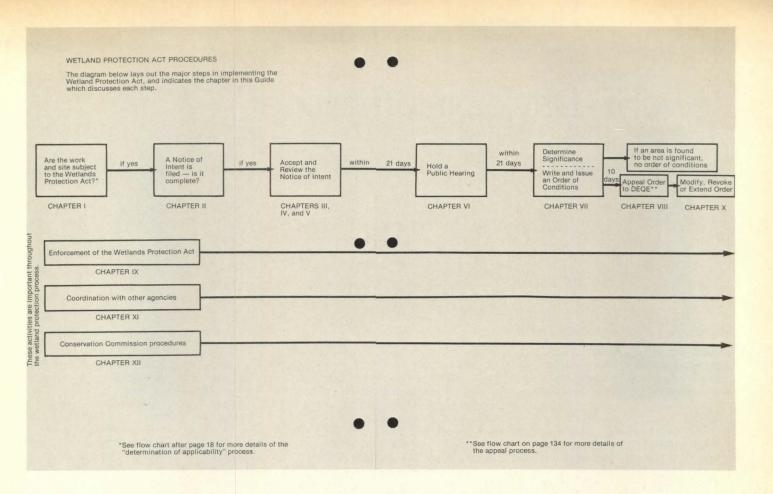
Administering the Massachusetts Wetlands Protection Act.

**Planners:** Elizabeth Kline, James C. Colman, West Concord, Ma, co-directors Wetlands Project.

Consultants: Charles Downe, Thomas B. Arnold, Alexandra Dawson, Jerome B. Carr, Gregor I. McGregor. I.E.P., Inc.

Client: Massachusetts Audubon Society, funded by The Rockefeller Foundation.

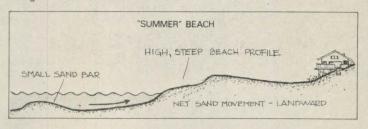
Graphic design: Bob Shea, James C. Colman.



## Beach

REG. 2.5 -- Beach shall be defined as an area of land adjoining any pond, lake, stream, river, creek, ocean, sea, or water subject to tidal action.

#### EXAMPLE:

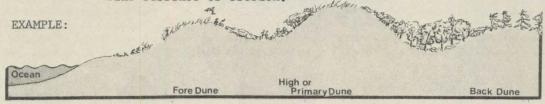


COMMENTS: Note that "beach" includes not only the land next to a pond, lake, or ocean, but also the area next to a stream, river or creek. Although "beach" usually connotes coastal areas, beaches next to inland lakes and ponds are included.

## Dune

4

REG. 2.13 -- Dune shall be defined as any mound, bank, ridge or hill of loose granular material deposited by tidal action, wind currents or erosion.



COMMENTS: Dunes may or may not be vegetated.

# Llewelyn-Davies International

A comprehensively treated urban design and planning document for a new city center in Tehran is seen as exemplary in its kind of approach.

Program: Plan a new city center on the site

of an old military school in the northern section of Tehran near the mountains. The capital center is to provide a mixture of uses for 300,000 people that includes government buildings, housing for 35,000-40,000 people, retail, cultural, and recreational facilities. In addition the plan has to offer spaces for ceremonial functions, give the city a certain kind of identity while expressing the country's own sociocultural heritage. It should relate to the rest of the city logically, while being designed for phased implementation. Site: A tract of hilly land of approximately 1200 acres about two miles north of the existing downtown of Tehran. Solution: The center is organized around a ceremonial and commercial boulevard that becomes the spine for the new town. Conceived to be comparable to the Chahar Bagh in Isfahan or the Champs

that becomes the spine for the new town. Conceived to be comparable to the Chahar Bagh in Isfahan or the Champs Elysées in Paris, it begins with a park at the foot of the project and extends uphill past banks, ministries, shops, and apartments, then levels off at a huge civic square and culminates in a steeply terraced valley park surrounded by cultural facilities and housing. A grid of streets, narrow in the east-west dimension, articulates this spine; major arterial roads running north and south flank it; minor access streets run east-west with large parks on either side.

The major roads are located in natural valleys where they can be shielded by landscaping. Supplementing the already completed expressway going north-south along the west side of the site will be two east-west routes, one of which runs under the Great Square at the top of the Boulevard. Parking facilities are located near the center to siphon off vehicular traffic, and a system of buses, minibuses, pedestrian routes, and moving pavements take over. A metro system is also planned.

The Plan includes a development control manual, where mandatory controls are given for the development capacity and design of new construction, and where discretionary guidelines and design models are provided. The plan seeks to preserve sight lines from existing ridges and parks and from the Great Square around which cultural and civic buildings are grouped. Buildings along the boulevard are to be kept six to eight stories in height and built up to the pavement line with internal courtyards. Towers 20 to 30 stories high are considered appropriate at certain parts of the spine where they do not block views or dominate the townscape. Multiple-use buildings are encouraged.

Open space comprises 40 percent of the new town. The Great Square is unified by an arcaded "liner," planting and narrow "jubes" carrying water. Water then flows in channels through terraced gardens edging the eastern side of the grand boulevard down to the park at the bottom.

#### Jury comments

Lewis: I'm curious about the status of this thing. I wonder if we are awarding something that is after the fact, that shall not prove feasible or be able to answer their problems. I'm overwhelmed by the magnitude of the plan and the apparent magnificence of it. Yet I'm quite unable to act critically in relationship to it. I have no criteria to deal with it, or to talk about it intelligently. If I look at it as a European or as an American I think it's magnificent, but is that the way we should be looking at it?

Hamilton: Although the plan doesn't apply

directly to an American city, I don't think I've seen a development control manual as well developed. Its mandatory and discretionary controls and the specifics of the development are all based on an excellent conceptual framework.

**Lewis:** In many ways it's wonderful. But we have absolutely no way of knowing whether or not it is appropriate economically and socially to the development of Iran. We don't know whether it won't in fact induce a very difficult social problem

relating to the vast populations that are obviously going to migrate into Tehran. **Hamilton:** The depth of study, the detail of analysis and urban design is tremendous. It's a very dynamic, very interesting plan. **Lewis:** The question is not whether it could be accomplished, but whether it should be, because of specific questions regard-

ing the political and cultural context. **Hamilton:** It is true it doesn't reflect citizen participation, though it does take into account the political climate and objectives of the government. We can argue from our point of view about the politics. . . .

Lewis: Within these particular limitations we can only fairly judge on the basis of what is presented. We might be more unfair by rejecting it because of the things we don't know, than by accepting it for its positive aspects, in spite of the things we don't know.

Project: Shahestan Pahlavi, Tehran, Iran. Architects: Llewelyn-Davies International, London, Tehran, New York. Jaquelin Robertson, project director; Christopher Glaister, deputy director; Terrance Williams, principal architect; Francis Tibbalds, principal architect-planner; Robert Ponte, principal planner, Frank Fish, senior land use planner; Franklin Israel, senior architect; John Bowers, senior architect planner.

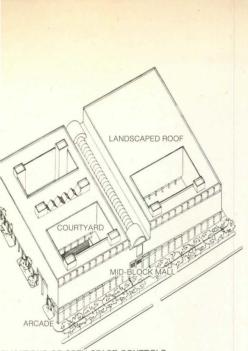
Engineers: Ove Arup & Partners International Ltd., civil, geotechnical, transportation; Syska & Hennessy, infrastructure.

Consultants: Brian Clouston & Partners, landscape architect; Nathaniel Lichfield & Partners, economic planners; Ralph Rechel & Joseph Revis, special transportation consultants; Jivan Tibibian, social planner, Vollmer Associates, transportation engineers; Peter Youngman, landscape architect; Donald Elliott, development controls.

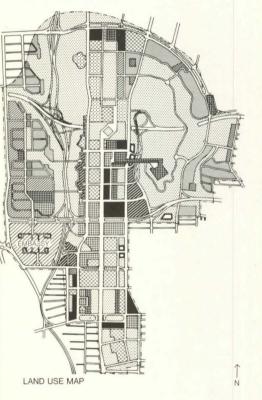
**Modelmaker:** John Piper Ltd.; Norman Briskman Ltd.

Model photographer: John Donat Renderer: Philip Andrews.

Client: Sherkat Sahami Nosazi, Tehran, Iran.



PLICATIONS OF OPEN SPACE CONTROLS



Landscape Area



riigii derisity flodsirig

Medium/high density housing

Medium density

Mixed use development

Commercial offices

Retail and hotel

Government offices

Cultural facilities

Community facilities

Parking & reserve

Utilities



Model of Great Square (above) with roadways running underneath; model of entire city (below)



# The Lowell Team: David A. Crane & Partners/DACP Gelardin/Bruner/Cott Michael Sand & Associates

A planning document calling for the creation of our first urban national park is cited for its strong preservation, economic, and legislative components.

Program: The overall goal of the effort is to revitalize the depressed economy of Lowell, Ma, by generating new uses for 1.5 million sq ft of 19th-Century mill space. To do so, the program calls for a preparation of a plan for preserving, interpreting, developing, and using Lowell's historic cultural and architectural resources to be submitted to Congress as a basis for legislation. Lowell's resources needed to be evaluated with a detailed program and urban design plan drawn, plus recommendations for appropriate federal action. The plan needed to identify an implementation and management strategy that would incorporate existing public and private projects within a larger coherent framework.

Site: Lowell, Ma, pop. 100,000, the first planned industrial city in the US, 30 miles north of Boston on the Merrimack River. Solution: Plan proposes that Congress establish the Lowell National Cultural Park, a highly urban area including the downtown, a system of canals, rivers, major mill complexes, workers' housing, and key historic neighborhoods. The historic section is divided into two zones: The intensive-use zone to be developed by the National Park Service and the state's Department of Environmental Management. An area will be restored to illustrate Lowell's 19th-Century character, with a barge and trolley transport system, a series of exhibits, and the two key mill complexes turned into major activity centers. The second zone will be a preservation area designed as a buffer for the park. The preservation zone will be managed by a local, state, and federal commission that will establish development criteria, administer incentive programs for preservation through private action and aid in the private adaptive re-use of certain structures.

The plan attempts to minimize the need for federal action by involving state and



local agencies in the planning, funding, and management of the project. Legislation based on the plan has been submitted to Congress and hearings are currently going on. The Lowell City Council has adopted the plan as its theme for revitalization and agreed to rewrite the local zoning ordinance to give required land use controls to the proposed joint commission. The Governor of Massachusetts has endorsed the proposal and state agencies have responded by funding supportive projects.

#### Jury comments

Hamilton: This is one of the best analyses I've seen of a community and its historic buildings. It identifies the intergovernmental relationships and the responsibilities of the local, state, and federal agencies.

Lewis: Lowell is a unique, very structured place with a rich heritage—the birthplace of the Industrial Revolution in the US. It is a city based on man-made canals, an infrastructure along which there were old mills and, related to the mills, residential areas for the workers. The legislation for making it the first urban national park, a national park in the same category as Yellowstone, is tremendous. The idea of bringing tourists to Lowell, restoring the canals and re-using the mills is remarkable. The citizen participation component is a weakness, however. Lowell has a strong ethnic heritage—Greek, Irish, French Canadians—all of whom live in neighborhoods that relate to this infrastructure. But the local neighborhood could have more of a dynamic interrelationship with the development in terms of its own ethnic resources. The planners published a newspaper called *The Canal Packet* as part of the planning process to draw attention to what they were doing, but neighborhood contributions could have been more dynamic. Apart from that it is a beautiful plan. They've done a splendid job.

Project: Lowell National Cultural Park, Lowell Ma

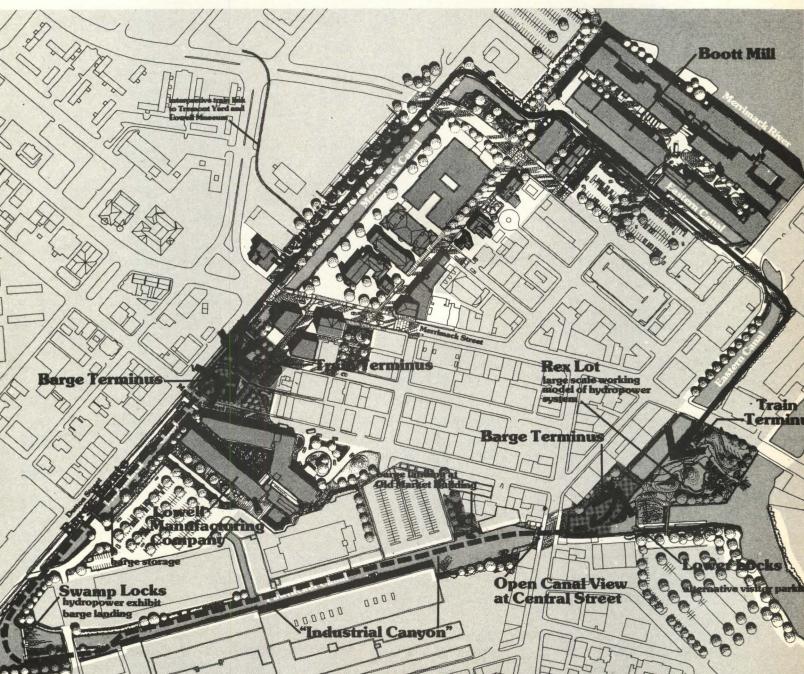
Consulting team: The Lowell Team, a joint venture of David A. Crane & Partners/DACP, Inc.; Gelardin/Bruner/Cott, Inc.; Michael Sand & Associates, Inc. Jonathan S. Lane (David A. Crane & Partners) project coordinator; Dennis Frenchman, John Shields (David A. Crane and Partners/DACP, Inc.) urban design and planning; Robert Gelardin, Simeon Bruner, Leland Cott, Phil Hresko (Gelardin/Bruner/Cott, Inc.) architecture and adaptive reuse; Michael Sand, educational and cultural programming.

Contributing consultants: Dr. Patrick Malone and Randolph Langenbach, historians; Thomas J. Martin, of Economic Research Associates, tourism and regional economics; Gail Rotegard and Carol Monacelli, support specialists.

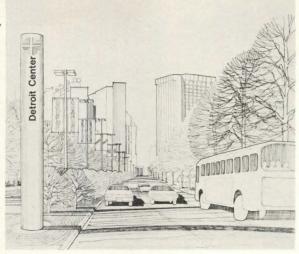
Client: The Lowell Historic Canal District Commission.







# Johnson, Johnson & Roy



A manual for the design of street system in downtown Detroit is commended for its comprehensiveness and coordination.

Program: Develop a complete set of urban design and implementation standards to create a visually unified street environment for pedestrians and motorists in the Central Business District of Detroit. Designers sought to formulate a practical street furniture system that could be implemented and could achieve desired goals of imageability, visual order along with driver safety, pedestrian comfort and safety, and transit users' convenience.

Site: Detroit's downtown business area, about one square mile in size.

Solution: The design of interrelated street furniture, with guidelines for its systematic implementation in the form of a manual, for use by city departments, private and public utilities, architects, and urban designers. Specific design criteria addresses areas of entrance identification, street hierarchy, special district identification, landmark identification, signage, lighting, street tree planting, street furniture and pavement surfaces, with very precise recommendations regarding type of the physical elements involved.

#### Jury comments

Lewis: This is excellent. It's a splendid inventory, a kit of parts for downtown. It doesn't just make an inventory of these elements as categories but carefully interrelates them all in three dimensions. Also, the planners are selective with the categories and then bring elements together in properly coordinated interrelationships: the lighting relates to graphics, the lighting relates to painted surfaces, and trees relate to seating areas.

**Hamilton:** It can be used by various city departments in a very practical way by the persons who have to make the decisions. The costs are estimated too.

**Lewis:** The manual is not ostentatious, the drawings are simple and clear, and the book reproduced cheaply.



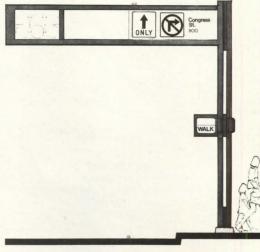
**Project:** Urban Street Furniture Manual, Detroit.

Urban designer: Johnson, Johnson & Roy, Inc., Ann Arbor, Mi; Nexus Design, associated designers for signage. Clarence Roy, project principal; Todd Bennitt, project urban designer; Jack Goodnoe, Jackie Adler, urban designers; Ann Clipson, graphic designer; Morley Stevenson, illustrator (all from Johnson, Johnson & Roy); David Rice, director, Richard Gottfried, graphic designers (from Nexus Design).

**Consultants:** Smith Hinchman & Grylls, Associates, architecture, mechanical and electrical engineering.

Renderer: Morley Stevenson.

**Client:** City of Detroit, Community and Economic Development Department.



TYPICAL SIGNAL DESIGN

# J.G. White Engineering Corp.

A new town for low- and middle-income residents of Tehran illustrates enlightened urban planning concepts.

Program: To design the Qanat Kosar Housing Community for 25,000 people in Lavizan New City, Tehran, Iran. Town should accommodate growth and change over time, yet project a strong sense of place, identity, and image. Design should provide protection from extremes of climate, maximize energy conservation through natural ventilation, sun protection, and effective insulation, including use of solar energy. The housing units should provide maximum choice for broad spectrum of users, be organized so that people may move between parts of the community with ease, safety, and security. Disposition of buildings and activities should relate to the strong land-forms, natural promontories, and drainage channels, as well as other new communities nearby. The building materials are to respond to the characteristics of the locale; the design of the units should reinforce the identity and privacy of the family units and exhibit a respect for the Iranian lifestyle and heritage. Site: 360 acres in northeastern section of

Tehran, Iran.

Solution: A low-rise housing development organized in a hierarchy of spaces. Each dwelling unit contains an average of 4.5 people; 100 dwelling units are arranged around a "dwelling common"; four commons form a "cluster" of 1600-2500 people with shared playgrounds and primary schools. Four clusters form a "mahaleh," of 7000-9000 people, a cultural and economic entity with a major shopping street, diverse functions and densities of housing. Three mahalehs create a town of 22,000-27,000 people, with mosque and municipal services and large-scale recreational facilities. An armature of paths and spaces is hierarchically organized to relate the individual to the various scales of community activities and functions in a manner that responds to national and local traditions.



Jury comments

Hamilton: This is a very interesting plan. Lewis: One really capable of greatness. Hamilton: It is tremendously sensitive and well thought out in terms of traffic hierarchy and pedestrian movement. Also the clustering is nicely treated.

Lewis: What I like about it too is that it is absolutely traditional. It could be a part of Runcorn or any of those towns that have really been tested, that really work on a social level. But I don't know how that kind of town planning truly reflects the family structure, community structure, and neighborhood structure of Iran. Yet it is very good, from our own understanding of community planning.

Project: Qanat Kosar Housing Community, Lavisan New City, Tehran, Iran.

Architects: The J.G. White Engineering Corporation, Architects, Engineers, Planners, New York, NY; John Peter Barie, John Ellis, Stephen Freeman, Theodore Liebman, James McCullar, Frank Williams, design team (recently formed into Haus International, Inc

Consultants: Dart Consultants, Planners, Architects, Engineers (Tehran).

Modelmaker: George Raustiala. Model photographer: Jack Horner. Renderers: Henry Korman, Robert Fisher. Client: The Ministry of Housing and City Planning (Housing Organization Division) of the Imperial Government of Iran.

# Myrick-Newman-Dahlberg Taniguchi, Shefelman, Vackar & Minter Freese & Nichols

A three-phase plan for the creek area in Austin, Texas, was praised for its attention to qualities of local place.

Program: Establish a plan for a creek district in Austin, Tx, that would provide recreational, retail, and residential uses while enhancing the natural character of the area. Pedestrian paths and a bike trail would be included. Flood control considerations and zoning recommendations for multiple uses, varying from park land to commercial buildings, would be developed.

Site: Lower Waller Creek, approx. 75 acres. Solution: Plan calls for eliminating one bridge and closing a parallel street to provide better land parcels and safer bike movement. Expansion for flood control will be achieved through pedestrian tunnels within bridge abutments. A historical section will be renovated by the private sector for residential and retail use. Because of its accessibility to a nearby interstate highway, the section should give the creek area image and identity. The first phase of the plan calls for a bike and pedestrian trail; the second, zoning changes for residential and retail facilities, and flood control measures; the third phase of the plan delineates goals for an expanded denser development to accommodate growth. The city has approved the first two phases and funded the first.

#### Jury comments

Lewis: One of the most exciting things in general about American cities is that they impose a fairly rigid geometric grid across their natural topography, which does two things: it gives cities a clear hierarchy of elements common to other cities, and second, gives every city a unique configuration. Because of the way in which manmade structures and this common (grid) hierarchy overlay the inherited topography of the specific place, a city with local characteristics begins to emerge. I find that tremendously persuasive and exciting. Now, in Austin we have an existing



grid that crosses topographies and two or three creeks, one of which is Waller Creek. The creek was once filled with fish, but now it has become a drainage ditch. Concerned citizens organized a committee, which in turn has spurred the formulation of this plan. That concept is persuasive and exciting. My reservations about it are detailed ones of an urban designer regarding whether or not the way in which the city meets the water's edge and the treatment of the banks could have been richer.

Hamilton: The planning team has looked

Hamilton: The planning team has looked at the segments of the creek in an individual way to determine how the adjoining areas should be treated to restore the creek to its original state or at least transformed into an asset for the community. The plan is sensitive to the relationship between street systems and other types of public services and how these could be modified to enhance this environmental asset. At the same time there is an awareness of not hurting adjoining property owners and good existing uses.

**Lewis:** The conceptualization of the plan as a series of small segments or pockets, which are in fact given because of the natural subdivisions, is well done. Yet it is

designed for change. The restoration of the flood basins, the ability for them to be expanded and contracted through the landscaping shows a sensitivity.

**Project:** Lower Waller Creek Development Plan, Austin, Tx.

Design team: Waller Creek Joint Venture: Myrick-Newman-Dahlberg, Inc. landscape architecture and urban planning Taniguchi, Shefelman, Vackar & Minter, Inc., architecture; Freese & Nichols, Inc., engineering, Richard Myrick (MND), Thomas Shefelman (TSVM) and General Ken Kennedy (F&N) partners in charge; Emaly Shuman (MND) project manager; James B. Redford (MND) urban planner; Walter Dahlberg (MND) urban design and landscape design; Thomas Shefelman (TSVM) architectural design; Rowland Jackson (MND) landscape design; Al Ullrich (F&N) engineering design; Jim Raleigh Nix (TSVM) and James Carter, Jr. (MND) design production.

Consultants: Douglas Schwartz, economics.

Renderer: Rafigul Islam. Client: City of Austin, Tx. Citation: Urban design and planning

Jean Bellas, Thomas C. Levi, Phillip A. Szujewski

A multi-use urban design scheme for East Cambridge, Ma, creates waterfront amenities and reinforces the residential character of the surrounding area.

Program: To establish concepts and guidelines for the development of East Cambridge Neighborhood and its environs. Proposal includes long-range plan to maintain and strengthen the residential community and propose development for nonresidential zones that will take advantage of the nearby underutilized Charles River basin and canals. The general aim is to help revitalize East Cambridge by a preservation program by improving pedestrian amenities along the waterfront, and by integrating three major focal points with existing and proposed multi-use development.

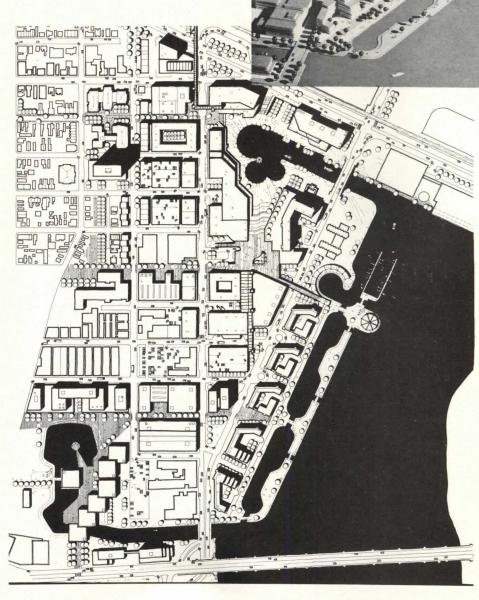
Site: Residential-industrial area of Cambridge on the Charles River just north of MIT and south of the O'Brian Highway.

Solution: To strengthen residential district, plan proposes instituting one-way street pattern, prohibiting through traffic from outside the area. Especially important is the relocation of Cambridge Parkway and the transformation of this 80-foot-wide strip into usable open space.

Besides parks and promenades, the planners propose multi-use development at three focal points. The Lechmere Lagoon would function as a civic space and outdoor recreation area; another focal point would be a commercial area, a third a marina and amphitheater. The proposal also calls for landfill of small islands to supplement recreational space. Implementation includes a strategy that would call for the public sector making improvements, establishing development guidelines, assembling land and transferring it to private developers who would act in accordance with the guidelines.

## Jury comments

**Lewis:** It seems to blend new construction with old city, creating a maximum of water amenities by the development of promon-



tories and basins. It has a rather large and potentially splendid civic space leading down to quays and public water plaza with good physical access by foot.

Hamilton: The marina makes sense in its particular location. In addition it provides a quiet body of water for various activities. Lewis: By creating a series of loops, they've increased the amount of the water's edge. Compared to the ordinary basin, this operation is absolutely critical; they've made the most of the water's edge. They don't really explain whether or not the city can provide the land for development at zero dollars in order to induce the developer to build. I really wonder if the public expenditures could be done for \$18 million. Perhaps they can, but I'm not sure how they arrived at the figure. Also they

call for \$64 million in private development, and in the absence of a market study I'm not sure about this feasibility.

**Hamilton:** The other aspect that bothers me is the massing. The height of these buildings as expressed in the model should be restudied. It's too insensitive.

**Project:** East Cambridge Urban Design Proposal, Cambridge, Ma.

**Architects/urban designers:** Jean Bellas, Thomas C. Levi, Phillip A. Szujewski, Cambridge, Ma.

Consultants: Wilhelm von Moltke, Michael Pittas, Dennis Carlone (urban/design planning).

Client: Cambridge Community Development Office.

# BOSTI, Inc.

Performance Design of Safer Windows was commissioned to determine how and why window-related accidents happen, how they might be prevented or reduced.

Because each year some 266,000 people in the US are injured in accidents involving residential windows and window glazing. costing the nation an estimated \$81 million annually, the Consumer Product Safety Commission authorized this research project to determine how and why windowrelated accidents happen and how they might be prevented or reduced within a reasonable time frame. Consequently, the objective of this research was to provide a clear statistical and cost picture of the pattern and scope of accidents, and to provide action recommendations and standards for new products. In addition, the research sets forth a public education program to reduce home window accidents, and it also provides a replicable methodology for those involved in future environmental safety research. The research is multi-disciplinary in that it integrates architecture, human factors, engineering, systems analysis, and economics.

#### Jury comments

Shibley: We feel that this study really met the "leverage" criteria we set up, in that there was something in it for everybody. It talks to the designer, to the housewife, to the code authorities, and to the manufacturers. It was a technically competent study, including a detailed human-factors analysis of the causes of window accidents, and a rather careful evaluation of the cost effectiveness of accident prevention. It included psychological expertise and design expertise in the forming of the recommendations. The clarity of the presentation is very good; the report is clearly tailored to each of the audiences it addresses so that each could take the appropriate and responsible action.

**Gutman:** This is really quite a remarkable document. It is outstanding in terms of its



Typical home window hazards.

relevance to the concerns of the design professions and to people who are engaged in the building industry. It is also outstanding in its competence, completeness, and coherence of presentation.

#### Credits

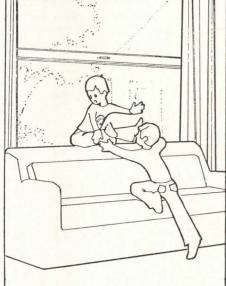
**Principal investigator:** Michael Brill, BOSTI, Inc., Buffalo, NY.

**Project managers:** Christine Brady (11/76–9/77), Bonnie See (4/76–10/76).

Client's project officer: Peter Armstrong. Research associates: David Alessi, Karl Brodsky, Gary Dargush, Katka Hammond, Michael Morris, Esther Nowakowski, Ann Schubert, Joann Schultz, Christine Seibold, Suzanne Wargo, Mark Wrigglesworth.

Consultants: Colin Drury, human factors; Jack Ittel, window design; Carolyn Kinsman, graphic design; Suzanne Schwimmer, data analysis.

Client: US Consumer Product Safety Commission (Special Engineering Studies Division).





Award: Research

# John Zeisel, Gayle Epp, Stephen Demos, Polly Welch

Low-rise Housing for Older People: Behavioral Criteria for Design uses a competition to suggest ideas about low-rise housing for the elderly.

In 1975 the Massachusetts Department of Community Affairs sponsored a design competition for 80 to 100 housing units for older people in the town of Dracut. The 47 out of 149 submissions that were singled out for jury discussion presented the researchers the opportunity to compare a number of complex architectural responses to one set of criteria concerning users, site, and program. The researchers pulled together into a testable and confrontable format the implications that available behavioral research holds for designers of housing for older persons, and then illustrated these performance implications with examples drawn and adapted from the Dracut competition submissions.

Because the researchers view design. especially that intended to meet social and psychological needs, as a process based on empirical research that must be continually challenged, tested, up-dated, and refined, their monograph presents performance statements, possible design responses, and annotated examples as working hypotheses rather than as prescribed solutions. It is written without jargon, in a form understandable to layperson, administrator, designer, developer, and residents alike.

The monograph is being used by the Commonwealth of Massachusetts to contract for the design of many housing projects for older persons; and at the same time the State is revising its entire development process to incorporate more fully the social issues the document explains. In addition, HUD will distribute 10,000 copies to user groups, architects, researchers, and developers around the country.

## Jury comments

Shibley: This is really a very good document, very well done. It is probably the





- + four-cornered living room holds furniture easily and allows for a cul-de-sac arrangement
- + wall space in dining area can accommodate a china cabinet
- + there is enough space in the dining area (with natural light) for individualized hobbies
- + bed can be placed in several different positions in the bedroom
- + window and door locations in all rooms create corners for easy furnishability
- + two twin beds and other furniture are easily accommodated in the bedroom
- small dining area is not well-

best single-volume summary of design and program guidelines for low-rise housing for the elderly. We were impressed with the fact that, in advance of previous investigations of this kind, it made a good deal of use of the results of a competition. In addition, the researchers culled the available literature, interviewed 200 elderly people in different parts of the country, and then put this whole package together and called a meeting of eight architects and behavioral scientists who were experts on housing to evaluate the results. They've come up with a rather substantial list of questions, schematic drawings, and design concepts that I think will be very useful for anyone faced with the question of designing any kind of low-rise housing for the elderly.

#### Credits

Authors: John Zeisel, Gayle Epp, Stephen Demos, Cambridge, Ma.

Project manager: Polly Welch.

Illustrations: William Bricken, Michael Larson

Technical assistance: Norma Osborne, Alan Ward.

Sponsors: Department of HUD, Office of Policy Development and Research: Grant Monitor, Deborah Greenstein. The Gerontological Society, Elderly Housing and Environment Project; Director, Thomas

Competition sponsors: Dracut Housing Authority and Massachusetts Department of Community Affairs.

Client: HUD Office of Policy Development and Research.

Citation: Research

# Architects Design Group of Florida

Moreshanity is the Imperial System of Theocracy of the Golden Age,



The Koreshan Unity Settlement project applies research to historic preservation, illustrating how to examine things beyond historical context beyond the normal narthe normal sphere of the social sciences. row sphere of the social sciences.

search community as a learning device that shows how to examine things in their Landscape architects: Foster-Herbert Associates, Inc., G.M. Herbert, Vice Presi-

Client: Department of Natural Resources. State of Florida.

#### Credits

Architects: Architects Design Group of Florida, Inc., Winter Park, Fl, I.S.K. Reeves V, AIA, President.

The Koreshan Unity Settlement was founded in Estero, Florida, in 1894 by a medical doctor and ardent bible student named Cyrus Read Teed, who later changed his first name to its biblical translation of Koresh. This utopian community was unique in that it accepted members from different religious denominations, most of whom were highly educated and often well-to-do, who forfeited everything to pursue a pioneer way of life based on Koreshan Universology, which teaches that science and religion are identical. In 1961 the 305-acre settlement was donated to the State, as a park facility, by the sole remaining member, and in 1976 it was declared a National Historic Site.

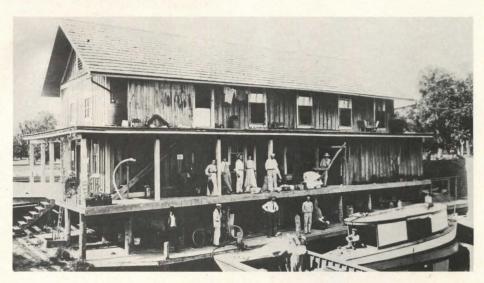
The purpose of this research project is to present to Florida's Department of Natural Resources a detailed and comprehensive analysis of the physical development of the structures and grounds of the settlement. The report is to be used to familiarize those who will be involved in restoring it as part of the State's "living history" program. The authors of the report hope that it will serve as the vehicle and catalyst for the restoration.

#### Jury comments

Gutman: This was the only historic preservation research study we had. We wish we could have had more, and that in the future more will come in. However, we didn't choose it simply because it was the only one, but because it was a very excellent analysis. It's a good historical study of both the physical fabric of the community and also of its social and religious history. It then suggests a development plan. Shibley: It is in the best tradition of architectural history. It informs us rather di-

rectly of how that place came to be, as a function of historical precedent, and as such it would be of use for others of the re-





Citation: Research

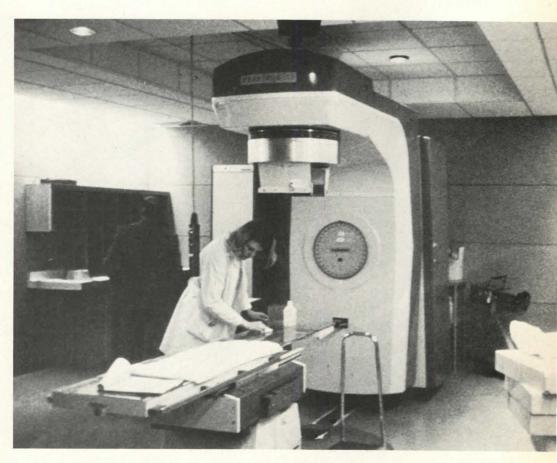
# Don Conway, John Zeisel, Polly Welch

**Radiation Therapy Facilities: Social** and Behavioral Issues for Design shows that useful data can be obtained in a short period for a low budget.

The National Institutes of Health in Bethesda, Md, are planning the world's largest cancer treatment center at a cost of \$200 million. The NIH design contracting staff insisted that this facility be more responsive to the needs of patients and staff than previous facilities have been. Consequently, a collaborative team composed of a sociologist, a psychologist, and three research architects was contracted to find out whether treatment center design and treatment process psychologically affected patients and, if so, to identify the causes and suggest appropriate design responses.

Several conclusions concerning patients' experiences evolved from the findings: that patients are not overtly frightened by the appearance of the treatment environment; that they seem to find the environment most anxiety-provoking when they cannot find their way; when they are kept standing or waiting; when they are not permitted to help themselves; and when their dignity is hurt by invasion of privacy. While each of these issues has implications for the administration and the design of centers, the one issue that stood out most clearly and was evident in every part of the research was the significance of social interaction between patients and companions they often bring with them, and between staff and patients. The researchers learned that in many places visited the environment did not lend itself to these interactions.

Because neither the NIH nor its architects—Cochran, Stephenson & Donkervoet—wished to hold up design of the center, the research team carried out its task in only 31/2 weeks. For under \$10,000 the team completed a behavioral research programming project, consulting with the architects, and prepared a set of design guidelines.



### Jury comments

Shibley: We were frankly thrilled that this study took only 31/2 weeks and cost only \$10,000. The researchers were able to capture the essence of several key social issues, which would inform the design of the project. At the same time, their rather nonmysterious, straightforward survey and photographic documentation are presented in such a way as to give away the methods of inquiry. That is, it was clearly set up as a way for people to continue to ask questions. It's a very quick effort, somewhat crude in its writing and certainly in its graphics and reproduction, but it does get some quick, front-end information to begin to build conceptual designs

of more substance.

Gutman: Comments often made by clients and practitioners about research are that it takes too long. We thought this was a good piece to demonstrate the fact that one could get very useful information in a short period of time for a low budget.

### Credits

Researchers: Don Conway, AIA, John Zeisel, Ph.D., Polly Welch, Pamela J. Clayton, AIA, and Patrick E. Hening, Space for Social Systems.

Clients: National Institutes of Health, Engineering Design Branch; Al Perkins, Charles Blumberg. Cochran, Stephenson & Donkervoet Architects, Baltimore, Md.

Citation: Research

# Gary T. Moore, Uriel Cohen, and Team 699

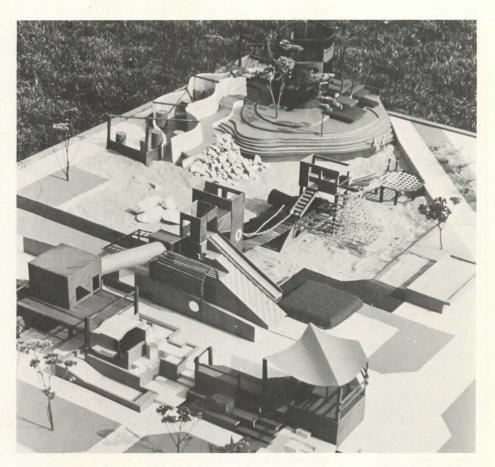
Outdoor Environments for Exceptional Education provides design principles for a facility for children excluded from mainstream public education.

This applied research, programming, and design project was conducted for a special education facility for children with cognitive, emotional, social, and—in a few cases—physical disabilities, which exclude them from the mainstream of public education. The main objectives were to generate a developmentally oriented and behaviorally based architectural program, for outdoor environments, applicable to a wide range of exceptional education settings. Additional objectives were to develop a specific design proposal based on the program, and to recommend a framework for post-occupancy evaluation.

The program was structured to respond to major child developmental goals. The goals were explored, information was analyzed, and activities were suggested by staff consultants to facilitate each goal. Information was also collected on physical cues as stimulus to motor, cognitive, and social-emotional development, and on anthroprometrics and handicapped access. Finally, key design principles were generated which synthesized all information into generic and graphic design directives.

### Jury comments

Gutman: There have been studies like this before, but in our experience we haven't seen any quite as good as this. This is very thorough research, and there has been considerable involvement of the parents, who will in fact work with this facility. The research shows a very effective way of presenting, from the child's point of view, what the experience of different kinds of play settings are. It also presents a very resourceful, imaginative series of built solutions. An additional virtue of the study is the way in which it's set up; it not only generates design principles, but also provides a framework through which the parents will be encouraged to conduct post-



occupancy evaluations.

Shibley: I would reinforce that last aspect; it does set up conditions so that the place is fine-tuned as it's used over time. This recognizes that design doesn't stop when the contractor leaves the site. The data collection was extremely simple and not at all mysterious, and that facilitates the ongoing stance of inquiry that seems really critical to the future management and maintenance of the place.

Team: Gary T. Moore, Uriel Cohen, project directors, and Team 699, Environment-

Behavior Studies Option, School of Architecture and Urban Planning, University of Wisconsin-Milwaukee. Team leaders: Lani van Ryzin, research; Myles Graff, programming; Jeffrey Oertel, design. Associated members: Deborah Buck, Bruce Lunde, Scott Nolinske, Martha Perschbacher, William Starmer, Gunilla

Consultant: Leland G. Shaw, University of Florida, Gainesville.

Client: St. Francis Children's Activity and Achievement Center, Milwaukee, Wi; Eli Tash, administrator; Sr. Joanne-Marie Kliebhan, director; Geri Giannotta and Renee Knutilla, coordinators.

Citation: Research

# Richard Ridley + Associates

U.S. Senate: Space Availability and Utilization report shows that most Senate functions can be housed without adding any new buildings.

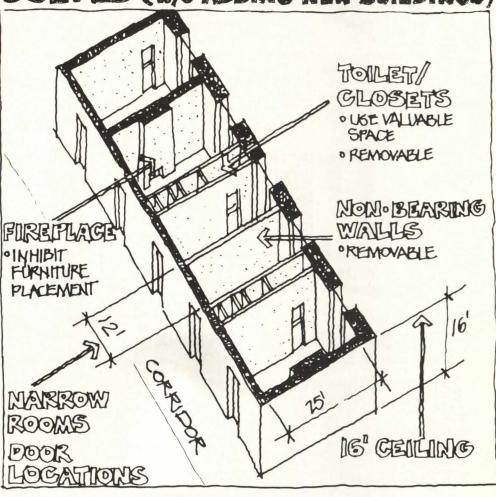
The Commission on the Operation of the Senate asked the architects to evaluate the space-use problems of the 10,000 employees of the Senate, whose legislative and committee offices are dispersed in many buildings around Capitol Hill. Research revealed that many of the office spaces are inadequate by any recognized design criteria. While planning in the past has focused on new building expansion, this research, based on interviews, workshops, telephone surveys, and observations, showed that most problems could be solved without adding new buildings. Because growth and change of offices are frequent, the researchers concluded that adaptability and flexibility were of paramount concern. Their response was to suggest immediate low-cost improvements for existing facilities. Finally they suggested that a design service catalog be compiled showing existing square footage, and that its data be used as a basis for consolidating Senate functions and for facilitating public access

Jury comments

Gutman: This is very basic, very clear. It makes very logical, transparent connections between the inquiry and the kinds of innovations that need to be introduced. For instance, it suggests for the first time that the architect of the capitol ought to set up an interior design service, and that there should be a more rational space allocation policy. It suggests setting up a design workshop for people who work in the Senate Office Building so they can become more familiar with some of the options available to them in the allocation of space. In effect, it is trail-blazing; to the best of our knowledge the legislative branch has not before directly commissioned studies of this kind.

Shibley: The Senate has the classic prob-

MOST PROBLEMS GAN BE SOLVED (w/o adding new buildings)



lem of forever being reorganized. A new committee appointment gives you ten new staff members; how do you determine the new space allocation and still have an office that works? Without recommending anything remarkably new, but in tailoring the information to the organization and functions of the senate, this report is worth citing. The ongoing stance of inquiry in the Senate won't hurt us as we go up for appropriations for inquiry in other kinds of facilities.

### Credits

**Architects:** Richard Ridley + Associates, Washington, DC; Richard Ridley, Carl Mukri, Kim Ringler.

**Client:** Commission on the Operation of the Senate.

Photographer: Darrell Ackree.

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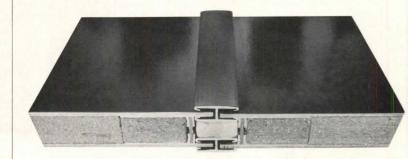
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**Technics: Specifications clinic** 

# Temporary facilities

Josephine H. Drummond

Requirements for temporary facilities—power, heat, water, offices, guard dogs, rodent and pest control—should be carefully specified in the project manual.

Temporary facilities—all very necessary and very costly—don't increase the ultimate value of a project, but they are an essential component of the construction process. For projects of substantial size and duration, their cost can run to thousands of dollars.

Under the CSI Format promulgated by the Construction Specifications Institute, Section 01500 is a broadscope section entitled "Temporary Facilities and Controls." This section is further sub-divided into 33 narrowscope sections, each covering a specific item of temporary work. This section and sub-section listing is arranged in accordance with the system developed by CSI for the orderly organization of specifications. The specifier has the option, of course, of presenting the material in one composite section or of separating it into a series of smaller sections.

The section or sections on temporary work should be prepared as thoughtfully as are the technical portions of the project manual. Oversights, errors, and omissions in specifications for temporary work are targets for extras to the same extent as they are in the technical sections. The emphasis should be on providing the necessary facilities at the least cost to the owner. Certain items of temporary work are required for every project, and the variables consist in defining the nature of the requirement. These items include temporary water and power, offices, storage facilities, general protection of materials, and sanitary facilities.

The section or sections should define the requirements which affect the project, the owner, and the architect, but should not define the requirements which affect the contractor's management of the project. For example, we should specify how big the owner's job-site office facilities are to be, but not how big the contractor's should be. We might specify a single party telephone for the architect's and owner's use, and what calls the contractor is to pay for that they make. But we should not tell him what telephones to provide for himself.

Items which are flexible, or optional with the contractor, generally should not be specified as to do so may need-

lessly add to the cost. For example, specifying the location and number of parking spaces available for the contractor's employees may be essential on a University campus or at a downtown high-rise project, but not for a shopping-center in an undeveloped area.

Costs of power and water required for construction can vary widely. If power of proper voltage and generous amperage is available on or near the site, the costs may be minimum. If power is not available or is several miles away or of inadequate voltage and amperage, extensive and expensive facilities may be required. Similar variables exist with respect to water service. Within today's framework of conservation of resources, stipulations regarding careful use of utilities are probably in order.

The extent of protective measures are also part of temporary work. Fences may be required, and if the site is large or hilly, this may be a costly item. If permanent fencing is to be constructed, possibly it could be built first and used for protection of construction. The location and size of gates are usually left to the contractor's discretion, unless the owner has specific requirements for site access. We frequently specify a double padlocking arrangement for gates, to provide for access to the site either by the contractor or the owner, each with his own keys.

Fences may not afford sufficient protection. Guards or guard dogs may be needed. Both of these are expensive items, and considerations should be given to the cost implications of guards versus additional insurance, effect of loss on the project progress schedule and safety.

Restrictions and requirements for project signs should be defined. Many governmental agencies have specific construction sign designs. Some architects and many contractors have their own signs. Some architects and owners may prefer a sign designed for the project. Some sites may require multiple signs to provide the desired exposure. When appropriate, restrictions should be placed banning the numerous cardboard signs tacked up by subcontractors and material suppliers. Specifications or details should be given for the project signs.

Many other items of temporary work are sometimes required, such as elevators and hoists for high-rise buildings, flagmen and traffic control for site construction projects, and subsurface water control for wet sites. Still other items include pest and rodent control, noise and pollution control, traffic signals, tree and plant protection, and first aid facilities. It is suggested that the items on the narrowscope list of the CSI Format be reviewed for each project to help determine the items to be covered. Consultation with the owner, his attorney, and insurer may be in order. Consideration of the costs of alternative processes and methods may be desirable. Building officials, police and health departments frequently have requirements.

Finally the section or sections for temporary work should delineate their disposition when the project is finished, and define the requirements for restoring the site and repairing the damage caused by removal of the facilities.

**Author:** Josephine H. Drummond, CSI, is Manager, Southern Premises, Real Property Management Department, Wells Fargo Bank and is a specifications consultant in private practice.

It's the law

# Consolidated arbitration involves risks to architect

Bernard Tomson and Norman Coplan

Some states have come to inconsistent conclusions on the issue of consolidated arbitration; others consider it appropriate, as in the case cited below.

A contractor's claim against an owner is generally based upon an alleged breach of contract. An owner's claim against an architect is generally based upon alleged malpractice. The basis and measurement of fault in each of these two cases differs, and it is possible for an owner to be liable to a contractor because of some aspect of the architect's performance but denied recovery as against the architect. This distinction in liabilities is difficult for laymen to understand and apply, and accordingly tends to be diluted in arbitration proceedings.

When a contractor seeks to enforce a claim against the owner in arbitration, which claim involves the architect's performance, it is common for the owner to assert a claim in arbitration against the architect for indemnification and to seek to consolidate the two arbitrations so that one forum can adjudicate all issues. Such a procedure carries significant risk to the architect. In addition to the risk that the arbitrators may not recognize the differences in legal liabilities as between contractor and owner on one hand and owner and architect on the other, the issues may become so complex in a consolidated hearing that the hazard of arbitral error becomes more probable. Further, a consolidated arbitration can cause the architect to expend substantial cost and time, and he may be required to defend claims which would not otherwise have been asserted. The architect's participation in the selection of arbitrators may also be limited or excluded.

Many states have not directly ruled on the issue of whether the courts have the power and right to require consolidation of an arbitration between contractor and owner with that of an arbitration between owner and architect. Some states, such as Michigan, New Jersey, Alaska, California, Minnesota, and Pennsylvania have considered the issue, but have come to inconsistent or conflicting conclusions. In the most recent case, the highest court of New York has held that absent a showing of undue hardship or prejudice, such a consolidation is appropriate (County of Sullivan vs Edward L. Nezelek, Inc., 42 NY 2d 123).

In the Nezelek case, the county had engaged an architect to render professional services in connection with the construction of certain college buildings. After plans and specifications had been prepared, the county entered into a contract with a general contractor for construction. Both the architectural and construction contracts contained broad arbitration clauses calling for arbitration of disputes under the American Arbitration Association Construction Industry Arbitration Rules. During construction, certain disputes arose between the contractor and the county, and while negotiation of these disputes were pending, the county asserted a claim against the architect in arbitration. Thereafter, the contractor served a demand on the county for arbitration of their differences. The county then moved in court for a consolidation of the arbitration proceedings. The New York Court of Appeals, in granting such consolidation, pointed out the risks involved, stating:

"Absent explicit provision with respect to consolidation, when application is made therefor, the courts should be aware that, as here contended by (the architect), consolidation will usually lay the parties open to greater expense, to exposure to additional claims, and to the risks of added complexity. Beyond that, the parties, without their express agreement, will be subjected to the hazards of an additional range of possible errors of fact or law by the arbitrator which will lie outside the reach of judicial examination. The situation is markedly different from the consolidation of judicial actions where the conduct of the consolidated proceeding is subject to scrutiny on appellate review. These and related considerations dictate the sensitive and wise exercise of judicial discretion in ordering consolidation of arbitration proceedings other than in conformity with an express agreement of the parties."

The Court concluded, however, that the risks discussed are inherent in every consolidation of arbitration proceedings and that there was no showing in the case before it of special significance nor of sufficient enlargement or aggravation to mandate denial of consolidation.

The American Institute of Architects, in recognizing the dangers inherent in multiple party or consolidated arbitration proceedings, has provided in their latest form documents containing the general conditions of the contract for construction that "no arbitration arising out of or relating to the Contract Documents shall include by consolidation, joinder, or in any other manner, the architect, his employees, or consultants except by written consent containing a specific reference to the owner-contractor agreement and signed by the architect, the owner, the contractor, and any other person sought to be joined."

The question raised by this approach is whether the courts will enforce or disregard the provision. The New York Court, in the Nezelek case, expressly indicated that such a provision would be valid and enforced. However, Massachusetts, for example, has recently adopted a statute which provided that "no provision in any arbitration agreement shall bar or prevent action by the court on consolidation." Such language must cast doubt as to the enforceability of the provisions contained in the AIA forms at least in that state.□

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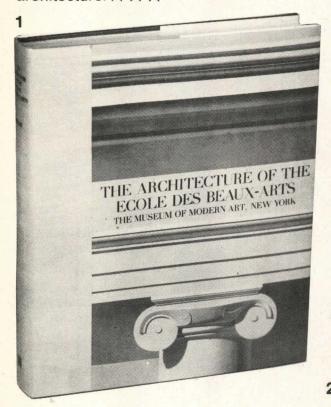
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**MAR 17** 

**Books** 

# After the fall

The third in a series of book reviews about the 'death' of modern architecture and the rise of a new post-modern architecture focuses on its 'meaning.'

The Language of Post-Modern Architecture by Charles Jencks. London, Academy Editions, 104 pp., illus. \$18.50. As this review goes to press, Charles Jencks is about to come out with a second edition of this book published in 1977—with a drastically altered concluding chapter. While P/A was able to obtain a draft of the new last chapter for this review, we fully imagine that by the time it is read there will be a third edition—and another conclusion. Jencks, as is well known by now, has an athletic ability to churn out architectural history. As this book indicates, the history is often so instantaneous it is hard to figure out which came first, the history or the architecture. Successful sales obviously help Jencks in his fight against time, giving him the opportunity to assemble and reassemble material, shuffle around categories, and even to write a few more disclaimers. Jencks is no fool: For every point, definition, or category that is liable to be attacked, he has included an average of 1.5 disclaimers. One expects that ratio will rise with each printing, judging from the draft of the last chapter, second edition. Arguments about Jencks's definitions or categories, ranging from "Post-Modern architecture" to any one of the semiotic terms he harnesses to describe Post-Modernism, would require an essay almost as long as the book. For the purposes of this review we can only (unfairly) touch briefly on Jencks's one-size-fits-all attitude to classification and our discontents (Jencks's citation of E.H. Gombrich's essay on the subject notwithstanding.)

Categorization is something Jencks approaches fearlessly, with charts, pole diagrams, and other classroom techniques for keeping a lot of "inclusive" material contained and compartmentalized. Jencks's labels enable him to pin down a certain manifestation, to congeal it in time so that its meaning won't move—until it is consumed by his words. This is tricky didacticism. Nevertheless this nimbleness combined with his witty, clever, and farranging commentary make extremely entertaining and knowing reading. Jencks's observations have style: What Bob Fosse is to choreography, Charles Jencks is to architectural writing.

While this book is one of a number to encourage the multiplicity of design expressions so apparent today, it must be credited with making the pluralism-is-okay argument cogently. And while other books, articles, and essays have been dealing with architecture as a physical construct that both *conveys* meaning and can be informed with meaning (including the book Jencks co-edited with George Baird in 1969, Meaning in Architecture), this book must be properly applauded for trying to make the subject understandable.

[continued on page 122]

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### Books continued from page 120

Architecture speaks: More can be understood of its failures and more demanded of its successes if one perceives it in terms of the complex array of signals, allusions, and references that link it to the store of associations and memories in the mind of the user. But in embracing semiotics, or the theory of signs, to the fold of architectural discourse, there have always been those sticky problems of application. Those drawbacks in transposing the linguistic analogy to the analysis of architecture are dramatically displayed in *Language of Post-Modern Architecture*.

Briefly, the first edition begins with what is now the usual death-of-modern-architecture litany, symbolized by the demolition of Pruitt-Igoe housing. Then comes the call for pluralism or "multivalence" in architecture instead of one hard-boiled universal kind of (Modernist) architectural response. Following that, Jencks discusses different modes of architectural communication, analyzing how architecture can be seen as a "metaphor" at the most banal level (a hotdog stand in the shape of a hotdog) or the most subtle (the allusions to nature in a Michael Graves house). Similarly, Jencks takes apart component elements of architectural meaning, "words" (such as doors, windows, columns), to illustrate their communicative function. He performs similar biopsies on "syntax," the rules according to which these elements of meaning are put together, and on "semantics," which in this case seems to indicate the symbolic correspondence between a building's material or its style and its function.

There is much panache in the way these terms are released and held up to view. Nevertheless "metaphor," "word," "syntax," "semantics," and "symbolic sign" (the technical term for meaning set by conventional usage) tend to be treated too often as separate categories rather than interdependent parts of one totality. At the same time the categories themselves are stretched to encompass whatever needs to be included under their purlieus.

With regard to Modern architecture, banality and/or simplicity of content seems primarily responsible for these buildings appearing unsatisfactory as solutions today. But is this entirely the case? What about our changing perceptions which depend on the sociocultural milieu? That which has meaning (is "multivalent" even) now could appear banal ("univalent" even) five years hence. The devaluation of content itself may not be solved by just espousing variegated modes of expression. Knockoffs water down content most—as we saw with Mediocre Modern. What prevents this process from turning PM to kitsch?

With Jencks's new last chapter, gone will be the emphasis on Antonio Gaudí as an example of "Post-Modern" architect. Jencks has profited from criticism of the first edition: if one is talking about Post-Modernism, it is a flagrant cop-out to end with a Pre-Modern architect. Jencks also expands or clarifies his categories to allow Post-Moderns still to allude to the Modernist Style. Their inclusivism makes room for that which they reject.

Despite improvements over the first edition in topics discussed, this second draft still raises questions. For example, one gleans initially that ersatz styling on, say, a [continued on page 124]

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### Books continued from page 122

Tudoresque motel is not Post-Modern, but ad hoc design such as Lucien Kroll's Medical Faculty buildings at Louvain is, where participatory interaction led to a complexity and richness of architectural meaning. It is easy to understand the distinctions in the design processes behind the two responses. But do these distinctions fully explain the obvious architectural differences? And what about designing and building for transitory (motel) populations—do we cross them off because a participatory design process (the necessary ingredient for Louvain's "success") can't play itself out in the appropriate manner?

Elsewhere Jencks allows that straight "revivalism," while not good Post-Modernism, can be applied in certain situations such as mass housing, because tradition has created a "pattern language" suitable to the users and locale. But why not let undiluted revivalism be applied to other known building types with a pattern language?

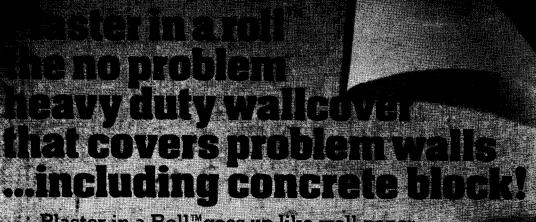
Jencks expressed an interest in this draft for the second edition in "anthropomorphic and haptic metaphors" as a potential foundation for an architectural metaphysics. But how far should architecture go to refer to human orientation and scale? Again, how does one know where to draw the line between an accepted Post-Modern way and the Disneyland way—unless we have Jencks by our side?

These examples merely illustrate the difficulty in determining the criteria of Post-Modern architecture. Jencks constantly exercises standards about what is acceptable and what is not, but those standards have the same drawbacks that Modernism had: only the trained eye can spot them. For those who copy, the subtleties will be lost.

The discussion of Post-Modern architectural space underscores the intangibility of it all. Except for talking about this space in terms of fragments and isolated examples, Jencks doesn't convey the essence of a spatial conception that could represent a significant departure from

And that's the problem: Is Post-Modern architecture a departure from Modern architecture? Or is it a variant, a slang, breaking rules when it wants, but essentially using the same language. Jencks's aspects of Post-Modernism—the interest in the vernacular, the ad hoc, the historicist, the regionalist, the pluralist, revivalist, participatory, and metaphorical design expressions—he confesses don't form an interrelated whole, yet. Perhaps the reason is that architecture can't be created out of attributes any more than language can be formed from adjectives. If Post-Modernism is to coalesce into a meaningful language apart from Modernism, more of a coherent whole will have to emerge. It will have to be proved that Post-Modern architecture is an integrated matrix of properties and concepts from which new specimens of architecture can be generated and understood as a part of that language, and from which certain criteria can be revealed.

But Jencks would have to stay away from writing while he investigated. While he uses the written language to get to the meaning of architectural language, his written language dissembles more than it disassembles. [Suzanne Stephens]



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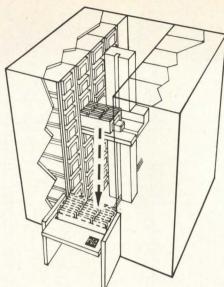


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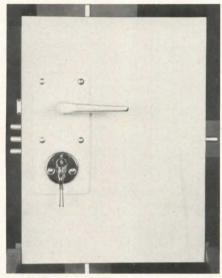
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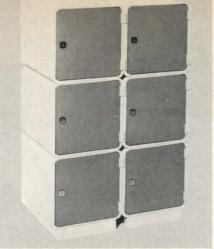


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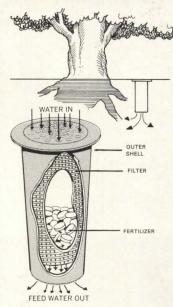
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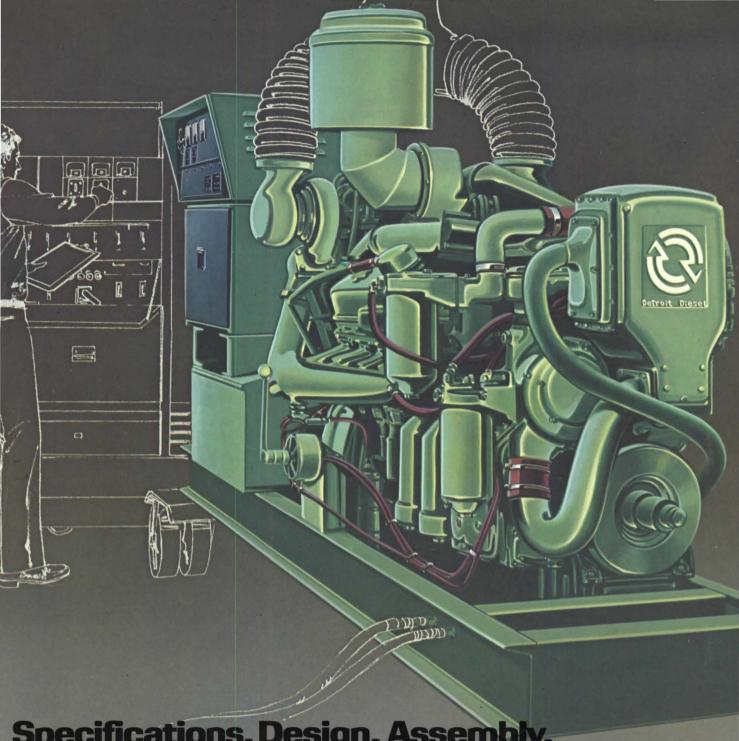
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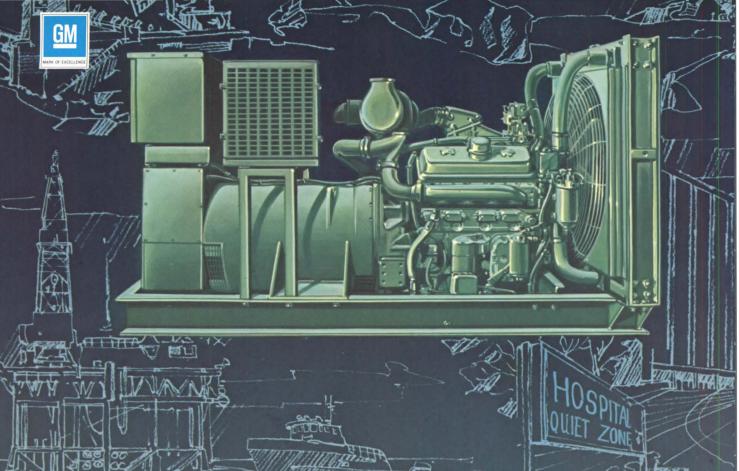
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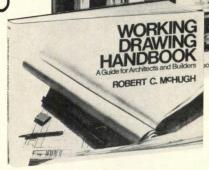
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### Products continued from page 128



Onda chair

Onda chair, designed by Giovanni Offredi, architect, has a steel base, reinforced polyurethane padding, and can be covered with leather, suede, or fabrics. Campaniello Imports, Ltd. Circle 113 on reader service card

High-rise building escape system. Developed as an escape from both fires and earthquakes, the system uses a slide type device which allows both rapid and safe evacuation of large numbers of trapped people, states maker. The major feature of the system is the use of prefabricated lightweight concrete modules which are assembled and stacked through the total height inside any high-rise building, establishing an escape unit with two separated escape routes from all floors. The assembled structure, about 9' x 16' in plan, contains two enclosed entrance platforms leading to two independent spiral slides within a cylindrical vertical shaft. It is smoke free with air ducts transmitting pressurization throughout unit to prevent smoke penetration. It has a sprinkler system which also serves to lubricate the slides. Optional are one or two small fast auxiliary access elevators for firemen. The speed of sliding down is designed to be about 31/2 mph or four seconds per floor height—or a maximum two minutes from the top floor of a 30-story building to the street level. Before entering the slopes occupants are required to throw their shoes through a small window opening close to each exit door. The shoes can then be retrieved from a special compartment at ground level. Slidescape, Inc.

Circle 114 on reader service card

Lytetrough is a concealed wall washing and accent lighting system. It consists of a baffle behind which an electrified Lytespan track and lighting units can be mounted. Made of sturdy particle board that can be cut with ordinary woodworking tools, it is clad with matte white vinyl veneer that can be painted, trimmed, or covered as desired. Lightolier. Circle 115 on reader service card

Air Fresh System combines two key elements, a generator, and a chemical concentrate that

eliminates offensive odors. The generator is an electro-mechanical dispenser that converts special concentrated odor counteractants into particles smaller than five microns. The system can be programmed to operate automatically. The Air Fresh concentrate is available in natural and citrus. AirKem.

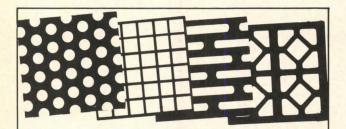
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# Literature

Sculpturewood panels. Modular wood panels with precisely cut grooves in various linear patterns are suited for walls, doors, and furniture. Available in all-heart redwood, oak, and paint grade redwood. A shiplap detail on the long edges permits assembly without a visible joint. Standard lengths in all-heart redwood are 3,4,6, and 10 ft. Paint grade redwood is available in 8ft lengths. Redwood panels come unfinished or in light natural or dark walnut finish, or fire retardant coating; oak panels come with a semimatte lacquer finish, dark walnut finish, or fire retardant coating. Brochure illustrates different profiles available. Forms & Surfaces. Circle 200 on reader service card

Dustless-writing. Full-color brochure describes properties, gives technical information. Also colors and complete technical information on porcelain-on-steel chalkboard, with color charts for both products, are included. Alliancewall Corporation.

Circle 201 on reader service card [continued on page 134]



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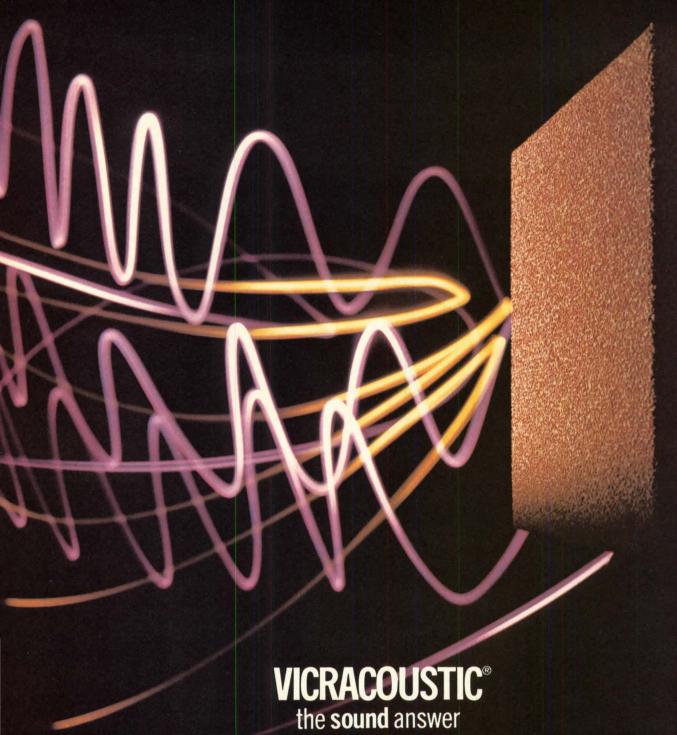


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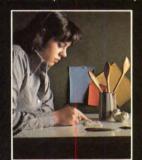
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# Literature continued from page 132

Supertube. Symmetric horizontal cylinders are said to distribute a softly diffused and even illumination, without harsh glare or shadows. The flexible luminaire may be suspended from chain, stem, or cable, may be bracketed to wall of partitition, or may be composed in simple or intricate systems. It may be aimed, inverted, or adjusted in positive 15 degree clicks from a full 355 degree rotation. It comes in a variety of colors and finishes. Request color brochure. Columbia Lighting, Inc.

Circle 202 on reader service card

'Antique' tiles. The mottled, irregular glazed surface is slip-resistant and the clay body is frostproof for use on exterior walls or floors exposed to severe weather conditions. Tiles are 4" x 8" x 5/16" and come in antique brown, olive, desert, and beach. A brochure is available. Gail

Circle 203 on reader service card

Damage-resistive ceilings. Sixteen-page, four-color brochure describes Armatuff, Armashield, Ceramaguard, and Mylar ceilings. Available in tile and/or lay-in panel forms, ceilings are designed to resist excessive heat, moisture, steam, surface-impact damage, selected corrosive chemical fumes, and staining. Complete product descriptions, specifications, and installation instructions are contained in brochure. Armstrong Cork Company. Circle 204 on reader service card

'Range Design Considerations' is a handbook for architects and designers of indoor shooting ranges for municipalities, government agencies, schools and colleges, and commercial firms. The 70-page publication discusses all aspects of designing a firearms training facility. including: building construction guidelines: space requirements; lighting; acoustic attenuation; and ventilation. A sample layout of a fiveposition range is included. Also covered are the basic types of range equipment: bullet traps; target conveying equipment; electronic range controls; shooting booths and barricades; safety baffles and deflectors; and communications equipment. Recommended equipment selection for law enforcement, commercial, ROTC, and high school, and military ranges are also provided. In addition, the handbook discusses special stress training equipment such as "Hogan's Alleys," running man systems, and pop-up targets. Detroit Bullet Trap Corporation. Circle 205 on reader service card

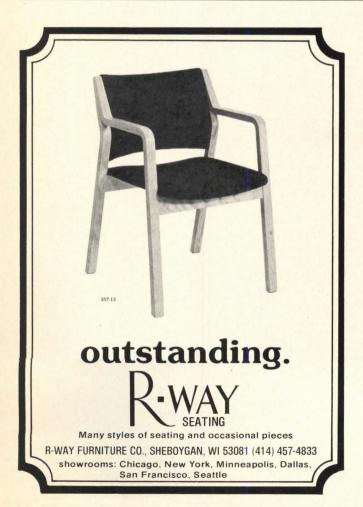
High-density filing equipment. Full-color brochure describes ThinLine Roll-Away Tri-file and Bi-file systems which are part of series of modular filing cabinets. Drawings and specifications are included in brochure. Supreme Equipment & Systems Corp.

Circle 206 on reader service card

Graphic systems. The 925 controller is a stored-program device which will drive all graphic hardware. It is designed for modular memory expansion, offers an integral tape cartridge read/write unit for program loading, and a selection of compatible magnetic tape readers. Add the 748 Flatbed plotter for a high-speed drafting system; or the 1036 drum plotter which has three program selectable pens allowing for multiple colored drawings with either liquid ink or pressurized ballpoint pens. Brochure describes components, accessories, and software. California Computer products, Inc. Circle 207 on reader service card

Air doors are designed for use over cooler and freezer room doors to prevent the escape of cold air by providing an invisible curtain of high velocity air across the door opening. Four-page brochure describes commercial type heated and unheated air doors. Complete dimensions and specifications as well as a model ordering guide are included. Mars Air Doors. Circle 208 on reader service card

Leaf-Lite® System consists essentially of three parts: leaf channel (with leaves), main channel and hanger-coupler. Standard Leaf-Lites are made of steel, prepainted white, simulated gold, silver, dark and medium bronze. Special Leaf-Lites are available in stainless steel, brass plated steel, anodized or painted aluminum, acrylic, glass, any color or combination, any overall design. They can be installed on any angle, slope, arched, or undulating. A variety of leaf sizes and shapes are available. Incandescent, HID, or fluorescent light sources are used. Color brochure includes specifications, data charts, Luminous Ceilings Inc. Circle 209 on reader service card [continued on page 136]



# **Compatible Quiet**

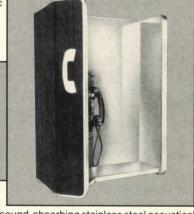
The New ADCO 20-L ACOUSTI-CALL® Booth

Compatible because it is versatile. The 20-L accommodates coin telephone mountings at either the 54" universal coin slot height or the regular height. And exterior finishes include walnut wood grain; beige or blue textured enamel paint on steel;

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Quiet because of its sound-absorbing stainless steel acoustical interior panels. And because no one knows more about telephone booth design than ADCO.

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Circle No. 344, on Reader Service Card

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for everything professional painters and decorators need.

That includes complete technical service backup for all our coatings and free color styling assistance from our Color Studio professionals.

Tell us about the job you want to do. We'll tell you how our products and services will help you get it done.

In paint, or vinyl, or both.



# **Literature** continued from page 134

Dynaturf is a composite polyurethane synthetic for surfacing tennis courts and running tracks. Booklet gives properties and product specifications and site preparation information. The Dynaturf Company.

Circle 210 on reader service card

Carpet cushion catalog. The 1978 edition includes product information on 18 different types of carpet cushion. Some of the new cushions include a flat indoor/outdoor EPDM sponge; Marshmallow Convolute, a convoluted latex foam; and Ultimo, a heavyweight, herringbone design rippled sponge. Dayco Corporation. Circle 211 on reader service card

Contract furniture. An 86-page, four-color catalog contains a wide selection of equipment for convention centers, clubs, hotels, motels. Among the designs are rattan, cane and metal bentwood chairs, as well as glass-topped, chrome-framed tables. Coverings include a wide variety of vinyl colors and fabrics. A new product line includes cafe tables, dining and upholstered lounge chairs. Virco Mfg. Corp. Circle 212 on reader service card

Raised modular flooring system. Color brochure gives essential characteristics of raised modular flooring system, illustrates components and construction, includes technical data. Hiross Denco.

Circle 213 on reader service card

'Versatility in Reprographics' features ten drafting shortcuts. Examples of shortcuts used to save redrawing time in most drafting rooms include paste-up drafting, opaquing, restoration, photodrawing, phantom images, repetitive elements, microfilm blowbacks, overlay drafting, and reprographics methods used in map reproduction and printed circuits fields. The advantages of machine processing films, materials, and papers are also discussed. Eastman Kodak Company.

Circle 214 on reader service card

Accessible entrances. A four-color brochure contains design ideas for improving access for handicapped persons. Contains legislative requirements for improving access for the handicapped and the tax benefits of making such improvements and shows how existing doors can be modified to improve access. Different types of control devices for automatic door operators are shown. Keane Monroe Corp. Circle 215 on reader service card

Architectural cold cathode lighting for coves, luminous ceilings, sculpture exposed lamp lighting, stairs/ramps, arches, and handrails is described and illustrated in catalog. According to maker, features include lighting flexibility (lamps are fabricated to the shapes and size of the architecture); no extraneous visual elements such as trims flanges, doors, etc.; all lamps dim uniformly; long life (25,000 hours); minimum maintenance and installation. National Cathode

Circle 216 on reader service card

GUARD

TileDek is a textured rubber mat designed to provide a dry, resilient skid-resistant surface around pools, on doorsteps and patios, on industrial floors, in kitchens, and restaurants. It has hundreds of 1/2-in.-dia legs per sq ft. The flow-through design permits soil and moisture runoff and provides air circulation for quick drying. Brochure tells how the modular system of 13%-in. squares fits together. Uniroyal, Inc. Border trim modules are 2" x 13%" Circle 217 on reader service card

### AXCESS Building Energy Analysis Program.

A program to assist in selecting the optimum energy efficient and cost effective air conditioning system for a particular building. The 8-page bulletin, especially for architects, consulting engineers, and mechanical contractors, describes the features and the functions of the program, typical input and output data, and a financial analysis which can also be provided. The bulletin provides both an energy flow chart and a systems logic flow chart as well as a sample of the computer print-out. American Air Filter Company.

Circle 218 on reader service card

Time/Check, a time and record keeping system with letter writing and editing capabilities is the subject of an eight-page brochure. It is for any client service involving professional consultation billed on hourly rates. Time/Check provides control of employee time and productivity, client activity, billing, statements, and cash receipts. Wang Laboratories, Inc.

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# Fiberglass Sales, **Ticket & Guard** Booths

These attractive booths are durable and weather resistant. Require virtually no maintenance. Can be moved easily. 3 sizes: 5' Dia. Round; 9'x5' Oblong; and 10'x10' Cloverleaf. All 8'2" High. Single and double wall construction. Any color. Available with optional lighting, shelving, counters, pass-thru windows, heating, air-conditioning and much more.

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The Eaton County Courthouse carpet has also been Performance Certified by Dow Badische for heavy commercial traffic. Any carpet that is thus Certified has passed a series of stiff trials to help assure its performance characteristics through years of wear. That's why it pays to look for the Performance Certification label before you specify any carpet for contract commercial use.

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Dow Badische produces acrylic and nylon fibers and yarns especially engineered for carpets of beauty and performance.

# VITAL **QUESTION:**

How can you turn urban blight into an economically viable shopping center?

# VERSATILE ANSWER:

Turn to reinforced concrete and build a beautiful, sales-stimulating mall.



City fathers in Council Bluffs, Iowa, faced declining economic health in the city core and found a bold solution. Their urban renewal project included the construction of a stunning, multi-million-dollar shopping center-Midlands Mall.

The designer used the remarkable versatility of cast-in-place reinforced concrete to unify a rustic theme throughout a variety of building types: retail, office, parking, and theater. The airy, open spaces draw customers inside.

The versatility of site-cast reinforced concrete was the main reason for selecting it for use in the 380,000 square foot one- and two-story structures. These structures contain the main shopping center, theater, and three small office buildings. Floor and roof are waffle-slab systems. The underside of the waffle-slab, the spandrel beams, and walls were left exposed to create the rustic theme of the interior.

The 4-level city-owned parking garage has 300,000 square feet and is

an integral part of the mall. Basic construction is also site-cast reinforced concrete using 18 foot slabs and 59

foot main girders.

The economic advantage of sitecast reinforced concrete was realized through the speed of construction as more than 10,000 square feet of concrete was placed per week during the critical phases.

A city's economic life depends on asking the right questions about its retail future. Reinforced concrete gives the right answers to make the Midlands Mall successful.

Owner and General Contractor: Midlands Corp., Council Bluffs, Iowa. Architect: Neil Astle & Assoc., Architecture & Planning, Omaha. Engineer: Walter Rudeen & Assoc., Omaha

Garage

General Contractor: Chas. Vrana & Son Construction Co., Omaha. Owner: City of Council Bluffs, Iowa, Architect: Richard F. Roti, Sherman Oaks, Calif. Engineer. Walter Rudeen & Assoc., Omaha.

CONCRETE REINFORCING STEEL INSTITUTE CRSI 180 North LaSalle Street, Room 2112 Chicago, Illinois 60601

# THE ANSWER'S IN REINFORCED CONCRETE.

For information on Professional Membership Program, write to Director of Marketing. **Progressive Architecture** 

# **Notices**

# **Appointments**

John M. Woodbridge, FAIA has joined Braccia, Joe & Woodbridge, San Francisco, as a principal.

James F. Kortan, AIA, ASID has been elected president of Stevens & Wilkinson Architects Engineers Planners Inc., Atlanta. William H. Barnett, past president, is now chairman of the board.

Edward C. Spooner, AIA has been appointed director of design of Folse/HDR, New Orleans office of Henningson, Durham & Richardson.

3D/International, Houston, has made the following promotions: George R. Thompson, AIA, Gilbert W. Thweatt, AIA, and Marcus R. Tucker, AIA, senior vice presidents; Frank F. Douglas, AIA, H. Davis Mayfield III, Harry L. Scoggin, AIA, Keith J. Simmons, AIA, Charles B. Turner, AIA, Bob G. Wade, AIA, and Dennis T. Yaklofsky, AIA, vice presidents.

Ronald H. Schmidt has been named a partner in the Grad Partnership, Newark. Dennis G. Hanvey, Fredric Rosen, and David R. Zugale were promoted to associates.

David Miles Ziskind, AIA has joined Gruzen & Partners, New York, Newark and Washington, DC, as a principal. Barbara L. Geddis, AIA has been named an associate.

### Reorganizations

The Cooper Lecky Partnership, Architects (formerly The Kent Cooper Partnership), Washington, DC.

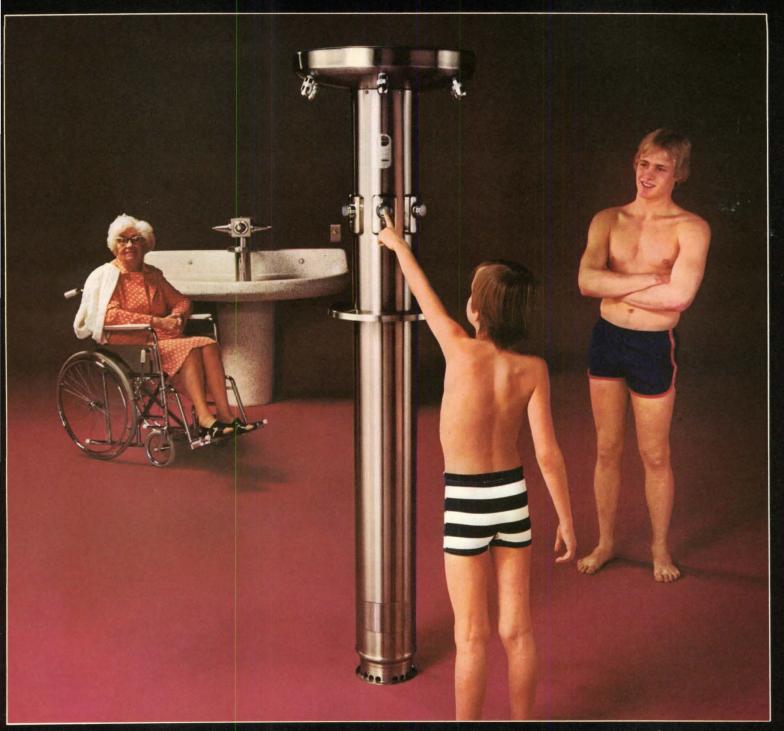
The Luckman Partnership, Inc. (formerly Charles Luckman Associates), Los Angeles.

Walker/Group, Inc. (formerly Walker/Grad, Inc.), New York.

William G. Wells & Associates, Architects (formerly Wells, Meagher & McManama), Roanoke, Va.

Anderson Notter Finegold Inc. is the new name of Anderson Notter Associates Inc., Boston.

The Goldstein Associates, Inc. and the office of Bahr Vermeer & Haecker Architects Ltd. have merged with offices at 1623 Farnam, Omaha, Nb 68102.



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as little as two gallons of water per minute. And timing can be set from as little as two seconds to as much as two minutes.

Bradley metering valves. Our soft touch makes a world of difference.

Contact your Bradley representative, or write Bradley Corporation, 9101 Fountain Boulevard, Menomonee Falls, WI 53051. \*Patent Pending



# Job mart

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**Architects:** Growing Kansas City firm with progressive diversified practice is seeking versatile designer with potential for total project management. Also seeking individual interested in technical services management: specifications, production, contractor liaison, etc. Respond to PBNA Architects, 825 Wyandotte, Kansas City, Mi 64105, (816) 474-6910. An affirmative action employer.

Architect/Senior Designer: Position available with Architectural & Planning firm in Upper New York State, serving corporate, governmental and institutional clients. Must have at least three years experience in developing project from inception through construction phase. Life insurance, health coverage, paid sick leave, and vacation benefits. Apply with resume to P.O. Box 229, Glens Falls, NY 12801.

Architectural Designers, Interior Designer, Graphic Designer, Mechanical Engineers: Positions available with a multi-disciplined nationally known design oriented AE firm. Designers within their roles must have a minimum of five years experience as lead designers with demonstrable skills in conceptualization of a broad range of architectural projects. Should be capable of functioning individually and as a member of project oriented teams. Duties require developing and managing projects from predesign client contact through design and contract documentation to job completion. Where applicable, professional registration desired. Send resumes to: Lorenz & Williams Incorporated, 2600 Winters Bank Building, Dayton, Oh 45402.

Architecture Faculty: Southern California school invites qualified applicants for teaching positions 1978–79 in architectural design, structures, environmental controls, history, and Human factors. Undergraduate and graduate programs. Minimum requirements: master's degree or professional equivalent and teaching experience. An equal opportunity/affirmative action employer. Send resume by March 1, 1978, to: Chairman, Department of Architecture, School of Environmental Design, California State Polytechnic University, Pomona, Ca 91786.

Assistant Professors: (two openings) qualified to teach architectural design plus one or more of the following: heating and cooling, alternate energy systems, plumbing, electrical, illumination, acoustics and working drawings. Must have graduate degree and professional registration. Application deadline March 1, 1978, position to begin Sep-

tember 1, 1978. Please send vita and three letters of recommendation to: Joan Draper, Chairperson, Search Committee, School of Architecture, M.S.U. Bozeman, Mt 59717. Montana State University is an equal opportunity employer.

Assistant Professor of Architecture: Iowa State University. One or more full-time anticipated positions, available 1 September 1978, require teaching architectural design and lecturing in: Communications and Communications Theory; or Urban, Social and Environmental Studies: or History Theory and Criticism; or Building Sciences. Candidates must have M.Arch. degree or equivalent, demonstrated capabilities in one or more of the above areas, research, and/or professional experience. Application with a detailed resume of education, experience and other qualifications must be submitted to Sanford R. Greenfield, FAIA Professor and Chairman, Department of Architecture, Iowa State University, Ames, Iowa 50011, no later than 15 February 1978. "Iowa State University is an Equal Opportunity—Affirmative Action

Chairperson: The University of Notre Dame is seeking a Chairperson for the Department of Architecture in the College of Engineering. A five yea curriculum leading to a Bachelor of Architecture is currently offered and Graduate School is being planned. Current enrollment is approximately 350 students. The University of Notre Dame is an equal opportunity affirmative action employer. Please address statement of experience and qualifications to Professor Ray Stuermer, Chairman, Search Committee, Department of Architecture, University of Notre Dame, Notre Dame, Indiana 46556.

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[continued on page 142]

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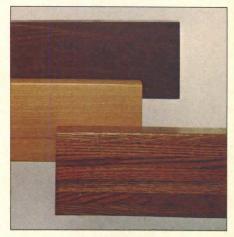
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### Job mart continued from page 140

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graduate courses in Architectural Evaluation, Human-Environment Interactions, and Architectural Research. Send resumes before April 1, 1978, to Professor Gerald McSheffrey, 111 Marvin Hall, Lawrence, Kansas 66045.

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Commencing August 15, 1978, tenure-track Assistant Professor. Requirements: Registered Architect possessing Master's Degree with two years teaching experience, documented design ability. Expectations: teach first or second year design studio and two courses in either Building Technology, Environmental Systems, Acoustics, Graphics or Landscape. Apply by April 1, 1978, to Professor Gerald McSheffrey, 111 Marvin Hall, Lawrence, Kansas 66045.

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# In this flammability test, the chair with VONAR 3 interliner was not consumed.



At the start of this test, these chairs were identical in every way but one. Both were made with identical 60% wool/40% polyester upholstery fabric, standard polyurethane foam in the seat and back cushions, and wood structural parts. But the chair on the right had a layer of VONAR\* 3 interliner (3/16" thickness) added as an envelope around the polyurethane foam in the back and seat cushions.

# **Test Results**

Two 24" x 30" sheets of newspaper crumpled in a paper bag were placed on each seat cushion touching the back cushion, then ignited.

After four minutes, the paper fires were out, but the standard chair continued to burn, producing large quantities of flame, heat and smoke. The chair with VONAR 3 was only slightly involved.

At 10 and one-half minutes, the standard chair was completely consumed. The fire in the chair with VONAR 3 was out and had sustained relatively little fire damage. Far less heat and smoke were produced.\*\*

# The VONAR Difference

As flames heat the VONAR interliner, heat-absorbing moisture and a flame retardant are released. Then the VONAR forms an insulating char on the chair parts in contact with the ignition source. Result: in limited ignition situations, VONAR reduces the likelihood of ignition of upholstered furniture as a unit. Should ignition occur, it reduces the burning rate.

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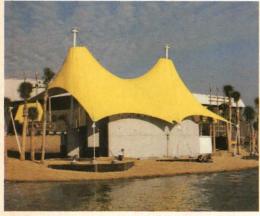
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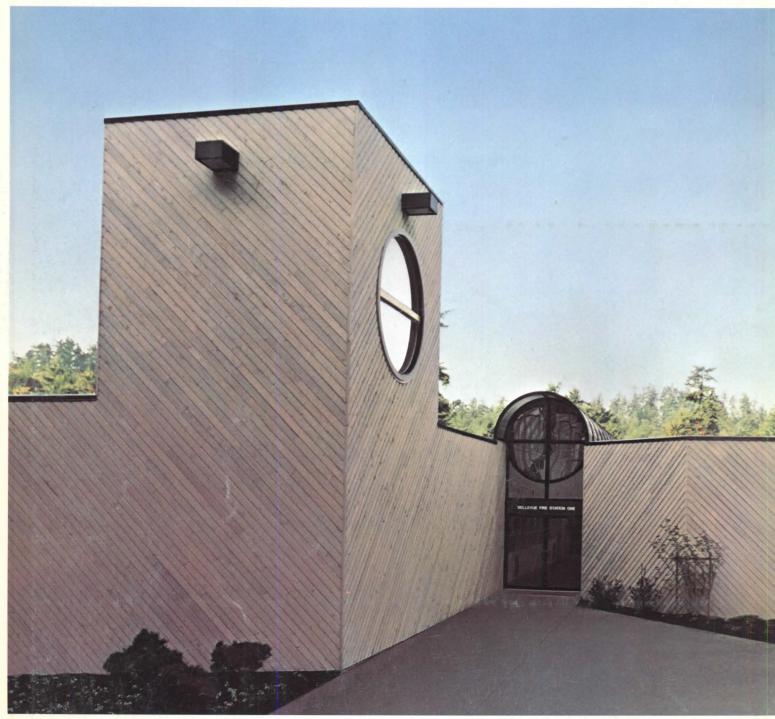




Caption: Amphitheater Stage Shelter, Florida State Fairgrounds, Tampa. Project Architects: Robbins & Associates, Architects, Inc.



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