

# Progressive Architecture

May 1979 A Penton/IPC Publication





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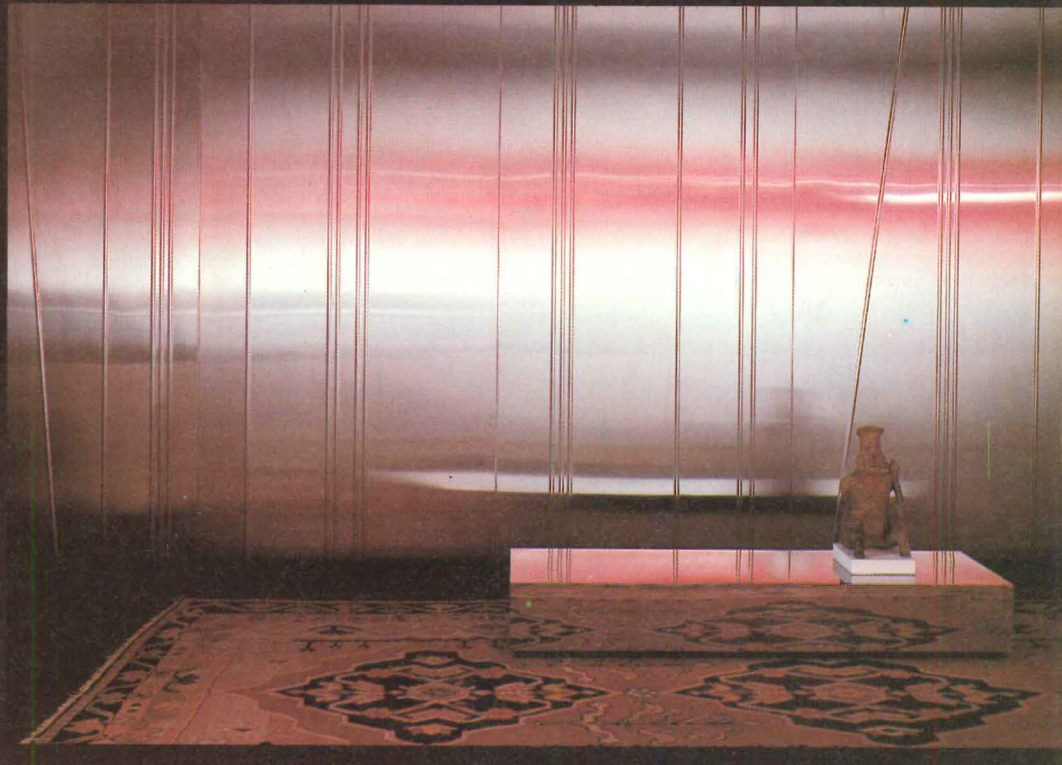


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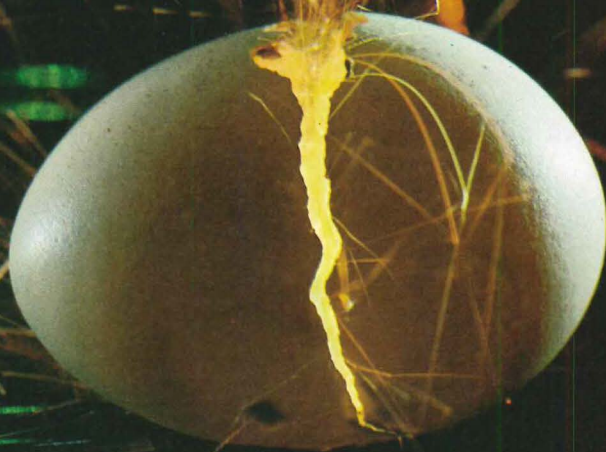
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May 1979

# Progressive Architecture

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# Publication rights

May 1979

A play or a painting can be evaluated on the basis of what is on the stage or on the wall; concept, content, expression, technique are all apparent to the informed observer—or should be. But buildings have purposes in addition to their aesthetic and intellectual ones, and they are shaped by many forces that are not necessarily obvious. The architecture critic on a newspaper may be able—like his colleague, the drama critic—to discount all this background or speculate about it. But readers of professional journals will want to know what was on the architects' minds—and in their drawings—in order to learn from their experience.

Architectural magazines have tended, therefore, to rely heavily on the architects as sources of information. For various reasons, discussed in last May's Editorial, magazine editors have tended to be sympathetic to architects, portraying them as heroes in struggles against everything from philistine clients to poor subsoil conditions. Most architects, of course, are eager to see their efforts applauded in the professional press.

Out of this interdependence has developed the custom of agreements between magazines and architects on "publication rights." These are not, strictly speaking, rights to publication, like the reproduction rights owned by photographers, for instance. The press is free to publish any information or documentations it can obtain about a building, with due attention to accuracy and regard for the libel laws. What the architect actually offers the magazine is privileged information, access to the building and the client, and such niceties as getting the windows washed before photography.

Customarily, the architect and the magazine enter into a "first rights" agreement, stipulating that every effort will be made to give the magazine the first opportunity to publish a feature article—of such scope as

to satisfy the architect—in the U.S. architectural press. The arrangement assures the magazine that its substantial investment in editorial time, travel, photography, etc., will not be invalidated by a "scoop" in a rival magazine. It also protects readers against duplication of subject matter and against articles hastily concocted to beat the competition to the presses. And it assures the architects of at least one substantial feature article they can depend upon—in the original form and in reprints—to enhance their reputation.

This system of publication rights—which is by no means confined to this country or this field—can be limiting at times. And it has been criticized as encouraging a rather cozy mutual support arrangement between some editors and some architects. But on the whole, it works too well—even for the reader—to be abandoned.

At P/A, however, we do not always ask for first publication rights as a condition for undertaking a feature article. This may be because we plan to concentrate on certain aspects of the work that do not fit the architects' interest in comprehensive coverage; or we may envision an article that is likely to stress the shortcomings of the work. An architect should not be asked to reserve information exclusively for one magazine, only to have the work panned in its pages. Even in these instances where we do not seek any kind of exclusivity, we always try to get comprehensive information from the architects—in both words and drawings—as background for our coverage.

A review of these customary procedures seems in order at this time, because in this issue, there are two feature articles—on the Dallas City Hall and on the Temple of Dendur museum wing—for which we were unable to get the full cooperation of the architects. I.M. Pei did not feel that the timing

or scope of our article on the city hall would allow adequate exploration of its background and development. (He and his associates, it should be noted, cooperated generously with us on our October 1978 article on their East Wing at the National Gallery, and some of them have expressed satisfaction with it.) Roche and Dinkeloo indicated that they would prefer a feature on the Temple of Dendur wing published later, when other phases of their Metropolitan Museum expansion are completed.

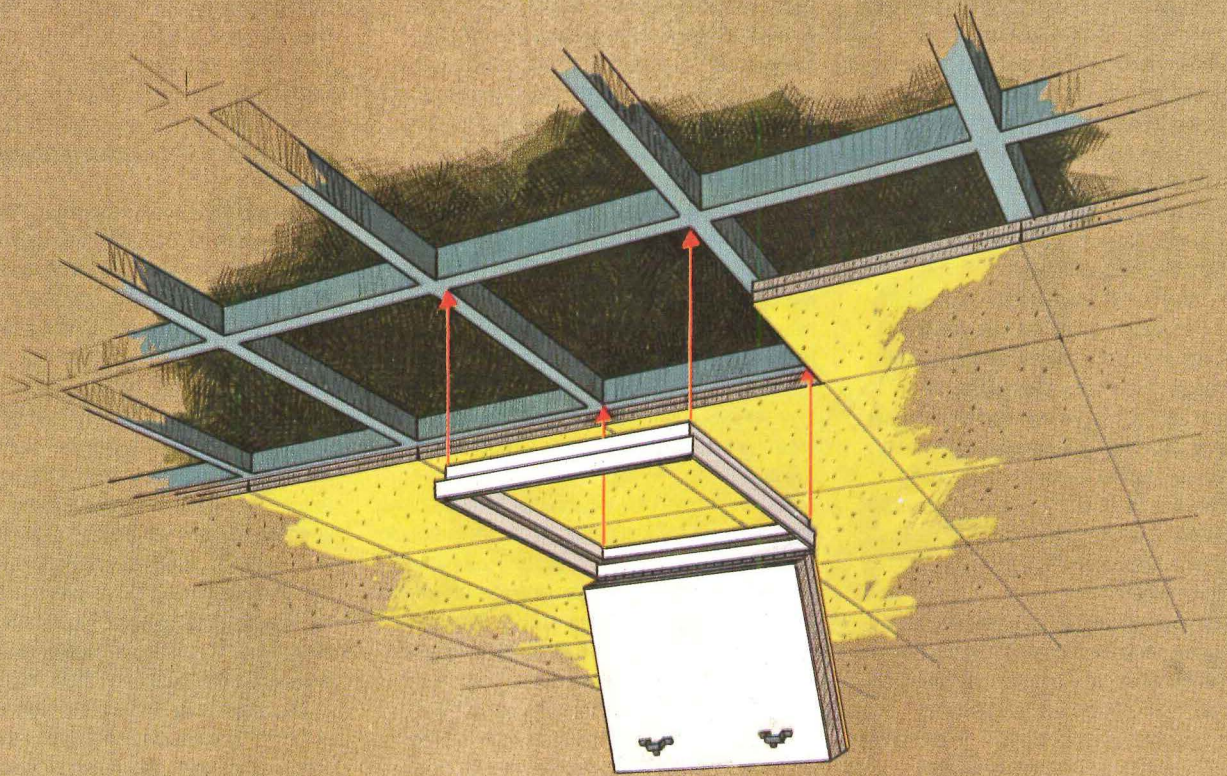
P/A's editors felt, however, that these works were too directly pertinent to the subject of monumentality to be ignored in this issue; we also felt that they had been open to the public for so long that further delays in publication were not justifiable. (Delegates to the 1978 AIA Convention toured the Dallas City Hall, and the museum wing was opened last fall.) Both works have already been the subjects of extensive press coverage, and ample public information has been made available by their clients, so it was possible to be authoritative without seeing the architects or the working drawings. Both of the articles, of course, might have benefited from more extensive contact with the firms involved.

Occasionally, however, we must assert our right to present and evaluate information that is, after all, in the public domain. This right has never been denied, but rather surrendered in return for the architects' cooperation. We respect the efforts of architects to control publication of their works—in fact, we usually depend on it. But we cannot always be *bound* by these "rights" if architectural journalism is to be more than dignified publicity.





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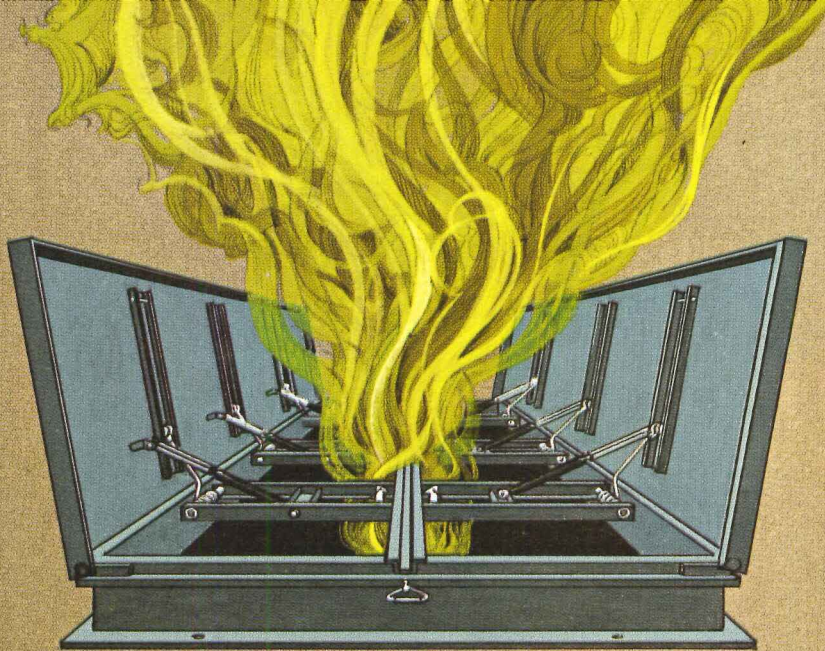


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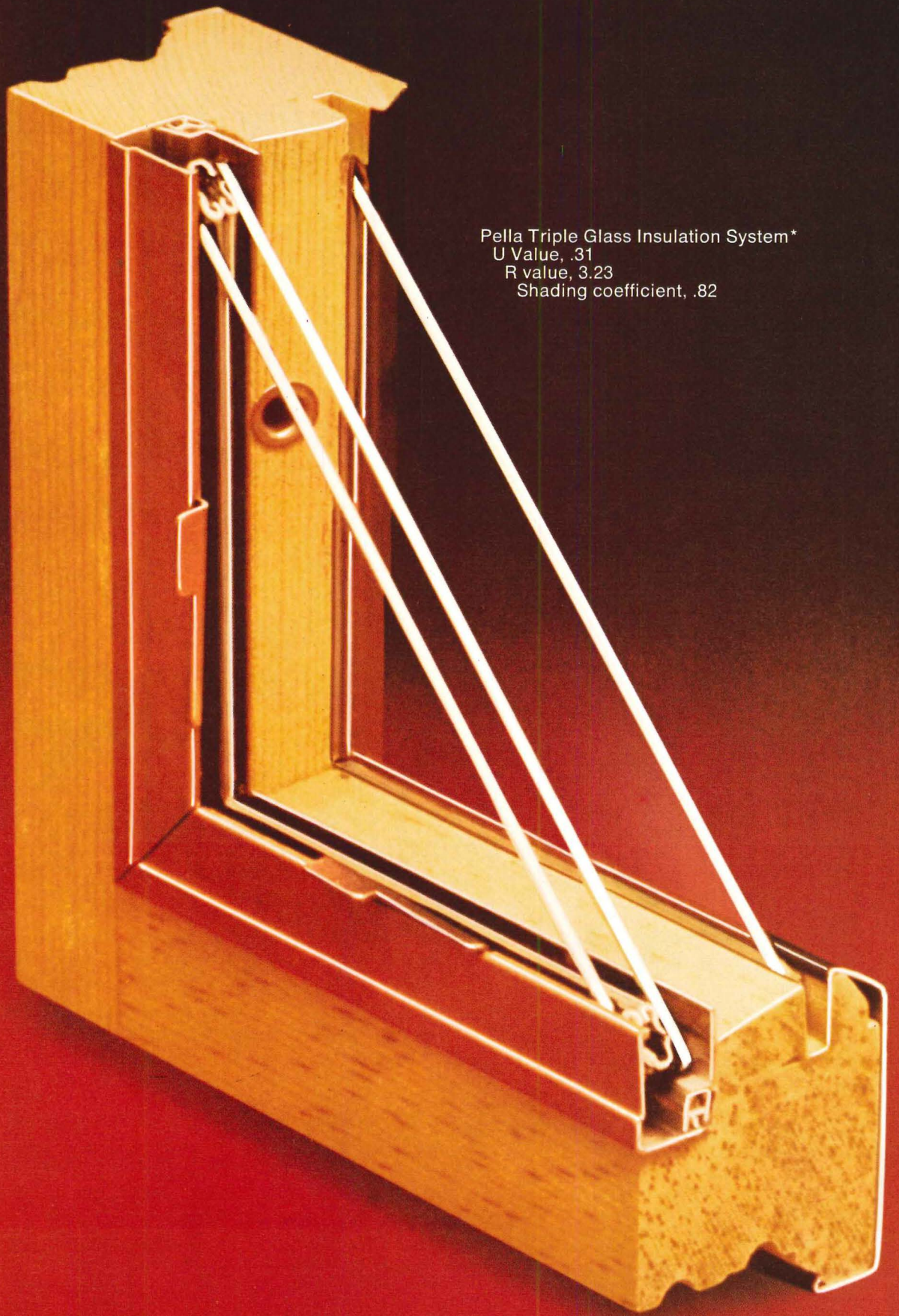
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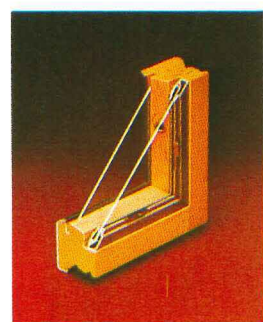
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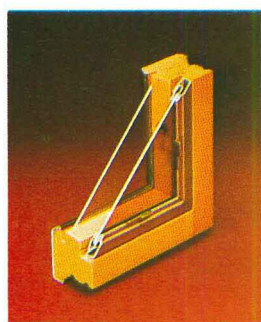
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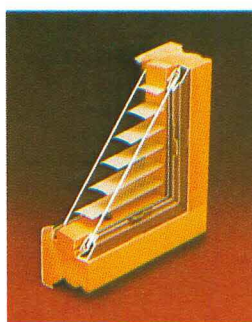
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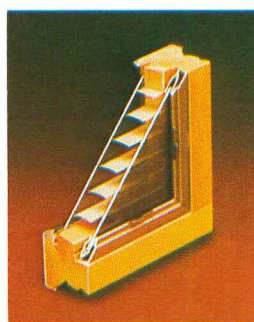
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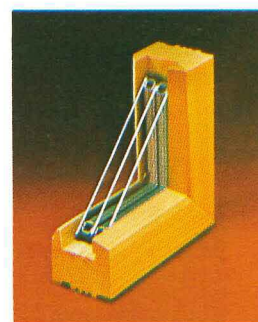
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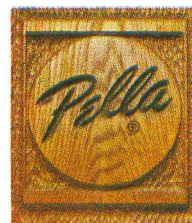
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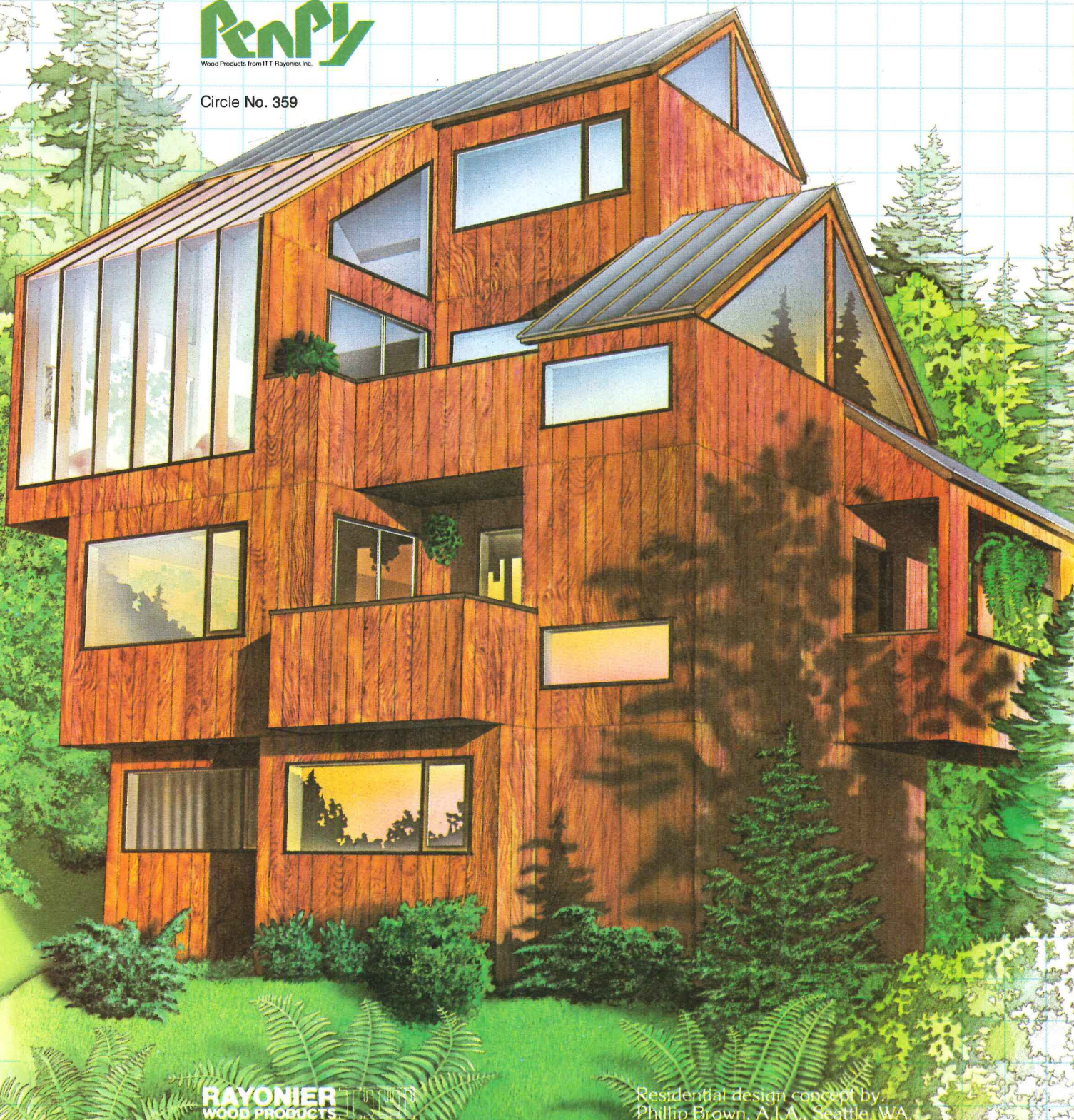
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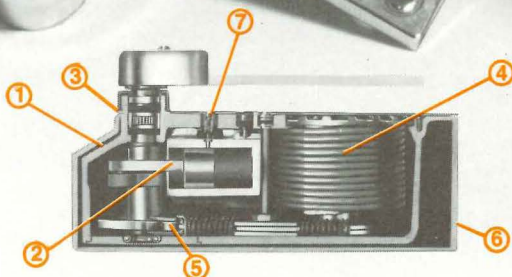
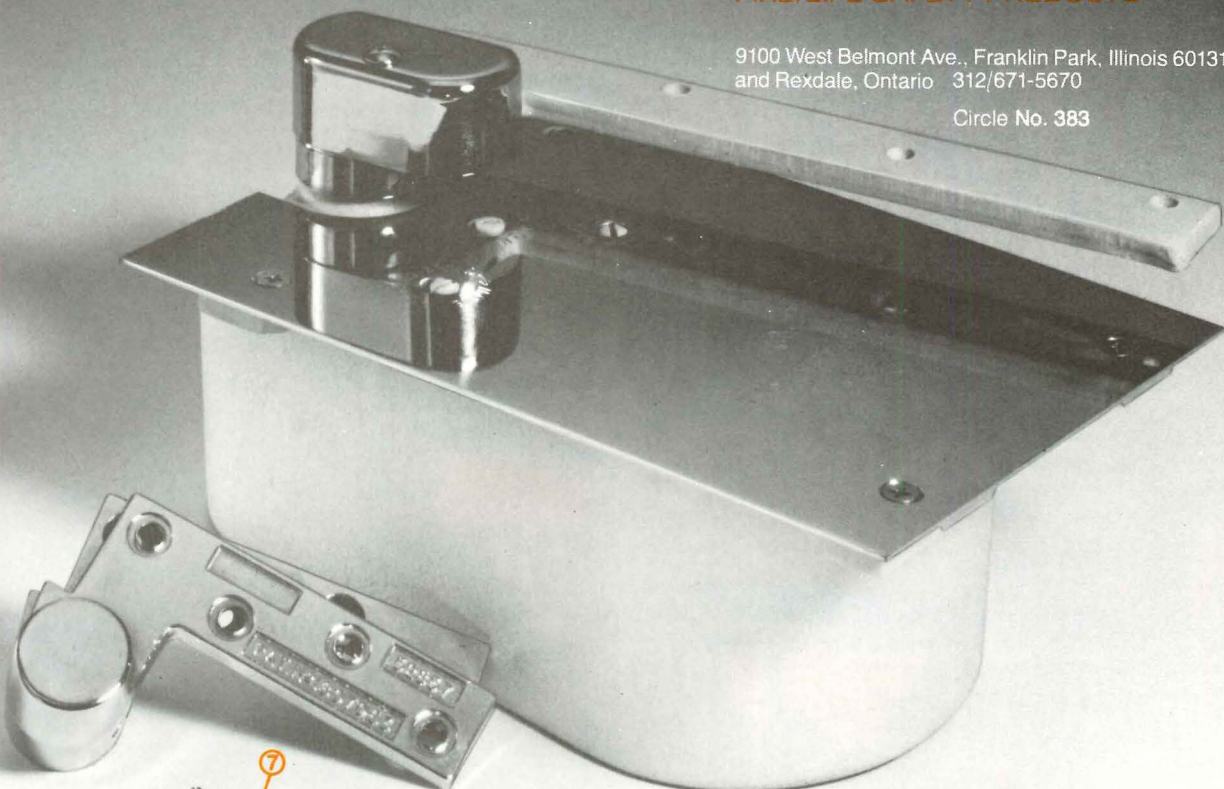
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# News report

## P/A wins National Magazine Award

*Progressive Architecture's* June 1978 special issue, "Taste in America," won the 1979 National Magazine Award in the Single-topic Issue category.

The prestigious awards are administered by the Columbia University's Graduate School of Journalism and funded by a grant from the Magazine Publishers Association. This year, for the eight categories, a total of 38 finalists were chosen by a selection committee and 12 judges.

The winners in the other seven categories were: for Public Service, *New West*; for Specialized Journalism, *National Journal*; for Visual Excellence, *Audubon*; for Essays and Criticism, *Life*; for Fiction, *Atlantic Monthly*; for Reporting, *Texas Monthly*; for Service to the Individual, *American Journal of Nursing*. Winners were announced at a luncheon on April 11 at The Plaza Hotel, New York.

The P/A issue, whose wit and imagination had earned it wide popular and critical acclaim, addressed the perceived gap between the taste of the public and that of designers, analyzing the issues involved in determining taste in the popular and professional spheres.

Competitors in the newly established Single-topic Issue category were *Audubon*, for "The Audubon Ark," on the Audubon Society's wildlife sanctuaries; *The Nation*, for a series on disarmament; *Natural History*, for "The Enduring Great Lakes"; *New West*, for "California Style; the 1978 Food and Wine Issue."

In accepting the award for the P/A staff, Senior Editor Suzanne Stephens acknowledged her P/A colleagues, thanked "all the subcultures of taste that gave us so much material," and promised sequels: "The Death of Taste," "The Return of Taste," and "Taste Goes to College."

"The Private Apricot World of Leslee Schwarting," from "Purveyors of Taste," P/A's parody of six design magazines illustrating that each publication purveys its own taste.



Stanislav Avar Riess

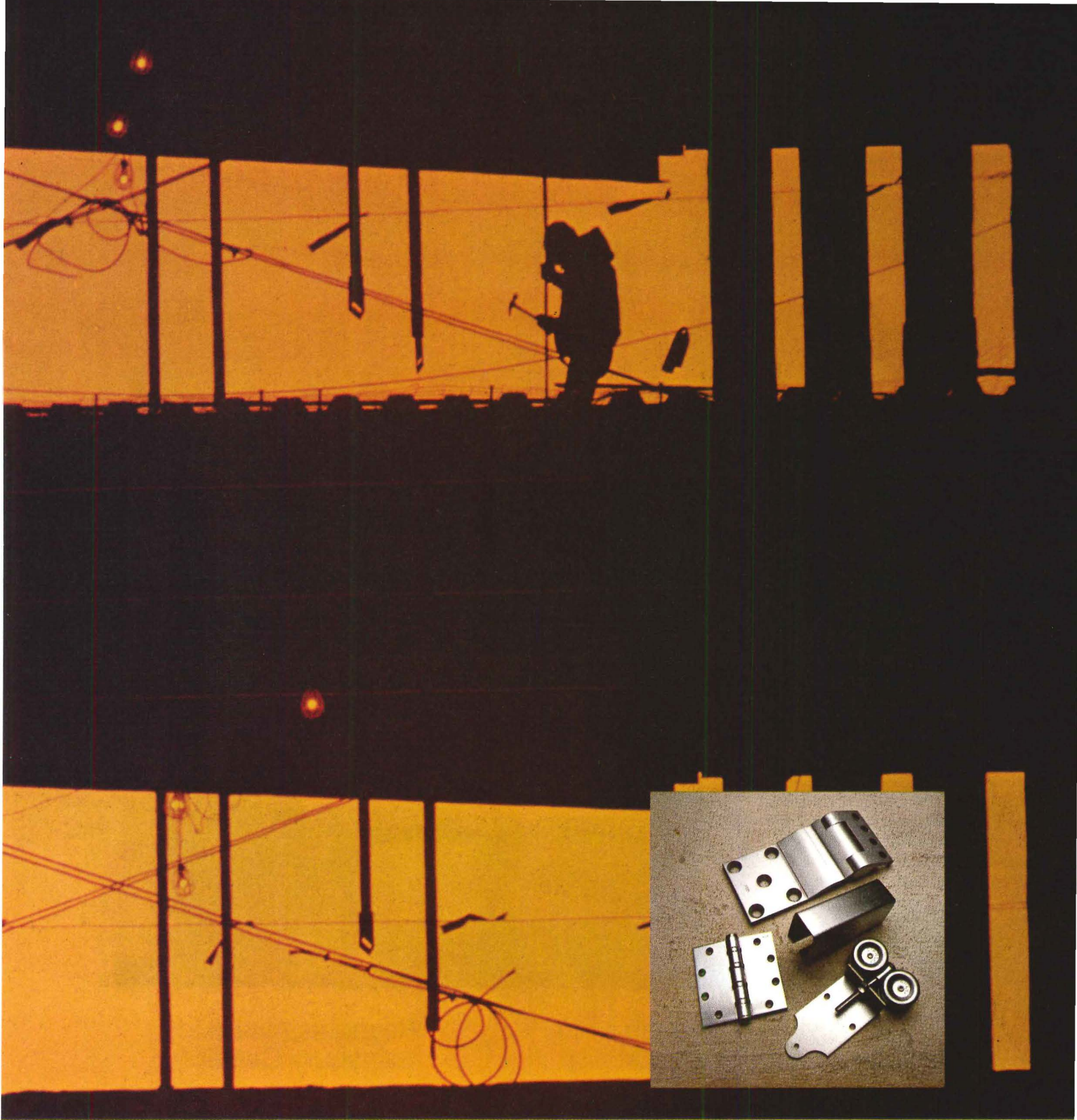
## The Shah's bid for immortality

One of the Shah of Iran's last megalomaniac architectural schemes was the construction of a \$1.4-billion tomb for himself, Tehran newspapers recently reported. The three-story mausoleum was to be built next to the tomb of Cyrus the Great, the first king of Persia, at Pasargadae in southern Iran, according to a *New York Times* story. The three-story monument was reportedly to have covered a staggering 594,000 sq ft. Built entirely of imported granite, it would have contained exhibition halls, an archaeological museum, a library, and a movie theater in addition to the Shah's tomb—all behind electronically controlled portals.

## Reynolds Award to Sainsbury Center

The 1979 R.S. Reynolds Memorial Award for distinguished architecture using aluminum, sponsored by the Reynolds Metal Co. and administered by the AIA, went to Foster Associates, London, for their 1977 Sainsbury Center at the University of East Anglia, Norwich, U.K. (P/A, Feb. 1979, p. 49). Jurors for the international competition were Elmer Botsai, previous AIA president, Philip Johnson, 1977 award winner for his Pennzoil Place (P/A, Aug. 1977, p. 66) and Swiss architect Willi Walter, 1972 winner for his "Radiant Structure," Expo '70, Osaka, Japan. Foster Associates is the first firm to have received the award twice; their Willis





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News report continued from page 17

Faber Dumas office building in Ipswich, U.K. (P/A, Feb. 1979, p. 59) won in 1976. The award carries with it a \$25,000 honorarium.

## Development over or without Hall

Almost exactly a year ago, the interior of Radio City Music Hall won landmark status, saving it from imminent closing and possible demolition by Rockefeller Center, Inc. (P/A, April 1978, p. 40). Through various subsidiaries, the center acts as a national real-estate development and investment corporation. Given the current improvement in the commercial space market, they might understandably be interested in demolishing the Music Hall to put a profitable office tower on this site.

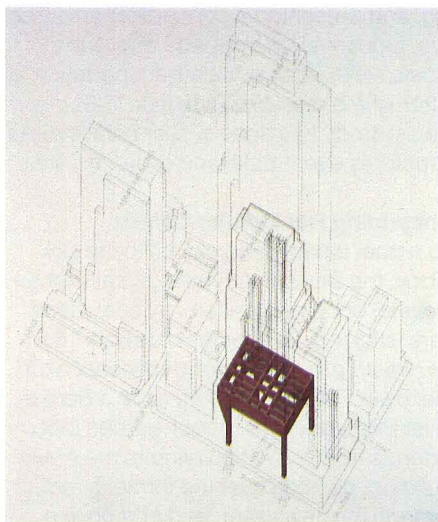
The landmark law also stipulates that if the Commission and the City found that the Center was not obtaining a reasonable return, and no solution could be found in the space of approximately one year, permission would be given to demolish the structure. The Center applied for such a demolition certificate last May (which was denied in July). At approximately the same time, the Center filed a lawsuit claiming that the landmark designation and the decision process were unconstitutional on several counts. The fundamental contention involved in the still outstanding suit is that Radio City Music Hall does not qualify as an interior landmark because it is "not accessible to the public." Other points center around the claim that the Music Hall is private property which was taken in improper fashion.

### Save the Hall, UDC

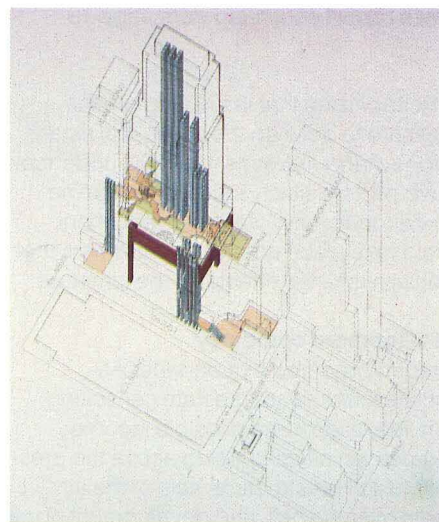
In the meantime, the Urban Development Corporation, a state agency formed to coordinate business construction with social needs, pushed ahead with a two-pronged strategy to save the magnificent Art Deco theater: more profitable programming and/or the construction of an office tower over the theater structure, the profits from which could subsidize the theater.

The UDC tried its hand at improving the programming of the theater from April through August, at which point Rockefeller Center took back full responsibility for the programming and all losses. Although the five-month period was too short to be accurately indicative of the Music Hall's economic potential under new management, "Attendance picked up and it appeared that projected losses were actually less than those predicted by the Center," said Nancy Amiel, spokesman for UDC.

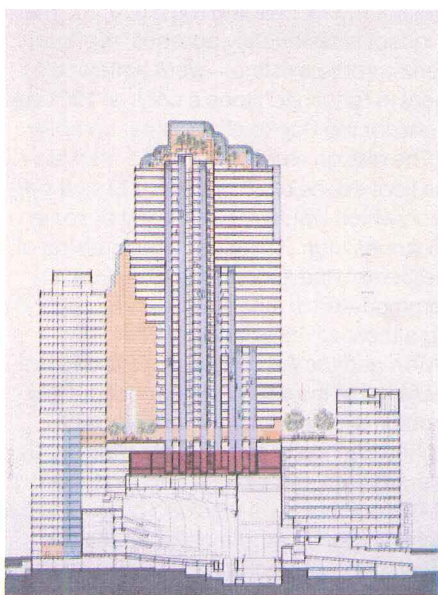
[News report continued on page 20]



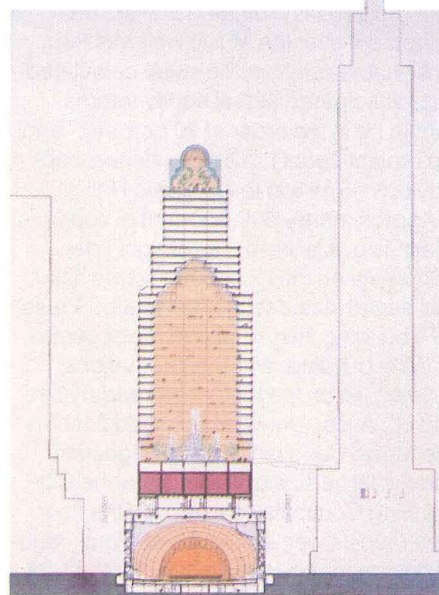
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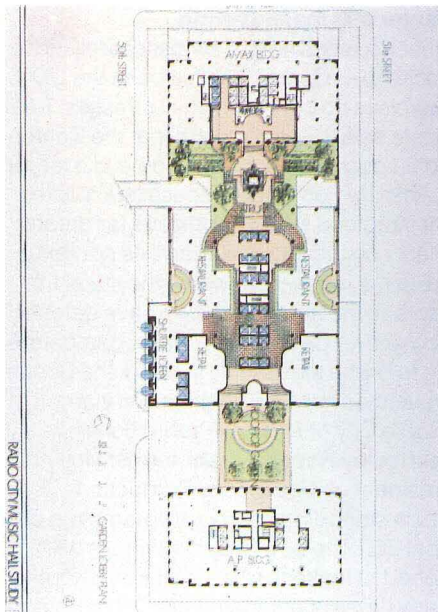
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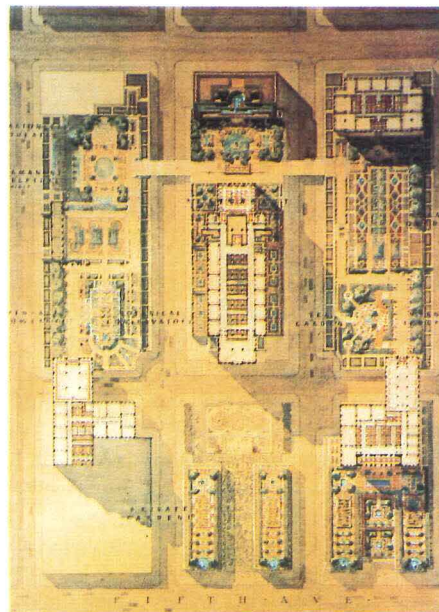
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The engineering solution calls for four 10-ft-sq columns placed unobtrusively in the Hall in a rectangle. The columns support a transfer truss 32 ft deep; peripheral post-tensioned concrete beams support a steel structure. The

elevator installation places nine cars—four in, five outside the building—on 50th St. The roof garden lobby terminating in an atrium explores themes of the original design, shown in old renderings of the Center.



5



6



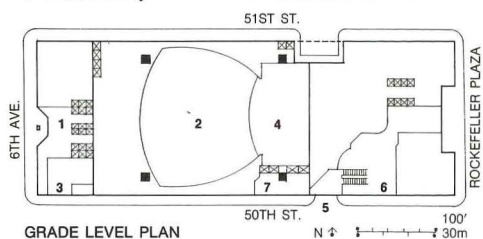
Recognizing that in the long run the pressure to develop the prime real estate will inevitably increase, the UDC undertook a two-part feasibility study to determine how economically viable development could take place around the landmark theater with minimal effects on the structure.

**Development could pay**

A report prepared by Landauer Associates, a major real-estate consulting firm, identified three possible income sources: an office building above the present Music Hall structure; sale of the air rights over the hall; and development of adjacent real estate. The comprehensive cost projections indicated that the development over the Music Hall was the most viable solution; the study calculated that "anticipated actual equity returns should be in the order of 10 percent," and the project could provide an annual subsidy of \$1.5 million to the Music Hall.

Approximately 900,000 sq ft of floor space is available for "as of right" development on the lot containing the hall. The parcel includes the Associated Press (AP) building, the American Metal Climax (AMAX) building, and the International building, all on the block bounded by 5th and 6th Aves., between 50th and 51st Sts. The Music Hall's landmark designation and the large size of the lot allow the City Planning Commission to modify the floor area ratio as well as the use and bulk regulations to permit an even bulkier structure, up to 1,304,420 sq ft. However, the feasibility study assumed a less obtrusive 900,000-sq-ft building.

- Legend**
- 1 Amax
  - 2 RCMH auditorium
  - 3 Hotel entry
  - 4 Stage
  - 5 Truck entrance
  - 6 New entry
  - 7 Observation elevators



**It could be built**

To refute Rockefeller Center's subsequent contention that it was not possible to design a suitable structure for such a tower, nor to construct such a structure given the limitations of the site, the UDC commissioned the New York architectural firm of Davis-Brody & Associates to develop a design concept for the structure. The study demonstrated that it is feasible to install the requisite supporting structure for such a tower within the Music Hall build-

ing, and presented a concept for an attractive, functional lobby space above the Music Hall with adequate transportation to it from the street level (see figs. 1-6). Davis-Brody has done similar cantilevered structures over tracks and on landfill sites.

**Enhancing Rockefeller Center**

To attract tenants and clients to the sky lobby, the Davis-Brody design calls for an elevator scheme whose five observation cars, sticking out over the sidewalk 16 ft up, would provide visual identification for the tower. The lobby could have a Rockefeller Plaza address. A roof-garden lobby extends from the AP building to the AMAX building, passing over the former's roof, through the new tower, and ending in a glassed-in atrium between the new tower and the AMAX building (figs. 3, 4, 5). The concept is historically apropos; roof gardens—some existing—were a major element in Raymond Hood's original 1931 designs for the Rockefeller Center complex.

The design study assumed a marketable floor space of 20,000-35,000 sq ft per floor, which would result in a tower some 35 stories high. To respect the massing of the Center, the floor space would be accommodated in a narrow building covering almost all the space between the AMAX and the AP buildings. Blocking the rear face of the AP building presents few problems, since it is only four stories higher than the present Music Hall (fig. 3). The problem of building up to the taller AMAX building was resolved by inserting a glass-enclosed atrium between the two towers, above a portion of the roof garden.

The Davis-Brody design—and the \$93,500,000 cost—envisions a tower whose upper floors would have setbacks and a limestone facing reflecting the elegant design and exterior of the adjacent Center. Without dominating the group, the new tower would be a major complement.

**Center still maneuvering**

What happens next is almost entirely up to Rockefeller Center. "At this point the UDC exercises no control," Amiel stresses. Real estate savvy would dictate that the Center would push for permission to build a larger building which would necessitate a different structural system and have far greater effects on the Music Hall and its context.

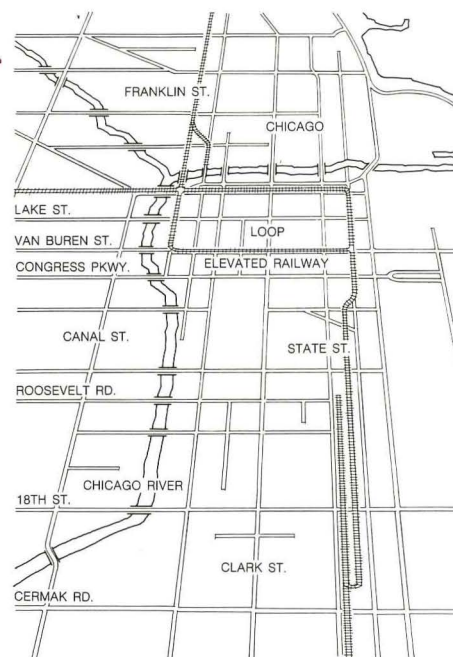
But the interest shown by the state, the city, and the public seems to have deterred Rockefeller Center from overtly campaigning to kill the Music Hall. Instead, the Center created a "new" production company, "Radio City Music Hall Productions," headed by Robert F. Jani, former vice-president of Walt Disney Productions, which started managing programming on April 26. "The new programming is designed to make the Music Hall available for many types of entertainment," said Patricia

Robert, spokesman for the Rockefeller Center organization that manages the Music Hall.

But James Reed, spokesman for the Center, says that the new programming is a "totally separate thing from any decision on the plans for an office tower." Rather, it would appear that the programming action is a sop thrown to public opinion and a holding mechanism while the landmark case is being decided. Moreover, the new use fuels the Center's argument against landmark designation since, in Reed's words, "It may require structural alterations which are not possible with a landmark."

**Will Chicago lose the Loop?**

Chicago's Union Loop Elevated (1897) has given definition, image, and even its name to Chicago's central business district. But the Loop may be at least partially dismantled upon completion of a new section of north-south subway under Franklin St. The issues involved extend beyond preservation to questions of urban design and social priorities. If the Franklin St. subway is built and the Loop comes down, there will



be no easy way to get around downtown Chicago any more. Commuters and shoppers coming here from the south side or from Evanston will find themselves five blocks west of State St. with all east-west travel left to buses.

Who then will the new subway serve? It will provide stops at the Kennedy-owned Apparel Center (just a short walk from an existing el stop and the new Montgomery Ward Corporate Headquarters. It would [News report continued on page 23]





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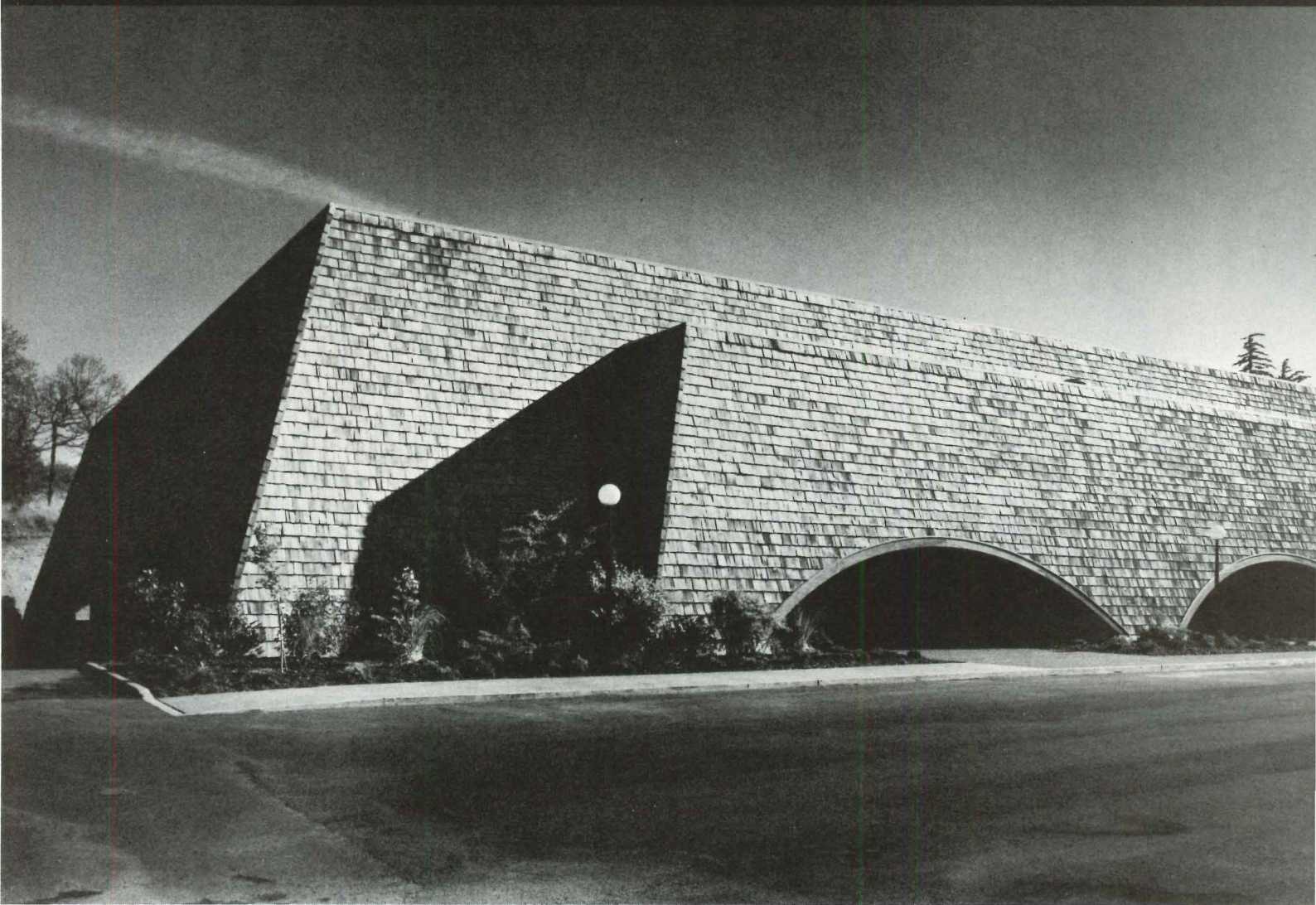
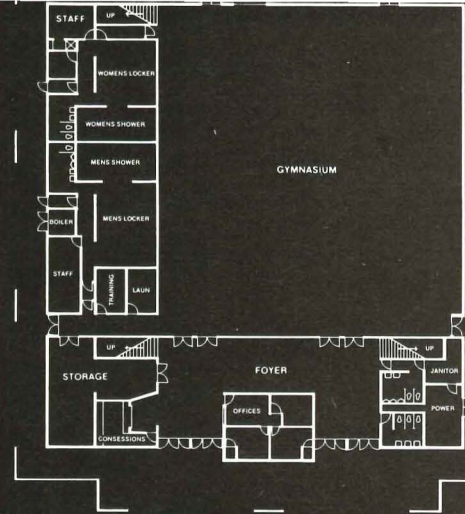
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Architects: Kolbo, Bowman, Smallwood & Associates



serve Dearborn Park, a new cluster of housing presently under construction south of the Loop, to whose success the city is heavily committed. It might also serve Cabrini Green, a large low-income public-housing project north of the Loop—if the city decides to locate a stop there. But considering that the Franklin St. subway will only partially replace the service now provided by the elevated, and considering the greater need for mass transit connections to north Michigan Ave. and Chicago's O'Hare and Midway airports, the expenditure of \$4.9 million on 4.6 miles of redundant subway service seems somewhat hard to justify.

Those who would most benefit are the real-estate community and Chicago's influential labor unions. Construction of a new subway would provide a source of jobs for the projected five-year period of construction, and removal of the elevated would greatly enhance real-estate values and encourage development. Would Arthur Rubloff be promoting the wholesale demolition and redevelopment of six blocks of the north Loop, and would the Hilton Hotel chain be negotiating to build a new hotel and convention center on the corner of State and Lake Sts., if the city had not promised to remove the adjacent elevated tracks?

The Loop structure itself is almost everything it is claimed to be. Advocates of its destruction point out that it is dirty, noisy, and dark. These objections are in the main correctable. The Chicago Transit Authority has admitted to a program of "deferred maintenance" because of the city's plans for demolition. Certainly the structurally sound Loop could be modernized, refurbished, and adequately maintained for far less than the cost of a new subway.

The Urban Mass Transportation Administration, which will provide 70 percent of the funds needed for the new subway, is now considering the required environmental impact statement for the construction.

Efforts are presently underway to have the Loop Elevated placed on the National Register of Historic Places. Spearheading the preservationist drive is architect Harry Weese, whose efforts have restored Chicago landmarks such as Sullivan's Auditorium Theater. Weese describes the 19th-Century Loop as "... built with great care in a day when architecture and engineering were the same thing." It is one of the oldest elevated track systems still operating in the country, and it was one of the first transit systems to be electrified. (Built by Charles T. Yerkes, a Chicago robber baron, it was the center of a huge franchise bribery scandal.)

The Illinois Historic Sites Advisory

Council has evaluated the el with respect to Department of Interior criteria, measuring its historic and artistic significance. On December 15, the Council voted 6 to 5 in favor of recommending the Loop for national designation. This was one vote short of the required two-thirds majority. The decisive vote against the el was cast by architect Walter Johnson, whose firm, Holabird & Root, will probably work on the new subway. Johnson, who prides himself on being "a 12-year veteran of the el," denies that the el meets the architectural criteria. "Comparisons with the Eiffel Tower and the Crystal Palace are ridiculous. It makes no sense to put the el on the Regis-

ter when even its proponents want to change it," he says. However, the el can be renominated.

Will Chicago decide to demolish our equivalent of San Francisco's cable car? The answer is still to be determined. [Stuart E. Cohen]

## I.M. Pei awarded Convention Center

I.M. Pei & Partners have been awarded the design contract for the controversial \$375-million Convention Center in New [News report continued on page 26]

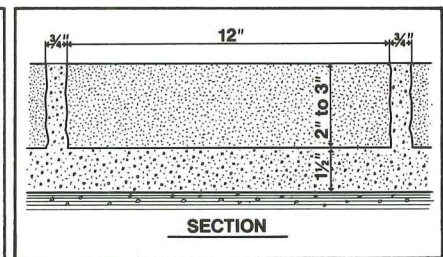
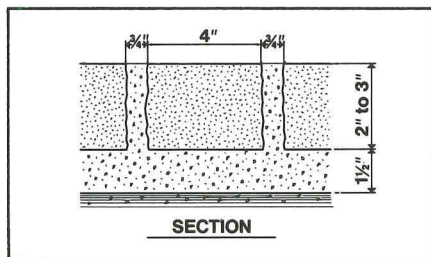
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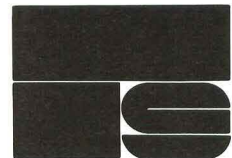


Architect: Joe Karr & Associates, Chicago, IL



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York, it was announced April 21. Originally proposed over a decade ago, the center is intended to attract tourism and business to New York, improving the city's national image. The Pei scheme narrowly won out over a Johnson/Burgee proposal. A revision of Mies van der Rohe's 1942 Convention Center project, by Mies's successor firm, Fujikawa, Conterato, Lohan & Associates of Chicago, though well thought of by the architectural community, did not make it to the final rounds.

James S. Polshek, Dean of Columbia University's School of Architecture,

will supervise planning and costs and coordinate Pei's work with an associate minority firm, the Lewis-Turner Partnership, New York.

After a lengthy political squabble, negotiations between Governor Carey, Mayor Koch, and other legislators over the financing and control of the project were concluded March 13 and approved by the state legislature March 29. The proposal calls for the state to control and finance the center through the UDC and the Triborough Bridge and Tunnel Authority.

The 1.8-million-sq-ft facility will be built in the Penn Central yards between 33rd and 39th Sts. and 11th and 12th Aves. The UDC has arranged to purchase this parcel

from Penn Central Railroad for \$18 million and is currently negotiating for some \$3 million worth of adjacent smaller parcels.

## New appointments for Murphy, Desimone

James Murphy, AIA, former Managing Editor of P/A, has been appointed Executive Editor. He will take on added responsibilities for long-range planning and editorial evaluation. Murphy left architectural practice to join P/A in 1970 as Associate Editor. Daniel Desimone, former Production Manager who first joined P/A in 1960, has assumed the title of Managing Editor. His duties include coordinating editorial and magazine production efforts.

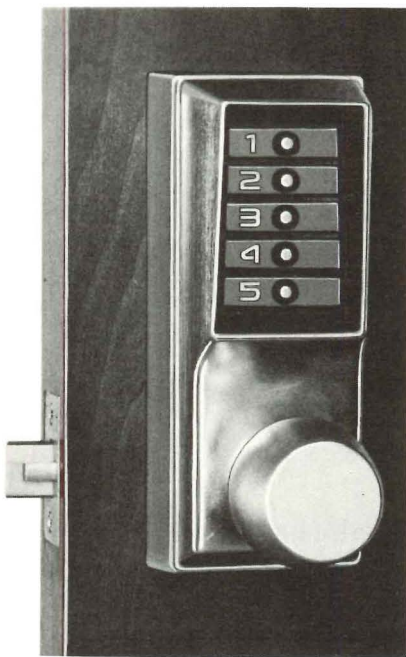
## Building Stone awards and design seminar

Annual Tucker Awards for excellence in the architectural use of natural stone have been announced by the Building Stone Institute. The award for a new building went to the East Building of the National Gallery in Washington (P/A, Oct. 1978), which was recognized as a "tour de force, a real celebration" of the design potentials of stone. The annual "25-year award" for buildings that have stood the test of time was bestowed on the Folger Shakespeare Library in Washington, an "exquisite structure" of 1932, designed by Paul Cret. Citations were given to the Scaife Gallery of the Carnegie Institute, Pittsburgh, by Edward Larrabee Barnes, and the new Mecklenberg County Courthouse in Charlotte, NC, by Wolf Associates.

Judges were: Hamilton Smith, FAIA, partner in Marcel Breuer Associates; M. Paul Friedberg, landscape architect; and John Morris Dixon, FAIA, Editor of P/A.

Awards and citations were presented at the 60th annual convention of the Building Stone group in Miami. A program highlight was a seminar discussion among architects receiving recognition at the event: Leonard Jacobson and Thomas Schmitt of I.M. Pei & Partners; Harry Wolf of Wolf Associates; William Livingston, Jr., of Harbeson, Hough, Livingston & Larson (H2L2), successors to Paul Cret. Moderator was John Morris Dixon of P/A. The panel discussed heightened interest in the use of stone, growing out of renewed concerns about symbolism and context, as well as increased remodeling and preservation activity. Such matters as production and application techniques, costs, delivery time, and dissemination of information were subjects of lively interchange between panelists and the audience representing the stone industry. [JMD]

[News report continued on page 30]



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## Mao's mausoleum echoes JFK Center

Only a year after Chairman Mao's death (Sept. 9, 1976) a vast mausoleum in his honor was completed and inaugurated. Normally Chinese officials are cremated with a minimum of ceremony, but in the case of the Chairman, the state felt the need for a grand and immediate gesture.

Peking officials interviewed in 1977 and 1978 by American architects Annette



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and Reginald Yin-Wang Kwok claimed the project took an unbelievable six months from the start of the design to completion of construction. The hall was collectively designed by a specially invited team of some 30 architects, designers, and workers from across China, each of whom brought a small staff. Two projects were presented to Chairman Hua and the Central Committee for the final selection. The amazingly rapid construction was a state-organized collective project involving thousands of workers. Kwok was unable to obtain an estimated cost for the hall, but calls it "definitely one of the most costly buildings in China." Most of the materials and labor were donated to what Kwok calls "a genuine labor of love."

Located at the south end of Tein-an-Men Square, where in 1949 Mao announced the formation of the People's Republic, the Memorial Hall, as the Chinese prefer to term it, is at the center of modern Peking's public and official life. The east and west sides of the huge square (1300' x 2300') are occupied respectively by the Great Hall of the People and the Museum of the Revolution. Both of these buildings are in 1950s Soviet style, as is the Monument to the People's Heroes in the center of the square. The Memorial Hall, by contrast, seems to derive more from Edward Durell Stone's Kennedy Center in Washington, DC (P/A, Oct. 1965, p. 188), although its scale and exterior coloring respect those of the earlier buildings. Several initial projects were rejected as too Russian in style.

The Hall, a square some 240 ft on each side, sits on two square terraces. The central block, 109 ft in height, is surrounded by a lower arcade whose overhanging roof is supported by rectangular pillars two stories high. Most of the construction is in reinforced concrete.

On entering the building, one confronts a larger-than-life white marble statue of the seated Chairman, enthroned in a large hall. Behind this colossus is a smaller room [News report continued on page 32]





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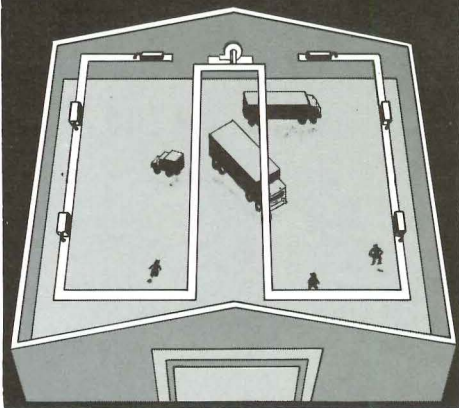
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News report continued from page 30

containing his black marble sarcophagus. Reception rooms fill out the ground floor, and exhibition halls and conference rooms occupy a second story.

Architect Kwok compares the arrangement of the buildings around the square to traditional Chinese planning forms in temple and palace complexes. According to Yin-Wang, certain architectural features of the hall derive from traditional colonnade-style temple and palace buildings. Especially prominent references are the double terrace, the double ramp in the center of the staircase, the surrounding arcade and its overhanging roof, and the raised central section. The entrance to the hall, however, is on the north rather than the south, as in traditional Chinese palaces. And on the exterior, flat roofs and granite and marble facing minimize these traditional references. The Chinese describe the architecture using Mao's own phrase: "The old is put to the service of the new."

## Painted comments on perception

"Grid House," a project by designer Michael McDonough, imposes on a 19th-Century wood frame farmhouse, painted white, a black painted grid, composed of 1 7/8-in.-wide lines meeting at 2-ft intervals. The project was conceived and executed by McDonough in the summer of 1978 for a house in Braintree, Ma.

The grid, wrapping unrelentingly around the vertical planes of the house and its adjoining barn, creates a tension between its potentially infinite plane and the three-dimensional forms. The real buildings seem to struggle to free themselves from the abstract concept but without success; the grid even penetrates the intervening nature between house and barn, establishing its dominion firmly over the total environment. Yet, with that ambiguity essential to art, the caught body of the building

seems to move within the grid, like Liv Ullmann in Marimekko stripes.

In juxtaposing the infinite grid of the Modernists on a vernacular building, McDonough's work comments not only on modes of architectural perception but also modes of conception. The grid's discordance with the irregular forms of the house and barn points up the nonmodular composition of the older buildings. At the same time, the grid becomes an illusionistic screen through which the house acquires a rhythm. As the viewer walks around the structure, the pattern shifts. "Grid House" is an engaging and insightful gesture.

## Architects chosen for Amex Building

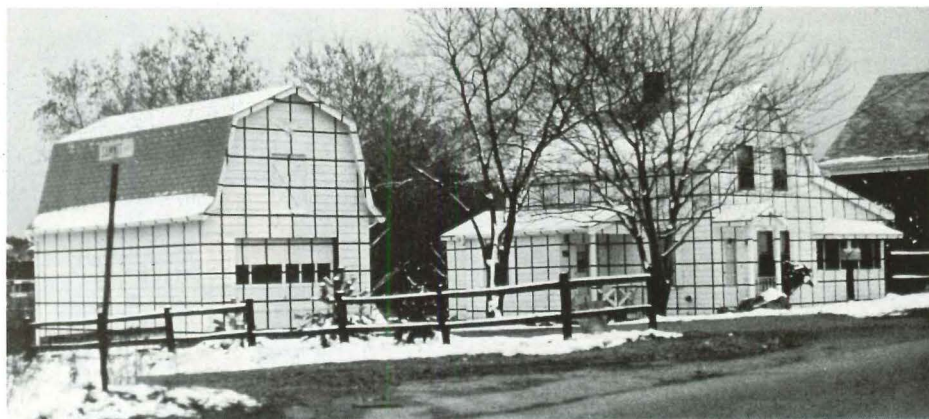
Architects for the new \$40-million headquarters for the American Stock Exchange in New York will be the New York firm of Davis, Brody & Associates, with the planning firm of Llewelyn-Davies Associates of London and New York. The selection was made in early March by the AMEX board and the New York State UDC.

Expertise in dealing with particular problems was clearly a criterion in the selection. The landfill site in Lower Manhattan may well necessitate that the building be built on piles. Davis Brody is well known for such projects (e.g., Westyard Distribution Center in Manhattan). Llewelyn-Davies' London office designed the 1973 redevelopment of the London Stock Exchange.

The program for the facility calls for a 50,000-sq-ft trading floor—more than double the size of the present Wall St. floor—and a 300,000-sq-ft office tower.

Construction will be financed by a \$15-million state grant and about \$25 million in bond proceeds from New York institutional investors. Further subsidizing the building is the abatement of real estate taxes by the city. In return, the Exchange's 25-year lease calls for an annual rent of \$2.6 million and requires the Exchange to invest over \$5 million in improvements.

[News: Eleni Constantine except as noted]







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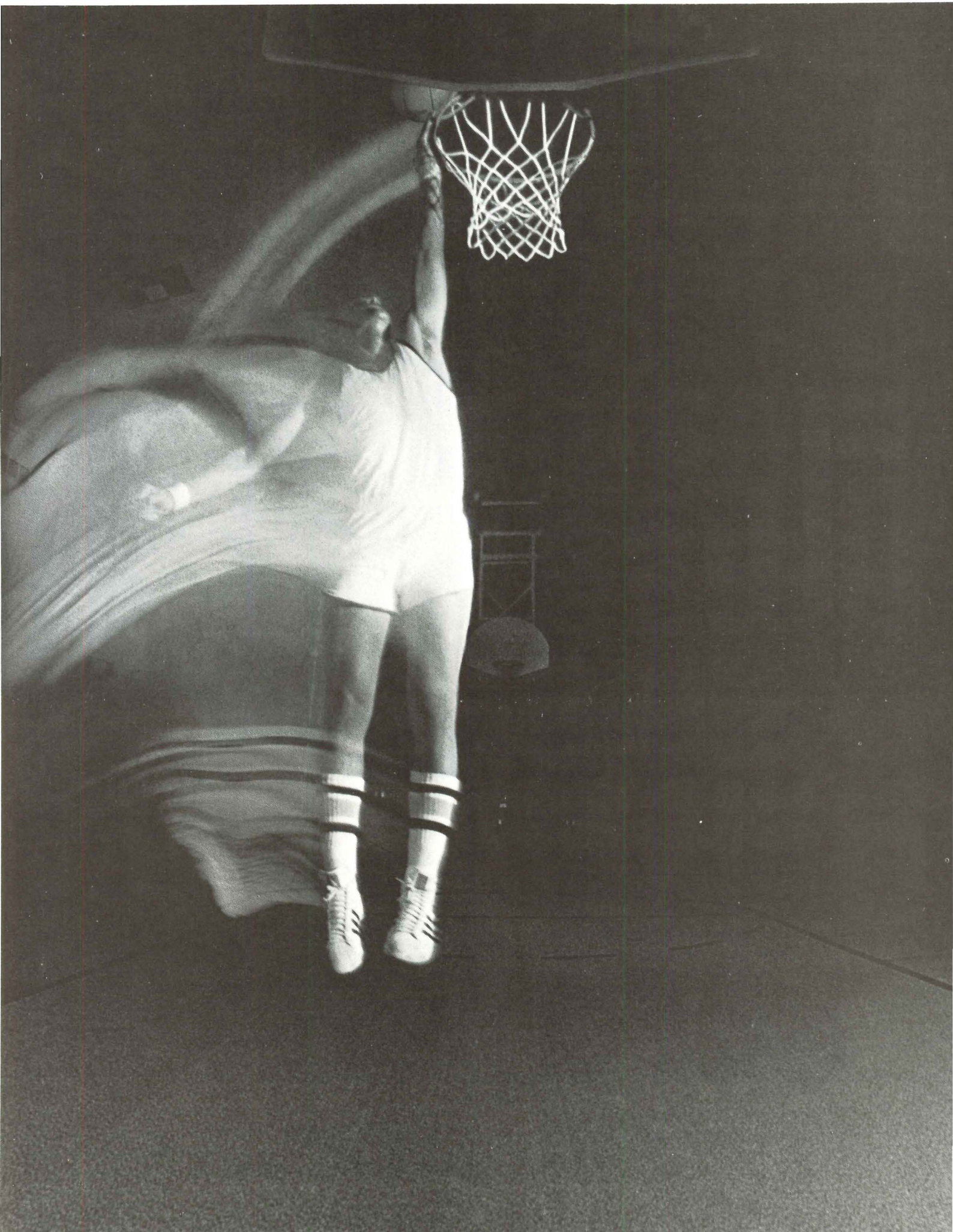
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which is why some things are better left unsaid. Sins of omission may be grave indeed---as in buildings that omit amenities for the people who live and work in them---but omission is often a virtue in design. "Less is more," Mies said, and he was right---more or less. Yet, when you consider that both Samuel Gold and John Keats were concerned with



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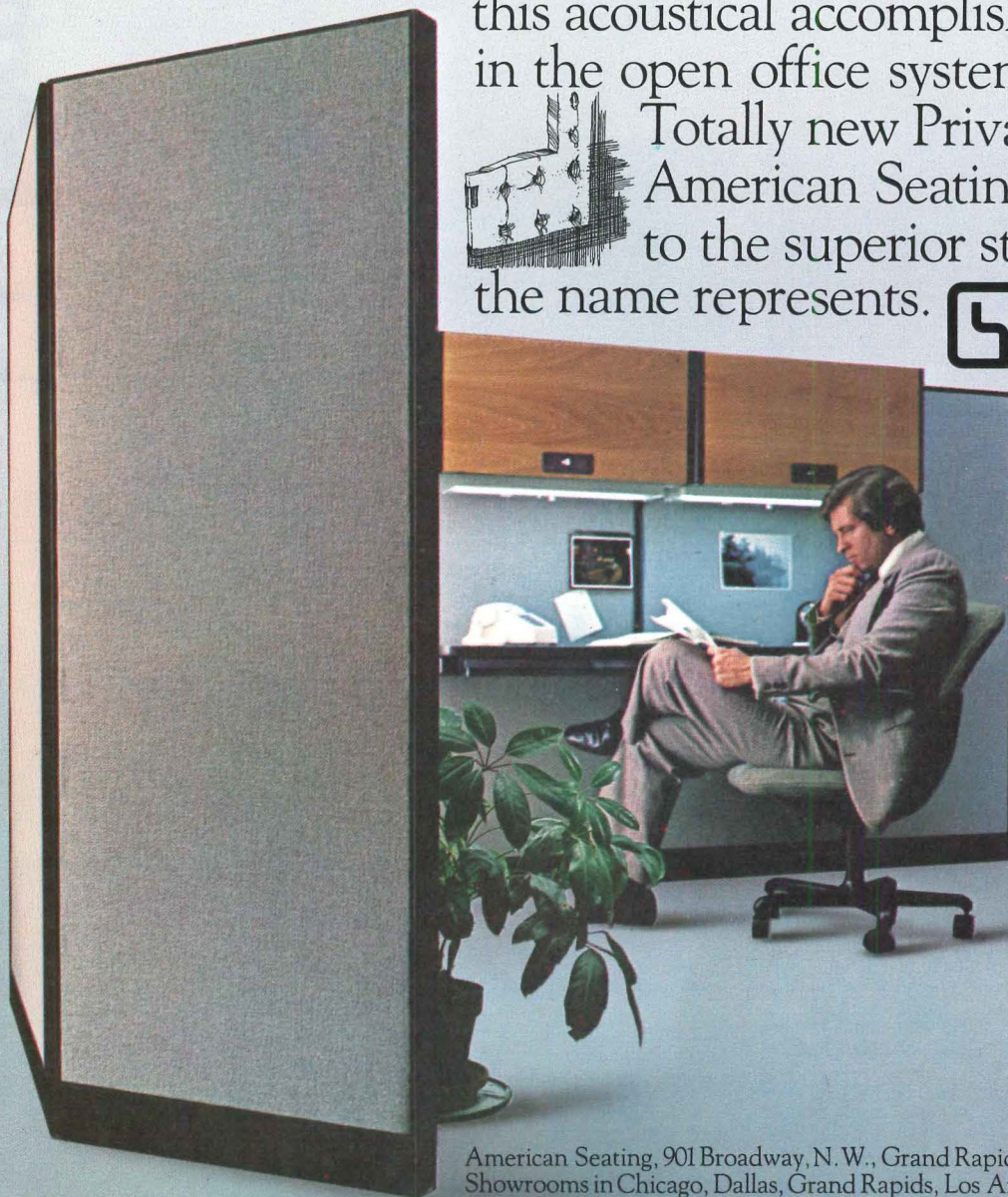
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## THE MERCHANDISE MART/CHICAGO JUNE 13, 14, 15, 1979

This is it: if you are at all serious about the practice of interior design, you have no business being anywhere else other than the Merchandise Mart in Chicago on June 13, 14, and 15. For on those days is held NEOCON XI, the latest edition of the most important interior design products mart in America. NEOCON has grown tremendously in the first decade of its life, and as the "Mart of All Marts" embarks on its second decade, P/A is proud to present its first special NEOCON section. Our continuing commitment to providing our readers with the most comprehensive interior design coverage makes such a section imperative, for NEOCON is now a fixed date on the annual calendars of thousands of architecture and interior design professionals. Although a number of specialized marts and regional interior design shows increasingly claim the attention of architects and interior designers, none has the overall importance, the drawing power, and the widespread influence of NEOCON.

### One-stop shopping

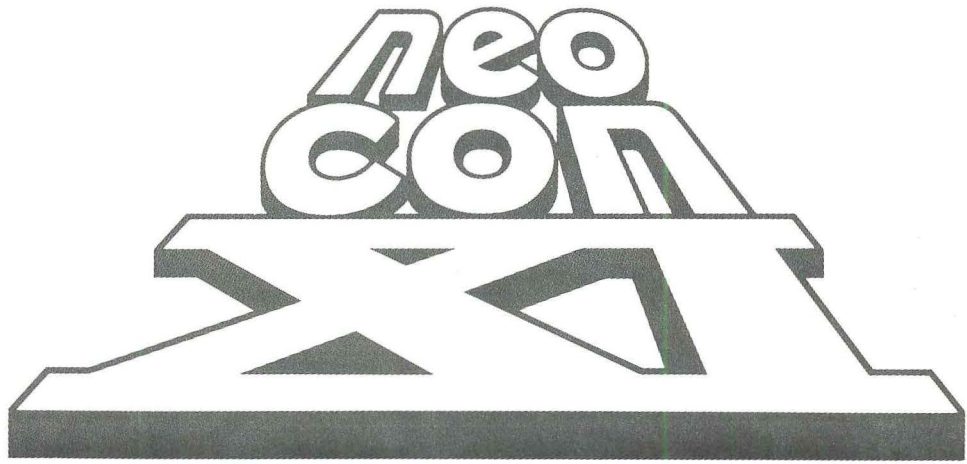
For three exhilarating and exhausting days, the contract furnishings floors of the Merchandise Mart are thronged with a veritable Who's Who of Interior Design in the United States. Architects, designers, manufacturers, sales representatives, journalists, students, and clients complete their appointed rounds in the showrooms of several score exhibitors, where the newest interior design product offerings are traditionally introduced at each NEOCON show. Raising NEOCON above the level of a mere commercial enterprise is the extensive seminar program arranged by the Merchandise Mart in conjunction with a number of professional interior design sponsors. This year there will be a total of 17 sessions, on a wide spectrum of topics, ranging from adaptive reuse to joint-venture arrangements, from restaurant design to project management. P/A is pleased to sponsor a program entitled "The architect as interior designer: Can the small office still do it all?" At 8:30 a.m. on Friday, June 15, P/A associate editor for interior design Martin Filler will lead a colloquium with three distinguished architects involved in interior design that will seek to answer one of the most pressing questions facing the profession today: is the team approach to interior design an inevitable trend? Bruce Graham (a partner in the Chicago office of Skidmore, Owings & Merrill), Michael Graves, and Stanley Tigerman will discuss that question in light of their own widely varying practices, in what promises to be a lively and illuminating presentation.

But aside from all the other numerous attractions of NEOCON XI, what must be admitted is that the success of this annual show stems largely from its incomparable convenience. Although the participants in NEOCON might be hard-pressed to admit this on Friday, June 15, the truth of the matter is that NEOCON is infinitely easier to "work" than any of the other major interior design exhibitions. In large part a function of the Merchandise Mart itself (within which more exhibitors' showrooms are more concisely grouped than in any other exposition building in the U.S.), the physical compactness of the show allows more to be accomplished in a shorter amount of time than at many other such gatherings. Ease of crowd circulation, high vertical density of the exhibit spaces, and the astonishing range of interiors product showrooms—from contract furnishings to decorative accessories, from contract carpeting to wallcoverings, and all the stops in between—make this the most efficient and comprehensive way of accomplishing a wide variety of professional tasks all under one roof. At 4:30 p.m. on the last day of NEOCON X last year, an architect/interior designer cut short a conversation apologetically. "I have to buy \$10,000 worth of antique ship models for a client before five o'clock," he announced—and, remarkably, at the Merchandise Mart he was able to. It's that kind of place.

### On to Chicago

NEOCON, therefore, comes as close as such an event can to being all things to all people, which accounts in large measure for the stimulating mix of professionals (and professional interests) that cross paths every June in Chicago. NEOCON is part family reunion, part class picnic, part refresher course, and part glimpse into the future. If it's going to happen in interior design, it's going to happen at NEOCON first. As a preview of what will happen at NEOCON XI, we present in the next few pages a complete listing of the official NEOCON seminar program, followed by a selected index of NEOCON exhibitors, and a look at some of the new interior design product offerings that will be introduced at the show. Be advised, though, that this is just the tip of the iceberg, for to do justice to the full range of NEOCON XI would require an entire magazine of this size. Suffice it to say that there's no substitute for being there—and no excuse for not. If you're not there, as the saying goes, then you ain't *nowhere*. To the organizers of and participants in NEOCON XI, P/A extends its sincere congratulations on the beginning of a second decade of excellence and service to the profession.





## THE MERCHANDISE MART/CHICAGO JUNE 13, 14, 15, 1979

### Session 1: Keynote address

Wednesday, June 13 8:30–10:00 a.m.

#### The human factors of the future:

You can plan materials but you can't plan man

Entering its second unrivaled decade, NEOCON looks into the future at the world's human work force and the problems of planning the man-made environment. Examining this issue will be Dr. Robert Jungk, Professor of Planning Sciences at Berlin's Technical University and founder of the World Future Research Federation. Both teacher and author, Dr. Jungk will present an overview of the Futurist Movement, issuing a fundamental challenge to American industry. Answering the issue of the need for future planning will be a prominent leader from the American corporate world.

#### Moderator:

James W. Bidwill, The Merchandise Mart

#### Speaker:



Dr. Robert Jungk, Professor of Planning Sciences, Technical University, Berlin, Germany. Founder: The World Future Research Federation

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### Session 2

Wednesday, June 13 4:30–6:00 p.m.

#### The electrifying open office landscape:

Power delivery considerations and the office planner

Designing and utilizing the open office is increasingly involving power delivery considerations. Delivery technology and hardware are influencing the selection and coordination of systems furniture and the overall structure of the office. A panel of four experts discusses the costs and advantages involved in power distribution problems and examines how the building team approaches this issue.

#### Moderator:

Oliver Witte, Editor, *Building Design & Construction*

#### Speakers:



Eric Parker, Connector Sales Manager, Anderson Power Products

Robert D. Vracken, Manager, Facilities design, Sperry Univac

William R. Punzio, Associate, Interiors, Inc.

George L. NejdI, Vice President, A. Epstein & Sons, Inc.

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### Session 3

Wednesday, June 13 4:30–6:00 p.m.

#### Team play pays:

Architecture as a multi-faceted, cooperative venture

Increasingly, major architectural projects are a team effort involving a firm of architects, designers, tenantry, and master planners/investors. Representing this approach, three panelists discuss the ways in which the team functions. The seminar focuses on the test case of the Merchants Plaza in Indianapolis, In, planned around the theme of "a celebration of architecture," which involved the Merchants National Bank, a 400,000-sq-ft office building, a 500-room hotel, and a shopping mall. How did the project evolve and what role did each "team member" have in its completion?



**Moderator:**

David O. Meeker, Jr., FAIA, Executive Vice President, American Institute of Architects

**Speakers:**

Charles Lawrence, FAIA, Senior Vice President, Caudill, Rowlett, Scott

Marcus R. Tucker, AIA, Senior Vice President, 3-D International

William J. Moore, Vice President, F.C. Tucker Company, Inc., Realtors/Developers

**Sponsor:** American Institute of Architects

**Session 4**

Wednesday, June 13 4:30–6:00 p.m.

**Too tuft to pick:**

Increasing the odds of selecting the right carpet

Designing an office means putting together an entire package, one important component of which is the carpet. Choosing the right carpet requires continual discussion between the designer, manufacturer, and dealer. Today, the designer is making the big purchasing decisions—selection determines specification, not vice versa. How do designers, consumers, and dealers work together to select the proper carpet? A three-member panel discusses the many sides of this issue.

**Moderator:**

George Levine, Publisher, *Contract Carpet Research*

**Speakers:**

Leslie Kichin, Director of Architectural Interiors, Architectural Interiors, Inc.

John K. Becker, President, The Slater Company



George Baer, Naval Facilities Engineering Command

**Sponsor:** Carpet and Rug Institute

**Session 5**

Wednesday, June 13 4:30–6:00 p.m.

**The client wins:**

The timing and benefits of early dealer involvement in the systems project

Incorporating systems furniture into an office is a team effort, traditionally involving primarily the client and specifier. Increasingly important, however, is the early inclusion of the dealer in this team. The positive results of this trend are clear—better lead time for delivery, more dependable move-in dates, and an opportunity for clients to assess and utilize the professional expertise of the dealer. A four-member panel discusses the potential economic benefits of early and fundamental dealer involvement in systems projects.

**Moderator:**

Robert E. Dimond, Vice President, Publisher, *Office Products Magazine*.

**Speakers:**

Clarence Krusinski, President, Chicago Chapter AIA; President, Miller-Krusinski Associates, Ltd.

David Cooke, President, Ohio Region Chapter, Institute of Business Designers; President, Design Collective, Inc.

Ron St. John, Vice President/General Manager, General Office Products Company

Donald A. Slover, Vice President, Planning and Building Operations, Federal Reserve Bank of Kansas City

**Sponsor:** Contract Furnishings Council/*Office Products Magazine*

**Session 6**

Thursday, June 14 8:30–10:00 a.m.

**Interior adaptive reuse:**

Dilemmas and dynamics

Across the United States, older structures are increasingly being restored and renovated, both inside and out, for commercial use. Three designers and interior architects examine this movement through case studies exploring the adaptive reuse of some of thousands of 19th- and 20th-Century American structures for today's office purposes.

**Moderator:**

Beverly Russell, Editor-in-Chief, *Interiors*





Norman Rosenfeld, AIA, Norman Rosenfeld Architects

**Sponsor:** American Hospital Association

**Session 8**

Thursday, June 14 8:30-10:00 a.m.

**Challenges of the office of tomorrow:**

Melding people and technology

Today's office is undergoing rapid and radical change supported and accelerated by new systems and services. The new hardware is already altering the appearance of today's offices. The seminar addresses how management must accommodate this new technology, plus handle the additional concerns of the psychological needs of workers.

**Moderator:**



Victoria Jackson, Associate Editor, *Modern Office Procedures*

**Speakers:**



G.S. Caruso, Supervisor, Administrative Services, Corning, Consumer Products Division



James J. Hite, Interior Design Consultant, Real Estate Management, Southern Bell



Andre Staffelbach, President, Andre Staffelbach Designs & Associates

**Sponsor:**

*Modern Office Procedures*

**Session 9**

Thursday, June 14 8:30-10:00 a.m.

**Restoring urban hotels:**

The economics of revitalization

The revitalization of older hotel properties in prime urban locations is a predominant movement sweeping the United States. Economically, the costs involved in renovating an older hotel room are less than half those of constructing a new one, forming an intense reconstruction market. For designers and interior architects, the challenges of revitalization are many and complex. From the vantage points of owner/investor, designer, and industry observer, three panelists examine the problems and opportunities involved in all states of this movement.

**Moderator:**



Carl Mussachio, Editor, *Hospitality Lodging Magazine*

**Speakers:**



Michael Brown, ASID, National Chairman of Historical Preservation, American Society of Interior Designers



Beverly Lucks Hafner, Beverly Hafner Associates

Rita St. Clair, FASID, National President, American Society of Interior Designers, Rita St. Clair Associates

**Sponsor:**

American Society of Interior Designers/*Interiors Magazine*

**Session 7**

Thursday, June 14 8:30-10:00 a.m.

**Coping with the federal pinch:**

Retrofitting hospitals to meet demands for new medical facilities

Across the United States, hospitals are being restrained from new construction by the federal government. Unable to get a "certificate of need" permitting such construction, hospitals are recycling older facilities for rapidly increasing health-care needs. This process involves a wide spectrum of structural and economic, interior and exterior architectural decisions. Surveying the national trend and examining how an actual project is carried out are two experts intimately familiar with these questions.

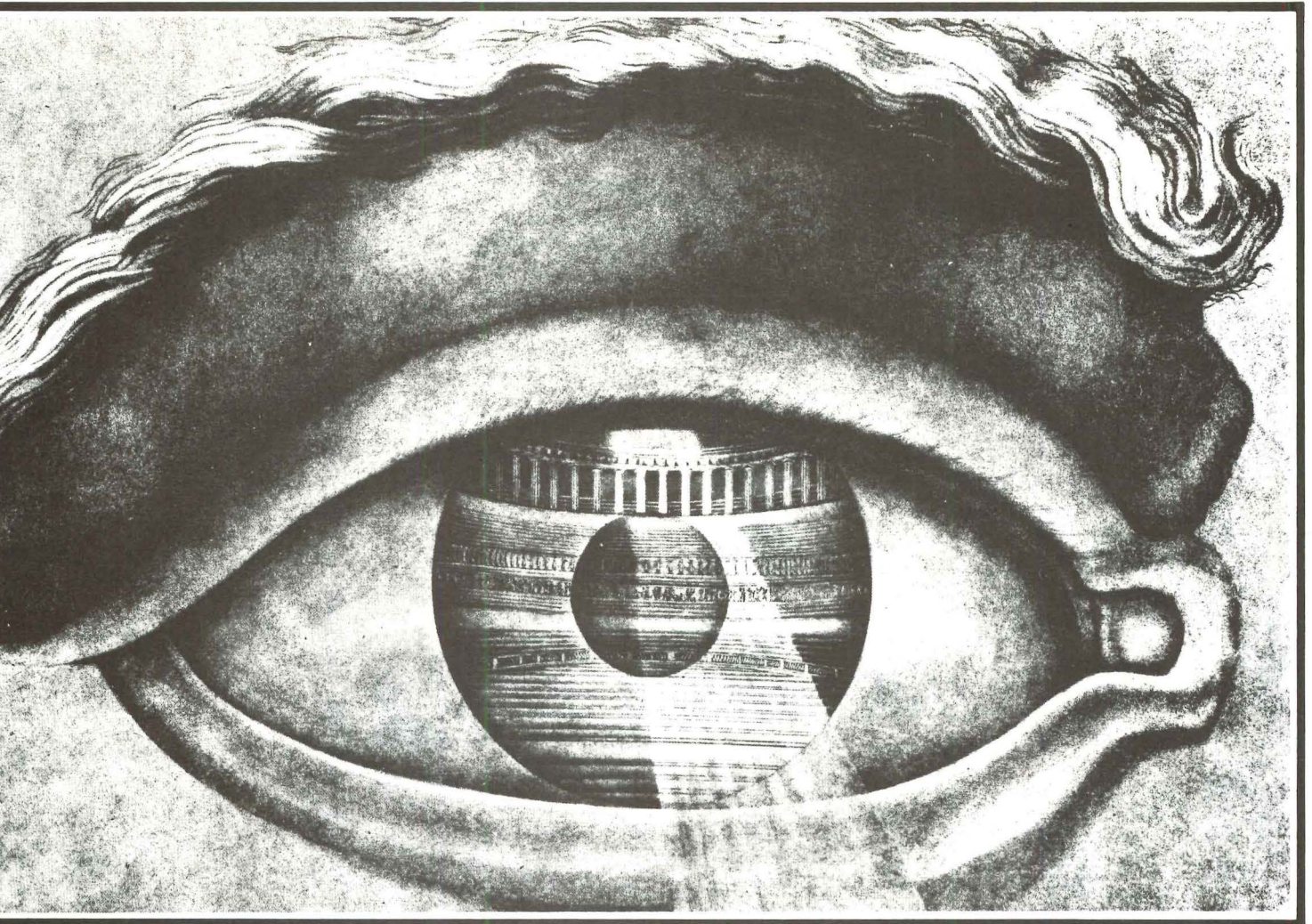
**Moderator:**

Daniel S. Schechter, Editor/Publisher, *Hospitals Magazine*, *Journal of the American Hospital Association*

**Speakers:**

Joseph Sprague, Director of Design and Construction, Division of Health Facilities and Standards, American Hospital Association





*O'oeil of the Theater of Besançon*  
Nicolas Ledoux, ca. 1780  
H: 38.7 cm. W: 38.7 cm.

*This engraving of Ledoux's theater at Besançon reflects Ledoux's vision of himself as possessor of the "All Seeing Eye" of Freemasonic iconography. He significantly extends the beam of light, from the back of the auditorium, outside the reflection, casting it back on the audience as society.*

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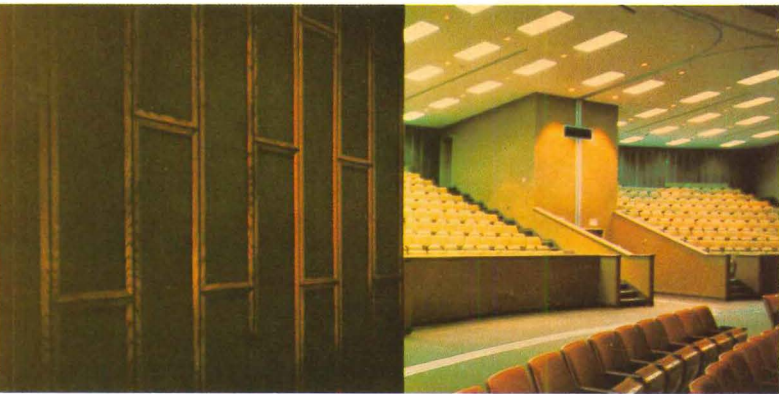
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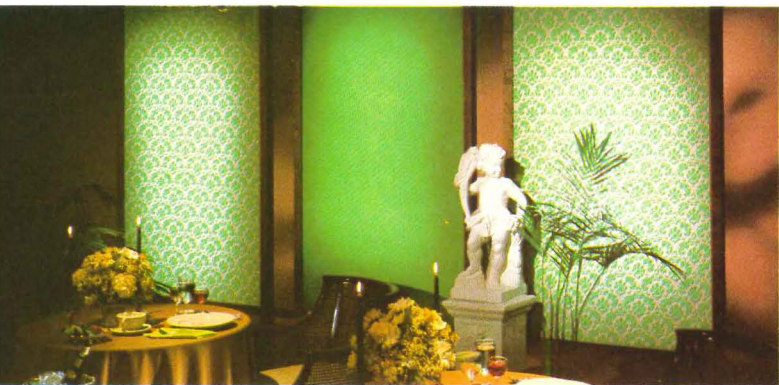




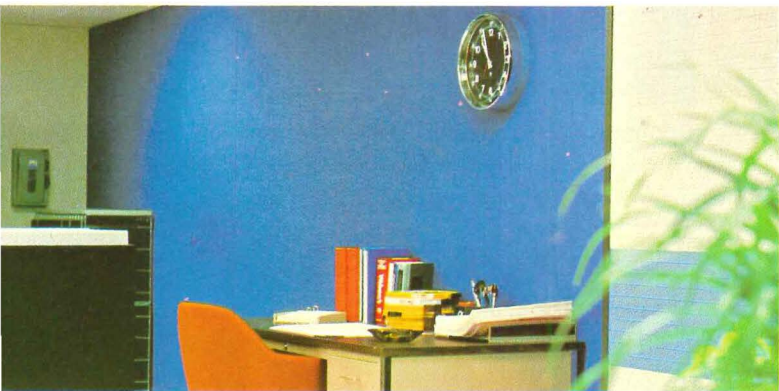
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Computer Office/Texas



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**Speakers:**

Lester Mehlman, President, MAT Associates

Mary T. MacDonald, Manager/Contract Division,  
Lynn Wilson Associates

Porter P. Paris, President, National Hotel and Motel  
Association, Vice President/Managing Director,  
Palmer House

**Sponsor:** *Hospitality Lodging Magazine*

**Session 10**

Thursday, June 14 4:30-6:00 p.m.

**Solid financial planning:**

The difference between designer survival and success

Good financial management is indispensable for boosting the profit margin of design firms and departments. From the vantage points of owner, executive, and business manager, three experts outline and discuss the problems and opportunities arising from financial concerns—how to make decisions and the best means of implementing them.

**Moderator:**



Pamela Baldwin, President, Institute of Business Designers, Baldwin/Clarke Associates

**Speakers:**



Bernard Soep, FIBD, Bernard Soep Associates

Roger Brady, Business Manager, EPR (Environmental Planning and Research)

**Sponsor:** Institute of Business Designers

**Session 11**

Thursday, June 14 4:30-6:00 p.m.

**Old schools become new tools:**

Planning educational facilities for the entire community

The community education movement requires new and innovative approaches to problems of building, renovating, and equipping facilities. Today's educational centers not only serve diverse age and interest groups, they also reach out into all strata of the areas they serve. The panel discusses the many aspects of planning such community education centers, and examines the problems involved in serving so many different people.

**Moderator:**

Dr. Paul Tremper, Executive Director, National Community Education Association

**Speakers:**



C. William Brubaker, FAIA, Perkins & Will Architects, Inc.; President, Council of Educational Facilities Planners



Dr. Marilyn Steele, Program Officer, Charles Stewart Mott Foundation

**Sponsor:**

Council of Educational Facilities Planners/National Community Education Association

**Session 12**

Thursday, June 14 4:30-6:00 p.m.

**The dynamics of change:**

Word processing and its revolutionary impact on the office

Word processing technology is pervading and profoundly affecting the structure, design, leadership hierarchy, and personnel considerations of offices around the world. With the new machinery comes a reorganization of business procedures, communications, and effectiveness, as well as all new office surroundings, furniture, and interpersonal staff relationships. Three experts fundamentally involved with word processing examine the issues of which equipment is best for what needs, and the resulting personnel and office design questions.

**Moderator:**

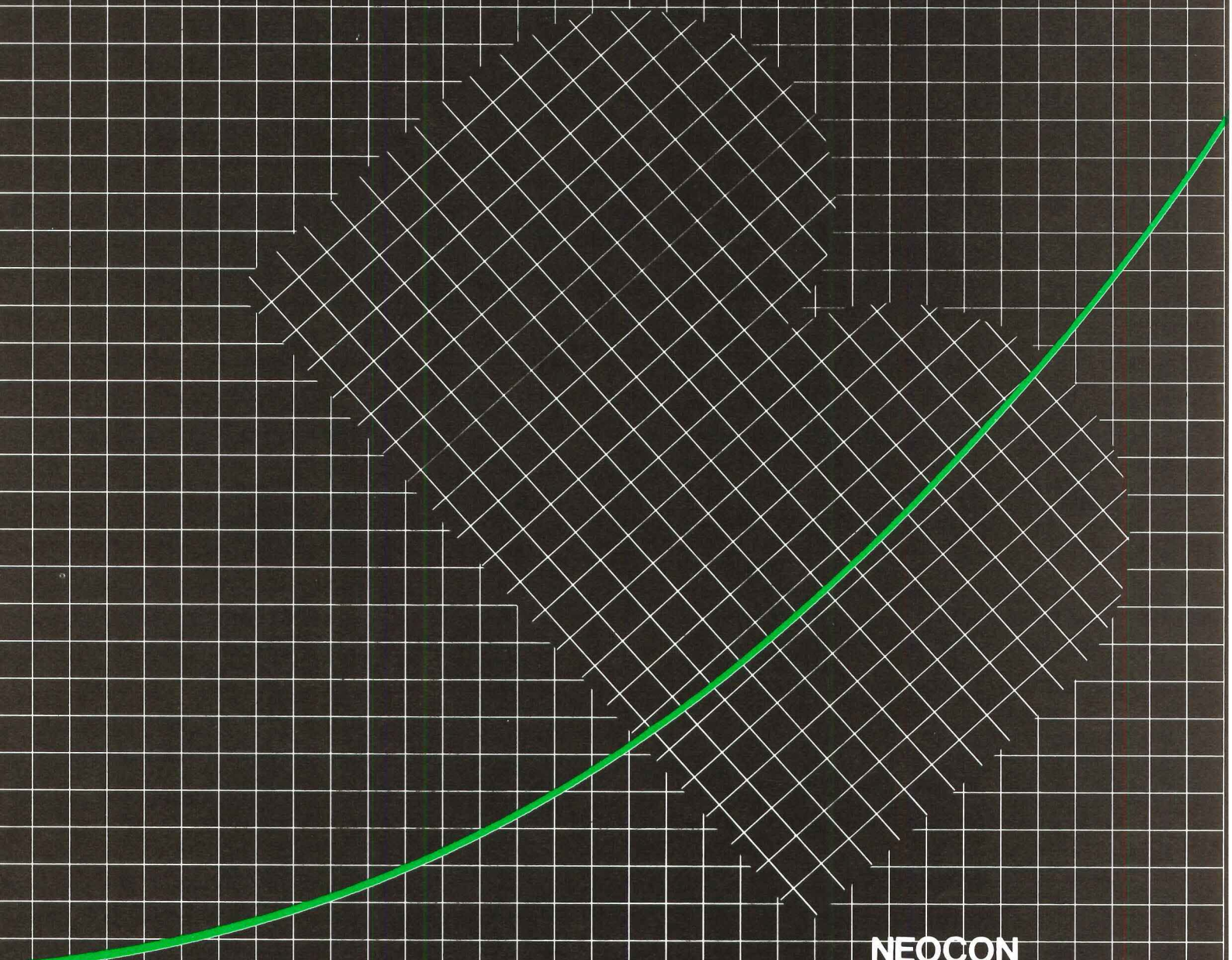
Charles Cumpston, Executive Editor, *Word Processing World*; Editor, *World Processing Report*

**Speakers:**



Anthony P. Labua, Designer, Vice President, Biber Brothers





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James Wildhaber, Manager Service Center/  
Operations Standard Oil Company (Indiana)

Camille Grejczyk, Manager/Management Support,  
Montgomery Ward

**Sponsor:** *Word Processing World/Report*

**Session 13**

Thursday, June 14 4:30-6:00 p.m.

**The ego interface:**

The restaurant owner and designer collaboration

Only the most superb cuisine justifies white tablecloths and roses as a restaurant's décor. For the majority of owners, how should the restaurateur collaborate with the designer? Which direction is the right one—spare simplicity or an exotic aura at the expense of the bill of fare? Expert owners have to allow the designer freedom of expression in order to achieve maximum creative logic. But shouldn't designers work closely with owners to understand the functional requirements of everyday operations? A three-member panel of prominent figures in the restaurant business examines these and other questions.

**Moderator:**



David Wexler, Publisher, *Institutions Magazine*

**Speakers:**



James Miller, President, James E. Miller &  
Associates



Nick Nickolas, Owner, Nick's Fishmarket



Howard Hirsch, Howard Hirsch & Associates

**Sponsor:** *Institutions/Volume Feeding*

**Session 14**

Friday, June 15 8:30-10:00 a.m.

**The impact of behaviorism on interior architecture, employee morale, and productivity**

Behaviorism is profoundly affecting interior architecture and the resultant psychology of workers. A panel of three prominent social scientists and architects discusses its research and its ramifications on the office of tomorrow, space utilization, and the needs of employees.

**Moderator:**



Len Corlin, Editor/Co-Publisher, *Contract Magazine*

**Speakers:**

Michael Brill, Director of BOSTI (Buffalo Organizations for Social and Technological Innovation); Professor of Architecture, State University of New York at Buffalo



Dr. Winford E. Holland, Professor of Management, University of Houston; Senior Researcher, Planning Design Research Corporation



Dr. Wolfgang Preiser, Partner, Architecture Research Consultants, Inc.; Associate Professor, Co-Director, Institute for Environmental Education, College of Architecture, University of New Mexico

**Sponsor:** *Contract Magazine/Institute for Environmental Education*

**Session 15**

Friday, June 15 8:30-10:00 a.m.

**Performance means maintenance:**

Extending the life of contract carpeting

The ultimate performance of contract carpeting hinges on the correct maintenance approach. The experts discuss the maintenance questions facing the corporate facilities planner and examine various answers, including life-cycle costing, curative cleaning, and preventive action. Which method is best, and how should they be combined?

**Moderator:**



Walter Guinan

**Speakers:**



J. Fredric Rench, President, Racine Industrial Plant Inc.



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Professor Shirley Reznikoff, College of Architecture, Arizona State University

Donald Duff, Manager/Facilities Design, United Airlines

**Sponsor:** Carpet and Rug Institute

**Session 16**

Friday, June 15 8:30–10:00 a.m.

**The architect as interior designer:**

Can the small office still do it all?

Traditionally, one master architect managed all aspects of a project's interior and exterior architecture. Today, however, the process has become more complex—can one firm still do everything, or is the team approach inevitable? A panel of three of America's leading architects discusses this question and all of its ramifications.

**Moderator:**



Martin Filler, Associate Editor/Interior Design, *Progressive Architecture*

**Speakers:**



Stanley Tigerman, Stanley Tigerman Associates, Ltd.



Bruce Graham, Partner, Skidmore, Owings & Merrill



Michael Graves, Michael Graves, Architect

**Sponsor:** *Progressive Architecture*

**Session 17**

Friday, June 15 4:30–6:00 p.m.

**Designing for love and/or money?:**

How to manage a profitable design firm

Operating a successful design or architectural firm means a great deal more than producing an aesthetically pleasing product. It means understanding total management procedures, from administration to fees, from personnel to remuneration, and from productivity to space planning. Management skills are the staff of the designer, the backbone of all prominent and respected firms. A panel of three experienced professionals examines and debates the complicated problems and opportunities which arise from the operation of a comprehensive design center.

**Moderator:**

Lester Dundes, Publisher, *Interior Design Magazine*

**Speakers:**

Andrew Lobelson, Assistant to the President, Griswold, Heckel & Kelly Associates, Inc.



Clarence A. Korkowski, President, K.S. Wilshire, Inc.

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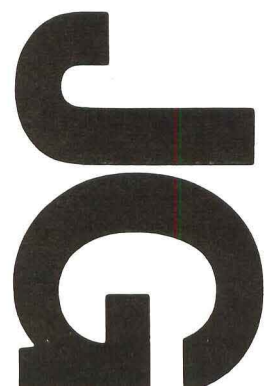
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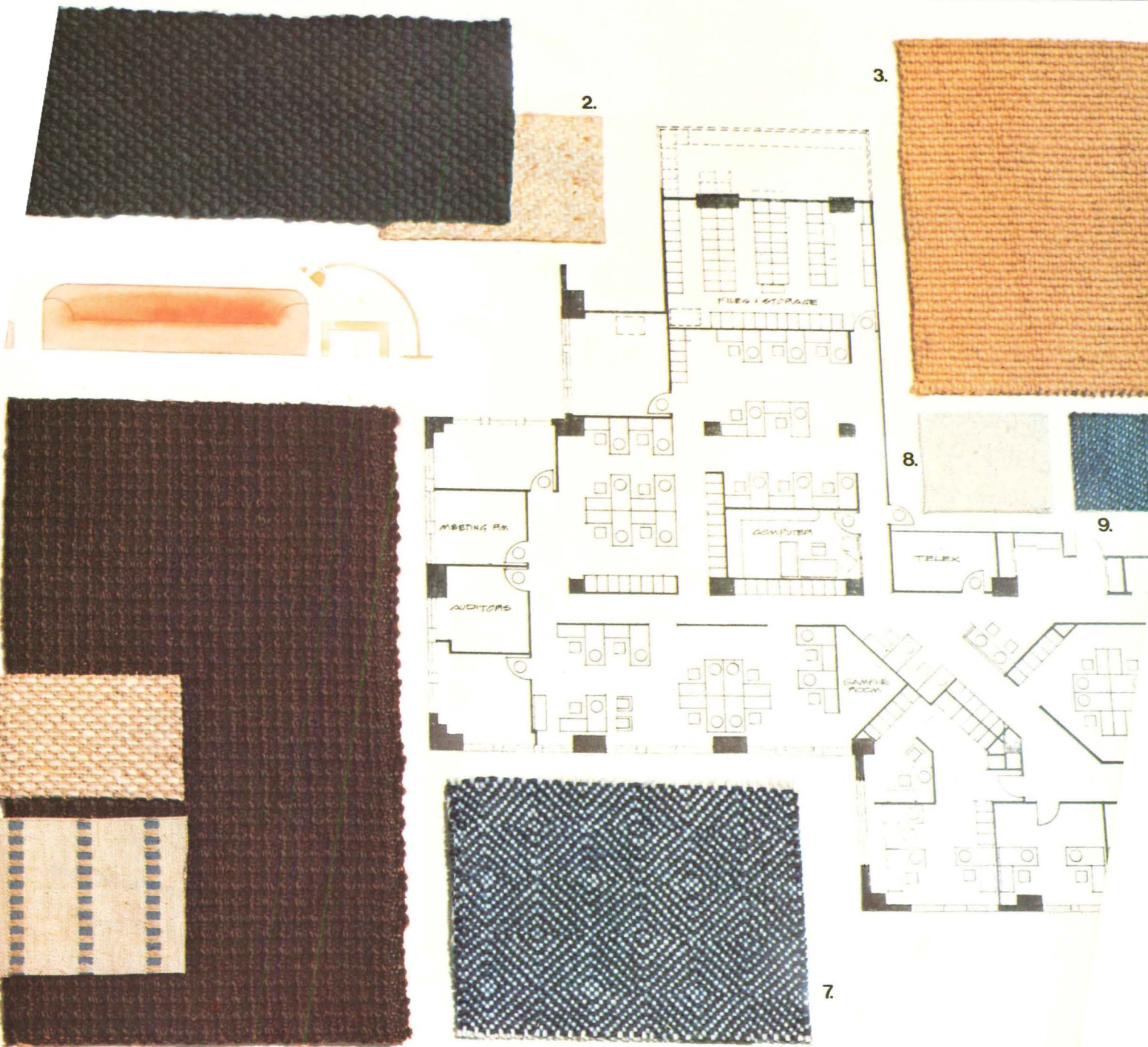
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# Homespun by *Scalamandré*



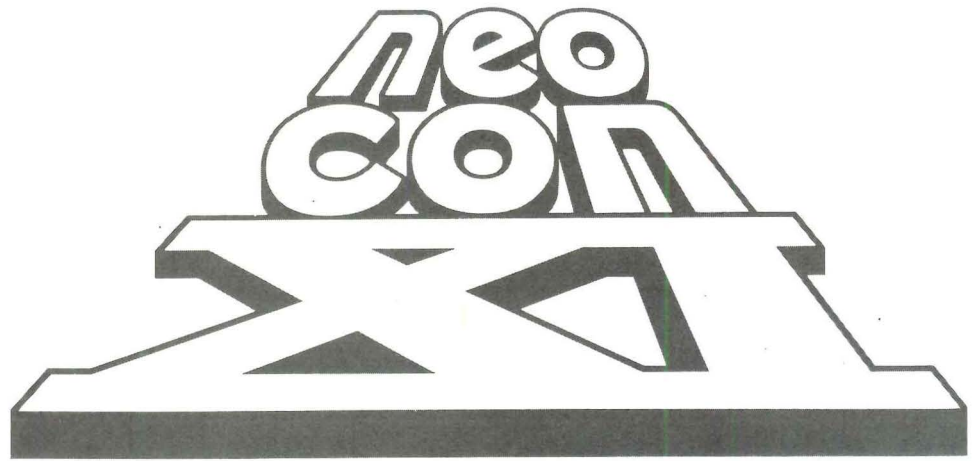
- (1) TUSCAN ROCKS (A-99352-4) 52" 100% Wool.
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- (3) RIF (A-98637-1) 49" 100% Wool. (4) ALGONQUIN (A-99207-1) 50" 90% Wool, 10% Silk.
- (5) WINTER (98132-1) 54" 65% Wool, 20% Nylon, 15% Rayon. (6) REED (A-98194-5) 50" 45% Cotton, 55% Linen.
- (7) DIAGONAL SQUARES (A-99397-6) 50" 100% Wool. (8) ARCHITECTURAL TEXTURE (A-99008-4) 51" 80% Rayon, 20% Silk.
- (9) SPINA VENEZIA TEXTURE (98099-6) 50" 40% Silk, 60% Spun Rayon.

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**All-Steel:** 8000 Series Systems furniture for offices.  
Circle 100



**Alma Desk:** 3400 Series high-back swivel chair.  
Circle 101



**American Seating:** Open office furniture system.  
Circle 102



**Armstrong Cork:** "Futuristic" Avatar commercial carpet.  
Circle 103



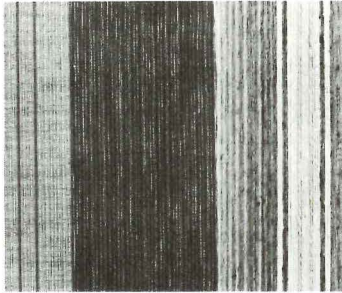
**Atelier International/ai:** Sofa and "Gran Confort" armchair.  
Circle 104



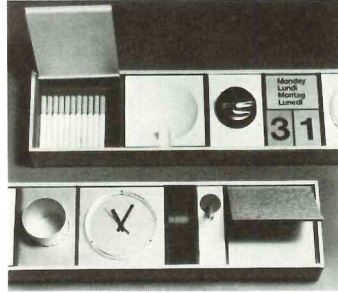
**Azrock Floor Products:** Con-cours vinyl composition floor tile.  
Circle 105



**B&B America:** Dialogo dining table by Afra and Tobia Scarpa.  
Circle 106



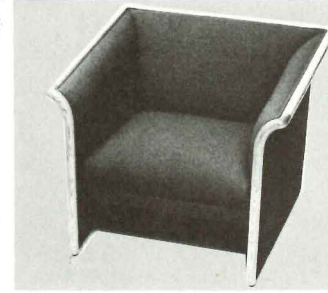
**Belgian Linen Assoc.:** Linen and linen-blend wallcoverings.  
Circle 223



**Beylerian:** Aluminum desk accessories by Height & Guille.  
Circle 107



**Brayton:** "Lugano" chairs from Walter K collection.  
Circle 108



**Brickel:** Alexandria lounge chair by Ward Bennett.  
Circle 109



**Cado/Royal System:** Cabinet 139 with framed glass doors.  
Circle 110



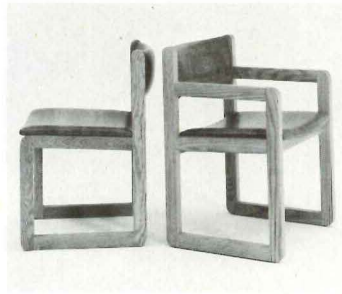
**L.E. Carpenter:** "Rainfall" wall-covering in Vicrtex collection.  
Circle 111



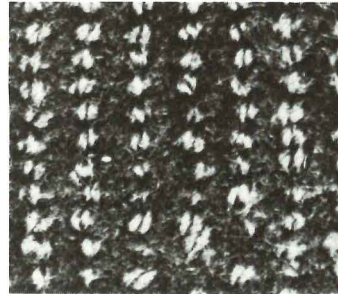
**Castelli:** "Elle" chair, table, and ottoman by A. Marchioro.  
Circle 112



**Chairmasters:** No. 3712A armchair, padded back and seat.  
Circle 113



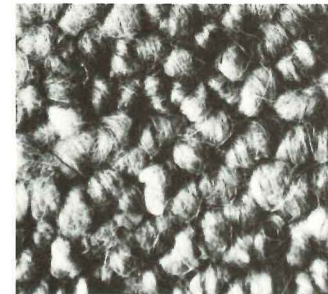
**Charlotte Chair Co.:** Square Root sled base chair.  
Circle 224



**Collins & Aikman:** "Equinox" acrylic/nylon carpet.  
Circle 114



**Conwed:** Instant Office panels, components, task lighting.  
Circle 115



**Couristan:** "Casablanca" carpet from woven berber collection.  
Circle 116



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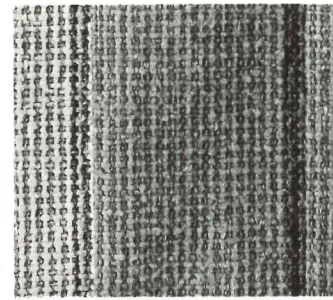




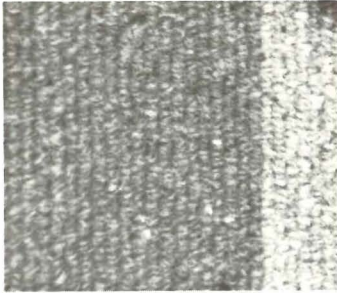
**Cramer:** 9000 Series Gyron base chair, one of 13 designs.  
*Circle 117*



**Davis Furniture Industries:** Mondo designs by Karl Ekselius.  
*Circle 118*



**Design Tex:** Nylo Haitian nylon fabric, Zepel finish.  
*Circle 119*



**Badische Corp.:** Berber-look carpet in seven new colors.  
*Circle 120*



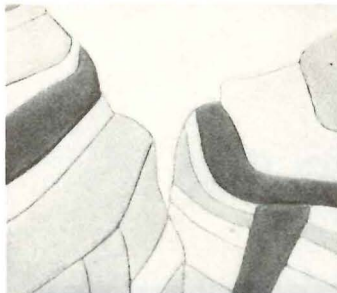
**Dunbar:** 7840 table desk in a choice of body and top materials.  
*Circle 121*



**Eurotex:** Berber wool carpeting in colors and naturals.  
*Circle 122*



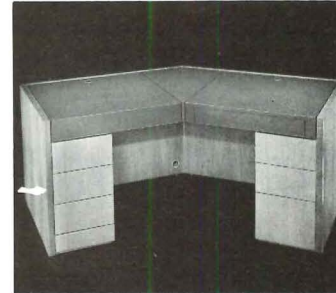
**Falcon Products:** Panel base conference table.  
*Circle 123*



**Edward Fields:** Wool wall rug designed by Joe Whited.  
*Circle 124*



**Fixtures Mfg.:** Maslan/9000 lounge series.  
*Circle 125*



**Gayeski Furniture Coordinates:** Universal Business Position Desk.  
*Circle 126*



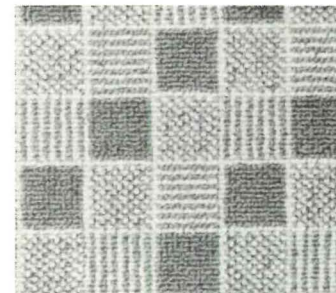
**GF Business Equipment:** 570 Series office seating.  
*Circle 127*



**Gold Medal:** Santana chair No. 115 and stool No. 119.  
*Circle 128*



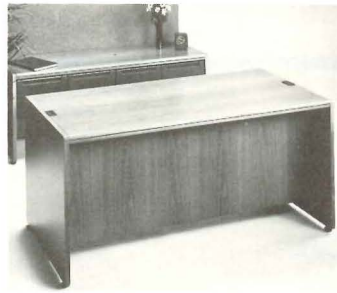
**Gregson Mfg.:** CBS-999-CB-TAB folding tablet armchair.  
*Circle 129*



**Harmony Carpet:** "Mosaic" carpet, Linda Barron Collection.  
*Circle 130*



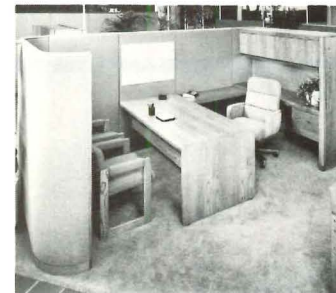
**Harter:** Model 2332 armless swivel chair, one of six models.  
*Circle 131*



**Hauserman:** Design Option Three oak veneer finish.  
*Circle 132*



**Helikon Furniture:** Ionic table series designed by Bob Becker.  
*Circle 133*



**Hiebert:** Executive "U" station with guest enclosure.  
*Circle 134*



**Howe Furniture:** Skyline folding chair designed by Robert Wilson.  
*Circle 135*



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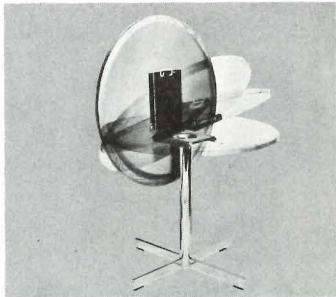
**Howell Div., Burd, Inc.:** Side chair 9 by Poul Kjaerholm.  
Circle 136



**ICF:** "Discus" table designed by Azeta.  
Circle 137



**JG Furniture:** UPS office system designed by Dave Woods.  
Circle 138



**Johnson Industries:** Insta-Table snap-together assembly.  
Circle 139



**Koch & Lowy:** Angel hand-blown venetian glass lamp/sculpture.  
Circle 140



**La-Z-Boy Chair:** No. C92062 swivel-tilt desk chair.  
Circle 141



**Lehigh-Leopold:** Office chair designed by Robert Whalen.  
Circle 142



**Lighting Associates:** Imported lamps designed by C.J. Jucker.  
Circle 200



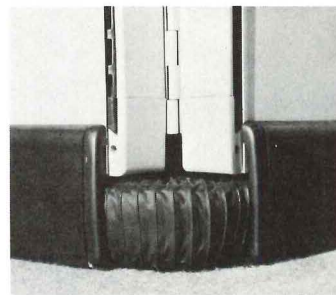
**Mannington Mills:** Hanovia geometric pattern floorcovering.  
Circle 201



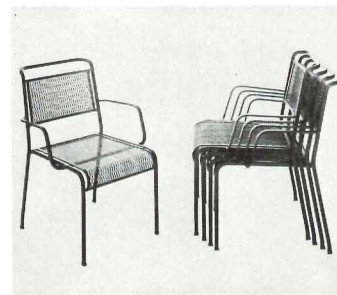
**McClure-Metrix:** Dormitory units of shelves and cabinets.  
Circle 202



**Metropolitan Furniture:** Tables 9042004, 9054001, 9036001.  
Circle 203



**Herman Miller:** New Action Office energy features.  
Circle 204



**Molla:** Alumaloy mesh stacking chair from "Belmar" Group.  
Circle 205



**Myrtle Desk:** 8800 Series full-panel design executive desk.  
Circle 206



**Pace Collection:** 5200-5205 "Big" conference table series.  
Circle 207



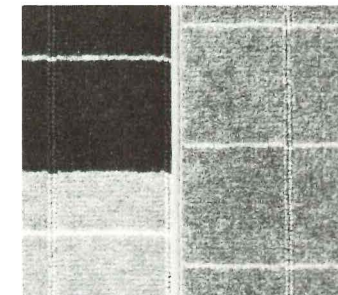
**R-Way Furniture:** Desk from the Lo walnut veneer group.  
Circle 208



**Scalamandré:** Brussels carpet in "Cape Cod" design.  
Circle 209



**Shelby Williams Industries:** 7706 Bali wicker armchair.  
Circle 210



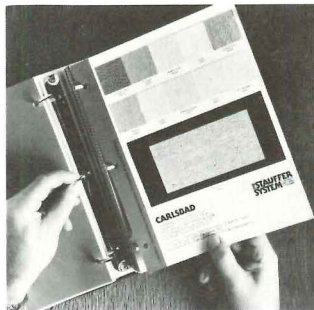
**Stark Carpet:** "The Bedford Collection" acrylic carpet.  
Circle 211





**Belgian Linen Wallcovering**





**Stauffer Chemical:** Carlsbad vinyl wall covering.  
Circle 212



**Steelcase:** 441 sectional seating and round-edged tables.  
Circle 213



**Stendig:** Linear stacking armchair and side chair.  
Circle 214



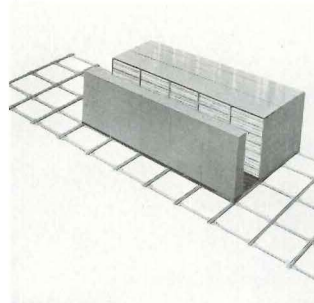
**Storwal International:** Workspaces, designer George Nelson.  
Circle 215



**John Stuart:** Ero Dynamic executive and secretarial chairs.  
Circle 216



**Sunar:** Acorn armchair by Lella and Massimo Vignelli.  
Circle 217



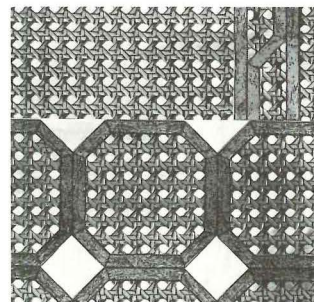
**Supreme Equipment & Systems:** Conserv-N-Aisle filing.  
Circle 218



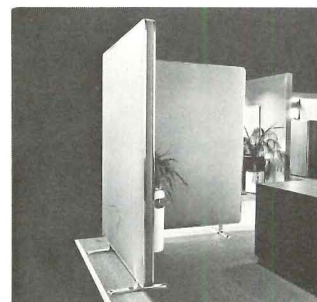
**Thonet:** Modular Lounge Group designed by Robert Bernard.  
Circle 219



**Turner:** Chicago chair designed by Geoffrey Harcourt, RDI.  
Circle 220



**Van Luit:** Cane and wood designs, Environs wallcovering.  
Circle 221



**Vogel-Peterson:** ScreenOne acoustical screens.  
Circle 222

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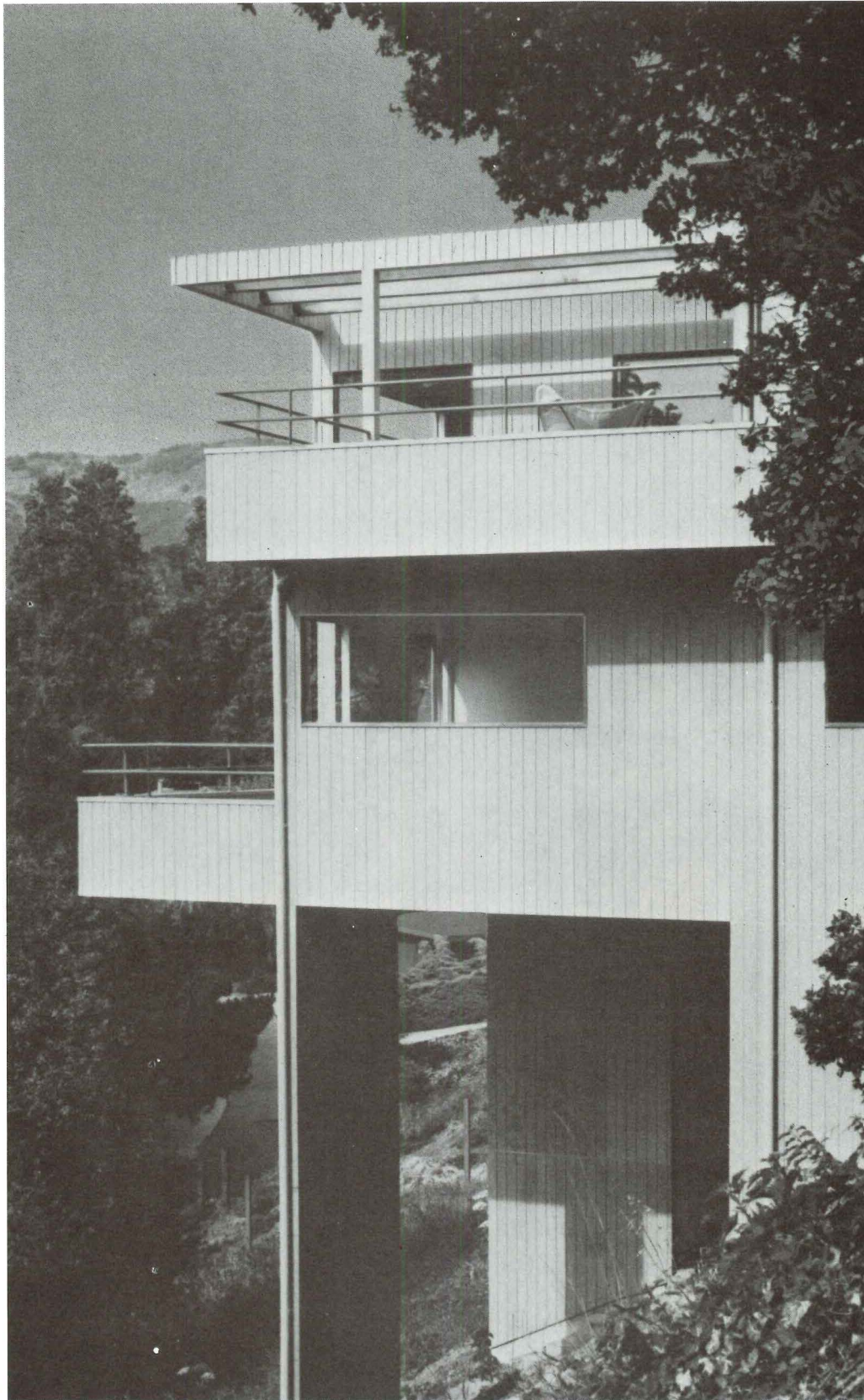
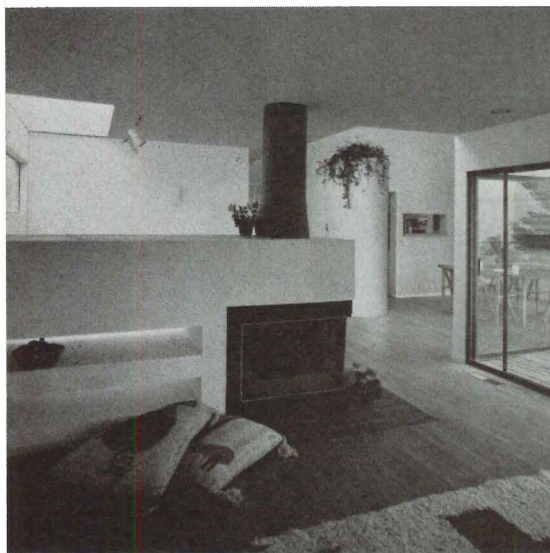
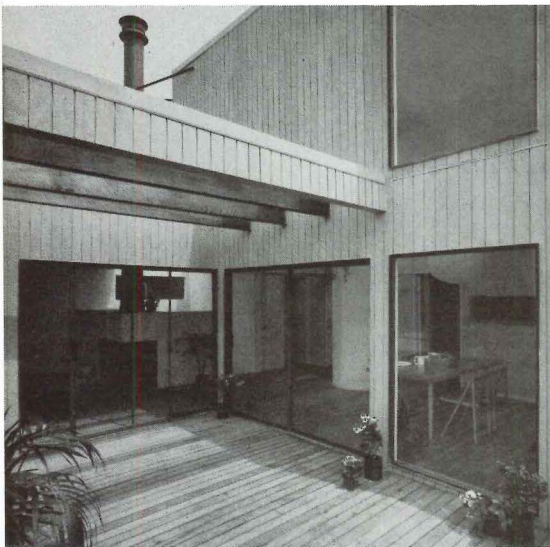
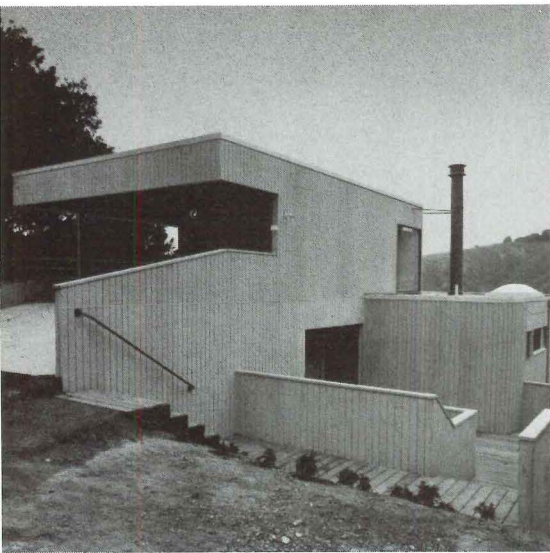
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**The Winners:  
1979 Plywood Design Awards**





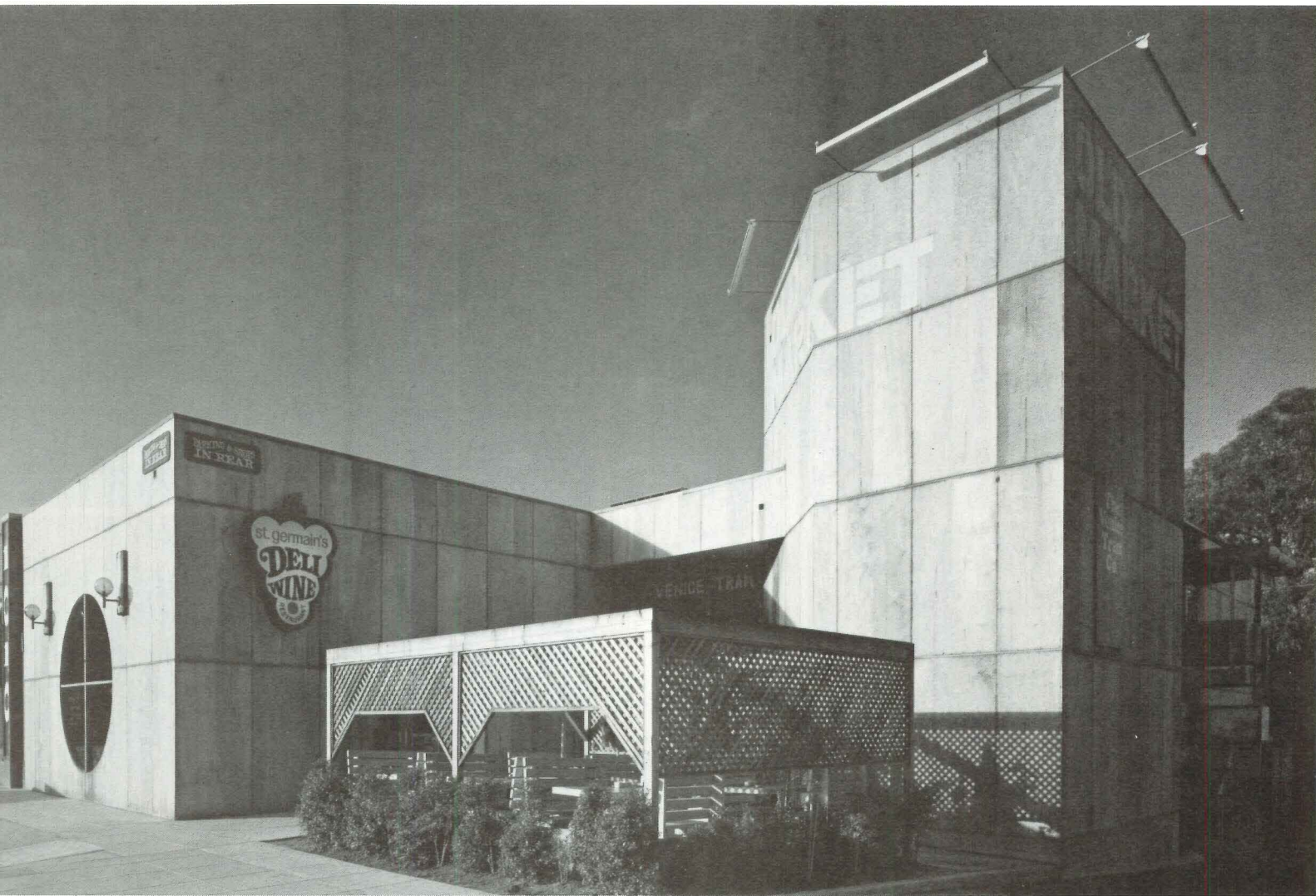


ARCHITECT: Robert Swatt, AIA/Bernard Stein. BUILDER: The Groupdesigners, Inc. LOCATION: Berkeley, California. JURY: "A by now classic style of design — the plywood cube — very nicely solved. This design is adapted beautifully to the steep site. The use of plywood fins versus posts carries the house to the ground, creates a good relationship to the site. Completely understated — every element and relationship carefully considered — a small house that will live and feel like a bigger home."

RESIDENTIAL/MULTI-FAMILY:  
No awards were given in this category.

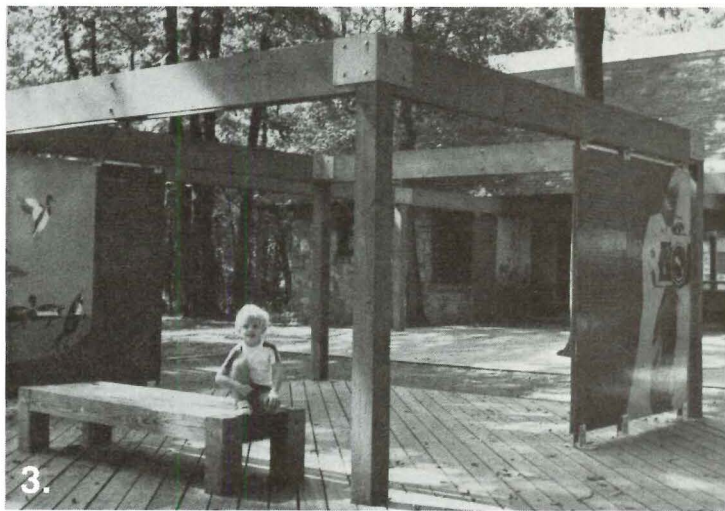
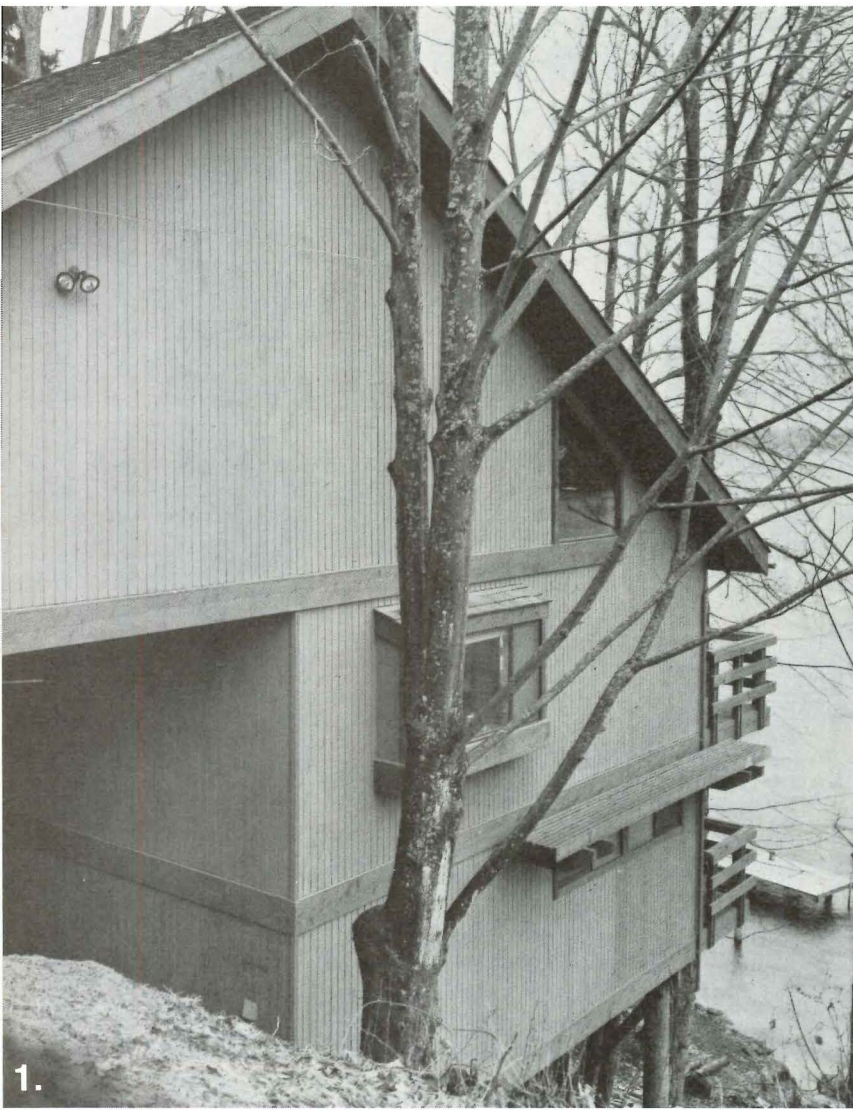
JURY: John D. Bloodgood, AIA, Des Moines, Iowa; Robert L. Durham, FAIA, Seattle, Washington; Richard J. Bertman, AIA, Boston, Massachusetts





ARCHITECT: Thomas Williamson, Architect.  
OWNER: Charles Noble Company.  
PROJECT: Old Market Addition, Encinitas, California. JURY: "A simple solution nicely executed, doesn't get carried away. Spatially efficient. Plywood panels neatly expressed the character of the design, not just a skin. The building complex is expertly tailored to the character of a 4x8 sheet of plywood."





#### RESIDENTIAL/SINGLE FAMILY

1. ARCHITECT: Don Doman, AIA, The Mithun Associates. BUILDER: Rescom Corporation. LOCATION: Bellevue, Washington. JURY: "Very straightforward. Simple, innovative use of pole structure within the house adds interest to the spaces and gives the house its own special tree-house character."
2. ARCHITECT: Donald K. Olsen, AIA & Associates. BUILDER: Ken Elkington. LOCATION: Sausalito, California. JURY: "Skillfully detailed and spatially very interesting. Difficult site has been

surmounted by an interesting design which integrates the man-made forms with the natural contours."

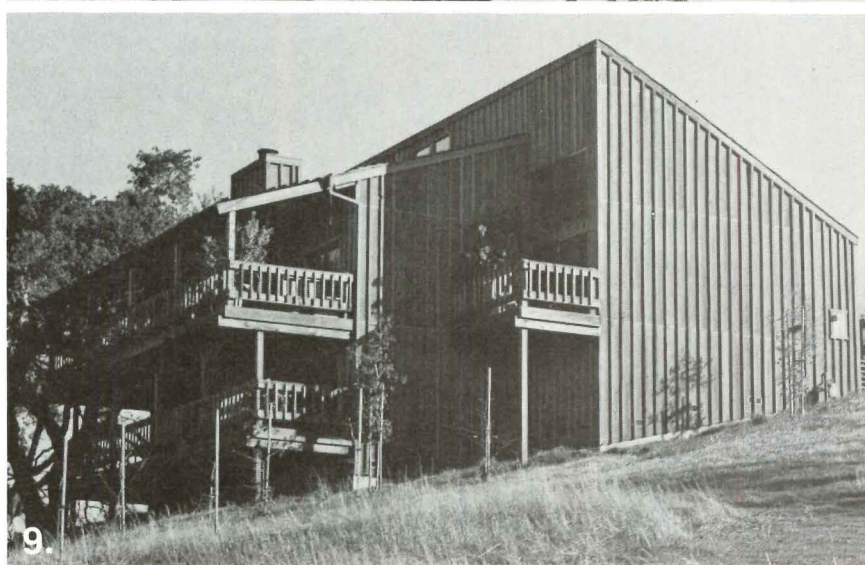
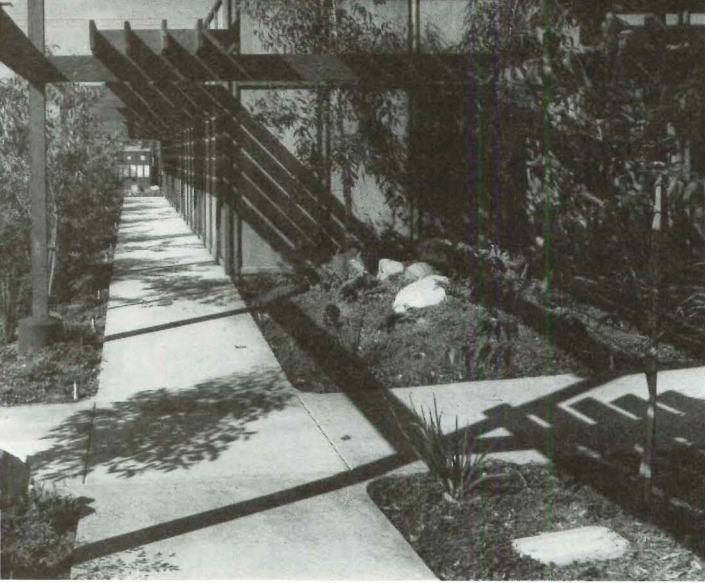
#### COMMERCIAL/INSTITUTIONAL

3. ARCHITECT: E. James Smith Architects/ Inc. BUILDER: Metro Park District, Toledo. PROJECT: Buehner Walking Center, Swanton Township, Toledo, Ohio. JURY: "Use of wood in an open three-dimensional structure adds to rather than detracts from the forest environment. Skillful integration of natural and man-made elements."

4. ARCHITECT: Roland/Miller/Associates. BUILDER: Fostmeier Construction. PROJECT: College Union/Sonoma State University, Rohnert Park, California. JURY: "Very pleasant wall surface interest by application of battens on the plywood. Proportions of the exterior are particularly pleasing, give a human scale to the building, make it more flowing, at ease with the environment."
5. ARCHITECT: Paderewski-Dean-Albright-Stevenson, Architects. BUILDER: Niemann Construction Co. PROJECT: Avion Medical Office Building, La Mesa, California. JURY: "Well integrated with the environment. Wood texture has been skillfully used



# ation Homes



the pleasant character presented to public."

CITATION (Runner-up for First Award)

ARCHITECT: Sumner Schein Architects Engineers. BUILDER/DEVELOPERS: Construction Co. and Kates Property Co. PROJECT: Mill River Square Building, Pawtucket, Rhode Island. JURY: "Very New England flavor, charming. Not historic, doesn't copy past styles, but gives a sense of heritage appropriate to the area."

## VACATION HOMES

- ARCHITECT: Paul A. Zorr. BUILDER: Paul A. and Judy A. Zorr. LOCATION: Green Lake, Wisconsin. JURY: "Nicely articulated joint details, well thought out. Proportions are such that a small building looks much more important. A simple program with a simple solution well handled."
- ARCHITECT: Davidson/Johnston, Architects. BUILDER: Interland Contractors Ltd. LOCATION: Whistler, B.C., Canada. JURY: "The buildings reflect a sporting look appropriate for recreational condos. Modular units create a successful solution for a

## NON-CATEGORY AWARD\*

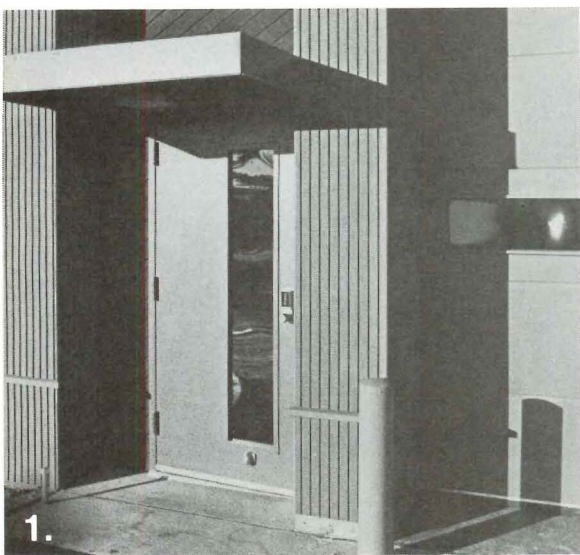
- ARCHITECT: Don Knorr FAIA and Associates. BUILDER/DEVELOPER: Joseph M. Whelan. PROJECT: Portola Valley Ranch, Portola Valley, California. JURY: "Sensitive use of the land. Good variety of exterior designs without losing the sense of unity. The simplicity of the architectural forms relates pleasantly with the native trees."

### Footnote:

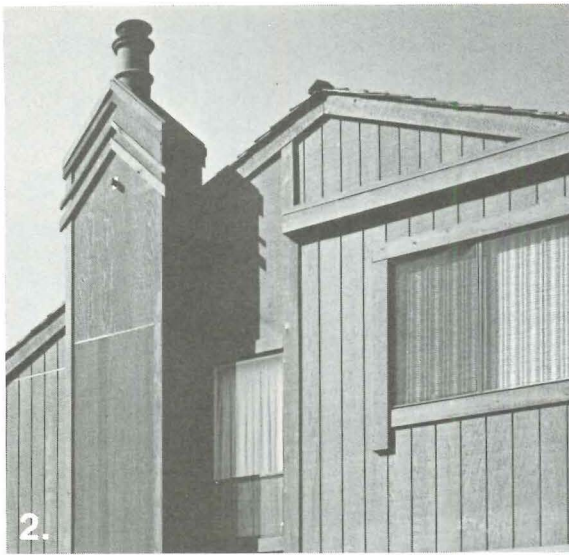
\*Although it didn't fit well enough into the existing categories to classify, jurors awarded a special, non-category Citation of Merit to this entry on the basis of impressive siting, design and execution.



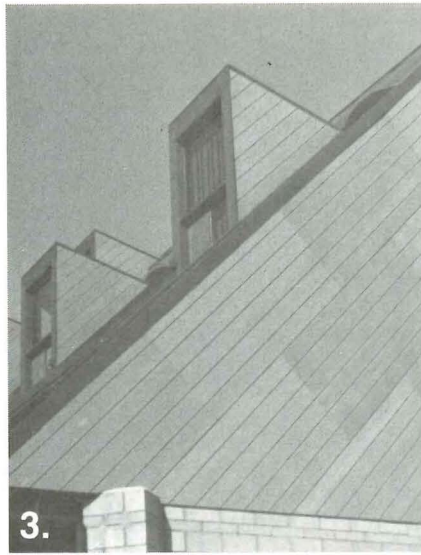
# More Ideas



1.



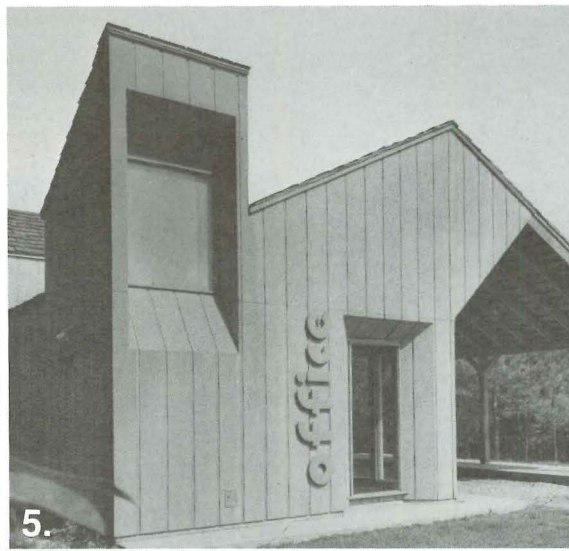
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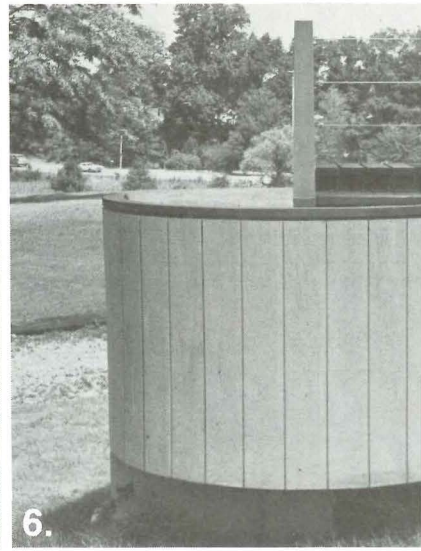
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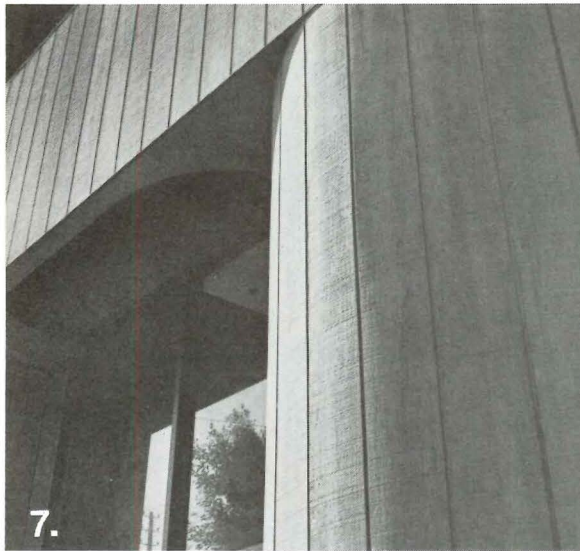
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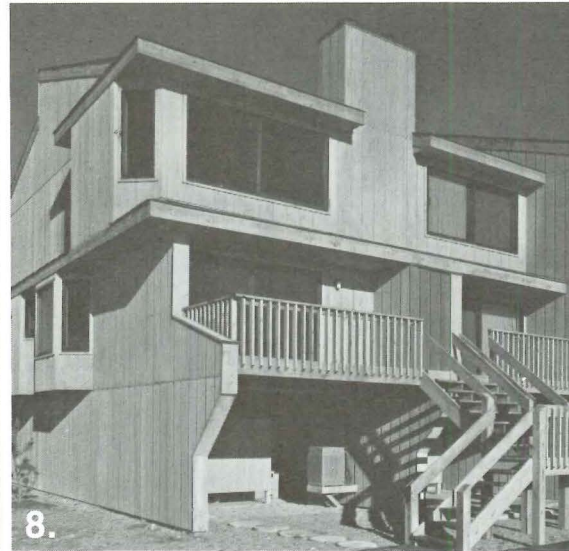
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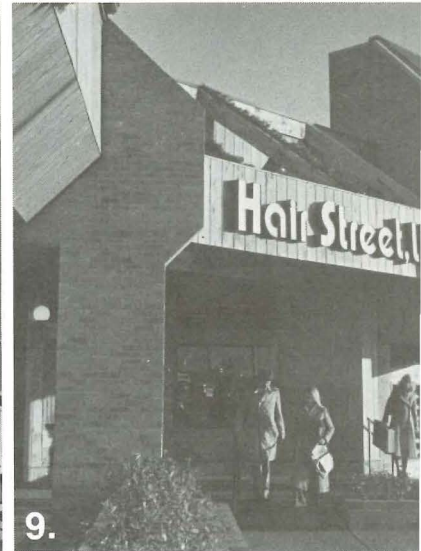
6.



7.



8.



9.

1. ARCHITECT: Don Niemi of Linn A. Forrest Architects, AIA; BUILDER: Berg Construction Co., Inc.; PROJECT: Auke Bay Fire Station, Juneau, AK
2. ARCHITECT: Goodwin B. Steinberg Associates; BUILDER: B-W Construction; PROJECT: Birchgreen Park development, Mountain View, CA
3. ARCHITECT: Lawrence Enyart; BUILDER: Davis & Hocking; PROJECT: Group 4 Solar units, Globe, AZ
4. ARCHITECT: Peter Jay Zweig; BUILDER: Peter Jay Zweig; PROJECT: Zweig residence, College Station, TX
5. ARCHITECT: Robert N. Smith & Associates; BUILDER: McInnis Brothers; PROJECT: Lake Claiborne State Park, Claiborne Parish, LA

6. ARCHITECT: Robert J. Noë, AIA; BUILDER: Herman Brothers, Inc.; PROJECT: The Kaplan residence, Lambertville, MI
7. ARCHITECT: Dan L. Rowland & Associates, Inc.; BUILDER: Leonard V. Bouas Const. Co., Inc.; PROJECT: Don McIntyre Photography Studio, Anaheim, CA
8. ARCHITECT: Robert Sawyer, AIA, and Harry Watkins, AIA, Ballard, McKim and Sawyer, AIA Architects; BUILDER: Murray Construction Co.; PROJECT: "Station One" Condominiums, Wrightsville Beach, NC
9. ARCHITECT: Hastings & Chivetta Architects, Planners; BUILDER: Lincoln Property Co.; PROJECT: Westgate Centre, Creve Coeur, MO

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**Installation:** IBM Corporation, Santa Teresa, California **Architect:** McCue Boone & Tomsick (MBT Associates) **Contractor:** Swinerton & Walberg Co.  
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# What becomes a monument most?

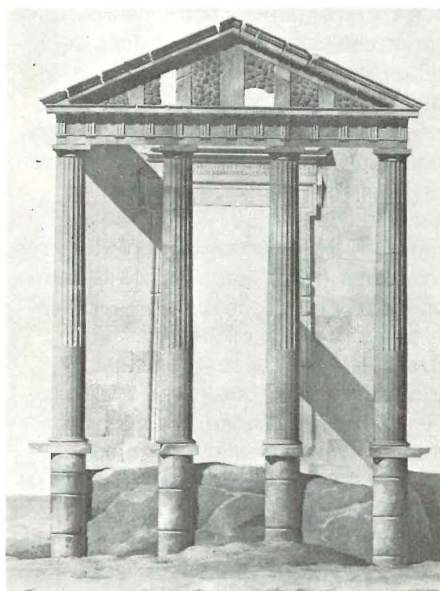
**Usually a monument memorializes an event or a person. Broadly speaking it is a work of architecture symbolizing the aspirations and achievements of our society. Yet attempts to express its qualities physically quite often go astray.**

"Monumental" doesn't have to connote big and banal blockbusters. Paradoxically this association has been reinforced by strong ties between monumental expression and late Modernist architecture. Yet back in 1948, when it was generally agreed that Modern Architecture had won the battle against "period revivalism," monumentality seemed on the verge of being outmoded.

As P/A's editor Thomas Creighton wrote in December 1948, "The monuments of our time, we can hope, will be such buildings as hospitals and houses and schools, for the use of all our people—not palaces and temples and triumphal arches for emperors or aristocrats or fascist gangs."

Looking back over the last 30 years, we see that monuments of the traditional type—the triumphal arch, temple and palace—did not retain their hegemony as monuments of our age; but neither did houses and schools and hospitals assume it. The desire for monuments—for representative buildings that express the aspirations of a particular society—did not go away. Instead museums, cultural and civic centers, and corporate headquarters were to inherit the mantle as building types. But in the process Modernism's monuments have still raised questions about the quality of their architectural expression. For Modern Architecture's monumental expression, unlike the traditional sort, has had problems. The last several decades have given rise to strange, out-of-scale monoliths dotting the landscape like so many beached whales.

If Modern Architecture has not been able to present a formal vocabulary to satisfy the



Theodore Labrouste, project, 1831.

needs for this type of expression, it hasn't been for lack of discussion. In a 1948 (an active year for architectural discussion) symposium "In Search of a New Monumentality" sponsored by *The Architectural Review*, Henry-Russell Hitchcock summoned up doubts about whether Modern Architecture, with its repetitive modular grid, lightweight construction, and emphasis on functionalism and flexibility of plan could generate a form that was monumental. Hitchcock's definition of "monumental" adhered to the traditional notion of concentrated unity, weight, solidity, and slow, rhythmical patterns.

The question of how a monumental expression would be achieved within the Modern idiom could not be answered. *Architectural Review* wondered if "owing to irrevocable technical changes [architecture] has become incapable of monumental qualities, that all building henceforward will be purely diagrammatic in form with as little emotional content as other mechanical products."

The speculation made sense. But what the architects and critics discussing the subject in 1948 couldn't foresee was the shift in sensibility towards a quest for "significant form" to take place soon.

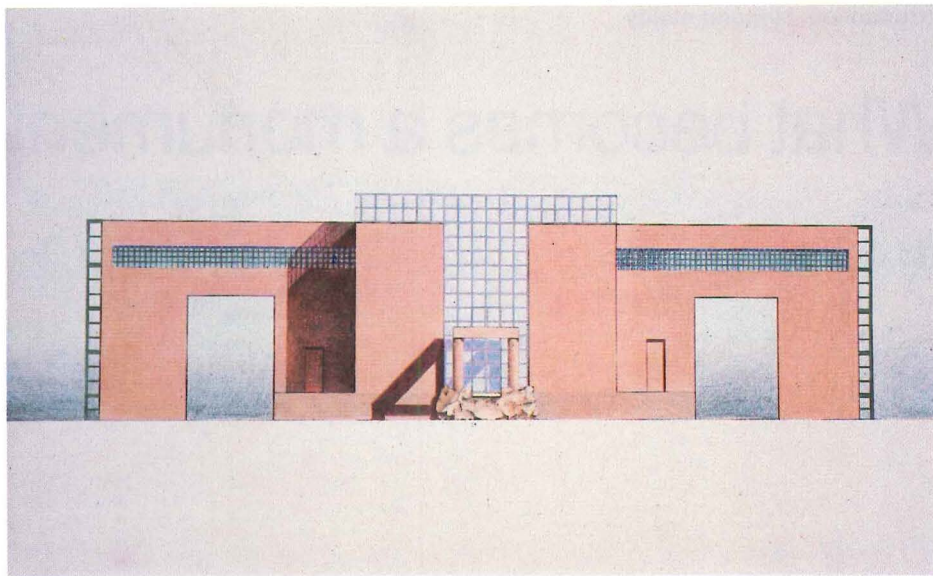
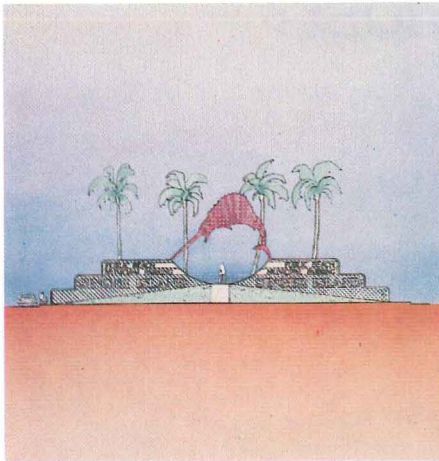
## Searching for significance

For in the post-war building boom, owing to a number of factors—economic, technological, even psychological—architects began conceiving architecture on a more "heroic" scale. The success with which they could bring it off depended on the architect: Le Corbusier created the small-sized but monumentally scaled Ronchamps, then La Tourette and the buildings at Chandigarh, as successful monumental forms, but based them on the system of proportions related to human measure—his Modulor. Other buildings by those who were less aware simply became minimal sculptures blown up to a larger size. In trying to create a monumental expression, these architects picked up the superficial characteristics of traditional monuments—stability, massiveness, bigness, heaviness—and applied them to Modernism's abstract geometries. The results can be crushing.

During the 1950s, another trend began developing that would also affect—adversely in most cases—Modern Architecture's response to the desire for a monumental statement. This was a classicizing tendency that could be seen, for example, in Mies's complex at IIT. In pointing to Crown Hall's symmetrical, Palladian, centered composition, Colin Rowe observed (*Oppositions 1*, 1973) "In apparently leading up to this plan and then backing away from it, Mies does seem to have created an appetite for it." But in looking from the classical rhythms and terminations of IIT to the overtly symmetrical order of Lincoln Center, for example, it appears a lot was bitten off but not digested, once that appetite was whetted.



Singer Island Gateway, project, Robert A.M. Stern (below); house, project, rear elevation, Diana Agrest, Mario Gandelsonas (right).



### An eye for all measures

The predominance of the two tendencies mentioned above can still be seen in recently completed buildings. On one hand the abstract, a-scalar, planar and structurally expressionistic qualities of Modernism are fashioned with the weight and solidity of traditional monumental architecture, as seen in I.M. Pei & Partners' Dallas City Hall (p. 102). On the other hand we find the rigidified and marbleized modular compositions of early Moderns come to a Beaux-Arts standstill at Albany Mall by Harrison & Abramovitz (p. 106). The problems of this kind of modern vocabulary and monumental expression are brought into sharp focus in yet another example. At the Sackler Wing of the Metropolitan Museum by Kevin Roche and John Dinkeloo (p. 98) a modern monumental shed dwarfs a historic monument as part of the expansion of a Classical-style monumental museum.

Detractors of monumental Modernism blame its worst effects on several factors: its aggressive unyielding attitude to fitting into the existing landscape, its overwhelming size, its vast stretches of blank planes that bear little detail for the eye (of the pedestrian especially) to delight in. They attribute the results to monomaniacal clients, bureaucratic institutions, or the egocentric architects' attempting to "make" a monumental statement. But such explanations indulge in the "ethical fallacy," as Geoffrey Scott termed the mistake of blaming bad architecture on bad morals.

The problems with Modernism and monumentality still have to be analyzed in accordance with the limitations in the language of Modernism itself. By their rejection of the Beaux-Arts and other historic traditions, Modern architects abandoned a language in which traditional monumental characteristics formed a part of a very usable and accessible vocabulary. This vocabulary depends on what John Wood-

bridge, former director of the Pennsylvania Avenue Development Corporation, describes as a "reciprocity of scale." By a combination of large-scale and small-scale elements successfully conceived, monuments appear "awesome when seen at a distance, but full of delicate detail viewed at close range." This variety in scale involves relationships between sizes of elements in the composition and the relationship between the sizes of these elements and the human observer.

The use of familiar scale elements—handrails, windows, steps—of course gives this needed sense of human scale. Ornament, as Henry Hope Reed argued back in 1952, even more thoroughly establishes meaningful perceptual links between the monument and the spectator: "It is only with ornament we can obtain a sense of scale; it is only on ornament that the eye can rest; it is only on ornament that the eye can measure."

Now because of the renewed interest in ornament and historical allusion on the part of a younger generation of architects, the subject of monumentality can be consciously addressed. The desire to look for the underlying patterns and the less visible relationships, such as the interplay of monumental and intimate scales—in other words to analyze historical precedent—characterizes current explorations.

Two projects shown on the following pages, the National Ethnology Museum in Osaka, Japan, designed by Kisho Kurakawa, and the Western Plaza project on Pennsylvania Avenue by Venturi & Rauch, exemplify the understanding of these subtleties. Both illustrate the manipulation of scale to create monumental effects that work on several levels of perception. Another example, the New York apartment (p. 114) by Piero Sartogo and Michael Schwarting, pursues use of scale changes (monumental alternating with intimate) within the residential interior.

Perhaps one of the most interesting examinations of these issues is represented by "Homage to Catalonia" designed by Taller de Arquitectura of Barcelona. A monument in the traditional sense of the word, this artifact employs iconographic and literary associations, as well as ornament and other scale devices, in its melding of abstracted and traditional forms (p. 90).

### When am I a monument

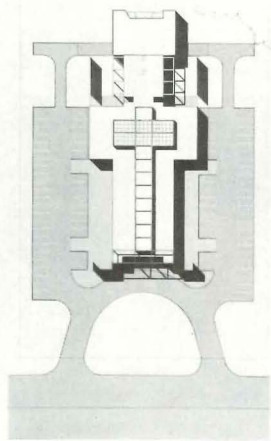
In *Learning from Las Vegas* (MIT Press, 1972) Robert Venturi, Denise Scott Brown, and Steven Izenour argued for monumental buildings being conceived as "decorated sheds." Rather than architects straining for heroic and original effects, they would be better off designing the typical Modern box with a billboard-like sign proclaiming "I am a monument" appended to the front. The Venturi team was speaking metaphorically of course, but nevertheless they were actually picking up a train of thought suggested in 1948.

At that time *The Architectural Review* suggested that a way to solve the need for monumental expression was through the manipulation of "natural and other elements against this diagrammatic background, in which architecture's emotional vocabulary was frankly conceived scenically rather than structurally." Hence the "decorated shed."

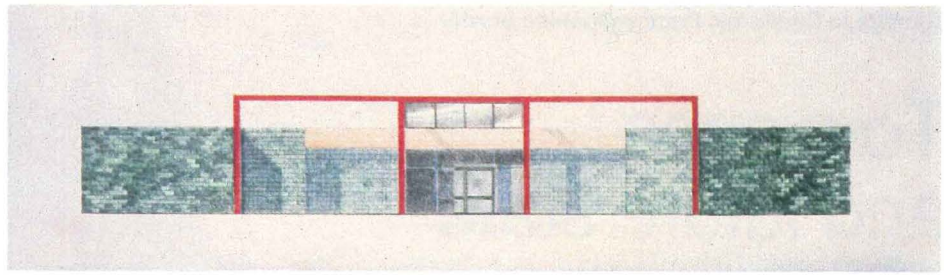
At the time, another motif or line of action was hinted at by the editors of *Review*. They warned that the failure to develop a richer vocabulary would "strengthen the hands of those who, in refusing to join the Modern Movement, have declared not only their loyalty to nonutilitarian objectives, but their belief that these can only be achieved by reminiscent means."

In a sense both of these lines of thought form the substructure of current thinking today. Some of the architects who are exploring the ways of enriching or replacing the language of Modernism have taken

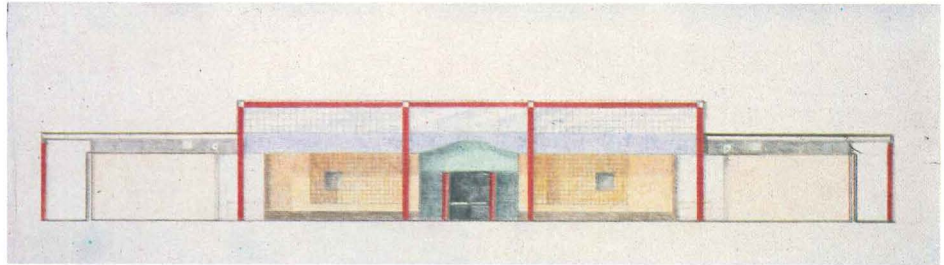




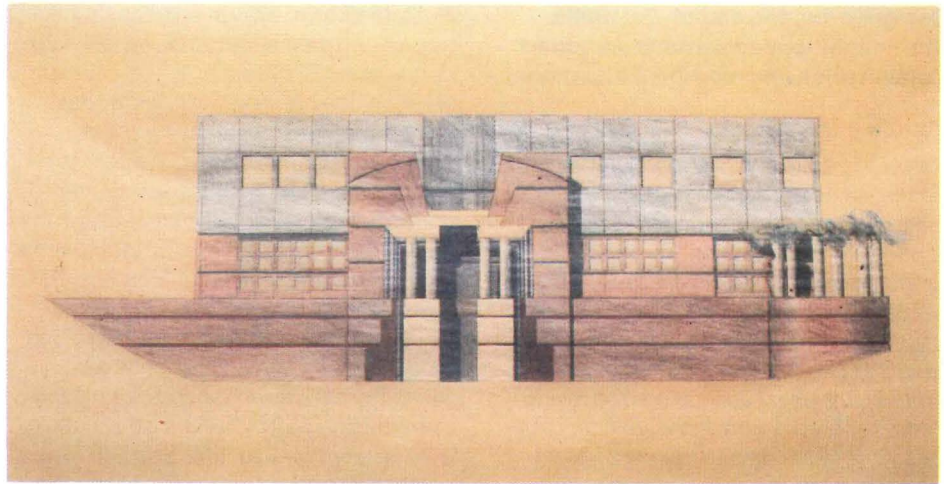
DRAGON INN SITE PLAN N 0 40'



Dragon Inn, street elevation, Susana Torre.



Dragon Inn, mall elevation.



Plocek House, entrance elevation, Michael Graves.

the Venturi-esque line and accepted the two-dimensional scenographic mode of generating a monumental expression—through use of historical allusion and ornament. Some have returned to the more volumetric, massive aspect of traditional monumental expression. They are inspired by a more classical, not necessarily Modernist, sensibility and may, like Thomas Gordon Smith, try to weld the two picturesquely. A growing body of architects, moreover, believe in simply returning to the Classical vocabulary of the pre-Modern-era architects, as John Barrington Bayley or Alan Greenberg have done. They are forming in effect a Classical underground.

Some of the projects on these introductory pages explore to certain degrees one or another line of thought, sometimes both. None of the work shown evolved out of the programmatic need for a "monument." In fact two of the projects are for houses, one for a shopping center, the other a gateway to a resort village—rather small-scale stuff. But all explore the manipulation of scale, the dramatizing of a hierarchy of elements to make certain that traditional functions such as entering a building are legible, and the enrichment of meaning through historical allusion. In other words they are coming at problems of creating a monumental expression—which could yield benefits for future efforts.

Robert A.M. Stern in his Sailfish Gate to Singer Island in Miami explores the flat, two-dimensional "billboard" and how it operates on a monumentally expressive level. Symmetrical flanking walls normally expected to be massive become flat and scenographic. The effect is reinforced by the use of a known vernacular domestic material, wooden latticework. The arch, signifying the importance of the entrance, is created by an iconographic device (the sailfish image) alluding to the specific locale. Its double reading is enriched by its asymmetry, alluding further to the pictorial

qualities of the Modernist aesthetic.

The house elevation of Diana Agrest and Mario Gandelsonas retains the flat, taut, planar quality of Modernism at its least monumental. Yet the detached portico alludes to Graeco-Roman temples. The intimacy of scale for this familiar monumental element is juxtaposed with the large scale of the nonmonumental backdrop for further resonance in this architectural "commentary."

Similarly Susana Torre's Dragon Inn, a shopping center project for the New Jersey Turnpike, takes the notion of a modern Miesian gridded structure and the commercial strip shed and explores ways these can be treated ceremonially through planning, procession, and ornament. The classical plan, with the axial circulation past shops, terminates in a central skylit area. Within this centered symmetrical "rational" composition is introduced an "antirationalist" Chinese-influenced garden. Here too is a "monumental" façade, heralding the location of the Chinese restaurant. The street façade, on a road just legislated as a "beautification zone," makes a quieter statement, memorializing,

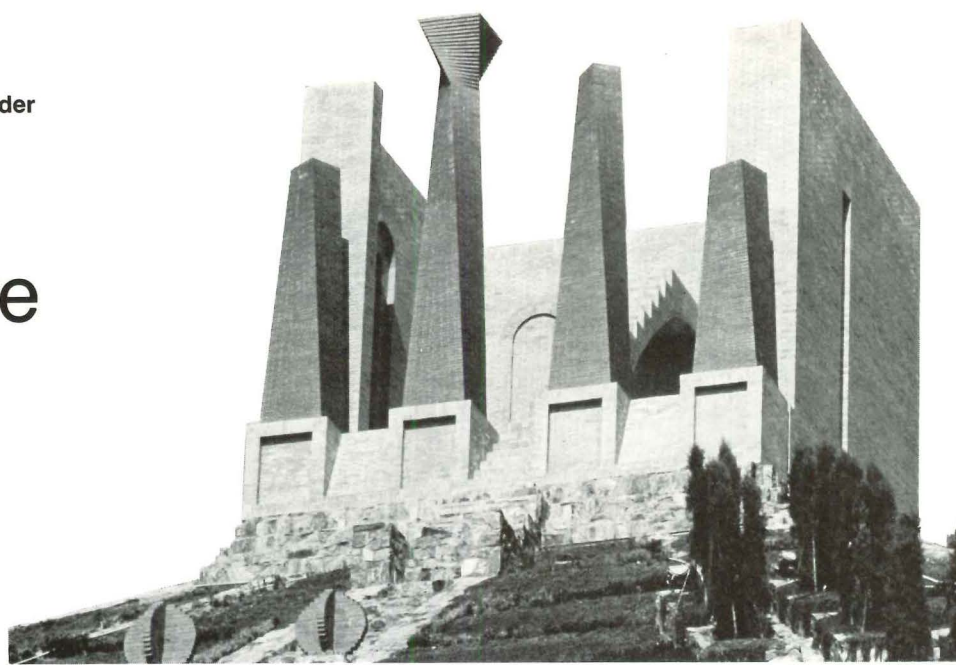
through its color, the natural landscape.

Michael Graves's Plocek house in New Jersey takes a residential program and investigates the vocabulary of traditional monumental buildings with massive volumetric walls, axial organization, and a hierarchy of architectural elements. By recalling the period when houses were themselves monuments, through the separation of the house into Renaissance palazzo divisions, Graves establishes one kind of schema against which he makes his own distinct formal interventions inside the house and on the other elevations.

All these efforts illustrate inventive and thoughtful approaches toward the enrichment of architectural language. Thus as the need and opportunity occur for the expression of monumental qualities, there will be a body of work formed to deal with these notions. In this sense the stage that *Review* had hoped for back in 1948 has arrived: It seems we are now witnessing "the development of an idiom rich and flexible enough to express all the ideas that architecture—especially representational architecture—ought to be capable of expressing." [Suzanne Stephens]



# To a once and future state



**Designed 'by, for, and of' Catalonia, this temple-topped pyramid embodies Catalan pride and resurgent aspirations.**

Part of the definition of a monument might be that its design evokes a collective feeling in those who experience it. Speaking broadly, a monument brings people together physically—its forms are encompassing or focal, the circumference or the center of an envisioned circle around a group. But the form of a monument also creates a spiritual unification by evoking certain shared associations, myths, or beliefs. One stunning example of a recent monument infused with this formal and symbolic collective power is "Homage to Catalonia," designed by the architectural team Taller de Arquitectura of Barcelona and completed in summer 1977.

Commissioned in 1974, when Franco ruled Spain, the monument was originally entitled by the Catalan architects "Marca Hispanica Park," after the medieval equivalent of the former state of Catalonia, now divided among France, Spain, and the tiny principality of Andorra. Implicit, but veiled in the cultural reference was a political sentiment, a movement for Catalan autonomy, which has become stronger and more vocal since Franco's death. Originally more of a memorial to Catalonia's glorious past, the design has taken on enriched meaning, becoming also a rallying point for the state's envisioned future.

The low-budget commission from the Société des Autoroutes du Sud, a branch of the French highway administration, was for a project flanking the Autoroute La Catalana where that highway passes into Spain. Located adjacent to the customs station on the French side of the frontier, the monument is formed of sand cut away from a nearby hill to allow for the station's construction. "We wanted to utilize the part

of nature thrown away in one construction to transform the natural landscape," Taller partner Anna Bofill told P/A. The new hill takes the conical shape formed by the poured sand (held in place by planting)—with one side of the cone cut by a plane. The interplay between the man-made and natural slopes contrasts the infinite complexity of the natural forms with a geometry which, for all its intricacies, "is necessarily an abstraction, a simplification, of the natural forms," says Bofill. Sensitive geometry and an eye for its relationship to the natural landscape has played an increasing part in Taller's work since 1974 (see firm profile, P/A, Sept. 1975).

Here that geometry shapes a French-style formal garden on the front plane of the pyramid. Planting is used to create a false perspective, increasing the hill's apparent height. Ascending the central stairs, flanked by stylized bushes in brick, one reaches the temple atop the pyramid. Built of the local stone and red and yellow brick, the design employs elements from the Catalan vernacular architecture: twisted columns, reminiscent of Gaudí; round arches and half vaults; cubic forms.

The stone stairs reach out to the sides of the temple, change to brick as they pass between the columns, and continue up between the two center columns over a half vault, in a characteristically Catalan disposition. Like stairs in village houses and streets, this inner stair is not only to be ascended, but to be encircled and passed under. Arches in the temple's side walls, echoed by filled arches in the back wall, encourage such movement.

From the top of the stair, a breathtaking 360-degree panorama takes in the surrounding Pyrenees. Surging above the foothills is "Le Canigou," a mountain crucial to Catalonia's poetry and history. The visual link correlates the natural monument with this man-made mount.

The design has a more specific symbolic content as well. The four red-brick columns before the yellow-brick cubical void are a volumetric rendering of the Catalan flag; four red stripes on a yellow ground. The 13th-Century legend of the flag's origin provides the rationale for the heights of the columns, varied in proportion to the heights of the fingers of the right hand. The Catalan story has it that the first count of Barcelona, Wilfred el Pilo (the Hairy), when mortally wounded liberating Catalonia from the Franks, dipped his right hand in his wound and drew his four bloody fingers across his golden shield. Raising it high as a standard, he proclaimed with his last breath: "Take this as the flag of your country."

The story not only explains the forms, but captures much of the essence of the design. Like the tale, the temple is a local construction structured on universal patterns. It acquires its inspirational quality by virtue of its tragic elements. The fact that the columns are twisted and irregular, that their vertical ascension seems a struggle, gives their rising more value. The suggestion of fragments given by the varied heights implies an absent ideal unity (hopes for a united Catalonia). The formal echoes of a ruin in the roofless temple suggest past sacrifices for some collective cause.

Through the dialectical associations it evokes—man-made vs. natural geometry; decayed vs. growing structure; particular vs. universal forms; tragedy vs. aspiration—the simple design acquires epic dimensions. [Eleni Constantine]

#### Data

**Project:** Homage to Catalonia, France.

**Architects:** Taller de Arquitectura.

**Program:** architectural highway adornment.

**Cost:** \$1 million.

**Client:** Société des Autoroutes du Sud.

**Photography:** Serena Vergano.







# Monumental metabolism

Marc Treib

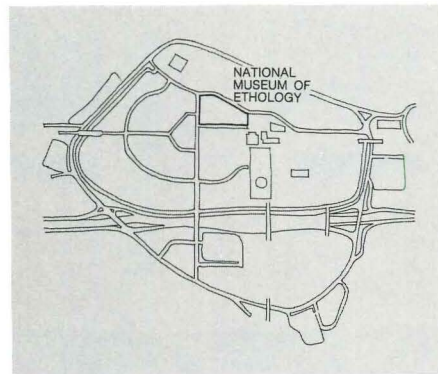
**Kisho Kurokawa's museum in Japan represents a maturing of Metabolist architecture, and expresses a mode of monumentality new to that idiom.**

It's a quiet building to come upon: strong in its horizontal profile, rich and solid in materials—a structure in repose. Compared to the excessive Metabolist structures of the early 1960s, the National Museum of Ethnology hardly appears to blossom from the same stem. The calm, monumental exterior stands in stark contrast to the capsule articulation and near megalomaniacal three-dimensional growth of Kisho Kurokawa's earlier buildings and projects. But the connections to the Metabolist lineage are present, if understated, though almost invisible as one looks across the ex-Expo '70 site outside Osaka.

From above, Metabolist planning by incremental growth using linked identical units is apparent. But at the National Museum of Ethnology, Metabolism has matured. The basic modules are blocks instead of minute capsules, and unlike the earlier work are fewer in number. The building reads as a whole instead of a group of parts, so one feels the place rather than the constituent units.

The archetypal Metabolist project acquired monumentality through gigantism, with hundreds of units in massive clusters, piled high into the sky. Here Kurokawa attempts to achieve monumentality in a simpler, quieter way, where the building assumes an almost natural expression. Critical, however, is the carefully adjusted relationship of the parts: the

*The author is associate professor of architecture at the University of California, Berkeley, and is coauthor of the forthcoming Guide to the Gardens of Kyoto.*



EXPO '70 SITE, OSAKA, JAPAN

massive is played against the delicate, the horizontal against the vertical, the closed against the open, and the natural shell against the exuberant display. This is the task Kurokawa has chosen, and accomplished with finesse in this expression of his more mature style.

As an institution, the museum also makes some provocative, though not unassailable, statements about the concept of an anthropology museum, about display as an editorial stance, and the value of replicas, of which there are many in the collection. Most radical is the museum's heavy reliance on video cassettes to present a cultural context for the objects displayed. The freshness and resolve with which the entire picture was conceived and executed, however, make the museum one of the most exciting and educational yet built.

## Ideas

Museum curator Tadao Umesao, long one of the leading cultural authorities in Japan, saw two major issues in making an ethnology museum. First was the idea of anthropology and the concept of artifacts as representing the relationship of human beings to things. The second was the editorial bias basic to any curatorial decision—the change in meaning that accompanies the extraction of an object from its cultural

The museum reflects the concept of Metabolist incremental growth more in plan (right) than in the overall form seen from the exterior.

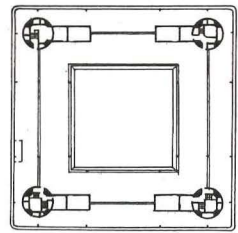
milieu. To resolve the apparent contradiction, Umesao selected Kisho Kurokawa to design a place for objects and learning, a building that did not overwhelm with its architecture, but engendered connections between objects and culture. Together they developed a building program that considered the site, resources, and projected growth, and called on noted graphic designer Kiyoshi Awazu to formulate the exhibition design program.

## The scheme and its antecedents

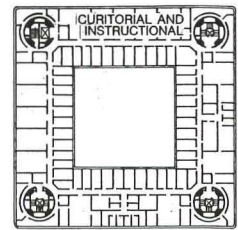
Kurokawa has long been known for his involvement with unitized "capsule" design, which is an interest that stems from the proposals of the loosely linked Metabolist group active in the early 1960s. Although most of the group, which included Arata Izosaki, Fumihiko Maki, Kiyonori Kikutake and others, with Kenzo Tange as the senior figure and more or less central personality, passed through the Metabolist phase relatively quickly and went on to develop their own, often quite distinct vocabularies, Kurokawa actually built, at smaller scale, some of the ideas originally conceived as grand-scale housing or urban schemes. His architecture incorporated such ideas as the development of form through projected growth (paralleling the natural "metabolic" process), the use of plug-in, prefabricated capsule units, and form derived from conglomeration. While the concepts seemed reasonable enough in published form, the projects as realized often appeared antithetical to the original rationale. The Nakagin Capsule Building in Tokyo (1972), for example, appears contrived, overarticulated, and lacking any sense of "natural" development. The form of the National Ethnology Museum, however, is a welcome contrast.

The museum at first appears to contradict the rationale of the earlier projects, but in fact it does not. It represents a mature or even "middle-aged" metabolism, a

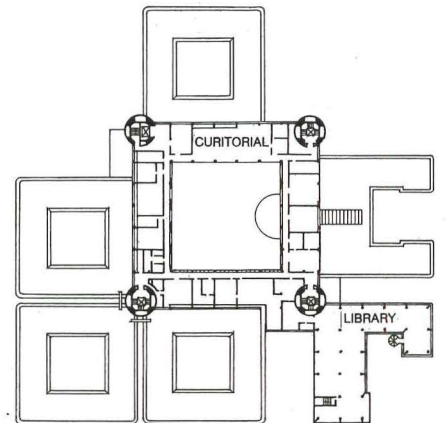
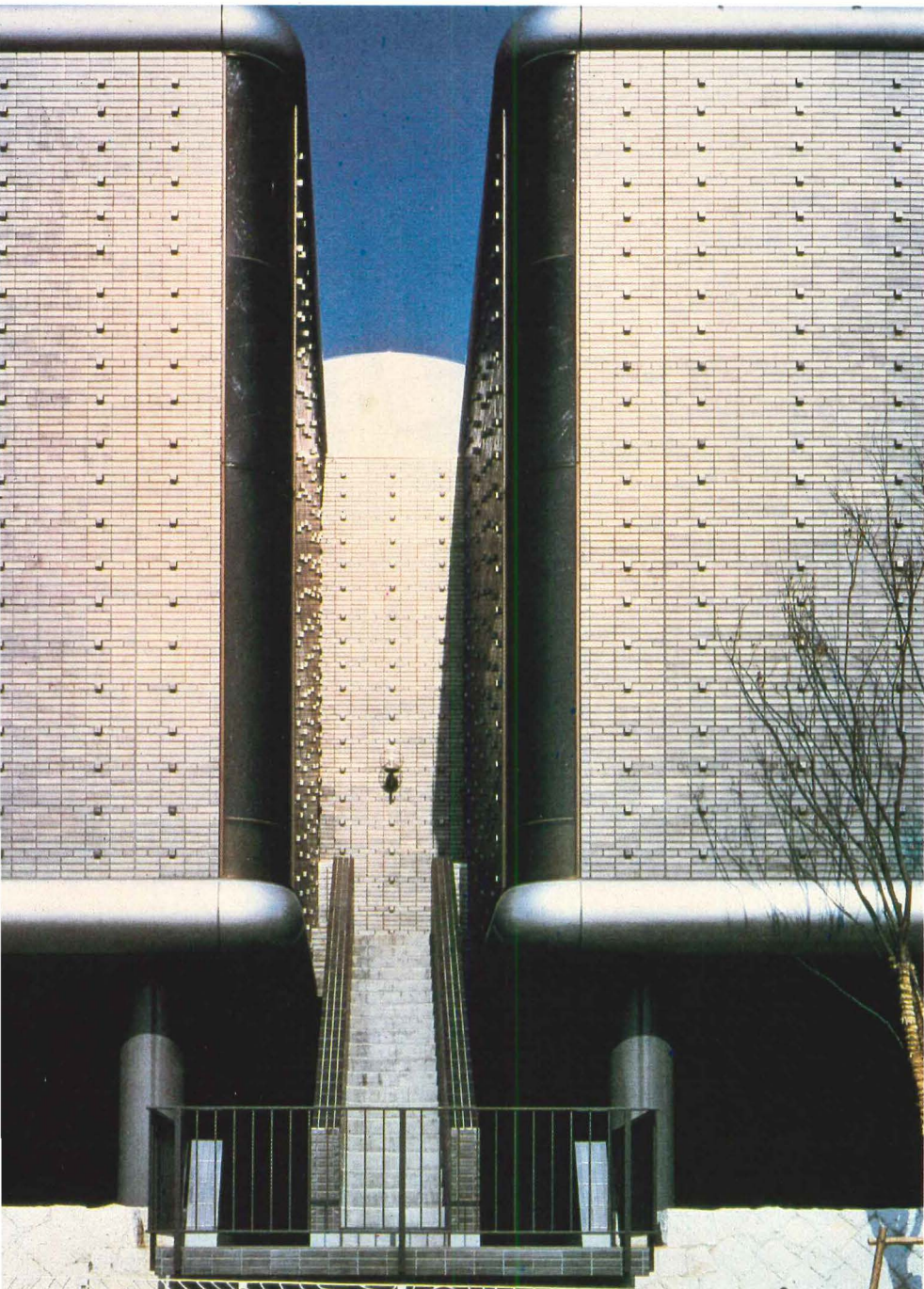




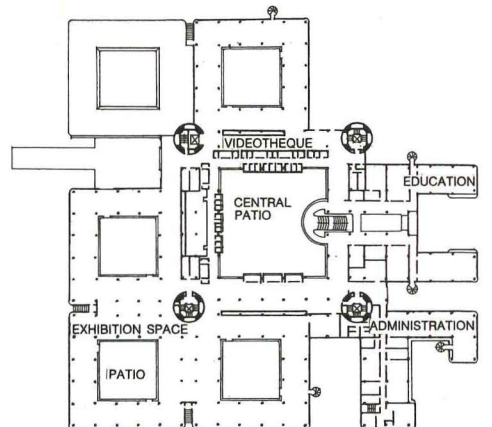
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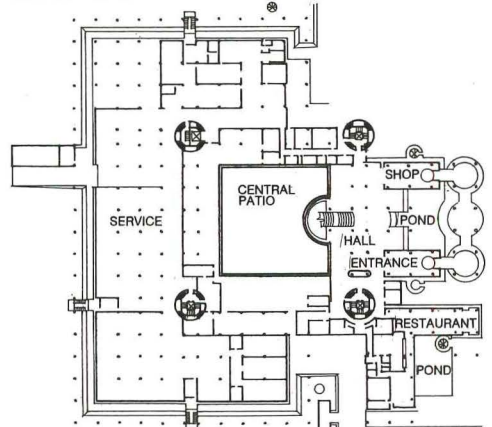
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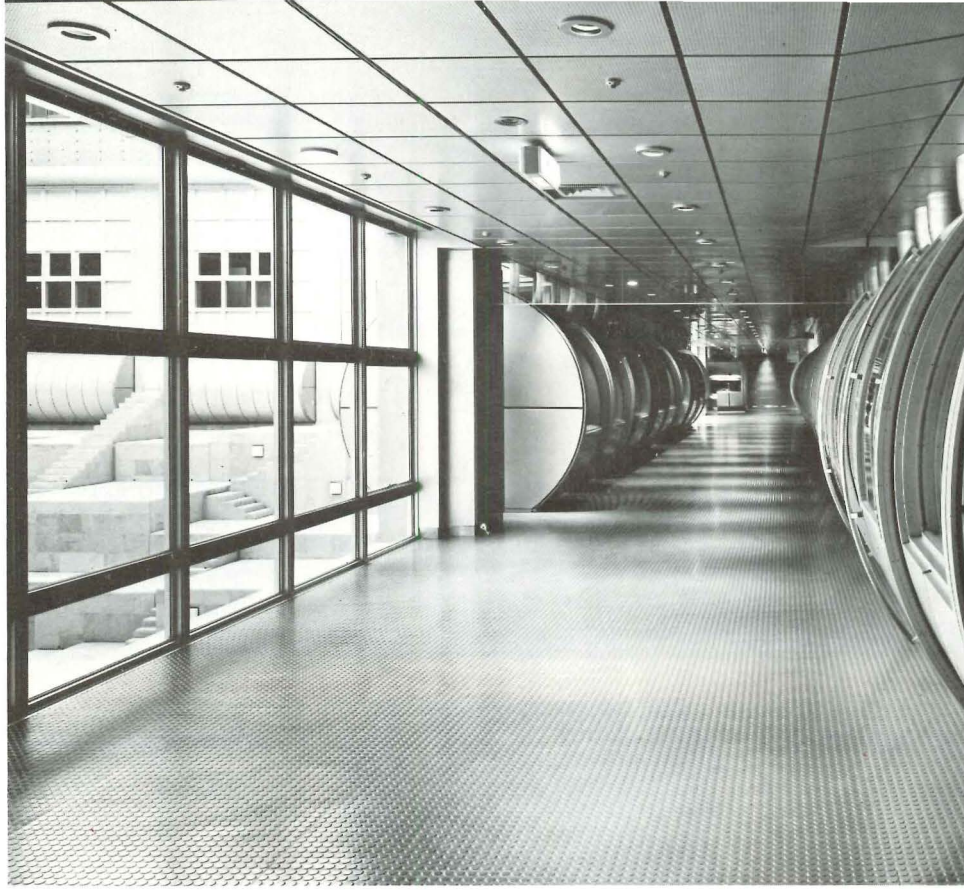
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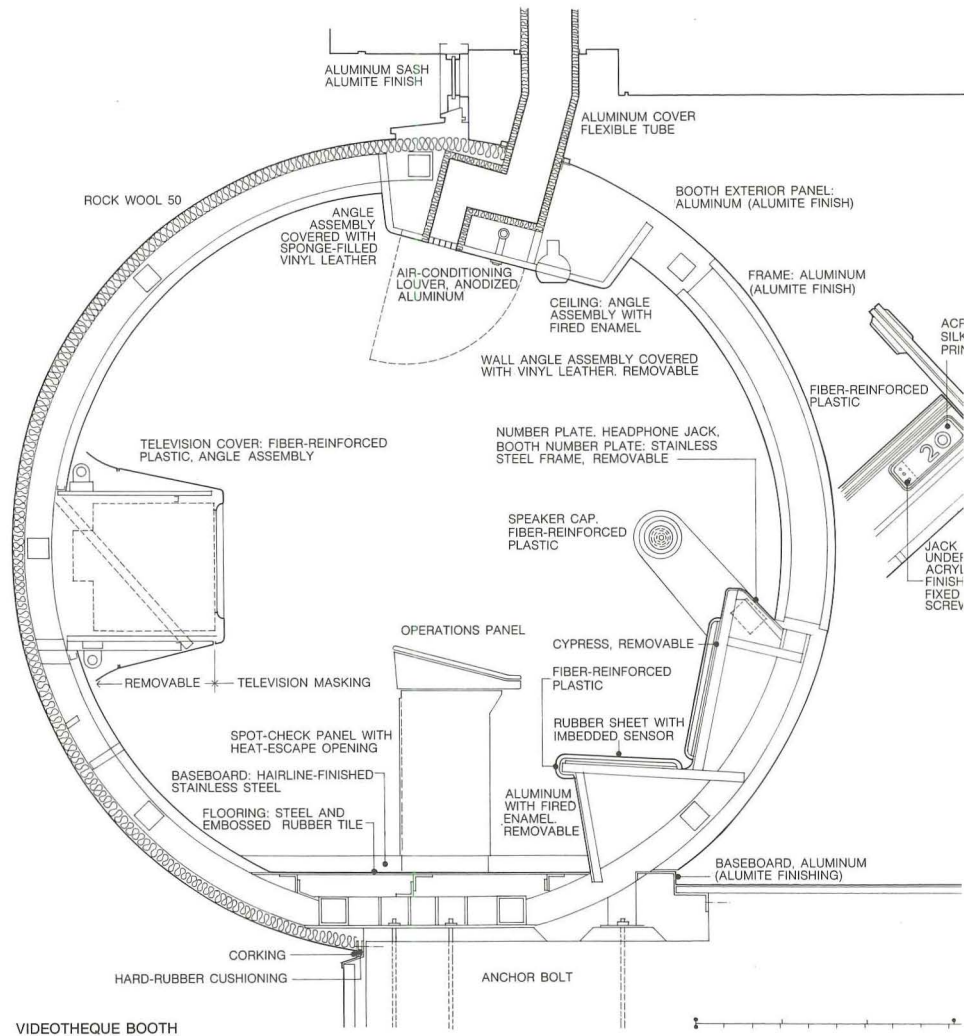
## National Museum of Ethnology



phase that has assimilated the theoretical fragments of the earlier work and integrated them into a substantial architectural thought. The concern for growth is there, certainly, but growth in planned blocks, larger in scale, and perhaps more reminiscent of Wood's Berlin Free University than Kurokawa's own work of the early Archigram-like, plug-in phase. In plan, the round circulation elements recall Tange's Yamanashi Communication Building in Kofu, but unlike its gargantuan predecessor, the museum is, happily, not dominated by its structure. It makes a better neighbor.

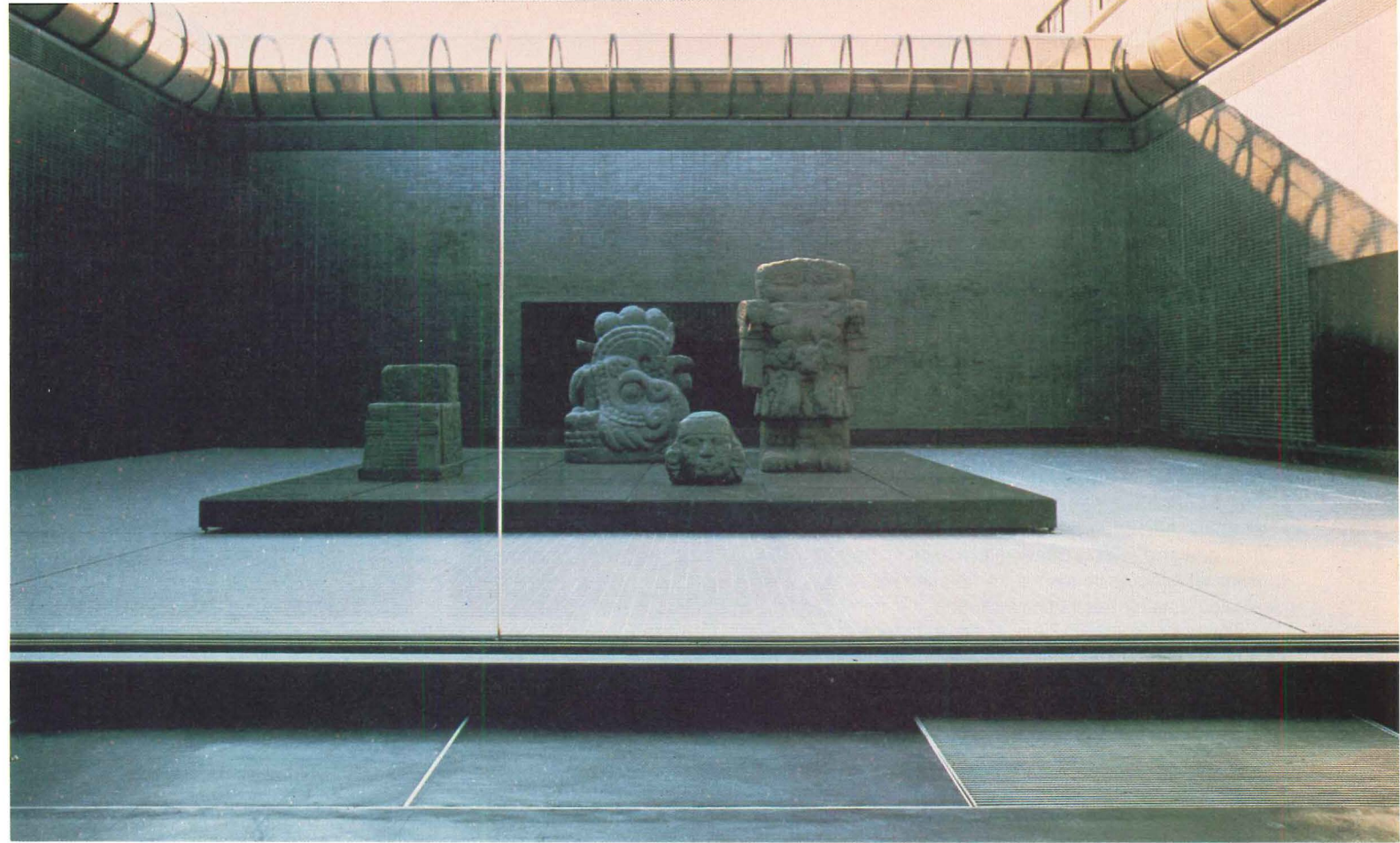
The organization of the building is actually quite simple. A central four-story unit forms a core that contains storage, exhibition, administrative, and educational space, all opening upon a central court. Abutting this central core are a number of smaller, two-story, square-donut units, about 125 feet on a side. Exhibition space is on the second floor throughout, with storage/work areas below. Thus, in a clever planning strategy, each display area is attached to its services. To the visitor, the museum is the second floor plane.

In a discussion between architect Kurokawa and curator Umesao (in *Ken-chiku Bunka*, Jan. 1978) several references concerning growth, structure, path, and color reveal historical precedent as a source of modern idiom. Although only one phase of the projected two phases of the museum has been constructed, this condition expresses one of the pillars of Metabolist thought, which accepts the concept of incremental growth as a determinant of architectural form. The concept,



The most innovative aspect of the museum is the videotheque with capsules for viewing ethnographic cassettes (above, capsule section below). Main entrance area (above left and facing page bottom) and courtyard (facing page top) are neutral in color as is the entire museum.







## National Museum of Ethnology

In the exhibition spaces (this and facing page), the use of rich but neutral materials allows the artifacts to stand out well. Throughout the building, a variety of grid schemes is used to subdivide large and small units, but this also refers to traditional Japanese building forms.

which is not new in Japanese aesthetics, sees any organism as complete at *any* stage of its life cycle: in birth, growth, maturity, and even decay. Building reflects this idea and rejects the Western axial symmetry that requires the completion of all elements for aesthetic resolution.

The conceptual structure of the museum is a lattice, allowing malleable, yet consistent organization from the largest unit to the smallest display. Although it is planned for growth, with additional two-story units, the clarity of the concept is apparent mainly in plan. Walking around the structure, or through it, there is a constant change in aspect, adding a subtle variation in the experience of the place that rigidly formal schemes usually lack. The museum's layout and the intended path through it are also derived from traditional Japanese spatial history. Like the 17th-Century stroll garden, Kurokawa points out, the museum "hides and reveals" features and vistas in sequence—each distinct, yet each part of the entirety. In contrast to the axis of the Western spatial tradition and the monumental museums planned on it, the ethnology museum presents its cultural artifacts a few at a time. The path allows for the visitor to enter or skirt any section, while still following the same basic route. The museum thus provides a continuous path, but one that offers choice.

### Color

In discussing the color scheme, Kurokawa refers to a color he calls "Rikyu gray," which represents a metaphorical color range particularly loved by Sen-no-Rikyu, a noted 16th-Century tea master and aesthete. As the combination of green and red, it resolves opposition, and in making it, the relative balance of the colors always produces a different shade, thus making a "living" gray.

The use of the many silvers and grays of aluminum, granite, marble, cast stone, and stainless steel throughout the museum reflects the same aesthetic. Rich, yet neutral, the shells serve to distinguish the objects on display. The brilliant colors of clothing, instruments, and artifacts of all types stand out as well they should. The grid serves to subdivide the major units, and in turn is subdivided in places into squares hardly two inches wide. All objects are thus re-



lated to a grid surface, another reference to the traditional building forms.

### Problems

Of course the museum is not without problems. The siting, for one, seems at the moment a bit unresolved. Depending on the mode of arrival (by bus, for example), one actually approaches the building from the rear, hardly the most grand vista. The problem is not, in all probability, the fault of the architect, since the master plan for the redevelopment of the Expo site no doubt called for certain institutions in certain places. But other aspects of circulation lack resolution. Upon entering, through the left door, one must cross the lobby to climb the formal, central stair to the exhibits. There seems to be a contradiction here between this formal element, on axis with the central four-story core, and the implied circulation path.

The route itself also presents some problems. Although clear in diagram, actual experience differs somewhat from the conception. On site the route does not appear so clearly. The similarity in room design and consistent geometry, while excellent from a design point of view, lack landmark features to reinforce orientation. It is not easy to get lost, to wander from the path, but it is relatively easy to get turned around and lose your bearings. In the end, these are not insurmountable problems as, with some effort, one becomes accustomed to the language of the place and the system by which exhibits are organized.

### An ethnological tea house

Metaphorically, the museum could be seen as a tea house built large. Like the tea house, the building is a container of functions, yet possesses little identity without a purposeful activity and the implements associated with it. The exterior visage of the tea house is substantial and simple, rich in its "refined poverty," as the



Japanese refer to the tea aesthetic. On the interior the materials are also simple and elegant, serving as a backdrop, setting off the singular flower arrangement, vase, or painting. In a like way, the museum serves as the substantial yet neutral container for its cultural wares. It is a "neutral" building that derives meaning only from the activities and artifacts it encloses. But the building as a systemic shell functions as a visual background rather than a focus, introducing and presenting cultures and their artifacts which are; after all, the reasons for a museum. □

### Data

**Project:** National Museum of Ethnology, Osaka, Japan.

**Architects:** Kisho Kurokawa Architect & Associates.

**Site:** on a hill in a park developed in the Expo '70 site after the World's Fair was closed.

**Program:** a building for the display of regional ethnological artifacts, also to be a learning center, of 310,000 sq ft total floor area.

**Structural system:** first floor of reinforced concrete with bearing walls, second to fourth floors of steel frame and reinforced concrete.

**Major materials:** materials of "colorless color": aluminum, granite, marble, cast stone, stainless steel.

**Mechanical system:** air-thermal-source-heat-pump connected to existing heat sources in park; single-duct general air-conditioning system, with fan-coil units in some research rooms.

**Consultants:** Kisho Kurokawa Architect & Associates., interiors, landscape; Kenchiku-setsubi Sekkei Kenkyujo, mechanical; Gengo Matsui and O.R.S. Jimusho, structural; Kiyoshi Awazu, graphics consultant; Total Media Development Institute, exhibition design.

**Client:** Ministry of Education, Japanese Govt.

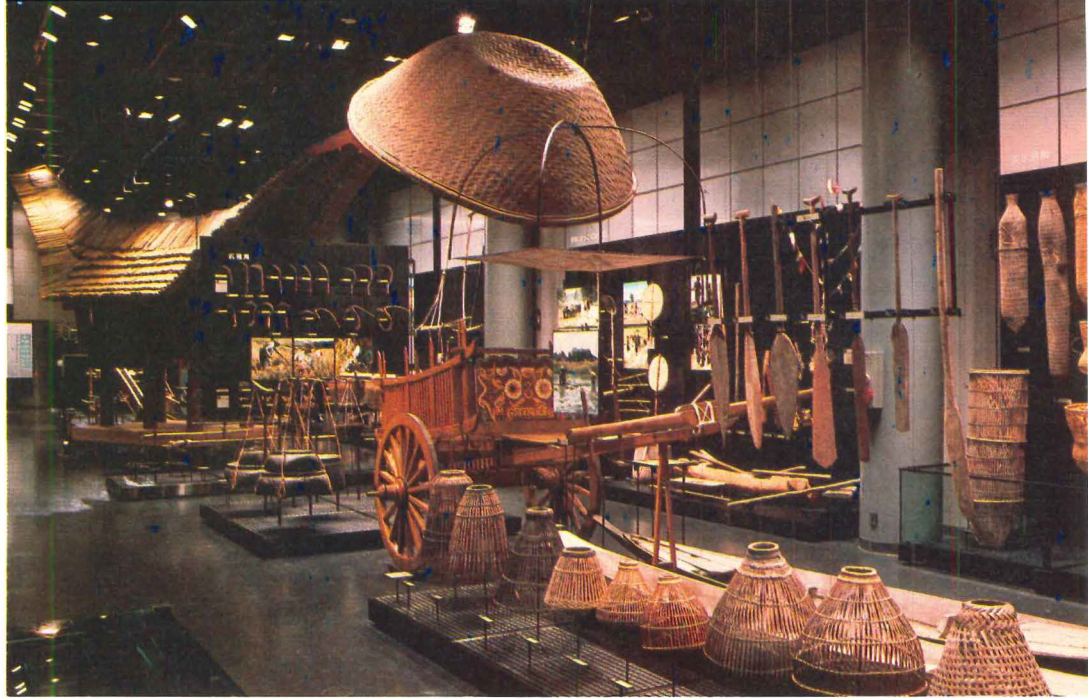
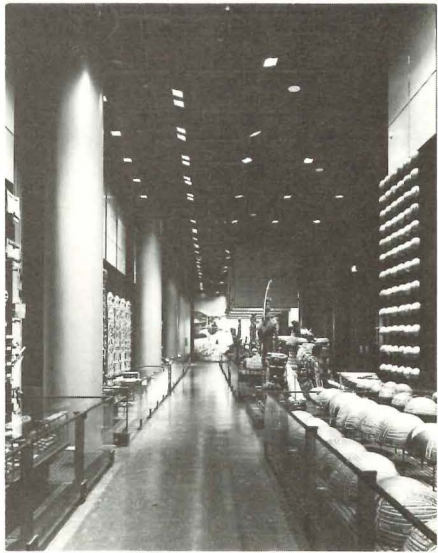
**General contractor:** Takenaka Komuten, Kinki Denki Koji, Takasago Netsugaku.

**Cost:** \$40 million; \$129 per sq ft.

**Photography:** Tomio Shashi, except as noted.

Photo right, left, Tatsuke Ogawa © The Japan Architect







# Tipping the scales

**Kevin Roche John Dinkeloo Associates' enclosure for an ancient temple at New York's Metropolitan Museum puts one monument in another to ill effect.**

On entering the new Sackler Wing at New York's Metropolitan Museum and seeing the diminutive Temple of Dendur standing forlorn in the vast enclosure, one immediately becomes acutely aware of distinctions between size and scale and of how their relationship can be manipulated to elicit or discourage expressions of monumentality. Such issues, after all, are most particularly what the wing is concerned with as an enclosure for the 1st-Century-BC Nubian structure. But an anomaly occurs in the museum. While the Aeolian sandstone temple is only 41' x 21' and its gateway is 11' x 12', it is undeniably monumental. The structure enclosing it is 165' x 200' with an inclined north curtain wall 72 ft high, but it is not monumental. Of necessity, it impinges upon the temple, and so serves only to erode the quality of monumentality of the object it was built to serve. Its main problem, besides a certain rigid conservatism that is frequently admired as high architecture these days, is its sheer size, which completely overwhelms the very monument one might have hoped would have been enhanced by its new setting. One can only imagine that the theory behind the new wing was that bigger was better, regardless of the purposes for which it was intended.

## The temple

When the Egyptian government offered the temple to the U.S. in 1965, in recognition of our \$16-million contribution to UNESCO's international campaign to save the Lower Nubian monuments of the Nile valley from flooding after completion of the High Aswan Dam, certain conditions were specified: including that safety of the monument

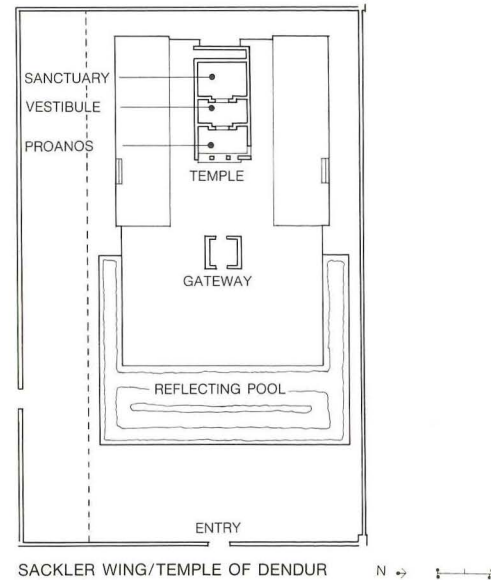
be ensured and that it be housed in a setting appropriate to its archeological character (see P/A, Nov. 1978, p. 22). Only the Metropolitan could meet all of the conditions; and while one cannot argue with them, one might question the mode of their implementation.

The temple, although small by standards for such structures, nevertheless shows certain mannered devices common to monumentality. The expression of mass is explicit, and that mass is organized into a system of elements that are overscaled in relation to it. The contradiction in scale between the parts focuses attention to the overscaled elements and enhances their formal importance. These in turn imbue the entire form with their qualities, and the small temple thus becomes monumental, not through its size but through the scale of some of its elements, such as the arch and cornice of the gateway, and the pronaos entrance and its flanking columns, all of which are scaled much beyond the requirements of their basic functions. The intimate decorative carving over the temple establishes another contrasting relationship that further reinforces the effect of monumentality. Mannered or artful devices thus condition one's perception of the temple as a dynamic form endowed with special meaning.

## The enclosure

No such devices are at play in the Sackler Wing that encloses the temple. As with much of Roche and Dinkeloo's work, the building employs as a major design motif immense planes of skeletal glass walls in combination with massive masonry forms. All of the individual elements of the composition are in balanced proportion to each other and, except for the glass curtain wall, the colors are basically neutral but in the warm end of the spectrum.

Because the idea of the enclosure was to simulate the site on the Nile where the



SACKLER WING/TEMPLE OF DENDUR

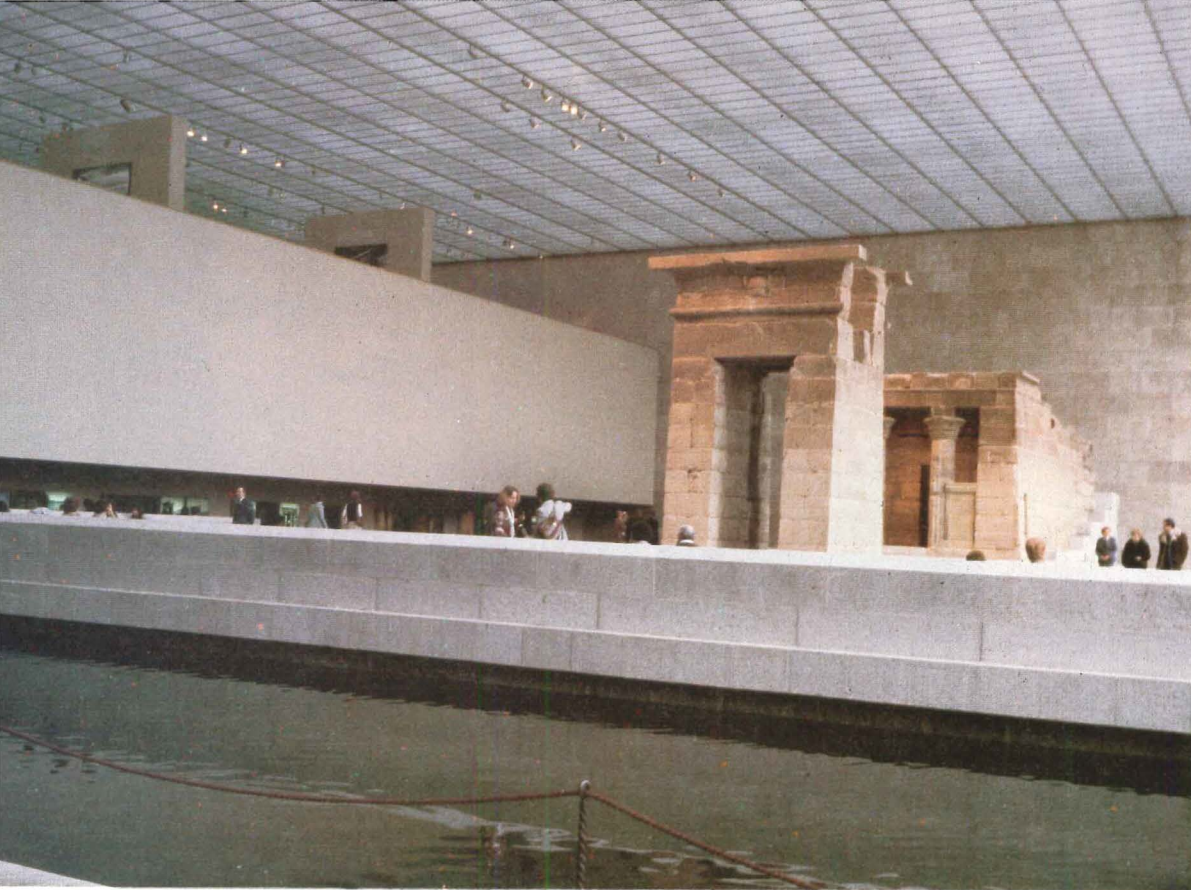
temple stood for 2000 years, the relic has been installed on a reinforced concrete foundation surrounded by "landscaped" stonework. In front of this podium base, a 102' x 32' reflecting pool is further calculated to evoke images of the temple's original site. But this surrogate Nile has been embellished with two side extensions of 45' x 7' each. Now one must walk around the pool and its extension to arrive at the temple, which was originally designed to be entered directly from the river through the gateway on axis with the entry of the pronaos. It probably makes little difference, however, how one arrives at the temple, since in any case the visitor is not allowed entry to its interior where, according to the Museum's *Bulletin* (Summer, 1978), "the Pronaos is the best-preserved and the most interesting part. . . ."

The entire north façade of the wing is an inclined curtain wall of clear, tempered insulating glass with aluminum framing supported vertically by ten wide-flange steel mullions that soar to a height of 72 ft. Above the temple, a ceiling of hammered misco wire glass and aluminum framing is hung 48 ft above the floor from 200-ft-long trusses that support a skylight covering the entire wing. The east and west walls are clad in Indiana limestone, while the stonework used to simulate the original site is gray granite from Massachusetts.

Although the glass ceiling has been brilliantly designed by the architects to emit a shadowless, even light of extraordinary quality even on the most unfortunate days, its framing elements and those of the north curtain wall and its wide-flange mullions pervade the space with a cage-like grid that gives more of an impression of the

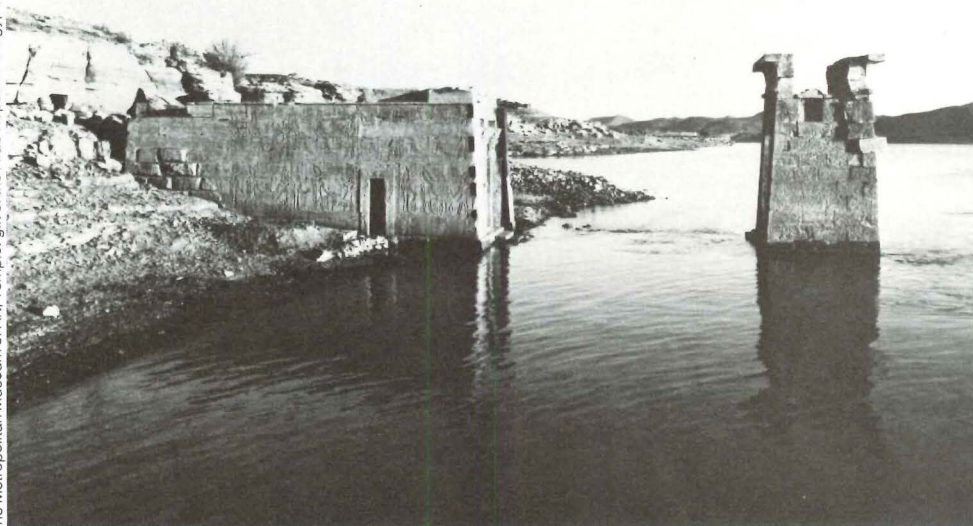
Temple of Dendur in new Sackler Wing, viewed from northeast (above left), and southeast (right) before opening. Photo, right, Norman McGrath, courtesy Conde Nast Publications.







The Metropolitan Museum of Art. Temple: gift of the Arab Republic of Egypt, 1968.



Temple of Dendur at its Nile site during seasonal flooding that at times would almost cover it.

temple as an object in captivity than of a treasure on proud display. The mullions, particularly, vigorously compete with the temple for attention, but even more distressing is the 200-ft-long "suspended" wall at the south side of the room, behind which are housed the Sackler Center for Far Eastern Studies on a mezzanine level and the Sackler Exhibition Hall on a second-floor level immediately above it. This vast, blank plane, which should have been tempered with additional detailing, intrudes into the space to loom over the temple. Under it, in the darkest part of the room, is an oppressive "educational" gallery where backlit transparencies are mounted to give a history of the temple.

**Space as monument**

What one is most aware of on entering the room, however, is not the enclosing structure or, unfortunately, the temple, but the sheer magnitude of space contained. It is somewhat like the great 19th-Century train sheds where one is more conscious of the volume contained than of the container or the objects in it. Almost immediately, however, one becomes aware of the enclosure, of the elements that make it up, and of the object contained. And it is then one realizes that the only thing that becomes truly monumental in the Sackler Wing is its own space, because that is the only element of the volumetric composition that is affected by the dynamic shift of scale established between the enclosure and the temple. But there is another unnerving dichotomy set up between the temple and enclosure, which is related to the aesthetic qualities of the two structures. As Henry-Russell Hitchcock has noted of their work in general in his introduction to *Kevin Roche John Dinkeloo and Associates 1962-1975*, "The work resembles in its particular distinction not emotional poetry but rational prose." Yet the whole purpose of the temple as a sacred place was calcu-

lated through its design to evoke powerful feelings of emotion from the viewer. Can "rational prose" be the proper milieu for an object designed to elicit exactly the opposite reaction?

The Sackler Wing represents only part of the museum's extensive renovation and expansion program undertaken several years ago with Roche and Dinkeloo as architects, working with the museum's architects Arthur Rosenblatt and Arthur Klein. To date, the main Fifth Avenue side of the building, completed to the design of Richard Morris Hunt in 1902 and extended from 1911 to 1926 by McKim, Mead & White, has been refurbished, as has the Great (entry) Hall. The wing for the Robert L. Lehman Collection has been added to the west (P/A, Aug. 1975, pp. 60-63), the Sackler Wing to the north, and soon new additions will be completed for the American Wing and the Primitive Art Wing. So far, the unqualified success of this whole program has been in the reinstallation of the permanent Egyptian collection, where an extraordinary sensitivity seems to have been at work at every turn. One wonders why that same sensitivity was not evident in the Sackler Wing.

If the Sackler Wing has problems on the interior, however, they are no less severe than those of the exterior. There, a form of gargantuan scale, completely devoid of any enriching details, and chilling in its gray-green glazing, has been callously juxtaposed to the civilized and humane neo-Classical addition of McKim, Mead & White. Its only saving grace is that at night, when the temple inside is illuminated, the curtain wall dissolves. Only then can one appreciate the treasure in its fullest glory. The view from Central Park is obviously not remotely like that from the Nile, but if what happens on the interior is intended to simulate the original setting, one would, given the alternative, always opt for nightfall. [David Morton]

**Data**

**Project:** Temple of Dendur in the Sackler Wing, Metropolitan Museum of Art, New York, NY.

**Architects:** Kevin Roche John Dinkeloo & Associates. Architects for the Museum: Arthur Rosenblatt, vice president for architecture and planning; Arthur Klein, supervising architect for construction. Architects for reassembly of the temple: Brown Lawford & Forbes.

**Site:** an addition at the north side of the museum in Central Park.

**Program:** permanent enclosure for a 1st-Century-BC Nubian temple.

**Structural system:** a temple platform of reinforced concrete rests on an underground parking garage of reinforced concrete. Above, a reinforced concrete enclosure with an inclined metal and glass curtain wall is topped by a skylight covering the wing. A hung ceiling of wire glass and aluminum framing is suspended below the skylight.

**Major materials:** reinforced concrete, concrete, limestone, granite, steel trusses, wide-flange steel mullions, clear, tempered, insulating glass, hammered misco wire glass, aluminum framing.

**Mechanical system:** air-conditioning system handles 125,000 cu ft of air per minute with 300 tons of cooling and 9000 pounds of steam per hour for heating.

**Consultants:** Severud Associates, structural; John Altieri, mechanical and electrical; Coffey and Levine, landscape; John V. Dinan Associates, Inc., Woodward-Clyde Consultants, Seismologists.

**Major contractors:** Defoe Corp., All Building Construction Corp., general; Charles Hyman, electrical; Wolff & Munier, Inc., plumbing; Stanley Rowland Co., HVAC.

**Temple reassembly stone masons:** A. Ottavino & Sons.

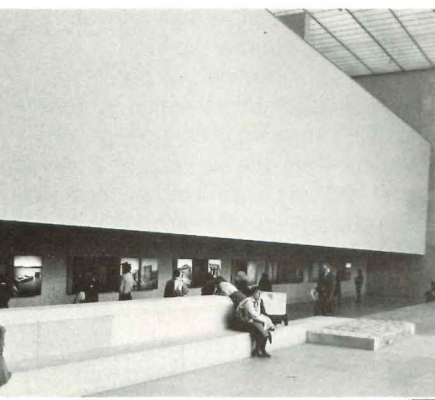
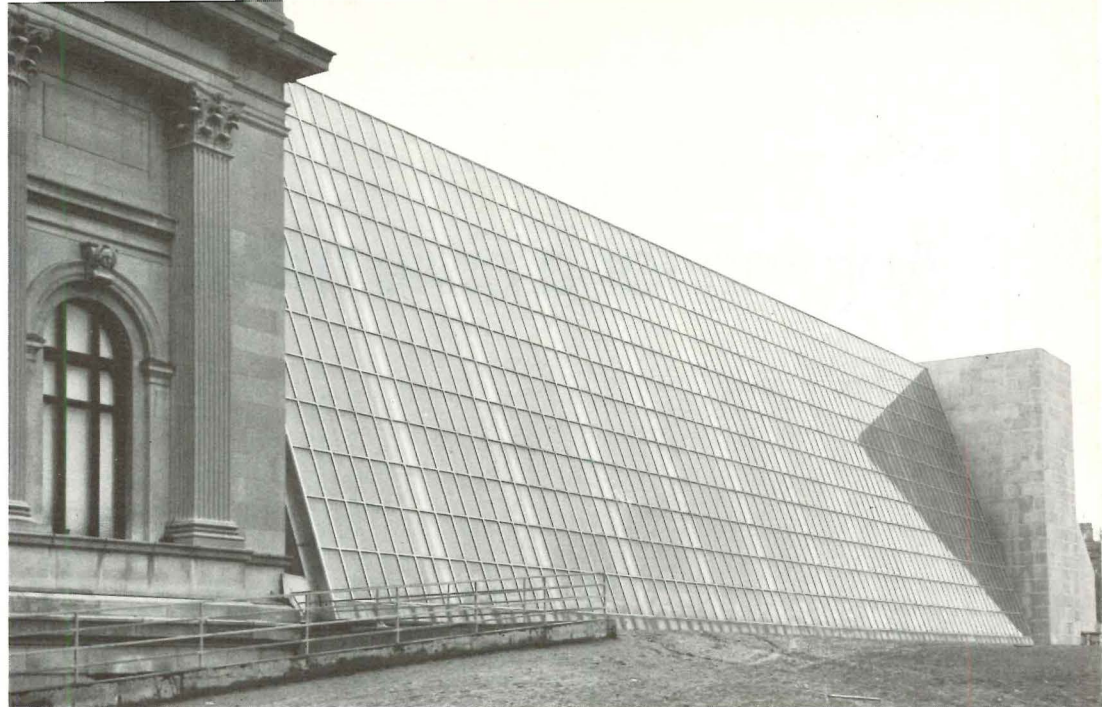
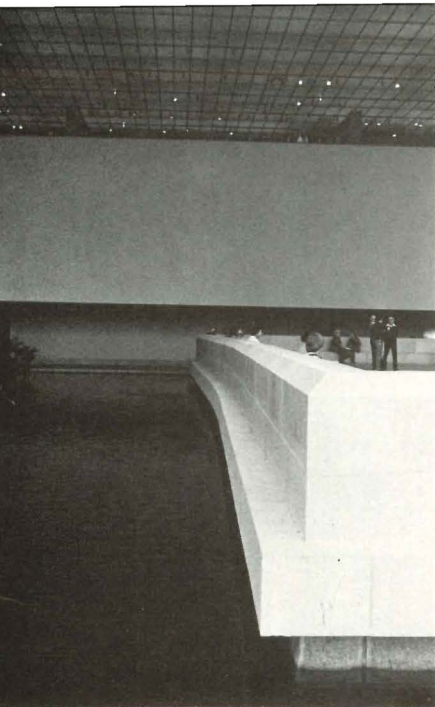
**Exhibition graphics:** Rudolph de Harak Associates.

**Client:** The Metropolitan Museum of Art.

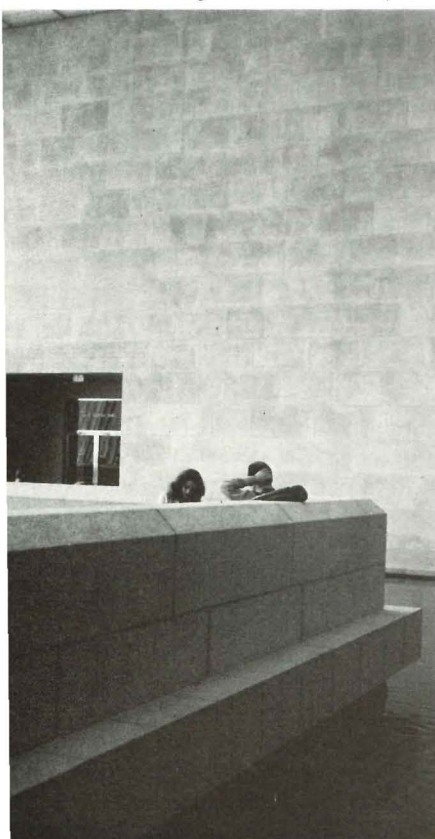
**Cost:** \$9,500,000 for total project.

**Photography:** David Morton except as noted.





Wall of auxiliary exhibition hall and study center (above) is 200 ft long, with oppressive educational gallery under it. Main entry to wing (below) seen over southeast corner of temple's podium, and from northwest corner, by rear of temple (right). Outside (above right), the Sackler Wing is unsympathetic to museum's older McKim, Mead & White addition, but glass wall "dissolves" at night to reveal the temple.





# Angling for a civic monument

Peter Papademetriou

Canted front is backdrop for Henry Moore sculpture; from close up (opposite) slope is awesome.



**For the new symbolic core of Dallas, I.M. Pei & Partners has devised a block-long cantilever that interlocks urban space with civic structure.**

Over a year ago, when the Dallas City Hall was dedicated, former mayor J. Erik Jonsson, under whose administration the concept was conceived, remarked, "What we wanted was a City Hall that was representative of the people and their city. . . . We have that now—a symbol of Dallas." There is no doubt that the idea that carried the project through a decade of controversy and uncertainty was simply a perceived need for a monument.

As Jonsson recalls the period when he took office, just after the assassination of President Kennedy, "People in Dallas were being talked about in every other quarter of the world as living in a city of hate. . . . We wanted architecture of outstanding quality . . . the strength, the inner simplicity

that almost inevitably goes with beauty, and the straightforward look that to me sums up what Texans were and how they felt and how they stood up against their problems."

Often, and quite logically, compared with the Boston City Hall, this design by I.M. Pei & Partners and the Dallas firm of Harper & Kemp also reflects the optimistic monumentalism of the 1960s, while revealing the general absence of a meaningful taxonomy of architecture and urban space within the Modern Movement. Historian Thomas Hines has suggested that the significance of the City Beautiful, and its accompanying Beaux-Arts Classicism, was (in a paraphrase of Gertrude Stein) to "put the 'there' there." In Dallas, Pei has curiously maintained a rigorous Modern stance, while employing many of the formal ideas of that very movement that Modernism sought to displace. This design attitude makes the Pei design of particular interest now, as the past decade has seen

a reappraisal of formal Classicism and Classical types of urban space.

City Hall's conception was part of a broader assessment of the city, expressed in one of the most significant city government documents, the two-volume *Goals for Dallas* of 1966. As a result of that, the Pei office was chosen, and the initial involvement was a six-month site assessment study.

## A place in the city

The City of Dallas had actually acquired the site, in a somewhat rundown warehouse district, over 30 years earlier, then sold it, but it was still available. Along with the neighboring convention center, the City Hall would act to revitalize the commercial area four blocks away. Pei recommended the purchase of an additional seven acres of land fronting the site and separated from it by Marilla Street; this was to become the civic plaza park that is the "front porch" for the entire 12-acre project. As conceived, the eventual development was to be a significant civic space, a place for important events, ultimately defined by new buildings. (A new central public library facility is currently under construction directly across the park plaza.)

As the project proceeded, it was subject to forces both political and economic. Shelved after initially high construction bids, it was reactivated at favorable costs during a soft construction market. Then trade union strikes and disagreement about the design among City Council members contributed to delays in completion. Through it all, the visual impact of the design itself, with its futuristic associations, was responsible for its caricature in the midst of every public controversy.

The eight-story building (with two additional basement stories, plus parking for 1325 cars extending 423 ft forward from the base) is actually anvil-shaped in section. Its gravity-defying image is realized through a combination of 14 bearing walls







## Dallas City Hall

and related roof-level box beams, using an ingenious post-tensioning loop system.

The 600-ft length is organized in six open lofts, some 65 ft in depth, separated by 14-ft-wide zones containing service elements. At the rear, the two end zones are turned at right angles to the building mass, generating a partially closed form and denying a reading as a continuous extrusion. This turning of the corner on both ends presents a somewhat clumsy juxtaposition of cantilever forms, compounding the disconcerting "leaning" effect.

On the north front, one of the bays is specially articulated and diagrammatically contains the "unique" functions such as Mayor's office, Council chamber, and main public lobby entrance. The total extent of the building block is broken down by the insertion of three rounded vertical elements some 37 ft wide which contain broad stairs. These elements somewhat contradict the reading of the cantilever by seeming to prop it up, although they have been detailed to read as independent of structure.

City Hall nevertheless is rendered—and perceived—mainly as a single block, and the actual physical size of the building contributes to its monumental image. Its divisions are physically large, its repetitiveness is consistent. The perfection of Pei's concrete work (P/A, Sept. 1974, p. 90) contributes to the large uniformity of surface. At ground level, the lowest story is solid concrete to a height of 15 ft, broken only for—and because of—the entry. This "anchors" the base of the form visually, yet would appear to deny any ground-level relationship for the pedestrian between the building and to the park plaza itself. There is, moreover, little of the gradation of scale elements that would contribute to the gradual unfolding of impressions measured by the individual's relationship to any part. With none of these transitions of scale, City Hall remains distant in its reading by the individual, who is dominated at close range by its monumentality.

### Open space out front

The simplicity of the park plaza is its virtue; its great diagonal slash has the elegance



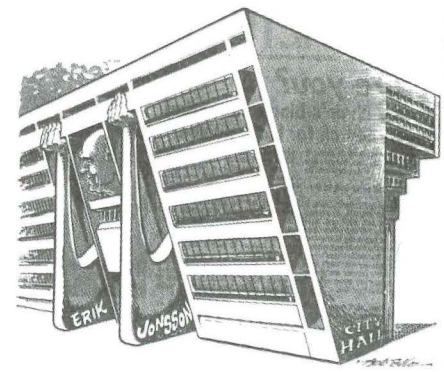
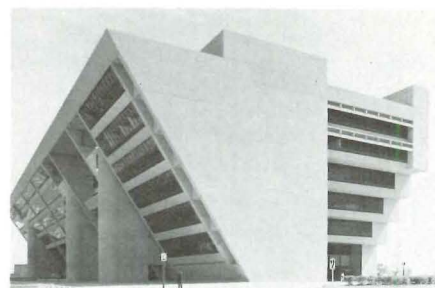
of a heraldic shield and reconciles a variety of contextual forces, including an 8-ft difference in natural grade. The larger portion of this space resulting from the diagonal cut is the level plaza in front of the building entry. (The Marilla Street easement immediately in front of the building, marked by bollards, is now closed to traffic.) Walks reflect natural paths to the midpoint of the diagonal wall, developed as a "knuckle" in a semicircular series of steps leading to the recently installed focal sculpture by Henry Moore. Overlaid on the crisp geometry are gnarled live oak and red oak trees indigenous to the region. A 180-ft-round pool of bright blue water contains a bobbing red sculpture by Marta Pan. The far northwest corner is anchored by three somewhat awkward conical flagpoles, which are unfortunately distracting in the overall composition.

In any event, the issue of an inseparable relationship between the building and the space remains. Perhaps the dramatic 34-degree angle is too literal a "fit" between building and open space, although it generates the essential conditions of the architectural *parti*, including the step-section interior solution. The fact that interiors could be allocated to service departments in response to this diagram is beside the point, for the building concept is the result of an urban design concept.

This is not to dismiss the nearly 800,000 sq ft of programmed spaces. These are organized essentially as loft spaces, with department layouts developed by the Pei office, working with the City Manager on a subsequent contract. Where partition heights and patterns have maintained the open feeling, the concept is most successful; notable disappointments occur in the Legal Department where full-height enclosures create a rabbit-warren of spaces.

The "great court" at the core of the building, roofed by three vaulted clerestories, has a pleasant quality of light, in contrast with the dark interior of Boston City Hall. One level up—by escalator—from the principal lobby, this court, along with a Water Department lobby on the east side, is a primary area of public contact.

Entry, however, still remains a problem. The relationship to underground parking is somewhat tentative, the main access points being at the three stair towers,



which paradoxically impede circulation around them and to elevator cores at the rear. The 14 vertical bearing walls, moreover, continue through the basement levels and obstruct cross circulation in part of the parking area. For the public, grade-level parking has been provided to the south. But on this side, offices at grade



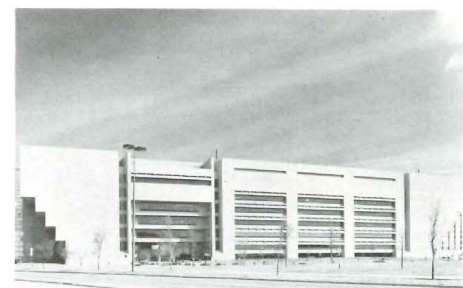
City Hall, Tempe, Az.

appear to have entries in each bay, which have been kept permanently locked; the two understated entries into the main lobby have the distinct feeling of being back doors to a building facing north.

### Forgoing the portico

The visual image of the City Hall and its cultural significance must ultimately be evaluated by analyzing the pedigree of its shapes. While loggias and colonnades have a history of use with open plazas, for this building Pei chose rather to exercise his options within the Modern Movement. Its formal character is not within the lexicon of existing public images of civic architecture, and the monumental qualities it pos-

Views from northwest, west, and south (below, from left) show angled and stepping forms expanding from narrow base. On south front, as on north, lobby location is expressed, but entrances here are tucked into corners (right).





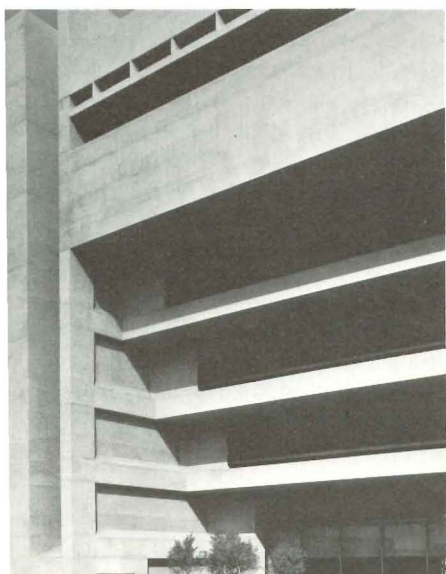
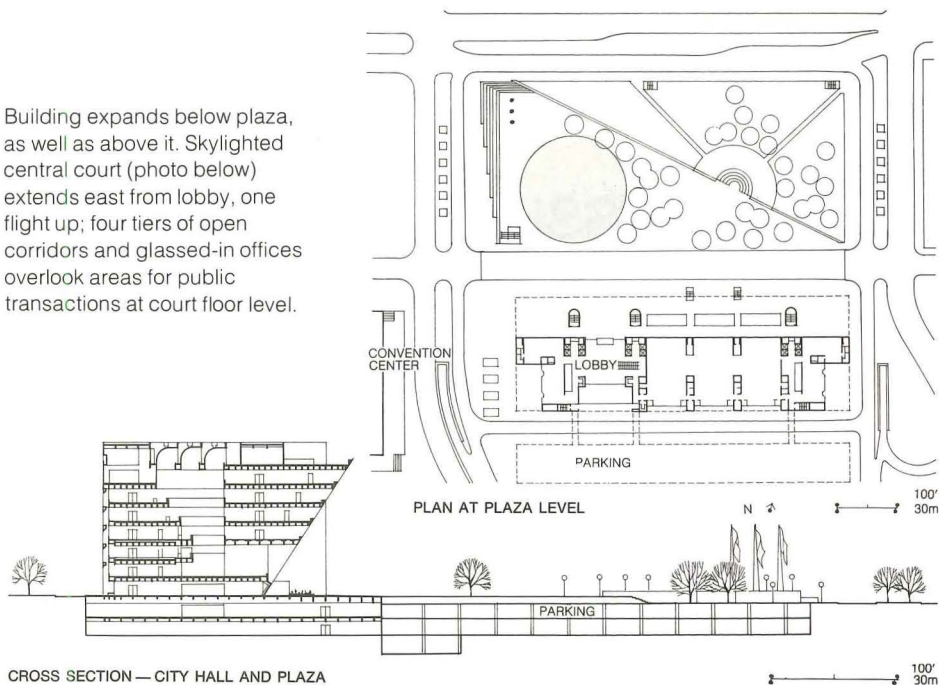
esses remain abstract and singular—  
 "original." The angular forms are under-  
 standable within an expressionist strain of  
 Modernism, from the stepped sections of  
 Sant'Elia to Gropius' Memorial to the  
 March Victims, to Cook's Plug-in City,  
 Isozaki's Sky Cluster, and Tigerman's  
 Urban Matrix. The resoluteness of its  
 execution would identify Dallas City Hall  
 more closely with these examples than  
 with Le Corbusier's youth center at Fir-  
 miny, whose visual image is similar yet de-  
 cidedly less monumental. An inevitable  
 conclusion to this futuristic impulse is  
 perhaps indicated by the city hall at  
 Tempe, Az.

Should our institutions mirror society, or  
 be beacons to it? Clearly, in Dallas, ar-  
 chitecture has taken the heroic stance.  
 Through this monumental gesture, City  
 Hall has given a focus both for civic pride  
 as defined by former mayor Jonsson and  
 for the evolution of a major urban space,  
 identified by its unique architectural  
 shape. The singularity of its design, how-  
 ever, remains perhaps its failing. For the  
 Dallas City Hall, while unquestionably a  
 stunning Modern building in many as-  
 pects, gives evidence that we are still  
 without a design discourse on general  
 principles for a contemporary civic art. □

**Data**

- Project:** Dallas City Hall, Dallas, Tx.
- Architects:** I.M. Pei & Partners, New York,  
 (team: I.M. Pei, Eason H. Leonard, Theodore J.  
 Musho, Theodore A. Amberg, George Woo,  
 Harry Barone) and Harper & Kemp, Dallas.
- Site:** approximately 12 acres at the south edge  
 of downtown, just east of Convention Center.
- Program:** approximately 775,000 sq ft of of-  
 fices; underground parking for 1325 cars.
- Structural system:** cast-in-place post-ten-  
 sioned concrete (see P/A, Sept. 1974, p. 90).
- Major materials:** exposed concrete, gray-tinted  
 glass; granite paving; carpet above lobby level.
- Consultants:** Terry-Rosenlund & Co., struc-  
 tural; Gaynor & Sirmen, Inc. (mechanical).
- General contractor:** Robert E. McKee, Inc.
- Photos:** Peter Papademetriou.

Building expands below plaza,  
 as well as above it. Skylighted  
 central court (photo below)  
 extends east from lobby, one  
 flight up; four tiers of open  
 corridors and glassed-in offices  
 overlook areas for public  
 transactions at court floor level.





# Halicarnassus on the Hudson

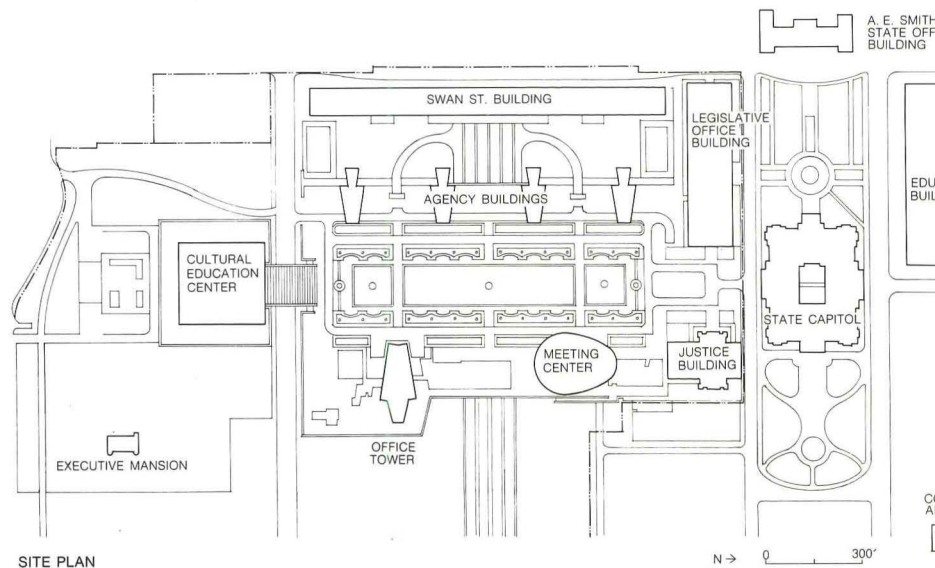
**Monumental, megalomaniac Albany Mall is an expression of the whim of steel (and concrete and marble) of its true architect, the late Nelson Rockefeller, and demonstrates just as forcefully that architecture is the embodiment of human values—or the lack of them.**

*"... We will get the inspiration and spiritual rewards out of our buildings that we put in them. . . . What we are recognizing in these buildings is that we have an aesthetic nature—that we have cultural values, and that these values are what lift us up above the scurrying ant heap of those absorbed only in survival, and make us a society touched with Divine Grace."*

—Gov. Nelson A. Rockefeller at the dedication of the Empire State Plaza, November 21, 1973

If you have tears, prepare to shed them now, for the tale of the Albany Mall is one of the most disheartening in the annals of public architecture in this country. It all began almost 20 years ago, when the recently elected Governor of New York, Nelson Rockefeller, played host to Crown Princess Beatrix of the Netherlands, who was on a state visit to the United States. The Governor was mortified when their limousine had to pass through the squalid red-light district of the decaying capital city of New York State, and he decided then and there to embark on an urban renewal project that had at its base the eradication of this unseemly blemish on his state's reputation.

Shortly thereafter, Rockefeller contacted Wallace K. Harrison, who for 50 years has served as unofficial Court Architect to various Rockefeller family interests. "As with a lot of things we did together," the 83-year-old Harrison now recalls, "he came in with the idea." The idea was for the creation of a gigantic, multiuse office building



complex (along the lines of Rockefeller Center, the Governor thought) that would give dingy Downtown Albany a much-needed shot in the arm and provide it with a new image in keeping with its role as seat of government for the Empire State.

The site for this grandiose scheme (just under 100 acres) stretches southward from the landmark Capitol Building, built from 1867–1898 by Thomas Fuller, H.H. Richardson, Leopold Eidlitz, and Isaac Perry. The limestone French Renaissance Revival structure is one of the most noteworthy state capitols in America—not least of all because it is one of the very few without a dome. Although the site for the new Mall was chosen with apparent logic (fulfilling the dual requirements of slum clearance and the establishment of a monumental setting for the existing Capitol), the decision turned out to be little short of disastrous. From a purely physical standpoint, the geological problems were bad enough: a clay substrate made it necessary to sink foundations 80 ft deep, adding enormously to the original cost estimate of \$450 million.

But in human terms, the location of the Albany Mall was even worse. The homes of

some 9000 poor blacks were demolished to make way for the new home of their state government. At first it was proposed that the Mall complex contain new housing for 500 of the displaced families. But when the estimated cost of that housing soared from \$10 to \$20 million, it was eliminated from the final scheme by Rockefeller, who declared the expenditure to be "way out of line"—in other words, some 1 percent of the total cost of his ever-inflating project.

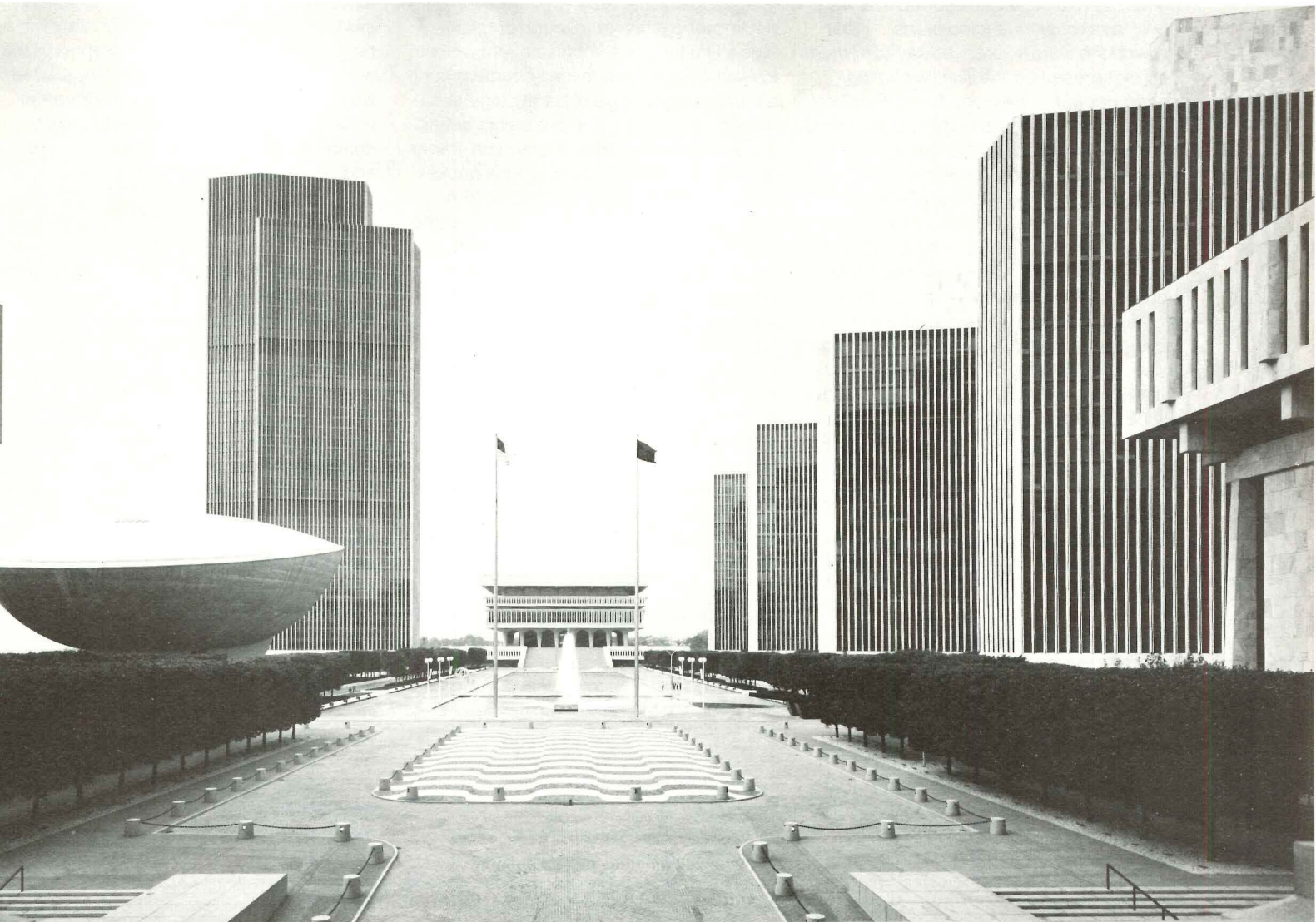
## Hey, big spender

The day after Nelson Rockefeller's death last January, a headline in a New York newspaper read, "\$2B Albany Mall Rocky's Monument." *Two billion dollars?* Now, even by the standards of America's richest family, that is quite a piece of change. The staggering price tag of the Albany Mall is without question the largest amount ever spent on a group of buildings to house the workings of government in the history of the United States. By comparison, it makes such earlier boondoggles as the justly excoriated Sam Rayburn Congressional Office Building in Washington (which cost a mere \$122 million) seem like folly on the scale of a gazebo.





North end of Albany Mall (above) terminates at landmark Capitol Building, while southern end (below) is closed by Cultural Education Center.





## Albany Mall

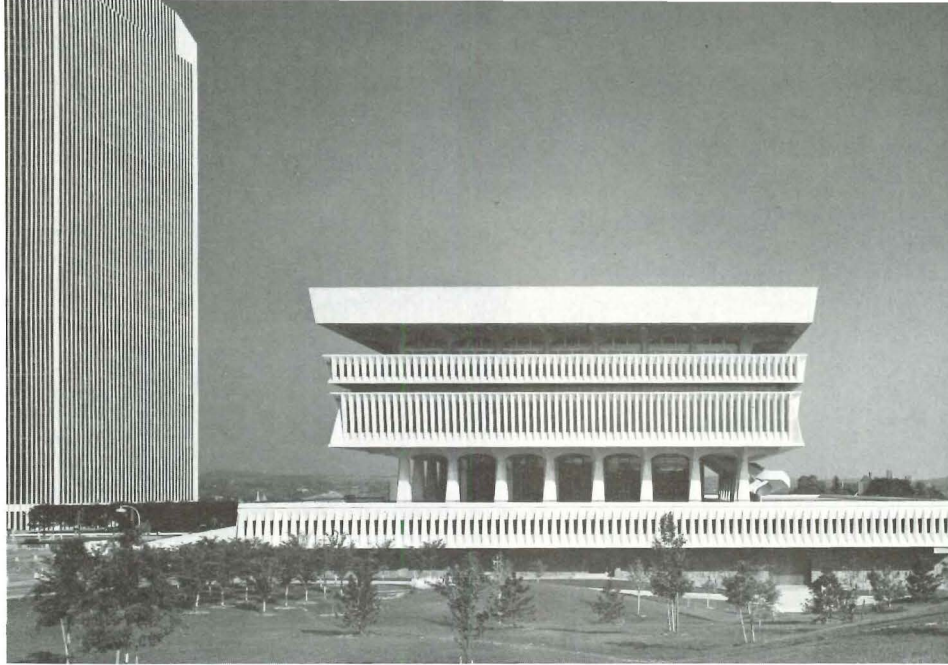
The Cultural Education Center (near right) is a stylistic mix of Early Yamasaki and Late Breuer. The 8-story structure houses the Archives Center, the State Library and the State Museum. Four identical 22-story office towers for various state agencies (near right, far right top and bottom) are ranged along west side of Mall complex. Main office tower (middle right, far right bottom) is, at 44 stories, the highest structure. "The Egg" (middle right, far right top and bottom) was designed to give formal counterpoint to the ensemble. "Otherwise, there would have been too many boxes," says architect Wallace K. Harrison.

How Rockefeller went about paying for the Albany Mall is a study in the arrogance of political power worthy of a full-length treatment in itself. Let it suffice here to cite this excerpt from Robert A. Caro's monumental and essential urban planning classic, *The Power Broker: Robert Moses and the Fall of New York* (New York, 1974): "To finance such immense physical improvements, he [Rockefeller] resorted to a variety of 'backdoor' financing plans . . . that allowed the state's voters no say over them and that preserved the illusion of a 'balanced budget'—even so, during Rockefeller's Governorship, the state budget would increase by more than 300 percent and the state debt would quadruple."

What did the people of New York get here for their \$2 billion? Among other things, the Albany Mall contains 232,000 tons of steel, 900,000 cu yds of concrete, and 40,000 tons of marble. All of that is worked up into the following: a total of 10 buildings, including a 44-story main office tower, four 22-story office towers, the 7-story Justice Building, 9-story Legislative Office Building, the 6-story, 1200-ft-long Swan St. Building, and the Meeting Center (familarly known as "The Egg"). Finally, at the far end of the Mall (axially facing the old Capitol) is the Cultural Education Center, an 8-story building containing the Archives Center, the State Library, and the State Museum.

### Stranger in a strange land

Beneath it all is the 6-story podium, which contains parking, service areas, mechanical systems, laboratories, and the Grand Concourse, patterned after the one in Rockefeller Center (see p. 19), an indoor shopping mall with the same approximate mix of stores and services available in the Manhattan prototype. Surrounding the podium are acres of bleak parking lots, which only emphasize the brutality of the Mall's base. There is no relationship at all



between buildings and site, neither at grade nor atop the podium, since all vestiges of the existing site have been so totally obliterated. Thus, as one stands on the Plaza itself, there is an eerie feeling of detachment. The Mall buildings loom menacingly, like aliens from another galaxy set down on this marble landing strip.

Stylistically, the Albany Mall leaves one not knowing whether to laugh or to cry. One's first tentative impulse might well be toward laughter, since the scheme is such a naive hodgepodge of barely digested design ideas ("hints" might be the better word). It seems as though Harrison started off with something in mind like his unexecuted project for "X-City" of 1946 (P/A, Dec. 1978, p. 74). To this he added a little of this and a little of that: rumors of Le Corbusier, eavesdroppings of Oscar Niemeyer, threats of Albert Speer. There are also three vast reflecting pools (a must for a monumental capitol), a bit of wave-pattern, black-and-white Copacabana pavement (a Nelson Rockefeller favorite), pathetically underscaled Calders, and, most startling of all, "The Egg." Intended by Harrison to be a formal homage to the sculpture of Brancusi, the Meeting Center more closely resembles a futuristic Italian bidet from the MOMA Design Collection. God only knows what future generations will make of all this.

For our generation, though, there is nothing but sorrow. In the end, the Empire State Plaza is too permanent, too costly, and too destructive to sustain jest. Photos of the Albany Mall condemn it much more efficiently than words can to its just place in architectural history. But what photos cannot tell is the story of the lives brought into turmoil and despair by this monstrosity of misplaced priorities. The built embodiment of government rampant, gorging on its citizenry for the benefit of its own growth and self-perpetuation, the Albany Mall

stands as the ultimate cautionary evidence in this country of what can happen if the appetites of the beast go unchecked. Nelson Rockefeller, who suffered from dyslexia, once cheerily admitted that he had referred in a memo to the "Albany Maul." How true, how terribly true.

The real author of the Albany Mall is now gone, and we are the heirs of his great monument to himself. But his monument still lacks an inscription. Though they will never be engraved there, let us think of the words of Ozymandias, king of kings, when we think of Nelson Rockefeller, Governor of New York, who like that ancient ruler could say: "Look on my works, ye Mighty/and despair." [Martin Filler]

### Data

**Project:** The Gov. Nelson A. Rockefeller Empire State Plaza, Albany, NY.

**Architects:** Harrison & Abramovitz, architectural coordinator, Wallace K. Harrison, partner in charge; James & Meadows & Howard; Carson, Lundin & Shaw; Sargent, Webster, Crenshaw & Folley, associated architects; Mueser, Rutledge, Wentworth & Johnston, foundations.

**Program:** multiuse office building complex to house state governmental operations, museum, archives, and library.

**Site:** 98.5 acres in Downtown Albany.

**Structural system:** structural steel and post-tensioned concrete slab construction.

**Major materials:** steel, cast-in-place and precast concrete, Georgia and Vermont marble fascia, glass.

**Consultants:** Syska & Hennessy, mechanical and electrical; Ammann & Whitney, structural design; Parsons, Brinckerhoff, Quade & Douglas, roads and arterials; George A. Fuller Co., construction management.

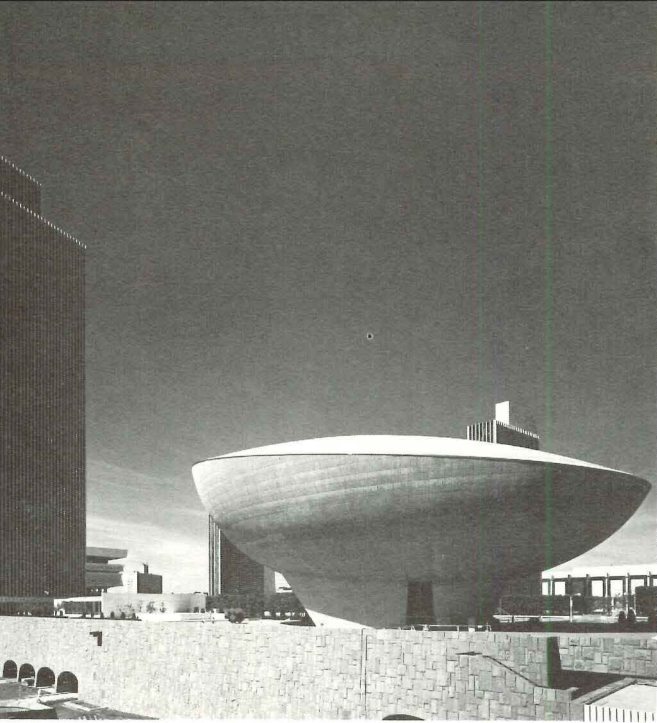
**General contractor:** Walsh & Corbetta.

**Client:** State of New York Office of General Services.

**Costs:** Approximately \$2 billion total.

**Photography:** Ezra Stoller © ESTO.







# Monumental main street



Pennsylvania Avenue, montage showing proposed pylons.

**Just as Pennsylvania Avenue functions as a symbolic place in the nation's capital, Venturi & Rauch's design for a plaza at the western end symbolizes the inherent character of the street.**

Few will argue about Pennsylvania Avenue's importance, or for that matter its lackluster quality. Not only does it link two monuments, the Capitol and the White House, it contains many buildings of monumental size: The National Gallery, the Old Post Office, the Federal Triangle, the FBI building. It also contains a diverse mix of uses including stores and hotels, an assortment of architectural styles, the full range of quality in design. Some parts of the Avenue are now rather spiffy; other parts seedy, run-down, and depressing. It needs help, which the Pennsylvania Avenue Development Corporation, created in 1972, seeks to give.

One of PADC's initial efforts has re-

ceived a lot of publicity, as much for the clamor surrounding the proposed scheme as for the actual design itself. This scheme, a plaza designed by Venturi & Rauch, could be seen as a microcosm for the process by which monumental main street takes shape on several different levels—in terms of design, in terms of the political process surrounding the realization of the scheme, finally its end result. Thus the decision of the board of the PADC in February *not* to go along with Venturi & Rauch's complete proposal deserves a closer look.

## Past prime

The Avenue's historical significance as a symbolic and physical link between the Capitol and the White House was spelled out clearly in Pierre L'Enfant's plan of 1791. Strangely the unique mix of government buildings, small stores, theaters, hotels, and museums, didn't survive as a healthy urban grouping into this century.

A temporary study group set up by President Kennedy in 1962 sought to address the deterioration of Pennsylvania Avenue. The commission—always endangered by loss of federal support from one presidency to the next—gave rise to the Pennsylvania Avenue Development Corporation in 1972. Now a government agency, it is provided by Congress with the power of eminent domain and the right to undertake public improvements, spur restoration and rehabilitation, and enter into commercial development with the private sector. With a Congressional budget of \$130 million and borrowing power of \$92 million, the PADC has already spurred a flurry of activity along the street.

## Musical chairs in open air

While projects are being planned, so far the action, architecturally and politically, has been concentrated in an area between 13th and 14th Sts. at the western end of the Avenue near the White House. Two parcels of land are involved: one slated to be a wooded park, the other, an urban plaza. Both parcels were chopped up by traffic lanes where the Avenue splinters as it approaches the White House grounds. By diverting westbound traffic to E Street, however, and eastbound traffic in front of the District Building, the city could reclaim traffic islands for urban open space.

Originally M. Paul Friedberg, with architect Jerome Lindsey, obtained the commission to design the prominent rectangular plaza conceived as urban in character, while Venturi & Rauch, with landscape architect George E. Patton, got the job of designing the adjacent triangular (wooded) Pershing Park. Artist Richard Serra was brought in to create sculpture for the middle of Friedberg's rectangular plaza. When Venturi & Rauch produced a scheme that was clearly more suited to a plaza than a park, various strategies were tried to resolve the dilemma, one being a



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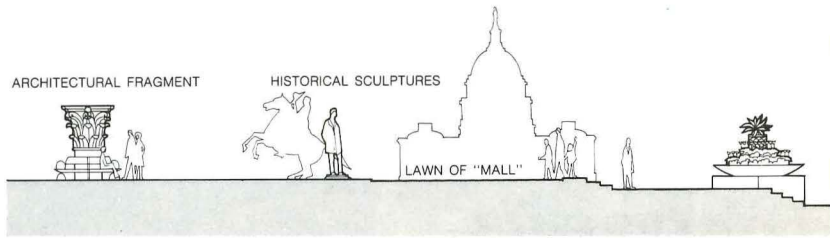
of the United States,  
in Order to form  
a more perfect Union,  
establish Justice,  
insure  
domestic Tranquility,  
provide for the  
common defense,  
promote the  
general Welfare,  
and secure the  
Blessings of Liberty  
to ourselves  
and our Posterity,  
do ordain and establish  
this Constitution  
for the  
United States  
of America.

We hold these truths  
to be self-evident,  
that all men  
are created equal,  
that they are endowed  
by their Creator  
with certain  
unalienable Rights,  
that among these  
are Life, Liberty  
and the Pursuit of  
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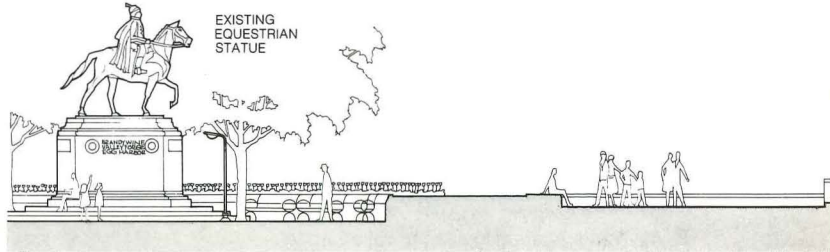
ARCHITECTURAL FRAGMENT

HISTORICAL SCULPTURES

LAWN OF "MALL"

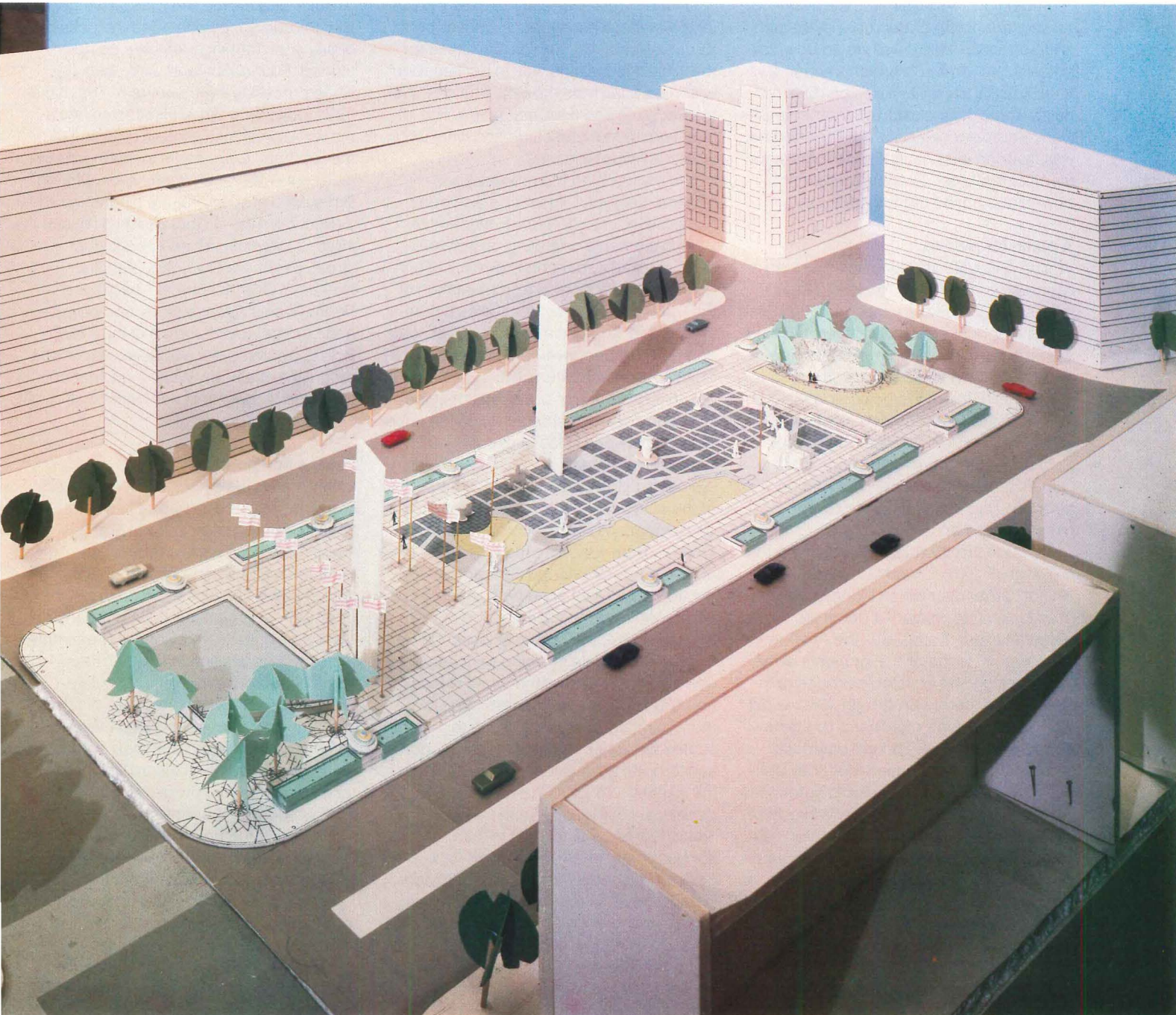


EXISTING  
EQUESTRIAN  
STATUE



EAST PROJECT OF WESTERN SECTOR — SECTIONS

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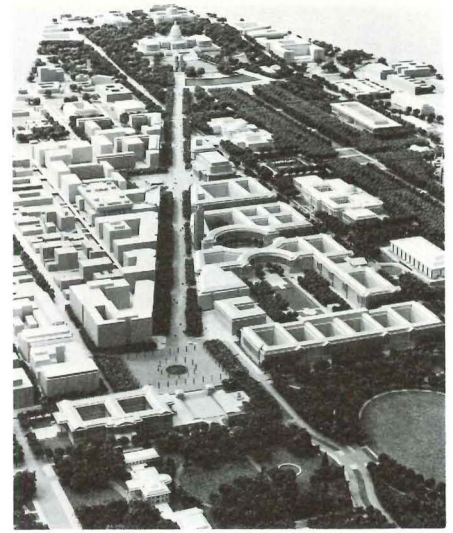




## Pennsylvania Avenue, Washington, DC



Pennsylvania Avenue looking toward Capitol.



Plan as conceived 1964.

"competition." Assignments were reversed. Friedberg ended up with the park and Serra found his piece would be incorporated into Venturi & Rauch's scheme. Venturi & Rauch's plaza design does not easily admit the inclusion of another artist's work, particularly Serra's: It is reported he was favoring executing eight or nine slabs made of raw steel. Eventually the artist bowed out, but he did not go quietly.

### A place for pylons

Venturi & Rauch's concept for the plaza is intriguing in its allusion to the 1791 L'Enfant plan of the city, in which radiating avenues diagonally overlaying the city's grid are recalled in the granite plaza paving. A grassed-in area in the plaza corresponds in location to the mall's position in the L'Enfant scheme. To underscore the symbolic quality of the street, the architects originally projected two marble models of the Capitol and White House to be placed as organizing elements in this three-dimensional map.

Although the plaza is oriented along the rectangular grid of Washington (the "minor" order over which L'Enfant superimposed his "major" order of the diagonal axes), it straddles the Avenue. In counterpoint to the grid alignments of the plaza design, the architects proposed installing two marble 86-ft-high, 28-ft-wide, 3½-ft-deep pylons positioned to acknowledge the major axis. Though placed at some distance from each other, they optically merge to frame the view towards the White House from the Avenue. While John Mills's Treasury Building constructed next door to the White House in 1842 now juts into the view instead, the framed image, as the architects contend, "doesn't make a bad picture—and is picturesque in several ways. It is an asymmetrical composition, a Romantic scene of a classical portico in a rural landscape whose prettiness Mills would have appreciated."

On the sides toward the Capitol the pylons' white marble surfaces were to be punctuated by flush black marble strips; the White House side was to be inscribed with passages from the Constitution ("We the People") and the Declaration. The letters, two and four feet high and with serifs, would be incised in blue.

The idea behind the proposal is intriguing, certainly, illustrating as it does Robert Venturi's "both-and" theories of design elements operating on several symbolic and experiential levels. Not only does this metaphorical representation of the "city within a city" function as a dominating motif, but the manipulation of scale and how it is perceived provides an equally strong counterpoint.

The exploration of scale relationships between sizes of elements within the entire design, between sizes of elements compared to the human body, and between elements in the particular context and that of the outside world comments ironically on perceptions of "monumental" and "intimate." Thus visitors to the plaza would be able to comprehend the concept behind the actual L'Enfant scheme by seeing it at a reduced representation on the paving. At the same time, they could experience monumental scale reduced to human scale by approaching the White House and Capitol models. This reduction of monumentally scaled buildings to humanly scaled ones also involves tricks on cognition through an inversion of roles. Although the visitor is one-third the height of these buildings—still smaller than they—he would feel like a giant next to them: the visitor becomes monumental. Until, that is, he comes up against the pylons. The pylons instantly reverse the roles by their size in relation to the visitor and by their reference to the monumental scale of the actual buildings near the plaza: they "mediate" between the real world and the idealized "city" in the plaza.

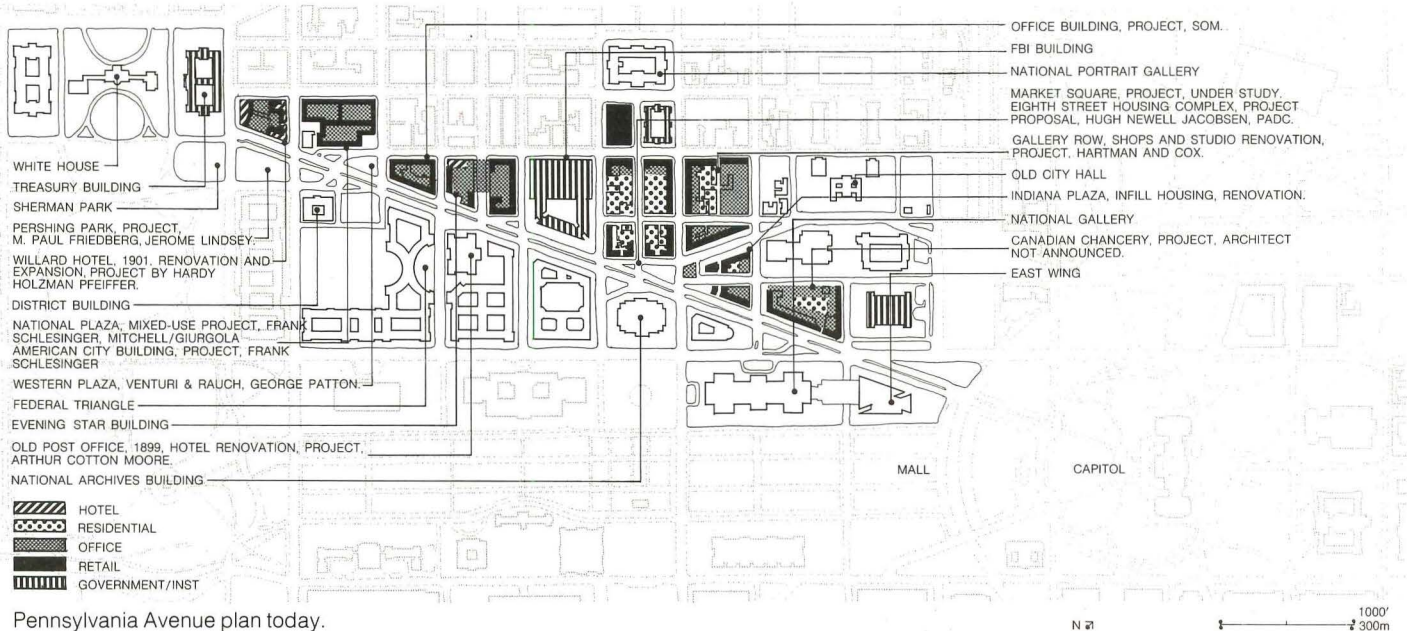
Unfortunately the PADC Board's decision to drop the pylons killed the possibility of any such framing elements being included. Foundation and utility work has since proceeded without them. The miniature Capitol and White House, too, fell by the wayside unless a future decision retrieves them. Opponents to the pylons included the Mayor of Washington, Marion Barry, who argued that the pylons would detract from the District Building (Washington's city hall) located across that street. Skidmore Owings & Merrill's Nathaniel Owings, former head of the Pennsylvania Avenue study commissions and current vice chairman of the PADC Board, opposed the pylons as well. As he recently explained, "While I may not be in the upper echelons of aesthetes, this is still no place for pylons."

### Pylons and politics

In this matter the pylons presented problems that involved individual interpretations tinged by socio-cultural and aesthetic orientations and shaded with political overtones. Each of the parties involved in the decision seemed to be, in other words, projecting quite different meanings onto those pylons. For example, the strong opposition of Mayor Barry, some observers think, reflects the apprehension with which the local, black-dominated government views the powers of the federal, white-dominated agency on the local scene. Much discussion has taken place about how development on the Avenue would benefit the black community. Thus the plaza in a sense functions as an initial testing ground between the PADC and the local government.

Because of Nathaniel Owings' history with Pennsylvania Avenue, there is little reason to expect him to enthusiastically support the Venturi & Rauch cause: as Chairman of the Avenue's commission in the 1960s, Owings had come up with his





Pennsylvania Avenue plan today.

own design for a plaza, the National Square. That Square (800' x 900') was quite a bit larger than the current one (800' x 250'). With the Owings scheme, some existing buildings would have had to go—the famous Willard Hotel, for one. Built in 1901 by Henry Hardenburgh, architect of New York's Plaza Hotel, the ornate building had been a local landmark until it closed in 1968. The saving of the hotel from demolition became a preservation cause, and ironically would in turn help the PADC survive a funding struggle with Congress in 1976. Now that it has been saved and will be renovated by Hardy Holzman Pfeiffer Associates, there is little talk of how things might have been had the first Pennsylvania Avenue plan passed.

For their part, the preservationists tend to look upon the pylons as reminiscent of much of the Owings-designed new construction proposed in the 1964 plan, which tied together *too* uniformly the north side of Pennsylvania Avenue. Other pylon opponents see the design of these large marble stelae as recalling the blander monumentalism of rank-and-file government buildings prevalent in Washington from the 1930s on. Others go further and question the "Disneyland" character of the 15-ft-high models of the two Avenue landmarks.

### Paradox for proponents

The hardest thing to do, of course, in a situation like this one is foresee whether an idea on paper still works when translated into reality. Even more difficult for supporters of Venturi & Rauch's plaza design to confront is the fact that the pylons can be criticized on certain grounds. The abstracted monumentality of the pylons perceived from the plaza itself would seem not to have sufficient ornament or sculptural density to read as majestic or relate to the viewer in a humanly scaled way. The contradiction and complexity that occur between the pylons and other parts of the

plaza design or the existing surroundings do not occur in the handling of the pylons themselves—despite the shift from smaller to larger scale (lettering to stripe) elements that takes place in moving around them.

From a distance, the pylons do frame the view, but as seen in the photomontage (p. 110), they still read ambiguously. They could be parts of other buildings. The legibility and strong symbolic impact of, say, the Arc de Triomphe on the Champs Élysées simply is not promised with this proposal. Paradoxically Venturi & Rauch's design, as an essay in monumentality, meant too many things to too many people: the pylons were not as politically or as aesthetically neutral as, say, the Roman style arch A.J. Downing proposed for that end of the Avenue in *his* aborted Mall-Avenue plan of 1851.

Yet the *idea* of the pylons is a convincing one. In this situation, the architects got caught in a bind: the concept had been approved and "revisions" seemed to be in order from one presentation to the next, but a "redesign" wasn't explicit. It is impossible to know whether a redesign of the pylons would have been sufficient, for all the opposition, but the idea of including some sort of "framing elements" at that scale was certainly worth pursuing.

### Will the real L'Enfant please rise

The Venturi & Rauch concept would have served not only as an exercise in scale or a reinforcement of one's sense of geographical and historical orientation, but even as a metaphorical statement about the philosophy of the present Pennsylvania Avenue plan. The official 1974 plan diverges from the task force plans executed in 1964 and 1969 precisely by the nature of its *inclusiveness*. It allows large buildings, small buildings, monumental and intimate scales, old and new architecture, good and bad. Besides the Willard, numerous buildings are now to be kept,

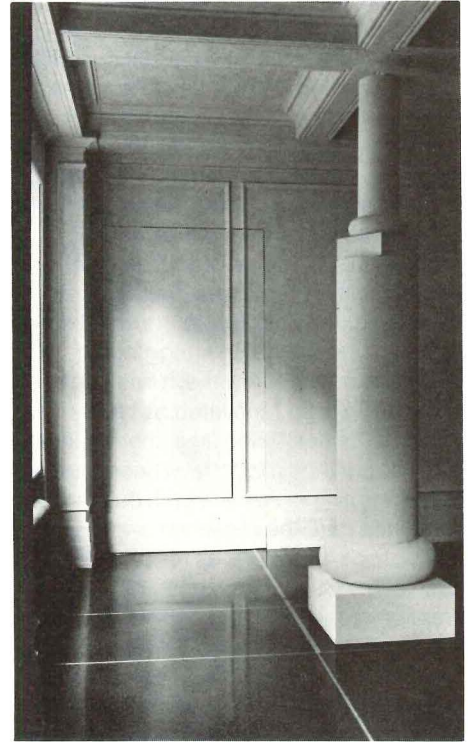
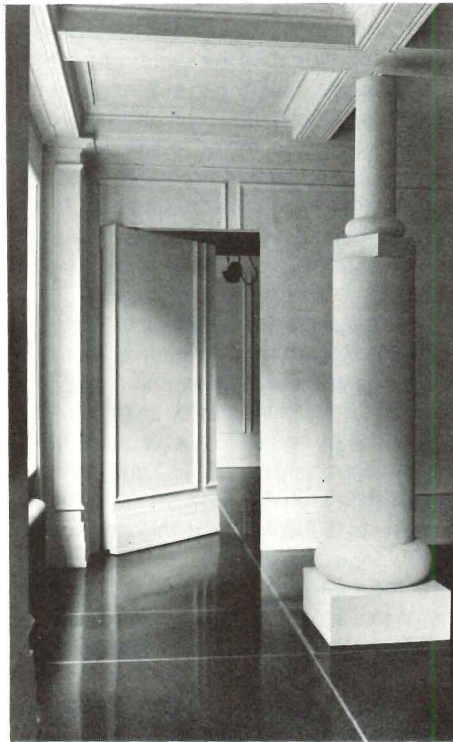
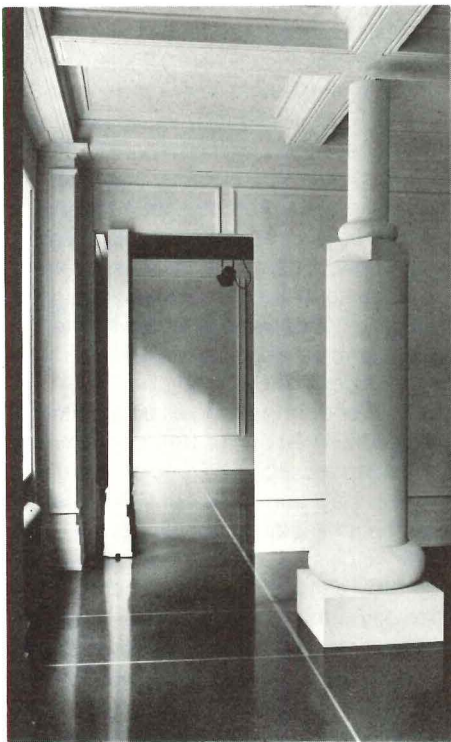
including the 1899 Old Post Office building. While setbacks for the building line have been established at 75 ft along the north side, and height limits range from 130 ft to 160 ft as in earlier versions, the existing construction (and new construction by permit) break the building line to add diversity in scale. As in the 1964 scheme, trees will be planted and three plazas are being created: the two at the western end; one at the north-south cross axis of Eighth St., where PADC plans to create Market Square, and a third at Capitol Hill (for the most part completed in 1972).

John Woodbridge, who as an architect with SOM worked on the 1960s schemes, then became Executive Director of PADC between 1973 and 1977, considers the current plan, modified largely because of preservationist pressure, as reflective of a "humbler" attitude. But Woodbridge and others know that, despite the diversity and vitality inherent in the plan for Pennsylvania Avenue today, good intentions don't result in good architecture or urban design. In the nurturing process that is needed, too often architect selection and design review are guided by circumstances having little to do with the actual design. In Washington the situation is magnified because of the political interactions that occur on federal and local levels. In terms of design aesthetic, struggles between allegiances to various persuasions, whether modernist or historicist/populist, affect the outcome—as do personal past histories, aspirations, grievances, etc.

Should the removal of the pylons and models from the western plaza sufficiently lobotomize the entire Venturi & Rauch concept, this may be only a portent. Whereas the plaza could have stood for the Pennsylvania Avenue plan's possibilities, its fate may instead be prophetic of the watering down process awaiting the remainder of this boulevard of monumental dreams. [Suzanne Stephens]



# Park Avenue palazzo



In a revival of traditional device, moldings (above) continue over doors to give feeling of enclosure to rooms in public zone of apartment.

**Piero Sartogo and Michael Schwarting create a synthesis of allusive forms, at once monumental and domestic, that recalls the design tradition of Italy in this evocative apartment renovation for a Roman family now in New York.**

The political unrest that has swept through some parts of the world in recent years has had a great impact on cities far from those troubled lands. In Paris, it is as though all Beirut has reassembled at Régine's and Maxim's, while *le tout* Tehran is now consoling itself with the creature comforts of Beverly Hills. But New York belongs to the Italians. Strolling up Madison Ave. (now dominated by a plethora of Italian shops of all sorts) one needs to check the street

signs to make sure one hasn't wandered onto the Via Condotti through some strange cosmic accident.

Among the recent arrivals of moneyed Italians in New York is a family from Rome who wished to recreate some of the spirit of their native land in their new apartment on Park Ave. They commissioned a young Italian architect, Piero Sartogo, and his American partner, Michael Schwarting (*P/A*, Oct. 1974, p. 94; Feb. 1976, p. 69) to develop a scheme that would retain familiar elements of their old way of life, while being an original design statement in its own right. The results that they achieved are both special and subtle. (So subtle, in fact, that neighbors were astonished by the completed scheme, avowing, "But they didn't *do* anything!")

But indeed they did, though their approach to renovation is so far removed from the widespread practice of gutting to the shell that some might not be able to discern the differences between before and after. The clients most of all wanted a strong separation of public and private domains in their apartment, and initially the architects were asked to redo only the entry hall, library, living room, and dining room. That public suite of rooms was treated as a single design entity, even after the owners expanded their commission to include the master bedroom and a gallery. The dominant new feature of the *enfilade* of public rooms is a series of seven free-standing columns, in white painted wood, by the Italian sculptor, Giulio Paolini. In the spare white entry hall, those columns es-





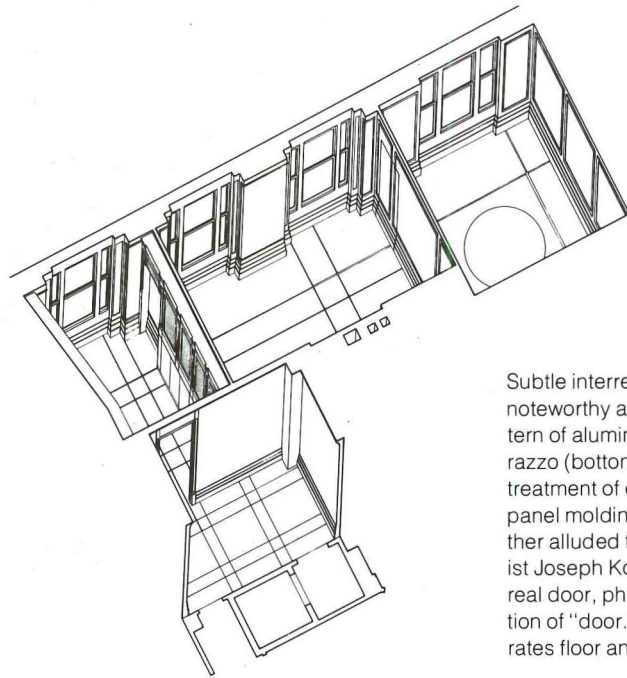
Bookcases in library (above) were designed by the architects in cheap particle board, though the material manages to look like some exotic veneer in Park Ave. surroundings. Directly behind vantage point above, a bookcase pivots, opening way to family suite.

March of columns through apartment begins in entry hall (top left), continues through library (above), moves through living room, leading to dining room (top right). Columns create an evocative sense of monumentality, often a component in Italian domestic design in the grand manner.

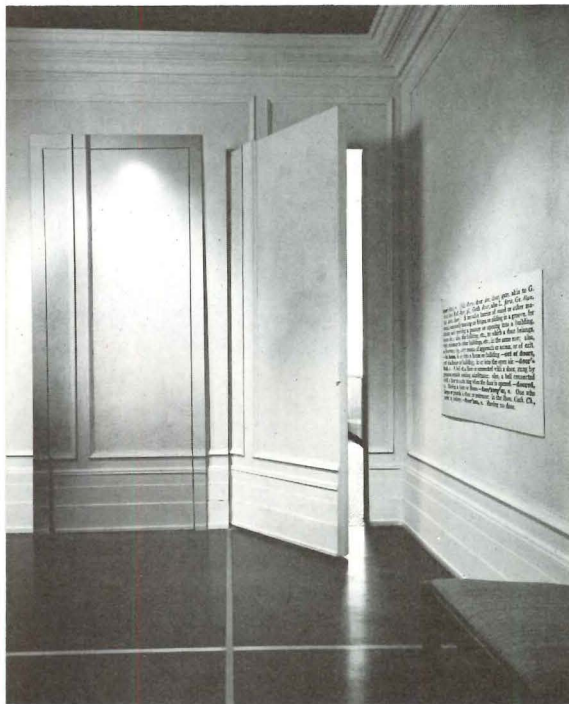
Designed by sculptor Giulio Paolini, the columns increase in size as one moves through sequence of rooms, until in the living room there is only one large column (overleaf). The *enfilade* was created by eliminating some existing doors and creating new ones on a single axis.



Apartment in New York



Subtle interrelationship of detailing (left) is noteworthy aspect of design scheme. Floor pattern of aluminum expansion joints set into terrazzo (bottom left) is echoed in white-on-white treatment of ceiling (top left). Continuation of panel moldings over doorways (top left) is further alluded to in the conceptual scheme by artist Joseph Kosuth (middle left) which includes real door, photo of door, and dictionary definition of "door." Living room (opposite) incorporates floor and ceiling details.



establish a monumental scale (far greater than their actual size) that is not unlike that imparted by the formal reception areas in the great Italian *palazzi*.

A march of those columns proceeds through the interconnected public rooms, from foyer to library to living room, and the dining room beyond. The proportions of the columns vary slightly one from another, and help to create an illusionistic sense of perspective. Further exploiting that quality of processional (and recessional) space, the architects have provided other visual cues. For example, the porphyry-colored terrazzo flooring (another elegant reference to the Italian tradition) is segmented by a progression of aluminum expansion joints that widen at the thresholds of each successive room. That pattern, in turn, is subtly reflected in a minimalist white-on-white treatment of the ceilings.

Though this *enfilade* is in fact little more than a high-class shotgun flat (in which all rooms must be passed through in order to reach the last), it should be remembered that such a configuration is common in Baroque architecture and is considered less undesirable in Italy than in our own circulation-conscious domestic design. But to minimize that feeling, Schwarting and Sartogo used another traditional device. Wall moldings in this formal zone continue across doorways without interruption, completing the large panel patterns, and making it possible to close off each room from the others, thus giving a sense of self-containment to any of the rooms when desired. A complex reference to this is made in an artwork by Joseph Kosuth in the apartment's dining room, where he has hung a life-size photograph of one of the self-effacing doors next to the real service door that leads into the kitchen. God help a confused caterer!

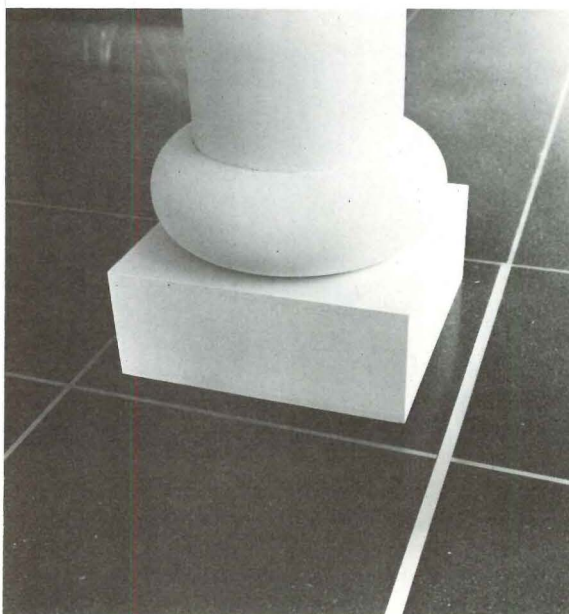
The private quarters are located behind a rakish diagonal wall: in the library, the doorway to the master bedroom suite is

concealed by a hinged, built-in bookcase, which is swung away from the wall in the best murder mystery fashion. The feeling of the family rooms is quite different from that of the public spaces. Sleekly modern, with a beautifully crafted dark gray lacquer storage wall, the master bedroom is reminiscent of Italian design, too, but this time it is the new design of Milan, rather than the old design of Rome, that is recalled.

The furnishings in the apartment are the taste of the owners: a mix of antiques, modern Italian seating, an extensive modern art collection, and a few unfortunate "decorator" touches. But for the most part, those impositions do not do battle with the architects' underlying scheme. Sartogo and Schwarting have created a setting that is satisfying on several levels. It has some interesting design ideas, it seems quite livable, and it successfully combines elements of monumentality and domesticity in a way that does indeed evoke Italian residential design in the grand manner. Above all, it shows admirable restraint in what it seeks to accomplish. These architects have wisely avoided the chief shortcoming in the work of most young designers: namely, trying to do too much, too soon, cramming a lifetime of ambition into one small project. The result of their reticence here is a becoming decorum which is lacking in so much other interior design. For, after all, even Rome wasn't built in a day. [Martin Filler]

**Data**

- Project:** apartment in New York.
- Architects:** Piero Sartogo & Michael Schwarting.
- Program:** remodeling of apartment to provide a maximum of privacy and flexibility.
- Major materials:** paint and sand walls and ceilings, terrazzo and aluminum strip floors.
- Client:** withheld at request of client.
- Costs:** withheld at request of client.
- Photography:** Edmund Stoecklein, except p. 115 and p. 114 center left, Norman McGrath.









# 'CLOSE HARMONY



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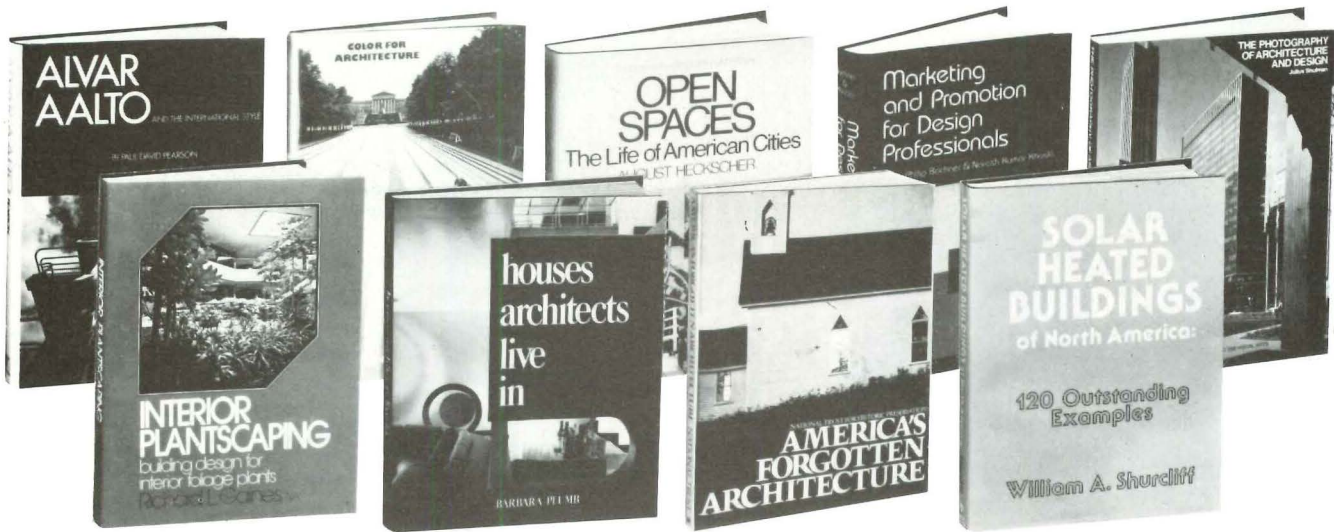


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For copies of this book, as well as our Building Report and our Design Detail Sheets on the Ruan Center, call your U.S. Steel Construction Services Representative or write to United States Steel, P.O. Box 86 (C1101), Pittsburgh, Pa. 15230.

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*Owner:* Ruan Center Corporation,  
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*Architects:* Kendall Griffith Russell  
Artiaga, Inc., Des Moines, Iowa.

*Structural Engineers:* VanderLinden  
& Associates, Des Moines, Iowa.  
Rittweger & Tokay, Inc.,  
Park Ridge, Illinois.

*General Contractors:* Neumann Brothers, Inc.,  
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*Structural Steel Fabricator and Erector:*  
Pittsburgh-Des Moines Steel Co.,  
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*Curtain Wall Fabricator:* Venetian Iron  
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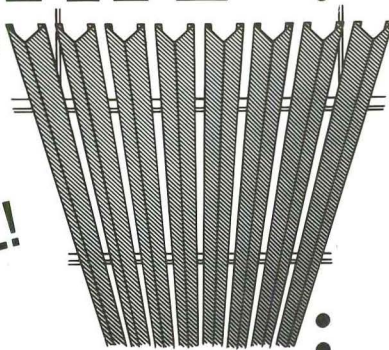
**United States Steel**



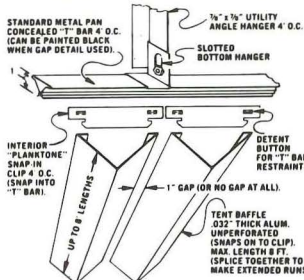
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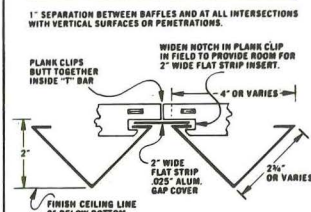
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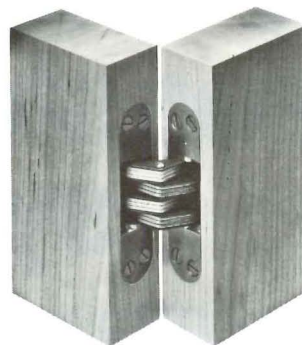
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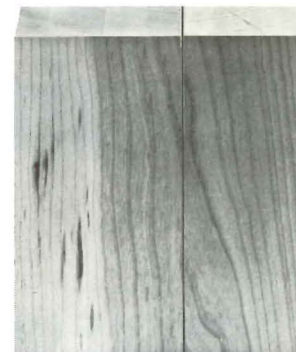
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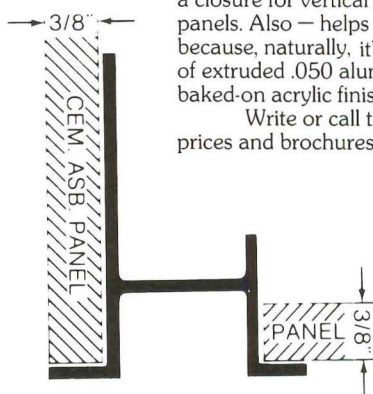
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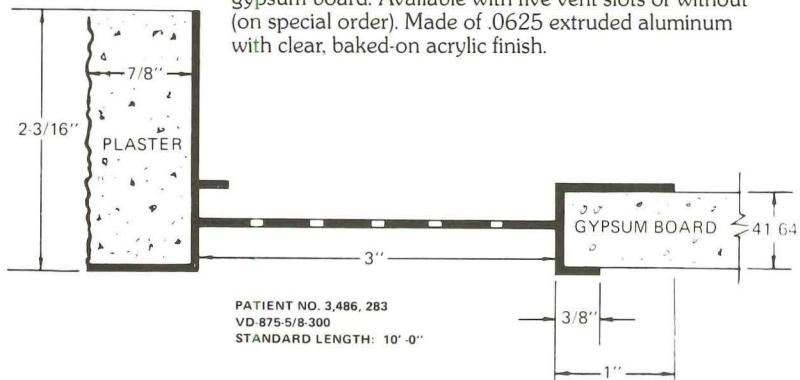
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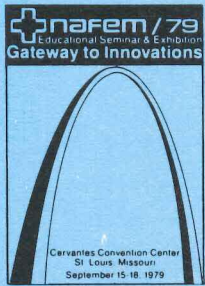
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# A machine for cooking in

**Whether home cooking or machine food, institution meals are prepared in a space resembling a very sanitary food factory without the warmth of the family kitchen.**

The institutional kitchen can represent the most complex interaction of people, space, and equipment involved in the design of a building. The route the food travels from the receiving dock to the knife and fork is different for each type of food and each type of institution.

**Hospitals and nursing homes:** The bulk of the institutional feeding field is in health care centers. The problem is complicated by special dietary concerns, large staff feeding, visitor feeding, and remote serving requirements. The occupants of Evangelical Home, a nursing home in Saline, Mi, average 88 years of age. The dietary demands of such a facility differ considerably from those of a home for unwed mothers or a hospital with a biparted kosher kitchen. Do we deliver the food in bulk to each floor kitchen, preplate the hot food and deliver to the bedside, or preplate, chill, and use a microwave oven on each floor? Are the dining or serving dishes disposable? How do we accommodate the strict sanitary requirements? Do we want to cook and freeze the food, cook and serve, or buy already cooked and frozen foods? Serving three meals a day means two shifts of kitchen employees starting at 6:30 a.m. and finishing at 8:30 p.m., every day of the week.

**Schools:** Elementary school kitchens usually just serve one meal a day and are open only during week days. The kitchen is closed for vacations and usually all summer. It is relatively simple in design compared to a health facility and is manned by school employees; the serving probably is cafeteria style. College kitchens frequently involve contract feeding and design interaction with a professional

kitchen operations organization.

**Employee feeding:** Forty years ago, plant and office employees commonly carried a lunch pail. Today, many large office buildings and corporations may provide inexpensive dining service for both breakfast and lunch and even offer executive dining facilities. Pre-World War I pioneers like National Cash Register in New York originated the idea of employee feeding. Today's NCR Corporate Headquarters in Dayton, Oh, continues the tradition and even provides opportunities for NCR employees to earn their meals by working in the cafeteria. Many times a kitchen is installed in an office building as an afterthought often suggested by tax incentives.

**Prisons and detention centers:** A prison kitchen can be unique in its design. Prison labor is frequently used to man the facility, and precautions must be taken for supervision to avoid equipment abuse. Procedure is kept simple and safe. The abundant labor changes the operational equation and can reduce equipment. The guard staff must also be fed and can require a separate facility. Restrooms are kept readily accessible. No knives are used for eating, so the menu is simpler and often predetermined by the state. Trays of food at a maximum security facility are made up and delivered to each individual prisoner in his cell. Of course security is a major consideration. Decentralized dining is a trend in recent prisons.

## Food to serve us

All institutional foodservice differs from a commercial restaurant in two important ways. First is the factory-type mass assembly of meals in the kitchen; second is the "captive" audience. Even an office building captures its daily customers by its immediate proximity and lower prices. The serving load is therefore more predictable, although individualized dietary restraints of various institutions do not necessarily

make the food cheaper. Any kitchen that must compete in the labor and food supply marketplace with other commercial kitchens must also be subject to the growth and change that occurs in the industry as a whole.

The growth and development of the foodservice industry in the last century has taken it virtually from primitive to space age. One hundred years ago, baking was done by building a fire in a masonry oven, removing the fire, and allowing the oven to reradiate its heat. Today's convection ovens dwarf those massive old ovens in speed and productivity. The development of refrigeration and air conditioning accompanied hotel and movie-house booms in the 1920s and 1930s. Large kitchens, bolstered by reliable food estimation, prospered from their purchasing power, increasing expertise, and effective management.

Following World War II, the foodservice industry began an era of evolution which still continues today. Union bargaining in the early 1950s included employee food benefits. Contract feeding meant large food operational concerns. These companies researched the efficiency of their operations and even created new equipment to speed up their kitchens. Entrepreneurs brought quantity food preparation to the street corner and the "fast food" chain was born. Such organizations have proven to be a driving force in the whole field.

Operations management developed as a field of professional expertise. Prior to this growth, the foodservice equipment industry was providing layout and kitchen design expertise only through the equipment dealer. The 1950s was an era of specialization. Dealers were not being reimbursed for their free expertise. People within the companies found that they had information that they could profitably market for themselves. The Food Service Consultant was born. He was spawned on



either the operational side of the industry or the equipment side, and sometimes both. Also during this last 30-year period, equipment certification and sanitation codes came of age. Code agencies with research capabilities emerged and attempted to organize a disorderly array of conflicting rules and regulations.

The growth and change encompassed by the foodservice industry as a whole in the last 30 years have benefited the institutional kitchen. It continues to supply new inventions in foodservice equipment which make food preparation more efficient. It provides a body of foodservice design expertise which can cope with the complex dynamic interrelationships involved with institutional feeding. It daily seeks more effective standards.

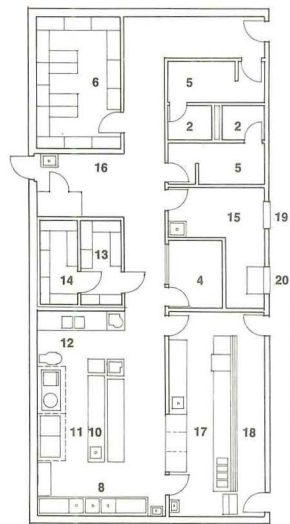
### Innovation in foodservice equipment

Although the modern kitchen seems to be constantly changing, most equipment is designed to last the life of the kitchen. The tooling on the production line is designed to last 15 years. Modern health care facilities themselves, for example, are not expected to last over 20 years. The fast-food industry has, however, contributed its share of equipment to speed up cooking.

Frozen foods have increased in use and are more compact than most dry goods. Convenience foods service more people with less on-site kitchen manpower. Where freezing is on site, blast freezers can be used to bring food quickly through the dangerous bacterial growth temperatures. Quick chillers do the same thing, but lower temperature only to refrigerating temperature. Avoiding the unnecessary freezing of foods can save energy by skipping the latent heat of fusion. Quick-thaw boxes reverse the cycle, circulating air to thaw a large piece of meat without allowing its surface to reach undesirable temperatures. Cryogenic (very low temperature) freezers allow large bulk freezing rapidly while preserving the taste, but are for very large-scale application.

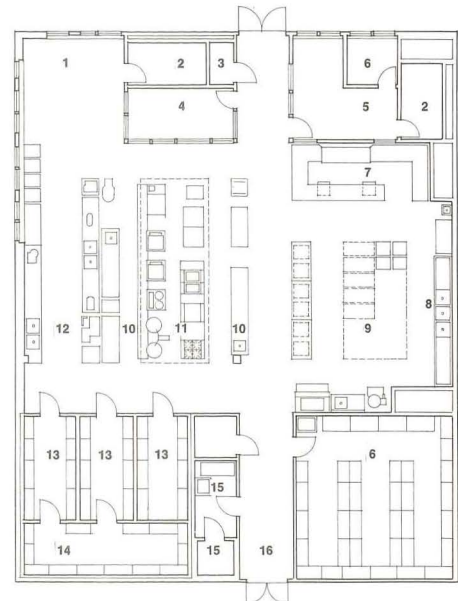
Other equipment has changed. The tilting fry kettle came from Europe in the mid-1960s. A pressure fryer cuts down grease. The microwave oven is commonly used to reconstitute chilled food at the individual hospital floor. A new digital scale promises to control inventory more accurately and quickly.

**Accent on energy:** Energy conservation has demanded more efficiency from kitchen equipment in recent years. The convection oven mechanically circulates the oven heat and can reduce the cooking time by one-third. It cooks at a lower temperature, causes less shrinkage in meats, yields a better flavor, and cooks large quantities fast. The convection oven has been around a long time but has come into common use only in the last ten years. A



William Floyd Elementary School  
Architects: Lawrence L. Smith Assoc. Lee A. Sagistano  
Foodservice: Romano & Gatland  
300 students  
40 faculty  
Conventional kitchen  
Total disposables

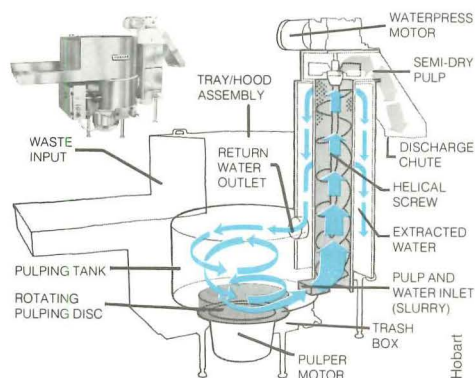
Oklahoma Medium Security Facilities  
Architects: Nofstger, Lawrence, Lawrence & Flesher/Fell, Brusso, Bruton & Knowles/Gruzen & Partners  
Foodservice: Romano & Gatland  
400 inmates  
125 staff  
Bulk food to centralized units  
Conventional kitchen  
Compartmented tray service



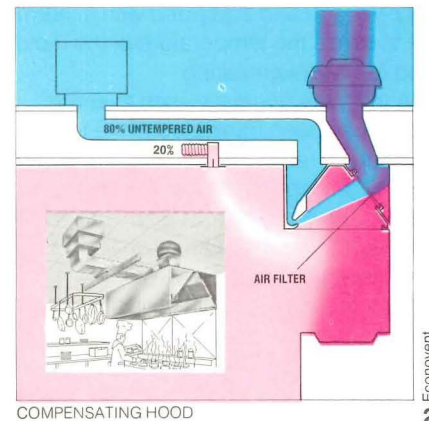
### Legend

- |                    |                 |                     |                        |
|--------------------|-----------------|---------------------|------------------------|
| 1 Inmate dining    | 6 Storage       | 11 Cooking          | 16 Receiving           |
| 2 Toilet           | 7 Ware wash     | 12 Preparation area | 17 Back-up             |
| 3 Janitor's closet | 8 Pot washing   | 13 Refrigerator(s)  | 18 Serving             |
| 4 Office           | 9 Cart park     | 14 Freezer          | 19 Tray drop (faculty) |
| 5 Staff            | 10 Cook's table | 15 Waste treatment  | 20 Tray drop (student) |

As institutions, menus, and feeding numbers vary, the institutional kitchen design changes. The elementary school kitchen is the simplest type of institutional kitchen, the health care center and prison are the most complex. A good design requires careful analysis of the work station and work flow as well as the proper selection of equipment. The demands of speed and the question of energy have provided new concepts and new uses for traditional equipment. 1) The pulper is a relatively new machine in the kitchen. It began as a paper pulper and was converted to foodservice use. 2) The compensating hood avoids wasteful exhausting of tempered kitchen air. 3) The convection oven increases speed and efficiency by moving heated air. 4) The convection steamer cooks efficiently by moving zero pressure steam.



Hobart

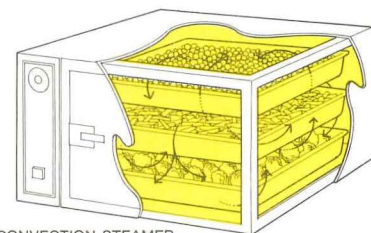


Econover

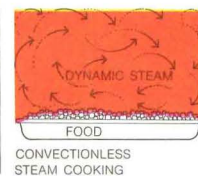


Vulcan-Hart

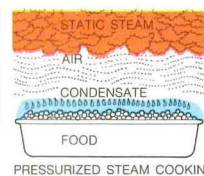
Snorkel convection oven. Heated air leaving top of vertical heated tubes is contained inside top compartment and pulled to intake side of the blower fan. Fan sends heated air again over heat exchanger tubes before venting outside.



CONVECTION STEAMER



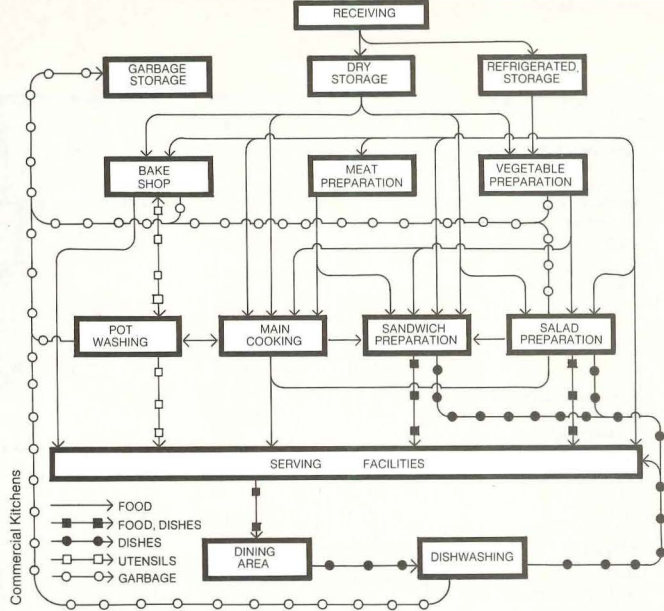
CONVECTIONLESS STEAM COOKING



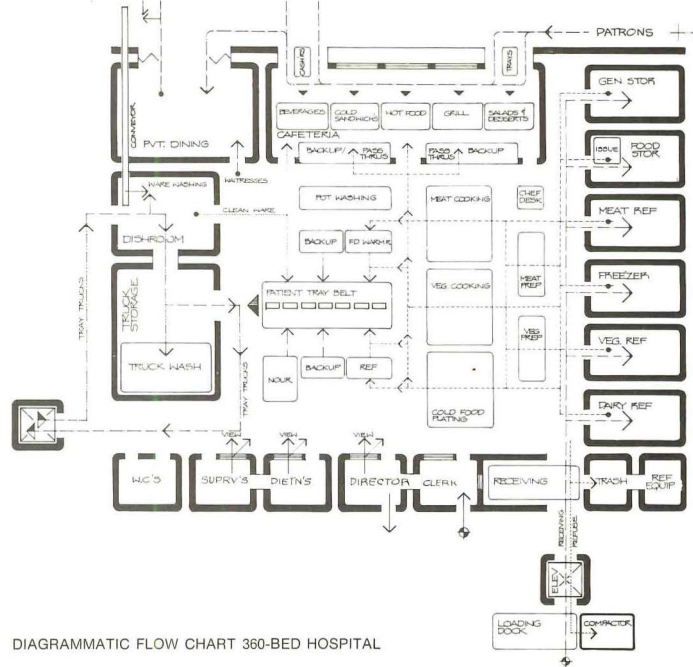
PRESSURIZED STEAM COOKING

Cleveland





TYPICAL KITCHEN WORK FLOW CHART



DIAGRAMMATIC FLOW CHART 360-BED HOSPITAL

zero pressure convection steamer promises to preserve food color and increase cooking efficiency while ensuring operational safety with use of circulating steam.

Some energy rethinking of conventional equipment has occurred. Robin Shelley of Alco Food Service Equipment calls the chemical dishwasher: "an idea whose time has come." The introduction of a sanitizing agent, sodium hyperchlorite, into the dishwashing cycle sanitizes dishes with less hot water. This concept is not new but only recently has received universal acceptance by code bodies. Electric ignition devices on gas stoves can eliminate the need for a continuously burning pilot light. Equipment motors are more frequently dual voltage and equipped with a thermostat to sense the temperature of the motor and reduce overheating.

A machine originally used to shred paper has been translated to the foodservice industry and is used as a replacement for the garbage disposal. A pulper uses 1/50 as much water as a disposal. With disposable serving ware, the dishwasher can also be replaced by a pulper.

A most recent innovation is the permitted use of the "compensating hood" also called a "short cycle" hood. Rather than drawing conditioned air out of the kitchen through the exhaust hood, the air supply uses 50-80 percent untempered air and can be placed immediately adjacent to the exhaust hood and used to exhaust fumes.

Along with the new additions to the institutional kitchen, there has been one notable subtraction: the range. Although ranges are being sold today in record numbers, they are not being sold to institutional kitchens. Most industry experts feel that the kettles, ovens, steamers, griddles, and tilting fry kettles can do the job more effectively in quantity food preparation. The new NCR kitchen in Dayton is barely two years old and about to replace two range tops with griddles.

### Introducing a new kind of professional

The complexity of operational procedure, equipment layout, power and ventilation demands, and stringent codes requires a level of specialization beyond the depth of most architectural firms. The client may solve this problem by hiring a contract feeding firm which contains design expertise to aid the architect. Depending on the size of kitchen, the architect may find an equipment dealer who can help him select the proper equipment and layout. In the case of a large project, hospital, or a large detention center, the architect usually must seek a foodservice consultant.

There may be a misconception on the part of the architect as to what the foodservice consultant does. In the old days, for example, John Cini of Cini-Grissom Associates had architects come to him and say: "Make me a layout." Today the foodservice consultant is a whole person; he can take the whole project from beginning to end. Cini's firm, headquartered in Washington, DC, can program, design, and create construction documents as well as advise on operation, management, and marketing of a foodservice facility.

The field is peopled with all styles and scales of offices. Don Sarstedt works out of a renovated stone barn in the rolling farmland outside Philadelphia. The office of Romano & Gatland in Lindenhurst, NY, is larger and feels like a dozen-man architectural office.

There is no certifying organization for foodservice consultants. Anyone who wants to call himself or herself a foodservice consultant can legally do so. Sal Romano of Romano & Gatland admits: "I'd love to see certification required." He feels certification would help weed out inexperienced or disreputable consultants, aid qualified consultants to obtain insurance, and help to formalize the knowledge recognized by the profession. Most foodservice consultants are satisfied that jobs are

offered on the basis of reputation and therefore certification would not necessarily improve quality.

Another good reason for not requiring the certification is that everything the consultant organizes is already covered by a code, a certifying body, or the architects' responsibility. Foodservice consultants who wish to demonstrate their level of expertise and benefit from the knowledge of others may wish to join the Foodservice Consultants Society International. Full membership in the society requires ten years of experience and five years as a project manager of completed projects. The society is a recent merger of two formerly separate organizations, the Food Facilities Consultants Society and the International Society of Foodservice Consultants. Architects are encouraged to join FCSI as associate members. The organization headquarters will supply member lists on request or will circulate the name of a prospective client to its members. Consultants and equipment manufacturers meet three times a year.

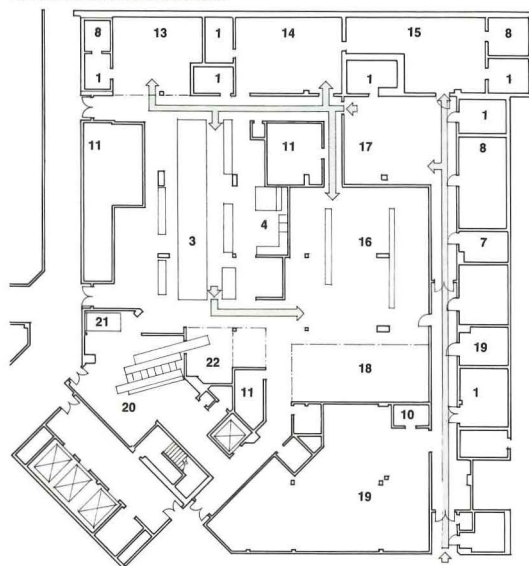
**The code load:** One good reason for seeking the advice of a foodservice consultant when designing a kitchen is his or her knowledge of the codes. The two dozen or so codes that pertain to kitchen equipment, operation, sanitation, and safety represent a truly formidable body of information. One plague of the foodservice consultant is that various codes can sometimes be at odds. After it is in use, the kitchen is still subject to annual fire and sanitation inspections.

**Who pays:** Any kitchen design over \$50,000 in cost probably has a consultant. The bigger the job the more opportunity for research and experimentation. A small job might be handled by a small consulting office at a lower cost. The rule of thumb is that a good foodservice consultant can eliminate two work posts from an inefficient kitchen. Food consultants who specialize



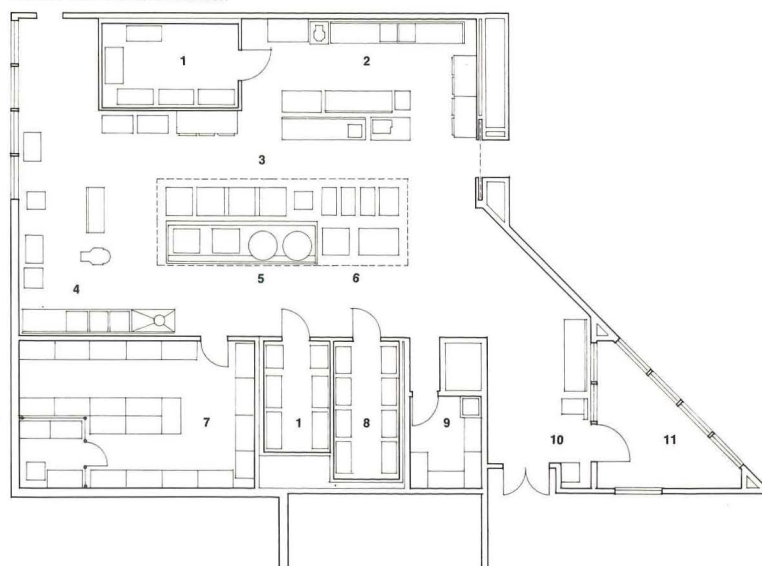
### Legend

- 1 Refrigerator
- 2 Salads
- 3 Cooking
- 4 Pot wash
- 5 Steam
- 6 Ovens
- 7 Dry storage
- 8 Freezer
- 9 Janitor's closet
- 10 Receiving
- 11 Office
- 12 Food serving
- 13 Bakery
- 14 Vegetable preparation
- 15 Vegetable refrigeration
- 16 Tray make-up
- 17 Ingredient rm.-meat prep.
- 18 Clean cart parking
- 19 Food storage
- 20 Dish washer
- 21 Cart washer
- 22 Clean dish



HOSPITAL FEEDING

20'  
6m



EMPLOYEE FEEDING

10'  
3m

in restaurants might preserve their reputation for imagination. Institutional kitchen designers rise and fall on their ability to design an efficiently functioning machine.

### Kitchen design basics

The process of designing an institutional kitchen is a process which is quite familiar to us. As Sal Romano says, "There is no mystery in planning a kitchen." The problem needs to be defined, the program written, the problem solved, and the solution executed just as in any other space in the building.

**The program:** Kitchen design begins with the menu. The direct corollary to the menu is the service. The menu tells us what we want prepared and how we want it prepared. The menu "format" describes the ingredients necessary. The decision must also be made as to how the food will be served, and the demand for that service evaluated. The ingredients must be received, stored, prepared, and served.

The space program is developed and describes the time sequence and space to allot for each function needed in the kitchen. The size of the kitchen is related to the seating capacity of dining area. Such decisions can be quite complex. Lunch service can be spread over a staggered time period and reduce dining space.

The final element of the programming stage is to consider the profit-and-loss picture that the facility is likely to entail, the kitchen as a business. What are the ongoing costs, operational costs, payroll, supply, and waste estimates.

**The design team:** The design of a good kitchen must be done as a team. The team usually consists of three parts. The first part contains the architect, engineer, interior designer and/or space planners, the people responsible for the kitchen shell. The second part is a foodservice facility equipment planner. The third part is the operator or food management professional

who can analyze work station needs and work flow. Sometimes parts two and three can be combined in a single firm.

**Planning the space:** The space-plan section of the program has already established the areas necessary for the effective kitchen. The adjacency requirements of those areas must be studied as well as the work flow and circulation in and around them (time and motion). The result is the bubble diagram, or layout diagram. This diagram must be related functionally to the organization of the building as a whole before schematic drawings of the kitchen may begin.

**Not so fast:** There are many considerations which do not immediately meet the eye. The menu format tells us whether we will have convenience foods or food prepared on the premises. The dishware may be permanent-ware or disposable. The layout must accommodate these choices and perhaps a later system change. A convertible refrigerator allows the same storage space to be used for chilling or later freezing. A compactor or pulper might eventually be replaced by a dishwasher or vice versa. In planning a kitchen, says John Cini, "We try not to get locked in."

The kitchen must be carefully located in the building. Preferably, the dining room surrounds the kitchen, and work flow and service to the kitchen do not conflict with other forms of circulation. The disposable-waste area must be isolated but convenient. The ventilation and fire-protection demands of the kitchen and its exhaust systems must, of course, mesh with the other HVAC and security systems of the building. Piping and electrical conduit are less apparent when they reach equipment from below. The floor loading under the storage areas must accommodate heavy freezers, refrigerators, and dry goods. Drains must be located correctly for both kitchen use and maintenance.

The kitchen must not be made to fit into a long, skinny space that will undesirably segregate related areas within it. Most designers prefer a space that is more nearly square. Sal Romano suggests, "Stay away from angles; they are hard to clean and hard to use." Structure supports must not obstruct the traffic flow or planning (round columns eliminate corner guards).

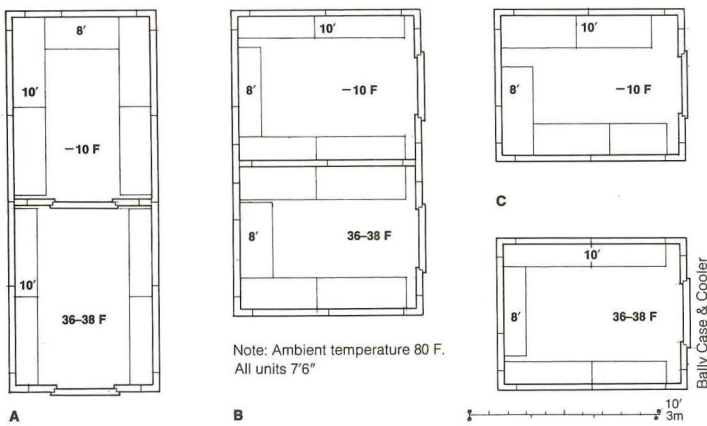
### Equipment and operations

Most architects keep hands off the precise equipment selection and operations organization unless accompanied by an expert. Counter and hood detailing for fabrication require experience. Work heights and reach are important aspects of the design. The kitchen work sequence is the same nearly every time: receiving to storage to preparation to service to dining to clean up and waste disposal. Architect Robert Williams is the architect for the Evangelical Home in Saline, Mi. For Williams, "Circulation is the biggest problem, the flow of people and food." Susan Ayres is a consulting dietician to Hospital Dietary Services who runs the kitchen. At a kitchen help level, Ayres agrees, in general, "The major complaint is the flow."

Part of the kitchen designer's responsibility is to check the work flow of each employee in the kitchen to ensure that there are no circulation jam-ups. He separates the dirty from the clean and watches for conflicts in supply, preparation, serving, maintenance, garbage disposal, delivery, and security. The work station procedure is at the heart of the kitchen.

Many institutional foodservice designers feel the kitchen should actually be a machine design. The West Jersey Hospital Eastern Division Kitchen in Voorhees, NJ, has been operating for five years now. Menu selection is made by the patient and the food is plucked from a frozen storage of packaged dinners which have been prepared and fabricated on the premises





**In tandem or abut?** Bally Case & Cooler, Inc., has furnished P/A with the following data regarding freezer/cooler proximity: Respective energy consumption for configurations A, B, and C are estimated at 8544 Btu per hour, 11,410 Btu per hour, and 11,713 Btu per hour. Adding 2 ft to refrigerator A's length to make up lost space increases A's energy use to 8904 Btu per hour. Calculations are based on "heavy" usage, room volume of 462 cu ft, and lighting contribution of 2052 Btu per hour. Employee fear of closed doors would cause the tandem solution to lose efficiency.



One solution to problem of "boiler room" aesthetics in the institutional kitchen is to dress up the tray make-up areas with colored fiberglass.

and fast frozen in a vertical cryogenic freezer. On demand, a conveyor can transport the packaged food from the cooler through large tunnel microwave ovens for reconstitution. Tray makeup areas compare to conventional hospital makeup areas, except food packages arrive factory style, and trays are quickly assembled and carted to the patient. The system was designed as an "experiment" by Paul Doyon, director of foodservice operations. Some initial flaws are attributed to only a 50 percent achievement of Doyon's idea; he is confident of the system's merits and plans to expand its use.

The new Walter Reed Hospital in Washington, DC, also involves extensive application of mechanized "food-factory" technology. Huge rotary ovens were imported from Europe along with a continuous conveyor fryer grill, a pass-through steamer, and cryogenic freezer. It is still too early to evaluate its success or failure.

### The kitchen shell

The shell which surrounds the kitchen equipment and operation is usually the domain of the architect. Ignorance and lack of concern for what goes on inside that shell can be painfully obvious in a kitchen. There are many functional kitchen considerations which extend beyond meeting minimal code standards.

**Size:** The architect must be aware of certain functional relationships involved with what goes on in his space. He must also know, for example, that there is no set of standard sizes for kitchen equipment. Indicating the presence of equipment without specifying the exact sizes may result in variation of several inches in a row of equipment. It is a mistake to design a kitchen with tight dimensional restraints that will restrict equipment placement or future change.

**Security:** Storage areas are located near the receiving areas, raising the possibility

of theft. Supervisory offices are commonly placed at such points to discourage it. One-way mirrored glass is used in the NCR headquarters in the supervisor's office. He can look into either the kitchen or the dining area without being discovered. Scales can also be located at the receiving area to authenticate weights of deliveries.

**Sound:** Part of the kitchen design, which the architect should handle, is the acoustics. Dish clatter, pot clatter, pulpers, and disposals all make noise, which must usually be isolated from the rest of the building and preferably isolated from the rest of the kitchen as well. For kitchen surfaces, porous, sound-absorptive fuzz is traded for more sanitary, sound-reflective hard surfaces. Structure-borne sound, usually controlled by cushioning equipment bases and flexible pipe and duct connections, must also observe sanitation standards.

**Smell:** The kitchen should always be kept in negative pressure to keep smell and smoke out of the serving and dining locations. The dishroom must receive more consideration for ventilation. Supply and exhaust air to the dish-machine itself is recommended. Pulping systems help to reduce smell. Extensive smell in an inactive kitchen usually means it needs cleaning.

**Maintenance:** For sanitation purposes, kitchen clean-up is usually well thought out. Building maintenance, such as changing light bulbs, sometimes is not. Grit is put in the floor tiles to prevent foot slippage.

That same grit wears out the mops faster. Sometimes the equipment is raised off the floor to permit ease of cleaning beneath it. The equipment can also be placed on casters. Susan Ayres complains: "Wheels are a pain to clean." If wheels themselves are not routinely cleaned, they can require difficult wire brushing. One expensive but ideal maintenance solution seems to be to cantilever work surfaces from the kitchen walls. Cooks and kitchen help clean up after themselves, and they are the first to

notice cleaning ease or hardship.

**Open space:** Fifty years ago, kitchens contained many walled-off spaces. Today's kitchens tend to be open. Says Sal Romano, "I think a kitchen should be as open as possible." This means less wall to clean, easier lighting and air flow, and ease of supervising. It also means that a good foodservice consultant will design a backing plate for equipment with its backside wiring and piping exposed.

The ventilating hood and fire extinguishing system above the stoves and ovens tie that machinery to one place in the kitchen. When possible, Don Sarstedt keeps the equipment to one side where it does not obstruct supervision view, light, and air.

**Walk-in cold storage:** One space in the kitchen which still is walled off is the walk-in refrigerated storage and freezer. A freezer floor is insulated and water-sealed. This insulation means either that the inside of the freezer is raised above kitchen level, and needs a ramp, or that the floor slab is recessed to provide a consistent floor surface.

The refrigerator need not have an insulated floor when the floor is a concrete slab. It is not infrequent, however, to find the refrigerator converted to a freezer at a later date, and an insulated floor at initial assembly is a good idea. The space below a refrigerator without an insulated floor must of course cope with a cold surface.

It is important to recognize that a freezer or refrigerator space is usually made of modular panels. They can be disassembled and relocated. The placement of the freezer and refrigerator with respect to each other is the subject of debate. Some industry figures suggest that the walk-in refrigerator should be placed directly in front of the freezer. The logic is that the freezer door will have less temperature drop to the refrigerator than to the kitchen whose temperature can be 40 F higher. Other designers feel that the two cold rooms should



be placed next to each other, opening directly into the kitchen. Neither compartment gives up valuable storage space to allow a pass-through.

There are some behavioral considerations. Kitchen employees do not like to close a refrigerator or freezer door behind them. The freezer in the refrigerator compounds fear of being trapped inside. Kitchen managers are hard-pressed to convince people to ignore their claustrophobia. A walk-through refrigerator is opened both for its own use and the use of the freezer. With both refrigerator and freezer doors open, both gain heat from the kitchen.

### An art or a science?

Andrew Poledor, director of Public Health and Safety for the National Restaurant Association, calls the 400–500 percent employee turnover “the curse of the industry.” People who quit their jobs do not necessarily quit the industry, they go on to better kitchen jobs.

**Color:** An institutional kitchen is usually a monochromatic place. The tile floor may be the only color, with stainless steel equipment and white walls and ceilings. Even the uniforms are white. The ceiling height is kept even at about 9 ft. Lighting is even and fluorescent. Surfaces are hard and clean. There are no windows, no music. People are hot, standing or walking, and busy. Most designers treat the kitchen like a boiler room. The first thought is to productivity.

**Taste:** At the National Sanitation Foundation, various machines are tested for their sanitary properties. One of the tests made there is to determine whether placing food in certain containers will affect its taste. In all the equipment in the lab, there is no machine which will test taste. Tasting is done by people. Good taste cannot come out of a kitchen unless good taste goes into it.

Compare the kitchen in your home or the work situation of your secretary or draftsman to the one just described. Why are kitchen employees not permitted to personalize the space in which they work? Why does working in an institutional kitchen mean no view of the sky during the work day? Why are there no places for an older cook to sit down? Because it is not productive? The fine machine created down to the last salt shaker is running on the least labor possible, but it is spending time and money constantly retraining.

Sal Romano suggests, “The kitchen is not just a work space, it is a living space.” What would it take? Fiberglass panels for example are usually permitted on exhaust hoods and in tray assembly areas. They do not make the best abrasion-resistant surfaces, but they perform well on impact. Their presence permits color. Susan Ayres



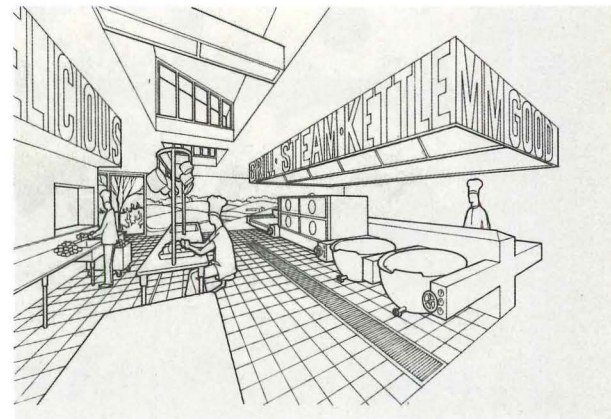
1

Bally Case and Cooler



2

Romano &amp; Gatland



3

1) A modern institutional kitchen may literally be a food factory (West Jersey Hospital), 2) a sanitary tool, or 3) a living space with color and humor. 4) Exhaust-hood panels add color.

Don Sarstedt



4

explains, “Cooks are ecstatic about the idea of painting a kitchen.” Ductwork can be brightly colored. Preparation areas could be color coded.

Operable windows are a potential problem but what kitchen would any architect ever design in a home or apartment which was totally isolated from a window? Or skylight? Even a window onto a corridor or the dining area itself would break the visual monotony. A window was designed in the dishroom of the restaurant on the top of the Prudential Tower in Boston and is featured by dishwashers as “the best view in town.” Why not plants outside the window or enclosed in the kitchen as a terrarium. What about a display case of beautiful pots or menus? Why are there no phones for the cooks, photos or pictures on the walls, photomurals, or supergraphics? Can it really be true that simple folding chairs or stools would cause confusion or sanitation problems?

### Conclusion

Two things should be clear. Institutional kitchens can be designed without architects and institutional food can eventually be prepared by machine. As long as quantity is the only criterion of judgment, neither cooks nor architects will be necessary in the kitchen. As long as there is no machine to taste food, there is hope.

[Richard Rush]

### Acknowledgments

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For institutional kitchen product and literature information see p. 146.



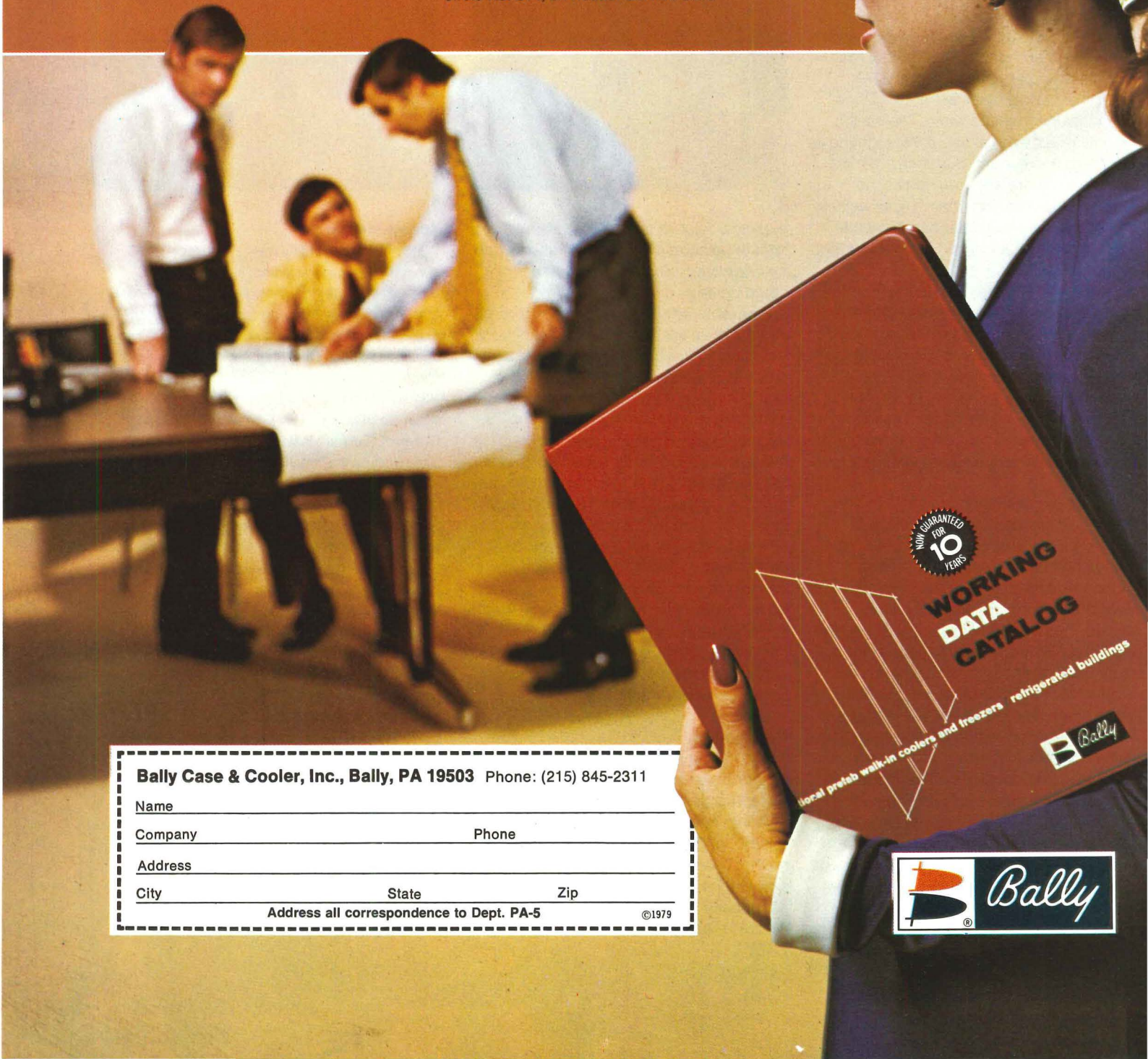
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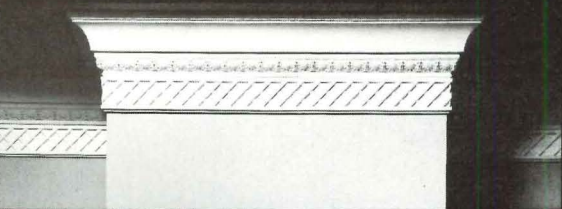
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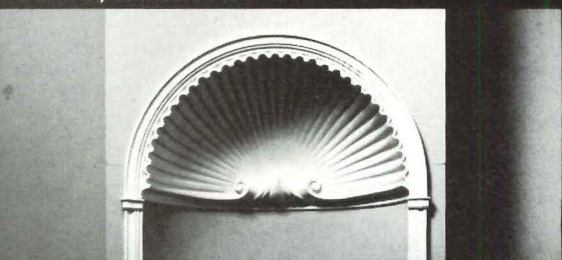


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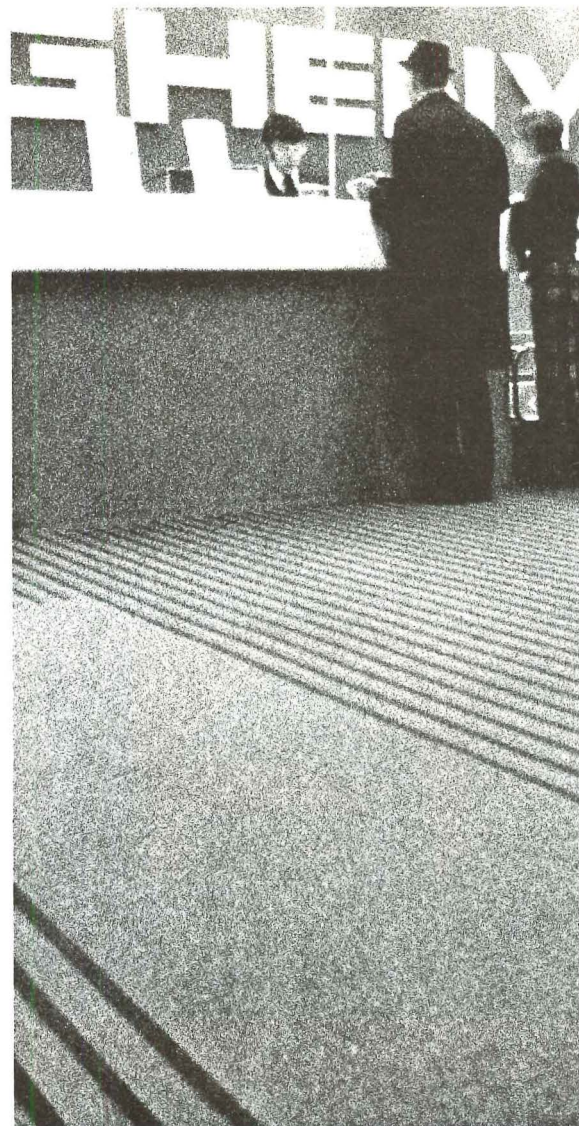
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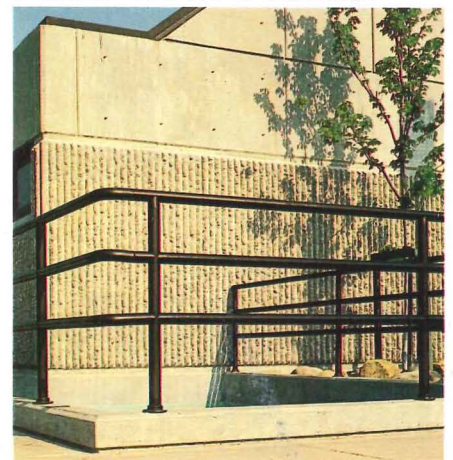
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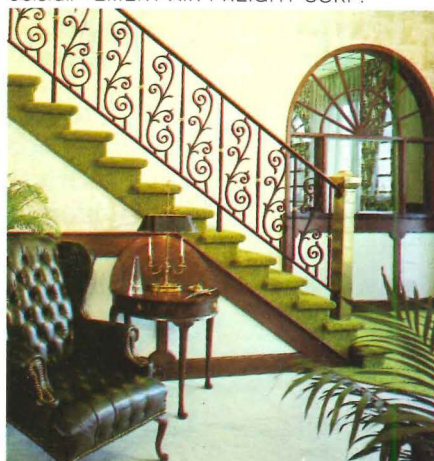
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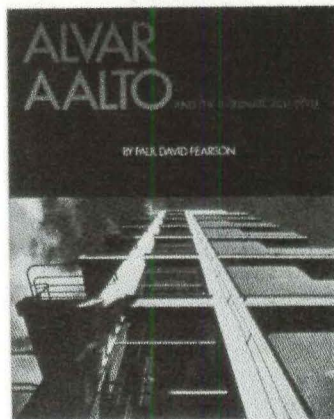
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## Books

# The end of a chapter



**Alvar Aalto and the International Style** by Paul David Pearson. Whitney Library of Design, New York, 1978, 240 pp., illus., \$27.50.

Reviewed by Marc Treib, associate professor of architecture, University of California, Berkeley.

With Alvar Aalto's death in 1976, another chapter in the history of modern architecture was closed. But Aalto's work, which delicately straddled the line between Modernism and Romanticism, and frequently made unabashed excursions to either side, is not easily categorized. As a result, the question remains as to just which chapter to just *which* book the work belongs. The Modernists will cite the few well-known photos of the Paimo Sanatorium or the Turun Sanomat Building (both of the late 1920s) and point out that Aalto was indeed a master of the International Style (even if it had been "humanized" to some extent). The Romantics, on the other hand, will divert our view from these "few bagatelles," as they might call them, and direct our inquiry to the many buildings before and after, which drew on both the Finnish folk vernacular and a softened view of architectural form that employed natural materials and picturesque organization. Both camps would be correct to some extent. Aalto's architecture is problematic in that it encompasses so much from many places, skillfully interwoven to make a unique expression. He was modern and *retardaire*, romantic and classic, provincial and international; a complete catalog of his work is as much a record of movement as it is of Movements.

To date, monographs on Aalto have been, for the most part, catalogs of works selected either to make a point of view or a list. To these, Pearson's recent book is a well-received exception. It establishes a national/cultural, as well as theoretical, foundation for Aalto's thought and work. More important, Pearson shows that Aalto did not spring full-blown as a master of the International Style, but had a strong grounding in the classicism of a stripped folk vernacular, in the work of his teachers Yrjö Hirn and Armas Lindren, and the functionalism of contemporary Scandinavia. From this base in classicism, tempered in the 1930s, by the image of Italian hill towns, he emerged for a brief period as a major proponent of the International Style, before a sort of reversion to Romantic ideas set in. Seen in the perspective of this classic/romantic dichotomy, Aalto becomes more complex and enigmatic than one usually believes.

[Books continued on page 140]





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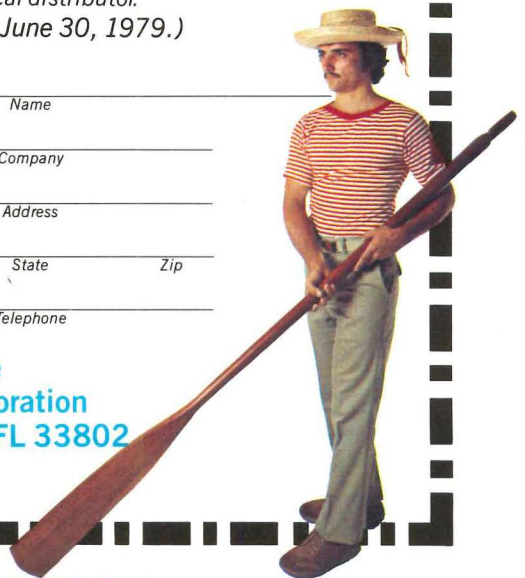
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Books continued from page 138

If one looks at the International Style as itself a form of classicism, with its purity of expression, concern for articulation and proportion, and the moral overtones of its aesthetic, then Aalto's earlier move towards a formal and clean vernacular from the National Romanticism of turn-of-the-century Finland comes as no major surprise. Of even greater interest, perhaps, is his later return to a more vernacular expression—his use of brick and wood instead of the stuccoed and plaster surfaces of the "heroic" Modern period, and his development of the curvilinear in relation to the straight, which was to continually reappear in later works.

The book was originally written as a doctoral dissertation at the University of London, and its origin shows in its structure. In the book we find not so much a story of Aalto as represented in his works, but the story of his works as a means of interpreting Aalto. Biographical material is used almost as an *entr'acte*—the brief intermission before returning to the main architectural theme. Through careful documentation (most of which has never before appeared in English) and detailed architectonic analysis, Pearson maps the steady progression toward the mature Aalto of the late 1930s, using the Viipuri Library (1935) as the pivotal work. In this sense, the book's title is a misnomer since it does not center around Aalto and his work in the International Style. What the author actually does is plot the progression from Aalto's first and rather overt classical building experience—the attempts to develop the progressive, nonprovincial architecture that pioneered the cause of Modernism in Finland—and his almost immediate reaction against the International guise these buildings took. Interestingly, Pearson suggests that the road to Paimio started not in Central Europe, but in Sweden with the functionalism of Asplund and Markelius. From these first steps, he expanded his intellectual sphere to Europe proper, including several of the CIAM conferences. While brief references have been made in the past to these international connections, they have usually been underplayed in an attempt, one presumes, to sketch Aalto as a solitary creative figure in the Far North. To some extent, Pearson's book tends to deflate the myth.

Of great interest is the relationship of the Zonnestraal Tuberculosis Sanatorium (1926–28) by Jan Duiker and the role it played in the design of the Paimio Sanatorium. Aalto had visited Holland not long before his work on the competition commenced, and no doubt drew upon this experience, as Pearson provocatively suggests. The final scheme at Paimio does demonstrate some remarkable similarities to Duiker's sanatorium, not so much in form as in its schematic organization. Certainly Aalto's complex surpassed its prototype (if this indeed was the case) in developing an architecture that in its form, expression, and complete fittings really does merit ranking as a masterpiece of the International Style.

But no sooner had Aalto reached a peak with the sanatorium and the coeval Turun Sanomat newspaper premises, with its celebrated press room, than the doubts seemed to set in. The free form, already in use as the entry canopy at Paimio and other early projects, begins to emerge as a major contender for a leading part of his formal vocabulary. He moves away from the stuccoed planar surfaces to those of natural materials, brick and wood, and even the very folksy gesture of wooden saplings (with the bark!) and battened siding. In fact, as Pearson inversely proves, the International Style served him more as a vehicle for organizing his thoughts and style as something to move away *from*. Having created the dragon, he could then slay it.

The book is organized chronologically and includes a wealth of material that has not been discussed before, at least on this side of the Atlantic. Included are the very early classic works, usually relegated to a single photo. We are also presented with alternate [Books continued on page 143]



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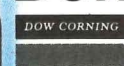
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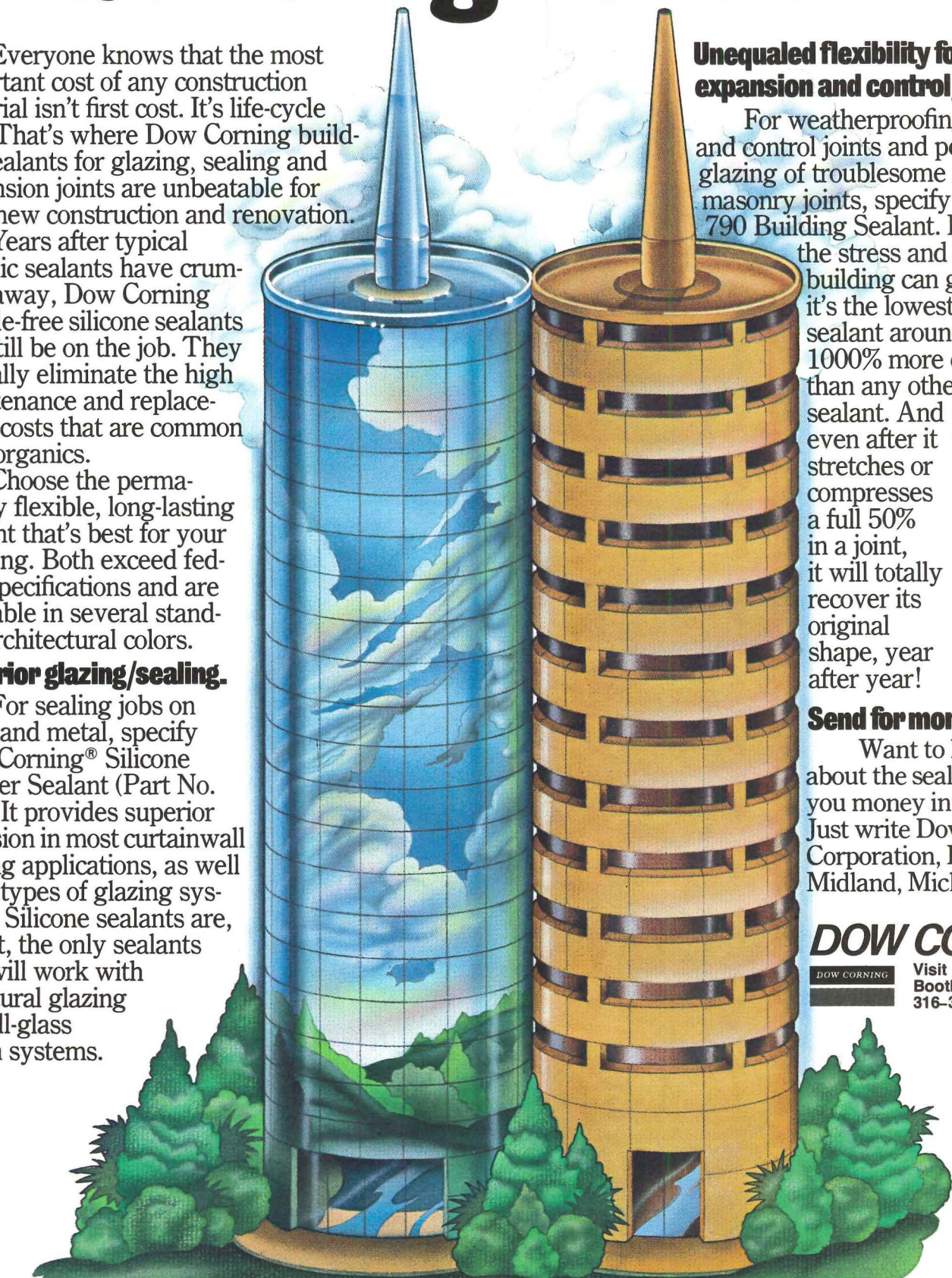
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schemes for the numerous competitions, some won, some lost, that Aalto entered in his lifetime (including his *three* schemes for the Finnish Pavilion for the 1939 New York World's Fair that won first, second, and third prizes—not to mention the two alternatives for the prize-winning scheme!). Finland, which uses both Swedish and Finnish as national languages, is not an easy country to document. The seeming completeness of the book, and its careful documentation, are impressive; Pearson has done an admirable job.

But the book does have some curious points. For one, the continued description of buildings, with only a brief mention of biographical data, becomes a bit tedious and wears thin at points. One finds an interest in and a need for knowing more about the man. Frequent mention is made of Aalto's relation to his senior, Erik Bryggman, who mystically appears on competition juries and seems to always put in the good word for Aalto's entries. But what was Bryggman's relation to Aalto? What influence did Aalto have on Bryggman? And what about Bryggman's relationship to Finnish architecture? One wants to get a better picture of the entire scene as a way of understanding the cultural milieu and architectural context in which Aalto operated. The book closes in a rather strange manner with an epilogue of sorts that merely describes the continued reappearance in later projects of architectural elements and manners that Aalto had first developed during his International Style phase. Rather than telling us what happened to him in the later years, one would like to learn why certain directions were taken and who influenced him or vice versa—in sum, a more complete story of happenings, reasons, and ideas, rather than more formal discussion.

A word about the book itself. With the rapid increase in book prices, more should be done to guarantee a good product. While the layout is serviceable, it relies on a very curious and somewhat contrived system of captioning for the illustrations. The photo reproductions are only fair, but it must be said in defense that many of the originals were, no doubt, extremely poor to begin with. Since one assumes that the majority of the intended audience reads neither Finnish nor Swedish, it would have been helpful to have had plans with English labels to understand the nature of the spaces, and thus be able to reduce the amount of text spent describing rooms and function. The typography is appalling: an extremely poorly printed version of Helvetica (with a mutant "g") makes reading difficult. The justified columns, which cause huge gaps between words, do little to increase legibility. With a book that costs nearly \$30, the quality of design and production should be higher.

But the substance of the book is worth the price. David Pearson has done the English-speaking architectural community a great service in providing a volume of careful documentation, presentation, and even insights into the work and ideas of Alvar Aalto. And from such knowledge comes understanding. □

**Baroque & Rococo Architecture and Decoration**, edited by Anthony Blunt. Harper & Row, New York, 1978, illus., 352 pp., \$75.00.

In this large and lavishly illustrated volume, four writers trace the origin of Baroque architecture in Rome to its spread into Northern Italy, then to Naples and Sicily, to Central and Northern Europe, and finally to Spain, Portugal, and Latin America. By bringing together in one comprehensive volume the whole subject of the Baroque in its historical context, the authors reveal how the spirit of the Counter-Reformation and the Catholic Revival that followed it found expression in a new style of architecture that was dynamic, emotional, and dramatic, and which only in recent years has begun to be fully appreciated.



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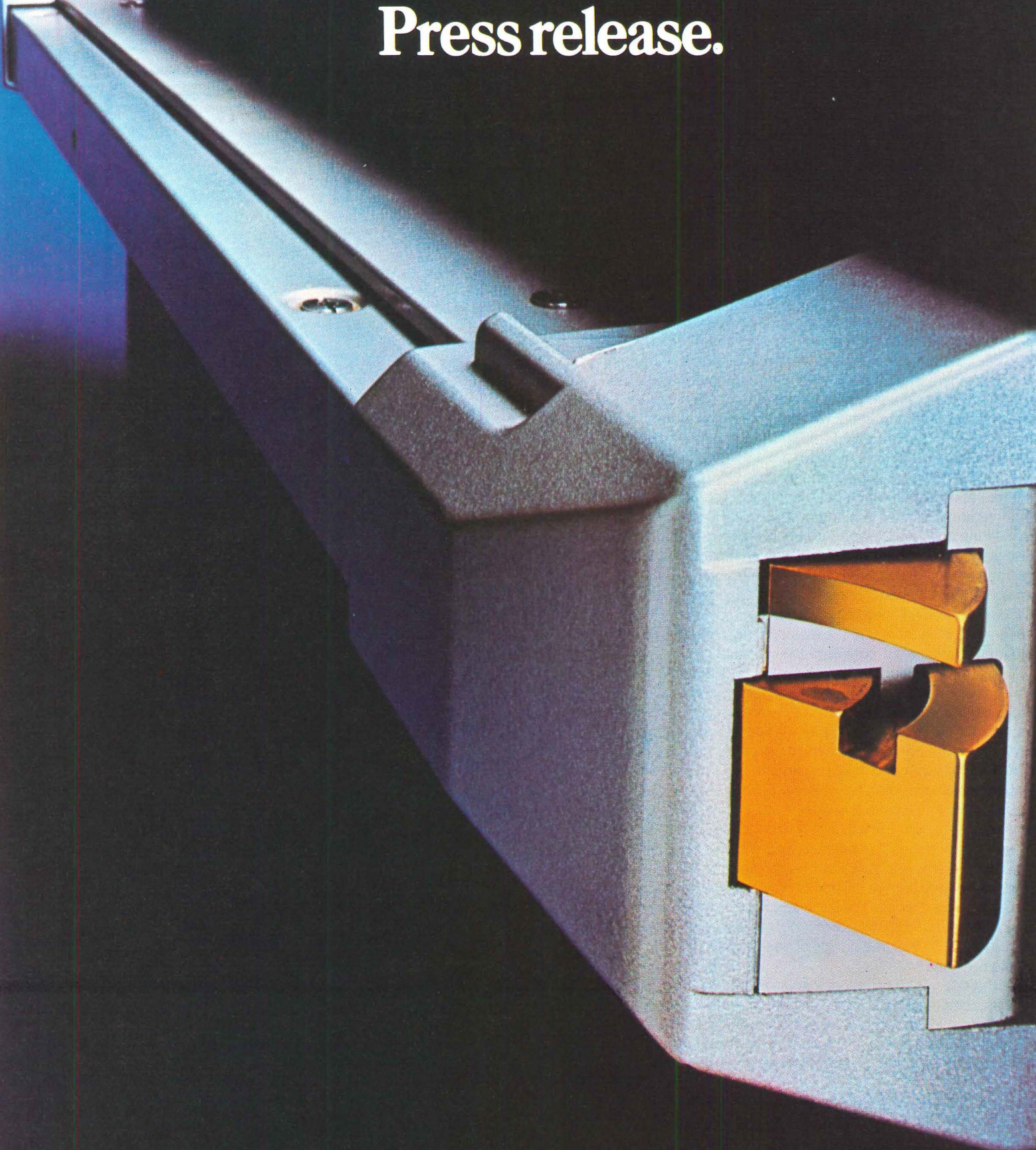
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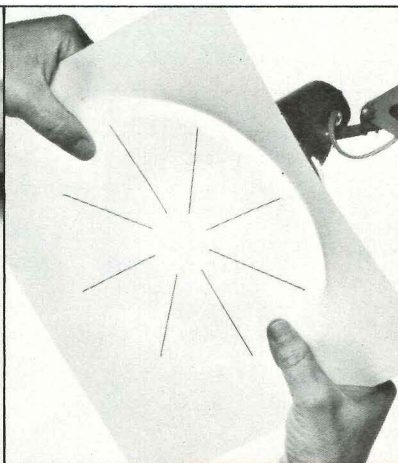
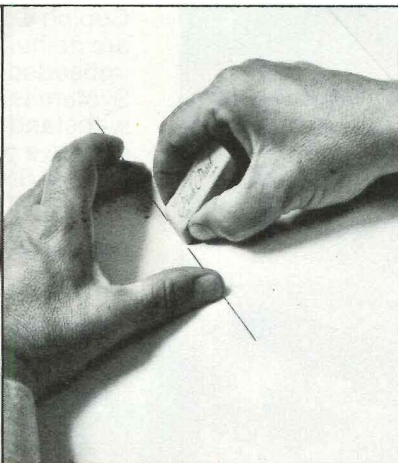
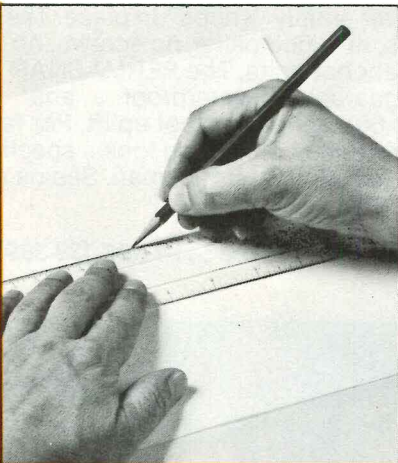
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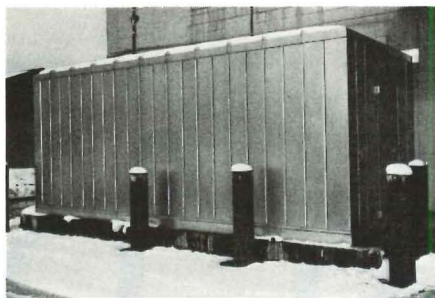
# Products and literature

The following items are related to the Technics article about institutional kitchens beginning on page 126 of this issue. They are grouped here for the reader's convenience.

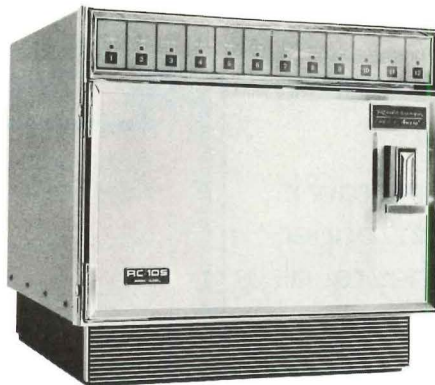
## Products

**Walk-in coolers and freezers** prefabricated of modular insulated panels can be installed outdoors when indoor space is limited, freeing space in existing buildings or reducing the size of new buildings. Prefabs are insulated with 4 in. of foamed-in-place urethane and have an insulating value of R-33.90. Bally Case & Cooler. *Circle 226 on reader service card*

**Radarange® commercial microwave ovens**, 1400-watt and 1000-watt models, are compact, countertop ovens suitable for schools, restaurants, cafeterias, drive-ins, and similar food-serving operations. The 12-pad "Mastertouch" touch timer system offers programming versatility to fit different cooking times. Amana Refrigeration, Inc. *Circle 227 on reader service card*



Walk-in coolers and freezers.



Radarange commercial microwave ovens.

**Adamsveyor powered conveyor** transports trays, bus boxes, and soiled tableware from dining area to dishwashing room. Trays automatically accumulate at the end of the line.

**Crown-X Super Chil-Frez** is a cryogenic box that is flush-mounted to the floor to accept roll-in racks of products to be frozen. It has a freezing capacity of 600 lb per hour or more, depending upon the product. Because food is frozen rapidly with liquid nitrogen (-320 F) or liquid carbon dioxide (-110 F), it does not deteriorate. Control panel has pilot lights that indicate operation sequence, timer, temperature selector, and pressure gauge. Crescent Metal Products. *Circle 231 on reader service card*

Rollers move continuously beneath accumulated trays. Adamation, Inc.

*Circle 228 on reader service card*

**Cafeteria equipment** with modular base units has a choice of individual tops or one-piece custom tops for design flexibility. Included are hot food, cold food, dessert, self-service, and display units. Service components are dish dispensers, refrigerated stands, heated dispensers (for cups and plates), and ice storage bins. Bastian Blessing.

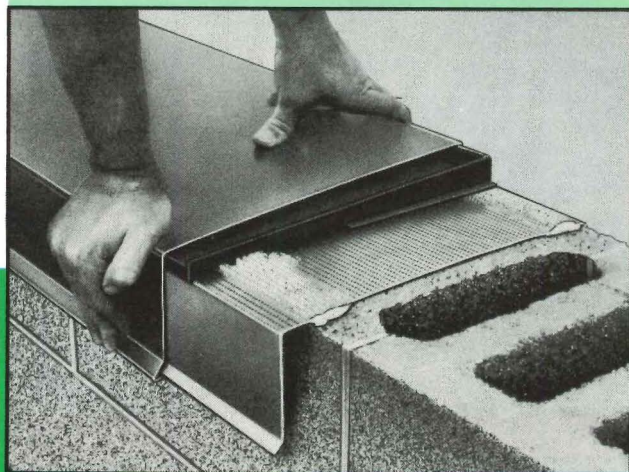
*Circle 229 on reader service card*

**The convection steamer** cooks, defrosts and reheats foods quickly with continuous steam that purges air for more effective heat transfer. The forced convection steam circulates around the food, preserving moisture and color. Individual compartments are independently controlled. Since the steamer operates without pressure, doors can be opened at any time. There are several configurations to meet different requirements. Cleveland Range Co. *Circle 230 on reader service card*

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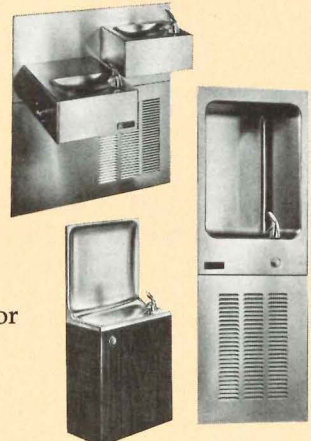
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Products continued from page 146



Booster heaters for dishwashers.

**Booster heaters** to provide sanitizing rinse water for dishwashers are Countermount, with 6 to 54 kW input, and Supermount, offered in 6 to 60 kW input. Control elements are accessible through a stainless steel front panel. Both have adjustable legs, glass-lined tanks, and immersion-type thermostats. A.O. Smith Corp. *Circle 232 on reader service card*

**Transtec II ice maker** produces up to 560 lb of ice in a 24-hour period. Water is automatically metered into the freezing chamber. Cabinet is 17 in. wide, 26 in. deep, and has either enamel finish with woodgrain accent or stainless steel finish. Whirlpool Corporation. *Circle 233 on reader service card*

**Electronic alarm for freezers** and refrigerators warns of temperature change beyond a pre-determined point, to protect contents. Settings can range between -50 F and +99 F. Optional wiring is available for remote audio or visual alarms. Nor-Lake, Inc. *Circle 234 on reader service card*

**Insulated walk-in coolers and freezers** have textured stainless steel doors designed for gravity closing to eliminate parts subject to wear, such as springs and mechanical closers. Automatic closing also helps to reduce loss of refrigeration, thus cutting down on cooling energy needed. Panels are insulated with 4 in. of polyurethane foam. Doors lock securely, but can be opened from inside. The C. Schmidt Co. *Circle 235 on reader service card*

**Storage shelving**, both stationary and movable on casters, is easily assembled by one person. Open wire construction allows free air movement, especially important when it is used in freezers and coolers. Units of the assembly are either stainless steel or zinc plated and chrome coated, with a clear lacquer finish. The shelving is National Sanitation Foundation (NSF) approved. A variety of parts and sizes provides flexibility of design to suit any area. William Hodges & Co., Inc. *Circle 236 on reader service card*

**Snorkel<sup>®</sup> forced-air convection ovens** reduce gas consumption by as much as 40 percent over conventional ovens, says the company, by recirculating heat that would normally be exhausted. They also occupy less floor

space and have greater pan capacity. There are seven models in the line. Vulcan-Hart Corp. *Circle 237 on reader service card*

**Immers-N-Fry<sup>®</sup>** is a vertical fryer that uses a four-level basket to hold food to be cooked. It produces as much as a fryer with a larger surface and uses less shortening. The reduced area of shortening exposed to air is said to slow its breakdown by oxidation. Heating energy is reduced by as much as 50 percent, according to the manufacturer. Vessel design permits crumbs to drop away from the cooking area, eliminating the need for frequent filtering. QFS National, Inc. *Circle 238 on reader service card*

**Wire shelving**, finished for either dry storage or refrigerator use, comes in standard and strong Dura-Span<sup>®</sup> grades. Accessories include dollies, casters, ledges, and dividers. One of several coatings is Polygard<sup>™</sup>, an electro-zinc plate covered with plastic resin, which has a five-year guarantee against rusting and is suitable for use in refrigerators. Amco Corp. *Circle 239 on reader service card*

**Revers-A-Flow rack-type, roll-in convection ovens** have the capacity to roast a ton of meat at one time, bake 72 pans of cookies, or reconstitute 500 meals. Available as either gas or electric models, the ovens are suitable for large production applications such as schools, bakeries, and meat-roasting operations. Despatch Industries, Inc. *Circle 240 on reader service card*  
[Products continued on page 150]



# THE CORBIN

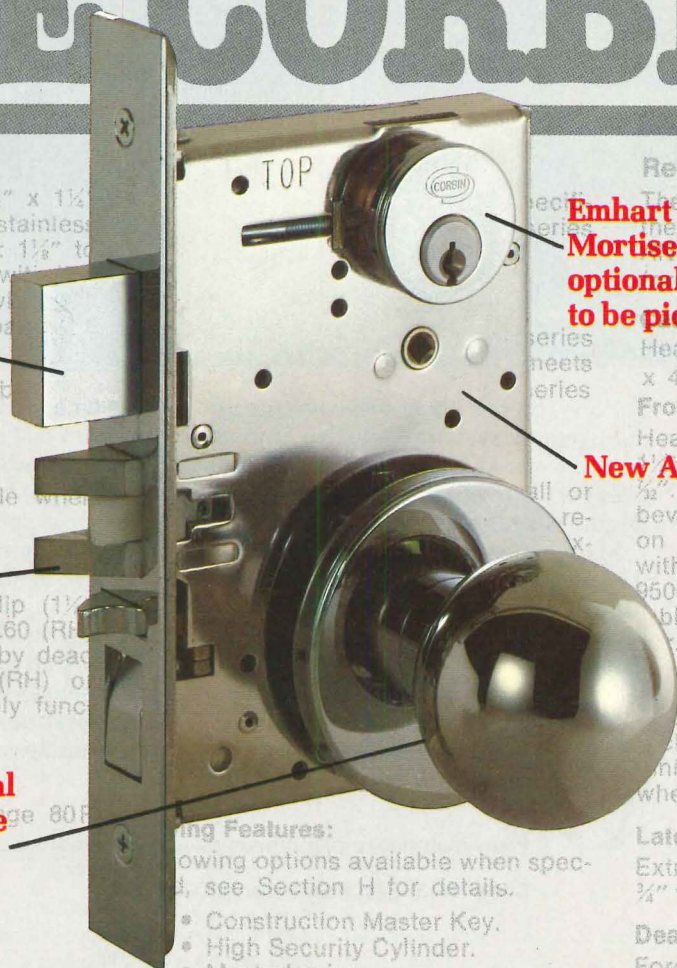
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5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

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The lock is the same on both sides.  
Heavy gauge nickel plated steel, 4" x 1 1/2" x 1/2".  
**Front:**  
Heavy gauge steel, 1/2" thick. Adjustable front bevel. Available with 1/2" radius, sufficient for 9500 series only. Beveled front, sufficient for 9500 series only.

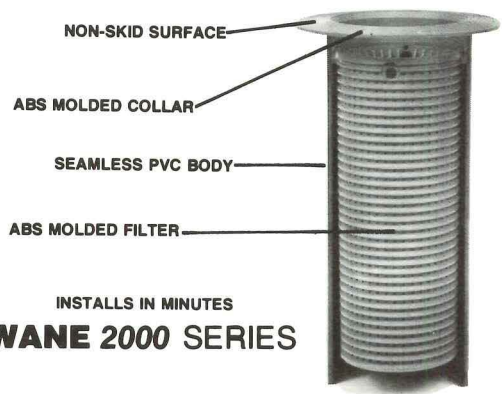
**Keying Features:**  
Following options available when specified, see Section H for details.  
• Construction Master Key.  
• High Security Cylinder.  
• Masterkeying.  
• Flexible Head Cylinder.

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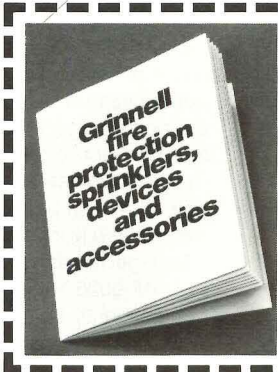
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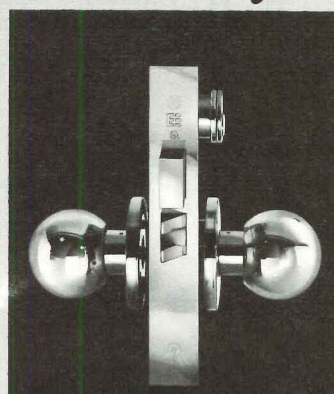
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c. to c.  
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**Computerized control of frying time** combines a probe that monitors shortening temperature and a computer that translates information into cooking time. Factors include fryer efficiency, quantity of food being cooked, shortening quantity, and product water content. There are models that will monitor one or more fryers cooking different products. Food Automation-Service Techniques, Inc.  
*Circle 241 on reader service card*

**The Thunderbolt Reconvactor** cooks fast, bakes or reconstitutes, or holds at even temperature, all automatically. It requires lower wattage than high-heat ovens at a reported 30 to 50 percent fuel saving. Low temperature overnight roasting—at off-peak rates—reduces shrinkage and automatically holds food at proper serving temperature until lunch or dinner without loss of flavor, color, or juiciness, according to the manufacturer. Alto-Shaam, Inc.  
*Circle 242 on reader service card*

## Literature

**Kold-Draft™ refrigeration equipment.** Six-page brochure illustrates the variety of equipment available, with brief descriptions of each. Automatic ice makers with storage bins range in production capacity from 110 to 4000 lb every

24 hours. Beverage coolers in several sizes offer remote or self-contained refrigeration. Walk-in coolers have 2½ in. of factory-installed foamed urethane insulation; freezers have 4 in. Dispensers serve draft beer and soft drinks, with storage space for bottled beverages. Water coolers are also shown. Uniflow Manufacturing Co., Kold-Draft Div.  
*Circle 408 on reader service card*

**Energy-saving dishwasher.** Eight-page brochure provides specifications, photographs of design features, and drawings of details and connections of two dishwasher models. AM-ES-12 is a straight-through model and AM-ES-12C is a corner model; both have solid-state controls. They are NSF approved. Hobart Corp.  
*Circle 409 on reader service card*

**'Food Service Sanitation Manual,'** a Department of Health, Education and Welfare publication, was developed to provide safeguards for public health in the food service industry. It covers food storage, preparation, display, and transportation; employee health and cleanliness; equipment location, sanitizing, and storage; plumbing; physical plant; and other subjects related to food service. Copies of the 100-page manual can be ordered, Stock No. 017-012-00267-6 at \$2.30 each, from the Supt. of Documents, U.S. Government Printing Office, Washington, DC 20402.

**Kitchen equipment** mini-catalog includes gas and electric ranges, fryers, broilers, ovens,

counter equipment, mixers, steamers, steam-jacketed kettles, dishwashing machines, refrigerators, and freezers. Complete descriptions are included, along with illustrations of each item and special features. Vulcan-Hart Corp.  
*Circle 410 on reader service card*

**'Sanitation aspects of food service facility plan preparation and review'** presents the fundamentals of food service sanitation, emphasizing sanitary and environmental factors. Sample plans, design symbols, and a glossary of food service equipment terms are included. The final section, "Manual on sanitation aspects of installation of food service equipment," discusses planning, installation, general provisions, and special considerations regarding installation of warewashing facilities, hot-water generating equipment, and walk-in coolers and freezers. Copies of this 116-page reference guide are available at \$2 each from: National Sanitation Foundation, NSF Building, P.O. Box 1468, Ann Arbor, Mi 48106.

**Waste disposal systems** for foodservice waste are described in a four-page folder. The systems reduce waste to a slurry that can be transferred by pipeline. A diagram of the operation is included. Somat Corp.  
*Circle 411 on reader service card*

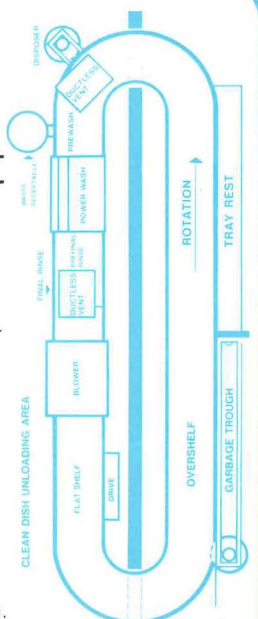
**Food service equipment catalog** includes: Bar-O-Matic beverage dispensers; Broaster fryers; Cleveland steam cookers; Delfield [Literature continued on page 155]

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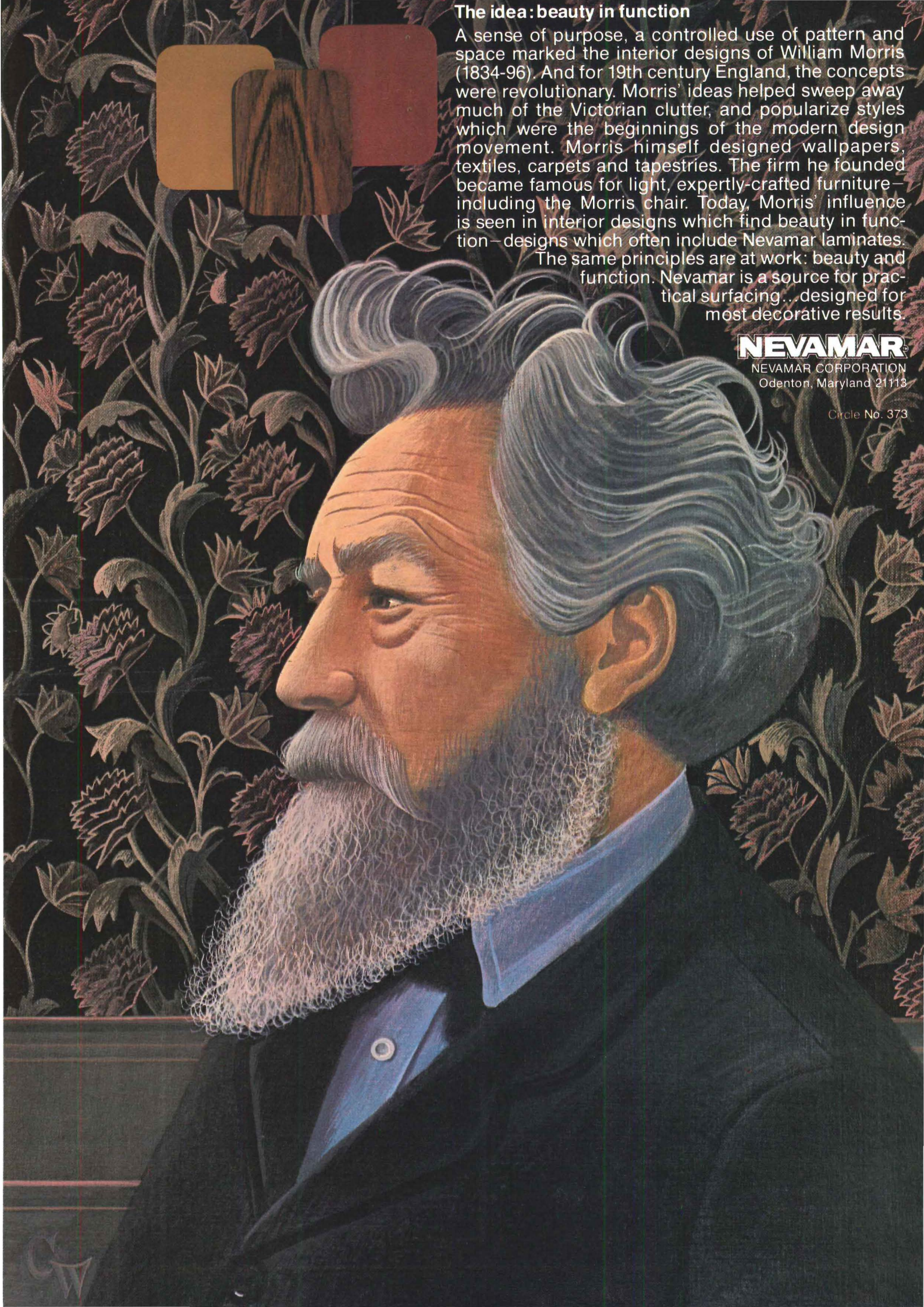
A sense of purpose, a controlled use of pattern and space marked the interior designs of William Morris (1834-96). And for 19th century England, the concepts were revolutionary. Morris' ideas helped sweep away much of the Victorian clutter, and popularize styles which were the beginnings of the modern design movement. Morris himself designed wallpapers, textiles, carpets and tapestries. The firm he founded became famous for light, expertly-crafted furniture—including the Morris chair. Today, Morris' influence is seen in interior designs which find beauty in function—designs which often include Nevamar laminates.

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**Literature** continued from page 150

back-bar equipment and refrigeration; Jackson dishwashers; Metal Masters sinks and tables; Savory conveyor toasters; Shelley dispensers and serving counters; and U.S. Range ranges, griddles, charbroilers, and convection ovens. Several styles, sizes, and capacities of each are included. Descriptions, dimensions, detail drawings, and illustrations are provided. Alco Food-service Equipment Co.  
*Circle 412 on reader service card*

**Food equipment** for receiving, storage, preparation, cooking, and cleanup are included in a 44-page catalog. There are scales; hot and cold food cabinets; cutters, mixers, peelers, and similar preparation equipment; ovens and steam cookers; disposers, warewashing, and waste disposal systems. Hobart Corp.  
*Circle 413 on reader service card*

**Modular foodservice equipment** for cooking and storage includes steam cookers, steam-jacketed kettles, convection ovens, tilting kettles, shelving, and carts. There are both gas and electric cooker models. Descriptions, specifications, and illustrations are provided in a 24-page catalog. Market Forge.  
*Circle 414 on reader service card*

**'A Brief Encyclopedia of Commercial Ovens'** outlines the evolution of ovens from early times. Types of ovens developed over the years for quantity cooking, methods of heat transfer, and

heating systems are discussed. A glossary of oven types, with drawings, is included. Middleby-Marshall Oven Co.  
*Circle 415 on reader service card*

**Fast-food cooking equipment** catalog covers hot-dog grills; pizza, roasting, baking, and pretzel ovens; sandwich grills, broilers with griddle plates, griddles, warmers, and fryers. Product descriptions include dimensions, capacities, and special features, with photographs of each product. Connolly Roll-A-Grill Corp. of America.  
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**'Walk-in coolers, freezers, and refrigerated warehouses'** is a 24-page booklet providing architectural specifications, dimensions, specifications, and ratings on coolers and freezers. Mechanical drawings show roof package assemblies, floor constructions, door thresholds, and warehouse construction details. Master-Bilt Products.  
*Circle 417 on reader service card*

**Char-broilers, convection ovens** for baking and roasting, countertop ovens, and pizza ovens are shown and described in company brochure. Both gas and electric models are included. Dimensions, model sizes and capacities, and specifications are provided. Bakers Pride Oven Co., Inc.  
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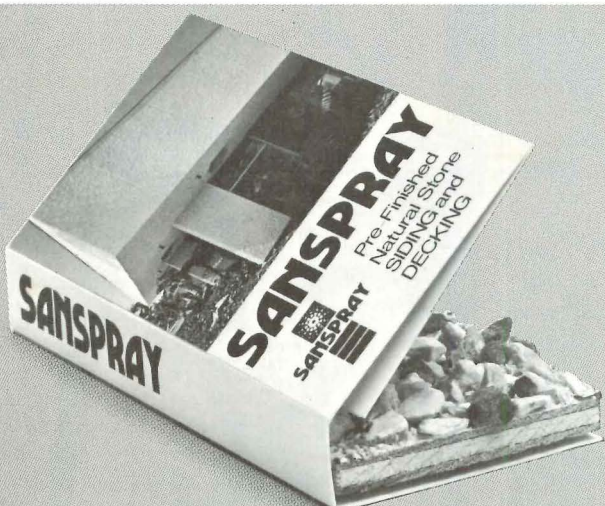
**Cooking equipment** for commercial and institutional use is described and illustrated with both photographs and diagrams that show dimen-

sions and special features. Bid specifications are also provided. Sectional ranges, braising pans, broilers, deck ovens, and restaurant ranges, all in several sizes and styles, are included. South Bend Range Corp.  
*Circle 419 on reader service card*

**Mobile food service equipment.** Fifty-six-page price guide has drawings, diagrams, product descriptions, and prices of company's entire line of mobile equipment. Sections cover modular serving units, food transport carts, dish carts, open utility racks, utility cabinets, special purpose units, shelving, conveyors, waste compactors, cafeteria lines, and tray make-up systems for patient feeding. All products are NSF approved. Precision Metal Products, Inc.  
*Circle 420 on reader service card.*

**Stainless steel cart** catalog covers utility carts, modular service stands, serving and dessert carts, roll-in/pass-through refrigerator and tray racks, tray trucks, work tables, dollies, and similar items for commercial and industrial use. Shelf edges are turned under to eliminate sharp edges. Lakeside Manufacturing Inc.  
*Circle 421 on reader service card*

**A complete line of dishwashing equipment** is illustrated and described in a six-page folder. Both door and conveyor types are included, some with scrappers that precede washing cycle. Charts show capacity, dimensions, and motor horsepower for the various models. Stereo Dishwashing Machine Mfg. Co.  
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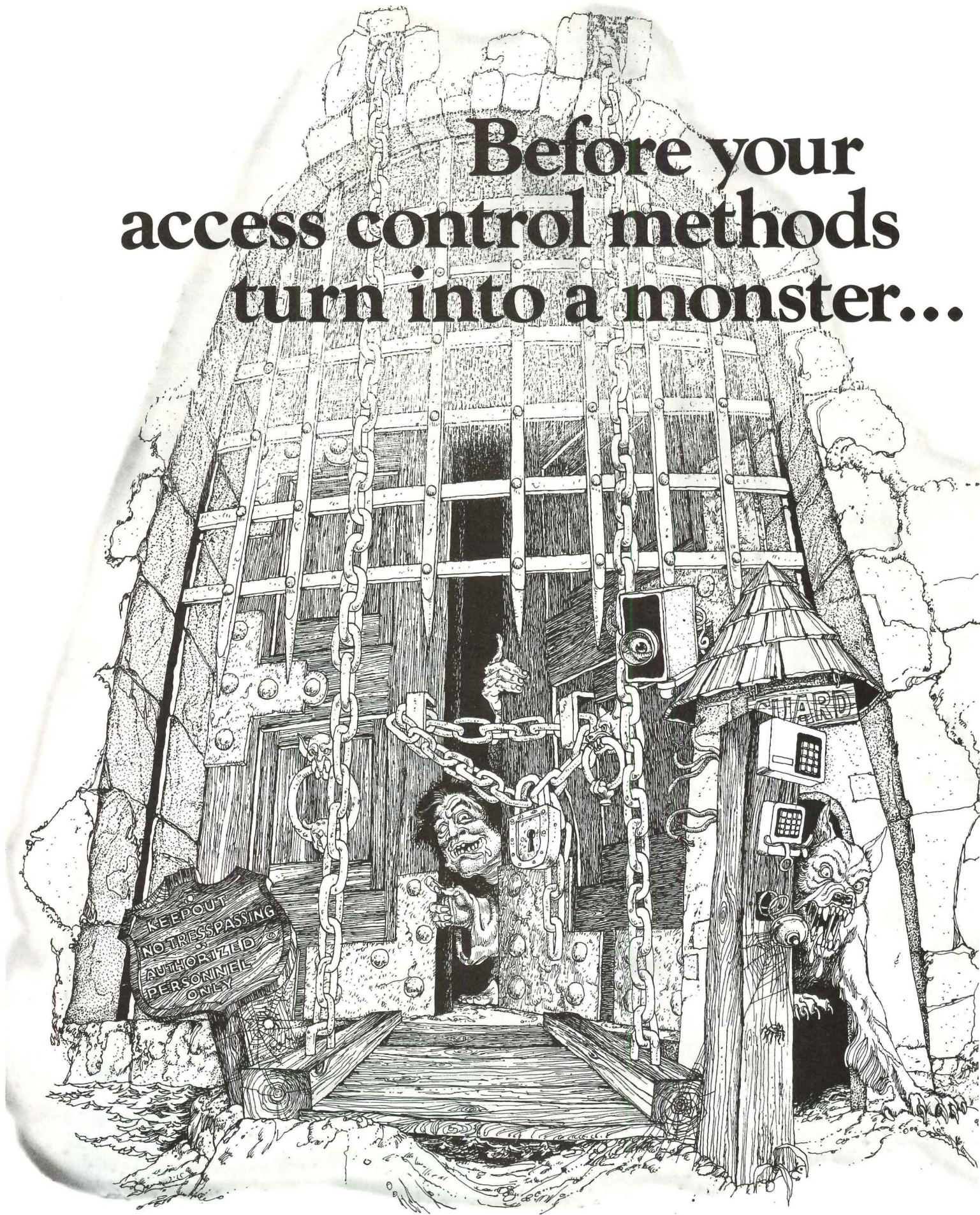
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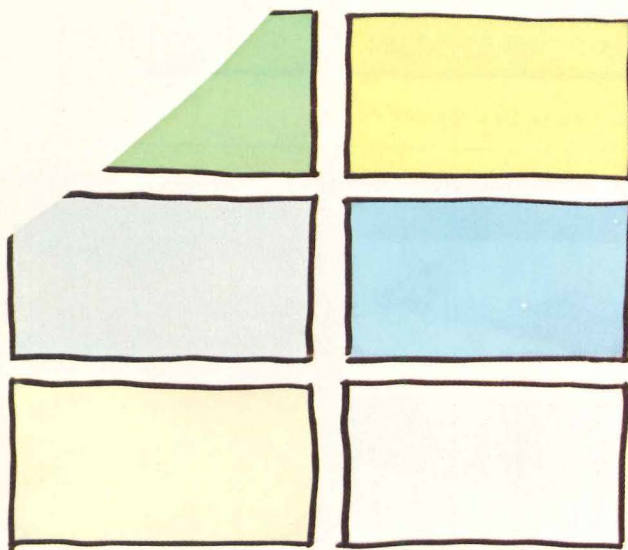
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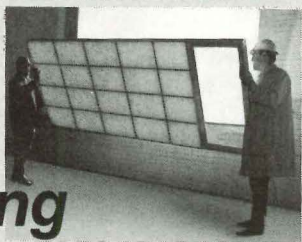
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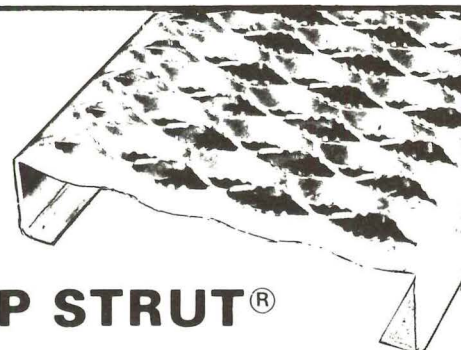
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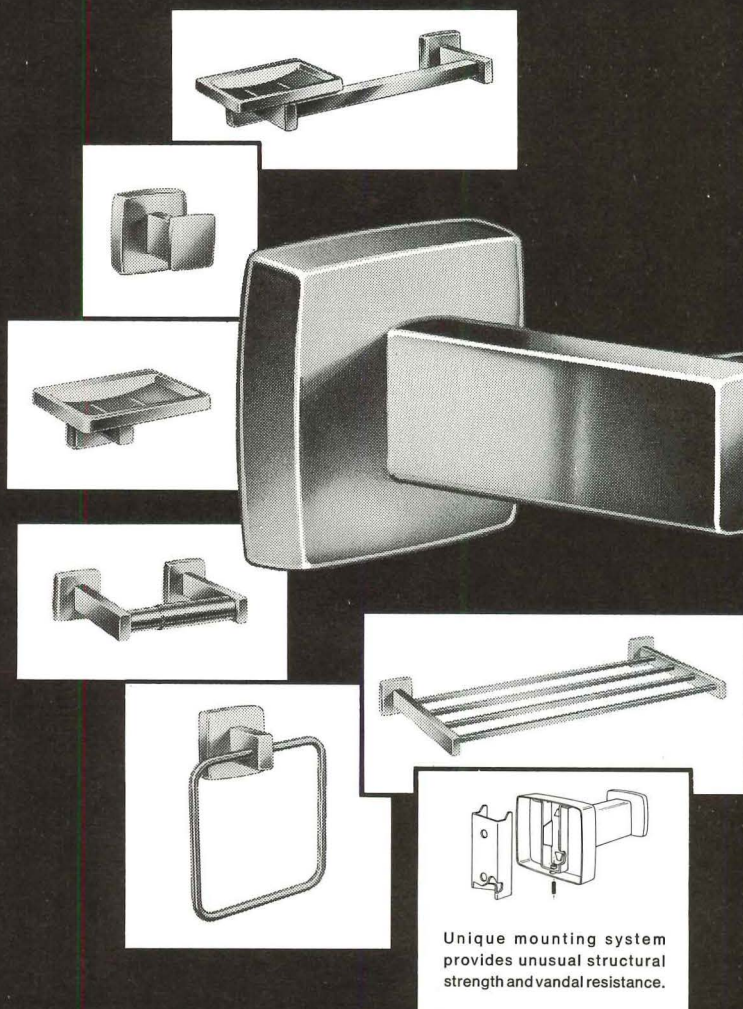
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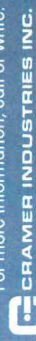
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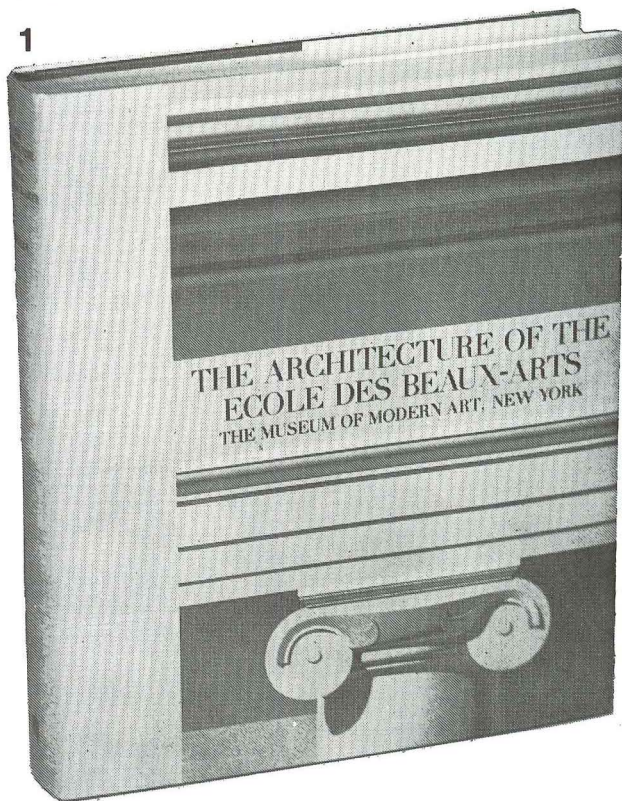
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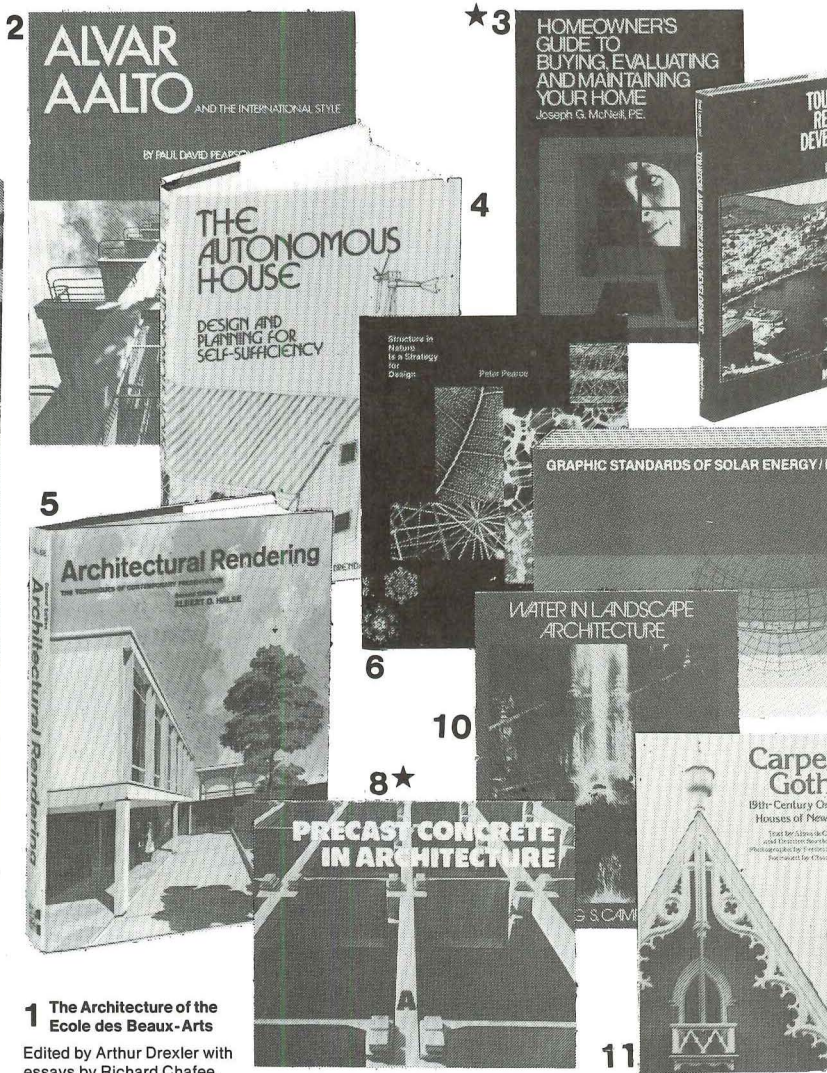
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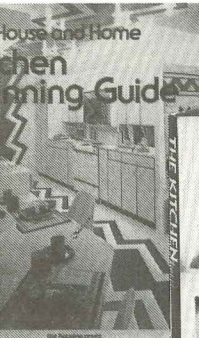
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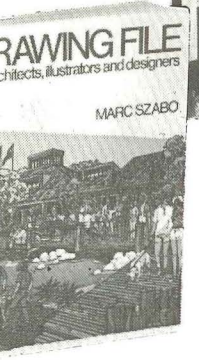
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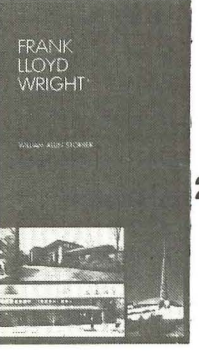




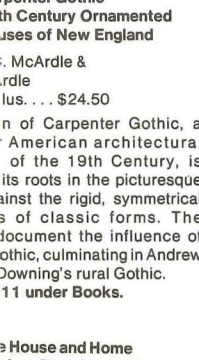
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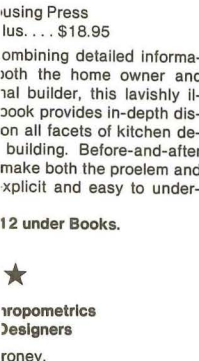
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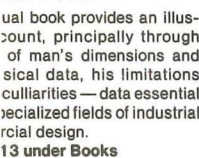
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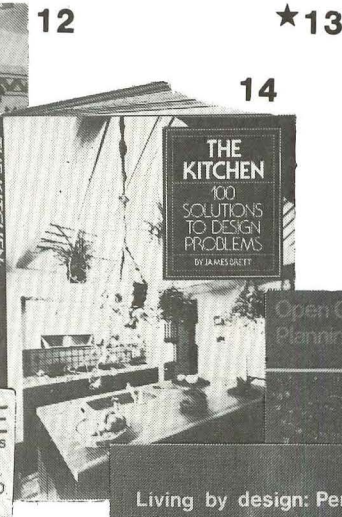
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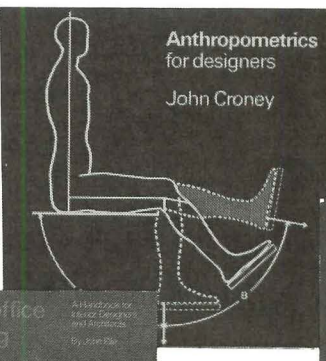
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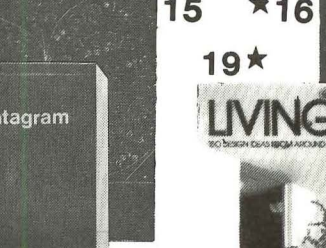
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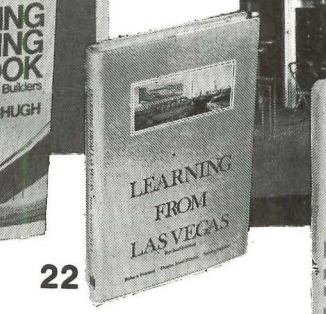


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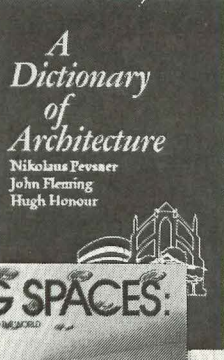


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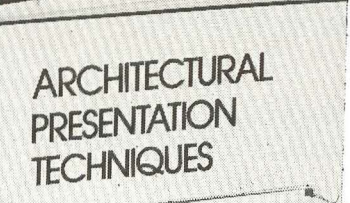
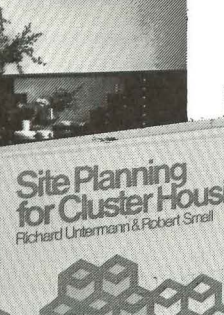
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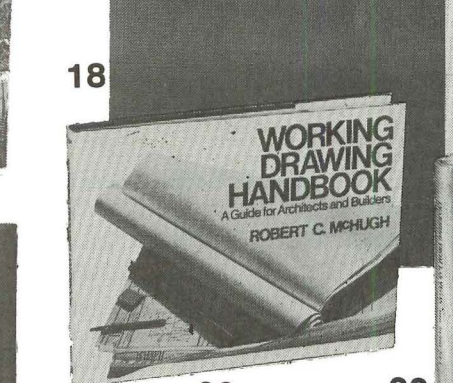
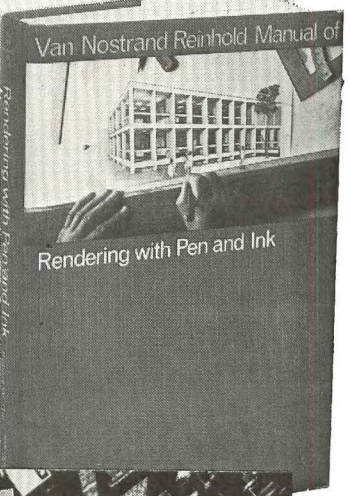
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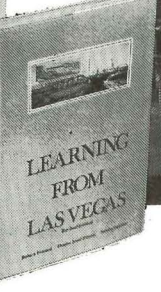
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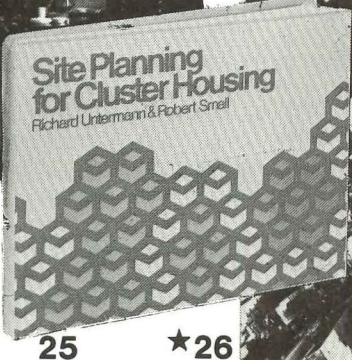
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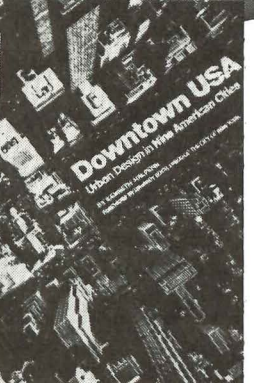


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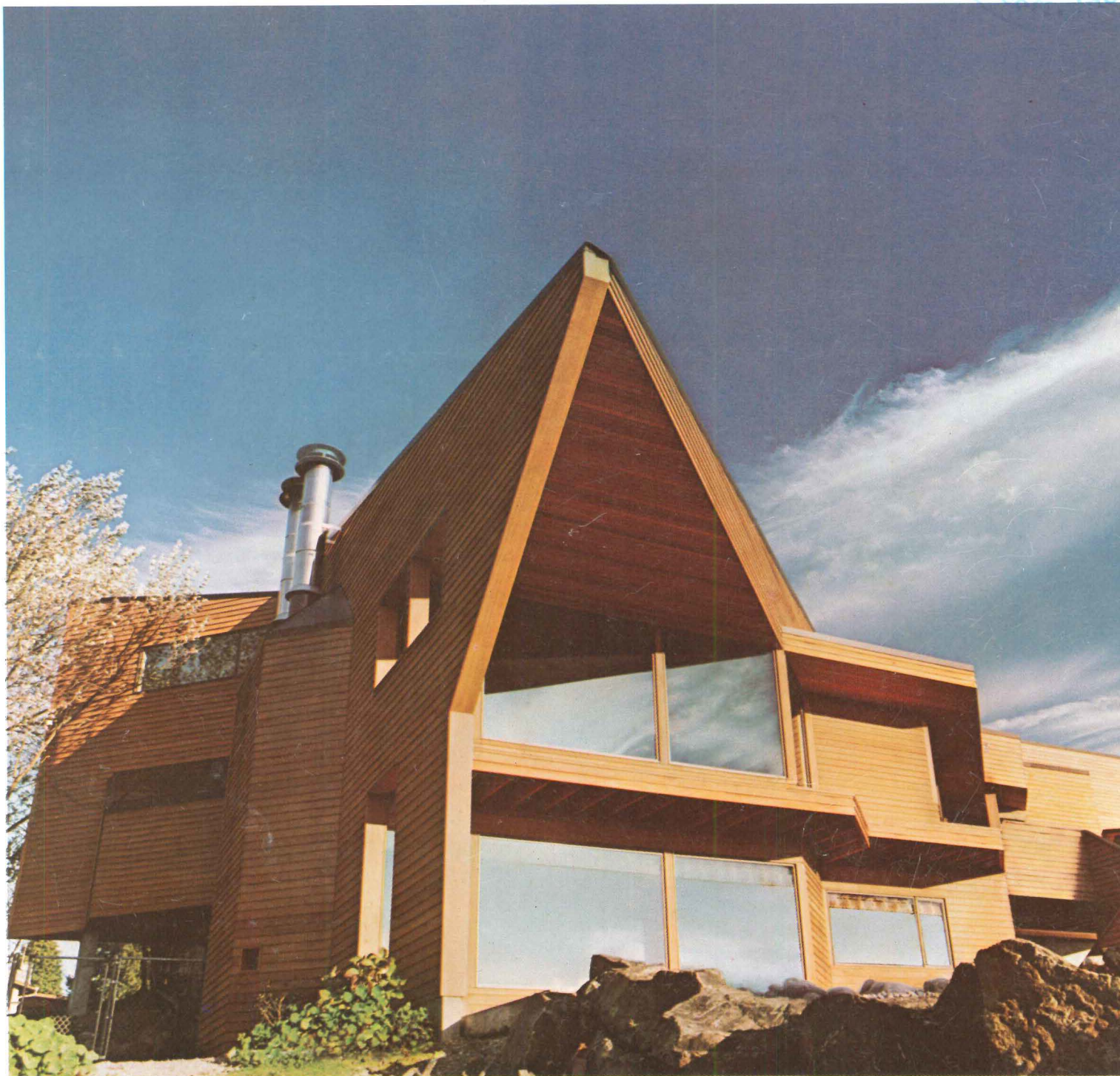
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