Progressive Architecture

August 1980


RECEPTIONIST

WHY BE SATISFIED WITH COLOR UNDERFOOT WHEN YOU CAN ALSO HAVE IT OVERHEAD?

Armstrong introduces The Gallery — acoustical ceiling panels in a rainbow of colors.

Gallery's colorful ceilings offer you a new design option with 12 tasteful variations, from neutral and earth-tone colors to bold accents — colors that mix and match with contemporary office furnishings and finishes.

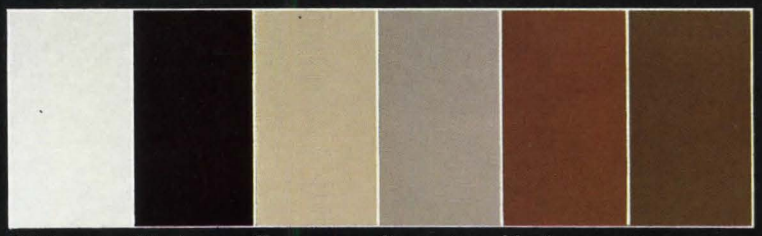
You can depend on Gallery ceilings to enliven settings, highlight room areas, complement office furnishings, and ultimately showcase your work.

A low-glare matte finish on smooth polyester film gives The Gallery a scrubbable as well as beautiful surface.

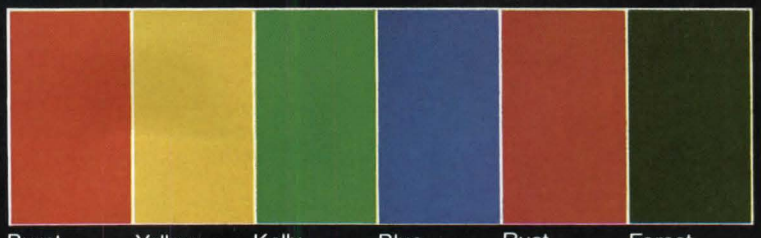
Tegular edges of the 2′x2′ panels lend a clean modern look and let you integrate painted, reflective, or metallic grids with the colored ceilings for a customized effect.

Lay-in panels are easy to install and remove.

And all Gallery ceiling panels offer excellent acoustical efficiency.



White | Black | Tan | Concrete | Medium Brown | Bronze



Burnt Orange | Yellow | Kelly Green | Blue | Rust | Forest Green

For more information on color panels with a whole spectrum of advantages, write Armstrong, Dept. 02NPA, Lancaster, PA 17604.

FROM THE INDOOR WORLD® OF

Armstrong

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Some conventional ceiling systems give you high-quality light. Some furniture-mounted systems give you low-energy light. Only Tascon™ task lighting gives you both.

Here's a dramatic improvement in lighting systems that can cut lighting costs by over 65% in either open plan or conventional offices. (See chart below.)

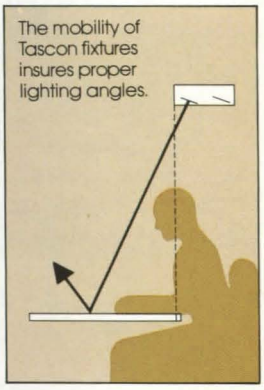
The principle behind Tascon lighting is simple. The lighting fixtures, because they're moveable, can be positioned to provide light only in the areas where it's needed. So a properly positioned Tascon fixture provides ESI values of 40 to 60 and up to 90 maintained footcandles on the work surface.

With one fixture for every 100 square feet, Tascon provides this high-quality lighting for less than one watt per square foot. And the 120-volt fixture with optional on/off capability can cut lighting costs another 15%.

Unlike some low-energy systems, Tascon provides comfortable light.

Because the Tascon pendant fixture illuminates from both sides, as well as above and behind, it distributes high-quality light evenly without the glare, shadows, and reflections some furniture-mounted task lights create.

And Tascon directs 20% of its light upwards to create visual interest and ambient illumination.



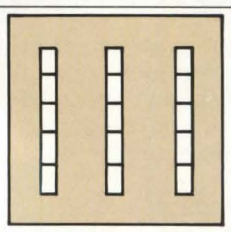
Armstrong Tascon fixtures fit most types of ceiling grids.

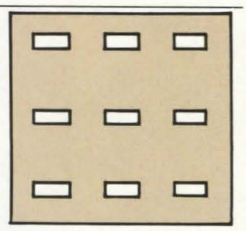
The tracks that support Tascon fit most ceiling grid systems. And you can relocate them to reposition the fixtures easily. So Tascon gives you the quality of ceiling-mounted lights and the energy savings of furniture-mounted lights along with flexibility that neither can offer.

For more illuminating information about Tascon lighting fixtures, write Armstrong, P.O. Box 3001, Dept. 04NPA, Lancaster, PA 17604.

Performance Comparison – Conventional vs. Tascon

Room size	30'x30'x9'
Reflectances	
Ceiling	80%
Walls	50%
Floor	20%
Task	#2 Pencil
Lumens/Lamp	3150





	2'x4', 4-Lamp Recessed Troffer (prismatic lens)	2-Lamp Moveable Tascon Fixture (prismatic lens)
No. of fixtures	15	9
No. of lamps	60	18
ESI (equivalent sphere illumination)	40 (80% area coverage)	40–60 (on work surface)
Classical footcandles (maintained)	95 (CU method)	90 (on work surface)
Watts/work station 100 sq. ft.	307	92
Watts/sq. ft.	3.07	.92

FROM THE INDOOR WORLD® OF Armstrong

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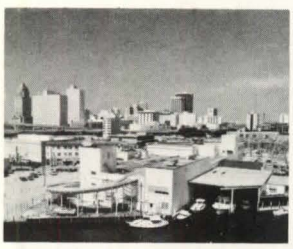
August 1980

Progressive Architecture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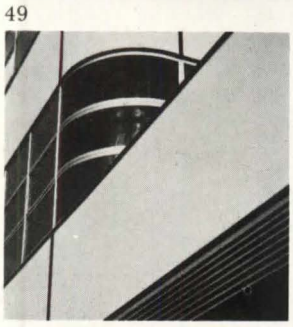
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Cover: *Delano and National hotels on Collins Ave. in Miami Beach, of 1947 and 1940, by Swartburg and France, respectively. Photo: Tim Street-Porter.*

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Architects – Drover, Welch & Lindlan; General Contractor – Mardian Construction; Ceiling Systems Contractor – Barrett-Homes Contractors. All of Phoenix.

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For more information, see Sweet's General Building File 9.1, or write Armstrong, Dept. 08NPA, P.O. Box 3001, Lancaster, PA 17604.

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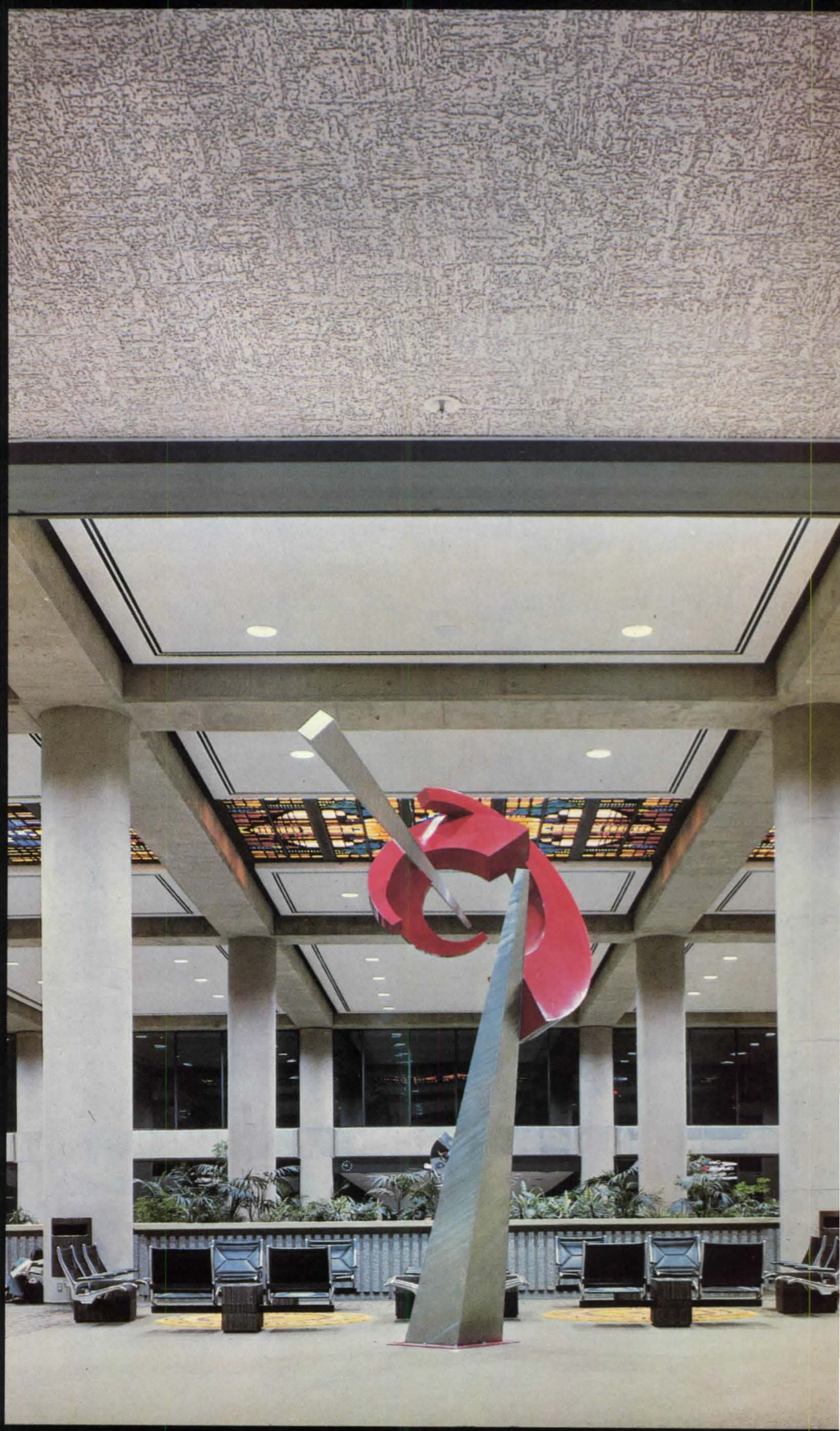

FROM THE ® INDOOR WORLD® OF Armstrong

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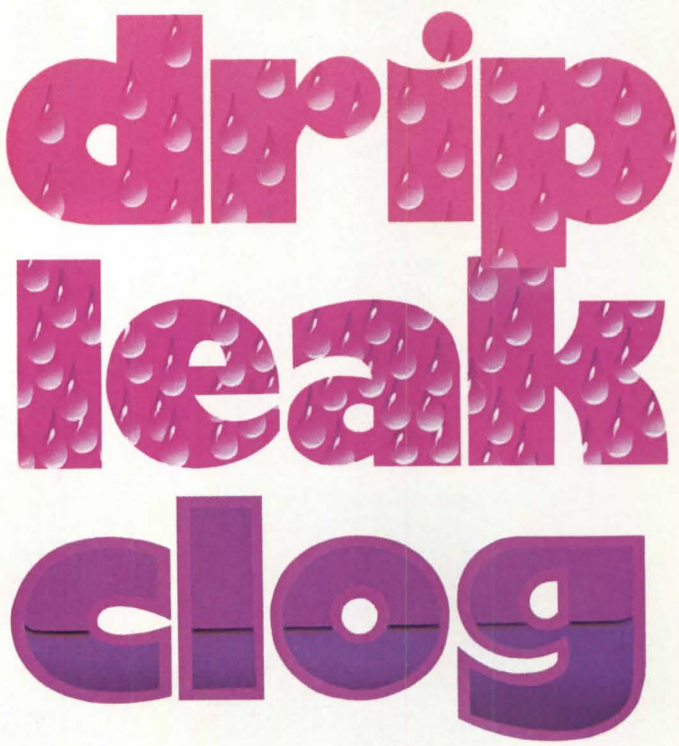

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Charrette streets

In American cities, the locus of architectural activity seems to be shifting away from safe downtown locations to more challenging frontiers.

"Are you sure you got the right address there?" the taxi driver is likely to ask. More and more often these days, it seems that visits to architectural offices all over America require cab drivers to consult little reference books or radio back to headquarters. Then there is the process of trying to spot a discreet sign in a blockfront of rooming houses or industrial lofts.

Symbolic of the architects' dispersal from prime central locations was the recent demolition of 101 Park Avenue, the Architects Building, well known to the armies of architects who put in some of their apprenticeship in New York—or tried to. Not only had the building become economically obsolete—for a spot 1½ blocks from Grand Central Terminal—but the idea of an architects' rookery at such a point had long since faded. For decades after the opening of the Architects Building around 1920, prosperous New York firms were to be found mainly nearby in the East 40s. In the 1950s and 1960s, however, architects' offices followed the movement of prime office space to the north and west. Meanwhile, more imaginative young firms sprouted in economically soft areas such as the East 20s, and some iconoclastic offices such as Hardy Holzman Pfeiffer Associates and Conklin & Rossant have stayed there. It seems indicative of the current rental habits of New York architects that the prestigious Marcel Breuer Associates firm just moved from the high-rent East 50s to a vast, airy floor in an old building on East 26th Street.

The style of San Francisco architects may be more laid back, but in their search for out-of-the-way locations, they seem to have become downright competitive. Many are to be found in obscure spots around the foot of Telegraph Hill, blocks from the nearest signs of other white-collar activity. The Esherick, Homsey, Dodge & Davis office seems to have taken the prize (among well-established firms) with a loft space overlooking miles of the blue-collar territory on the south side of the city.

On a recent visit to Denver, I found that all the architects I planned to see were located in the distant reaches of the CBD, on blocks that at my last visit were relegated mainly to winos. Architects there are pioneering in an obviously reviving loft area. On my next visit, I expect to see furniture showrooms, lawyers lairs, advertising agencies, etc., brightening the now blank windows between architects—and spinach quiche listed on menus at the local bars.

The pattern now apparent in Denver has been observed repeatedly. Often, architects have blazed the trail into unfashionable areas that are quickly seen to be very favorably located; clients then follow them into districts of newly identified chic.

In Boston—where prime locations have never been considered good form, anyway—the Carl Koch office was one of the first nonmaritime uses to venture onto the waterfront that—two decades later—has become a mixed-use extravaganza. The Harry Weese office in Chicago moved to an old warehouse in the mid-1960s, leading by more than a decade the rediscovery of gray Near North areas as reservoirs of excellent, convenient commercial space.

Of course, individuality is a badge of architects, and they have traditionally expressed it in their working places. Wright practiced last in the Arizona desert, where his successors still work; Roche and Dinkeloo operate out of a hilltop mansion outside New Haven that Eero Saarinen chose; Philip Johnson, of course, remains positioned at the very hub of prestigious Midtown New York, high in the Seagram Building that he and Mies designed.

Johnson clearly belongs there, and all the S.O.M. branches belong in prime office space (not all of their own design), but it is just possible that architectural firms in general have no need to share elevators with brokerage firms and such. It was only about 100 years ago that architecture outgrew the atelier on the side street and began to emulate the corporation—in both its organization and its quarters. By the 1920s, successful architects seemed to want to identify with big business, to settle in its midst, and to mingle with moguls at nearby clubs.

I know that the present dispersal of architecture firms from ground-zero locations is due in large measure to the economic uncertainties and the escalating rents of the 1970s. But there is also a growing recognition that design ideas may flourish better in unconstrained—maybe unconventional—spaces, and that clients visiting design firms may savor the change in atmosphere.

John Morris Dixon

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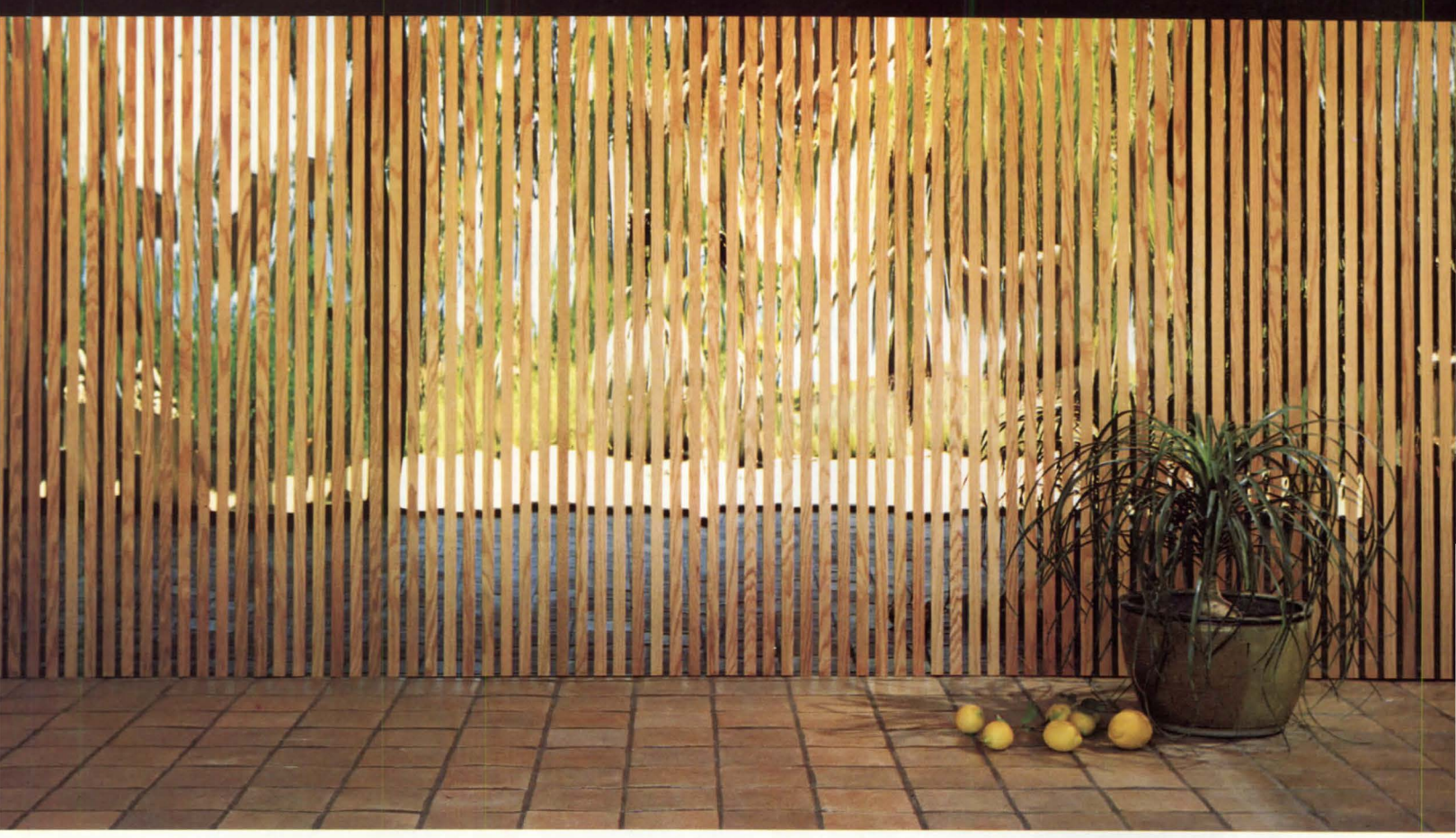

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The designer's element

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Views

Honorable interiors
Your news story in the March 1980 P/A refers to the Northern California Chapter AIA's "Inside Architecture" awards program as "the first such program to be sponsored by a local AIA chapter." The Houston Chapter AIA has sponsored such a program for six years; Dallas AIA and The Texas Society of Architects also have relatively new, but similar, programs to honor interior architectural design.

I would hope that the goal of all such programs is to convince the public and ourselves that interior architecture is an integral part of architectural practice (not an "extra" service) and that the contributions of the talented architects who concentrate in this area are of vital consequence. When this goal is achieved, special interior design award competitions probably will no longer be needed.
Morton L. Levy, Jr. AIA
Levy Associates Architects
Houston, Tx

Many more P/A's
Congratulations on the nostalgia editorial in the May 1980 issue of *Progressive Architecture,* commemorating 60 years of publication.

As a 30-year subscriber to *Progressive Architecture,* I cherish parts one and parts two of *Pencil Points.*

Continue the good work for two-score years to reach the Centennial Anniversary.
Edward J. Kuntz, AIA
Weehawken, NJ

Corrections
Myron Goldsmith, who was mentioned erroneously as being retired (P/A, June 1980, p. 71), is still a consulting partner of Skidmore, Owings & Merrill and active in the firm's work.

Structural engineering for the Floriculture Pavilion, California State Expo and Fair (P/A, June 1980, p. 113) was done by Gilbert, Forsberg, Deikmann & Schmidt; Wurster, Bernardi & Emmons was coordinating architect for the project.

The name of Parker Hirtle, of Bolt, Beranek & Newman, was inadvertently misspelled (July 1980, p. 100). P/A regrets the error.

Credit extended
The Tribune Tower design credited to C. Anthony Junker (P/A, June 1980, p. 96) should have included the name of Mark Ueland who, according to Junker, did the major part of the work on the submission.

Mechanical/electrical engineer for the California Farm Bureau Federation Building, Sacramento (P/A, April 1980, p. 48) was Syska & Hennessy, Inc., co-winner of the 1979 Owens-Corning Energy Award for the building.

Project: Showroom, Alma Desk Company, New York City
Interior Architect: ISD Incorporated, New York City
Lighting: Lite Duct by Peerless, one of the 13 Longlite systems. Here, red-enameled 6″ fixtures hang diagonally across the ceiling coffer, creating an unexpected interruption of the space. Lite Duct comes in seven different diameters and configurations, in any finish, extends to any length, and adapts to virtually any optical task.

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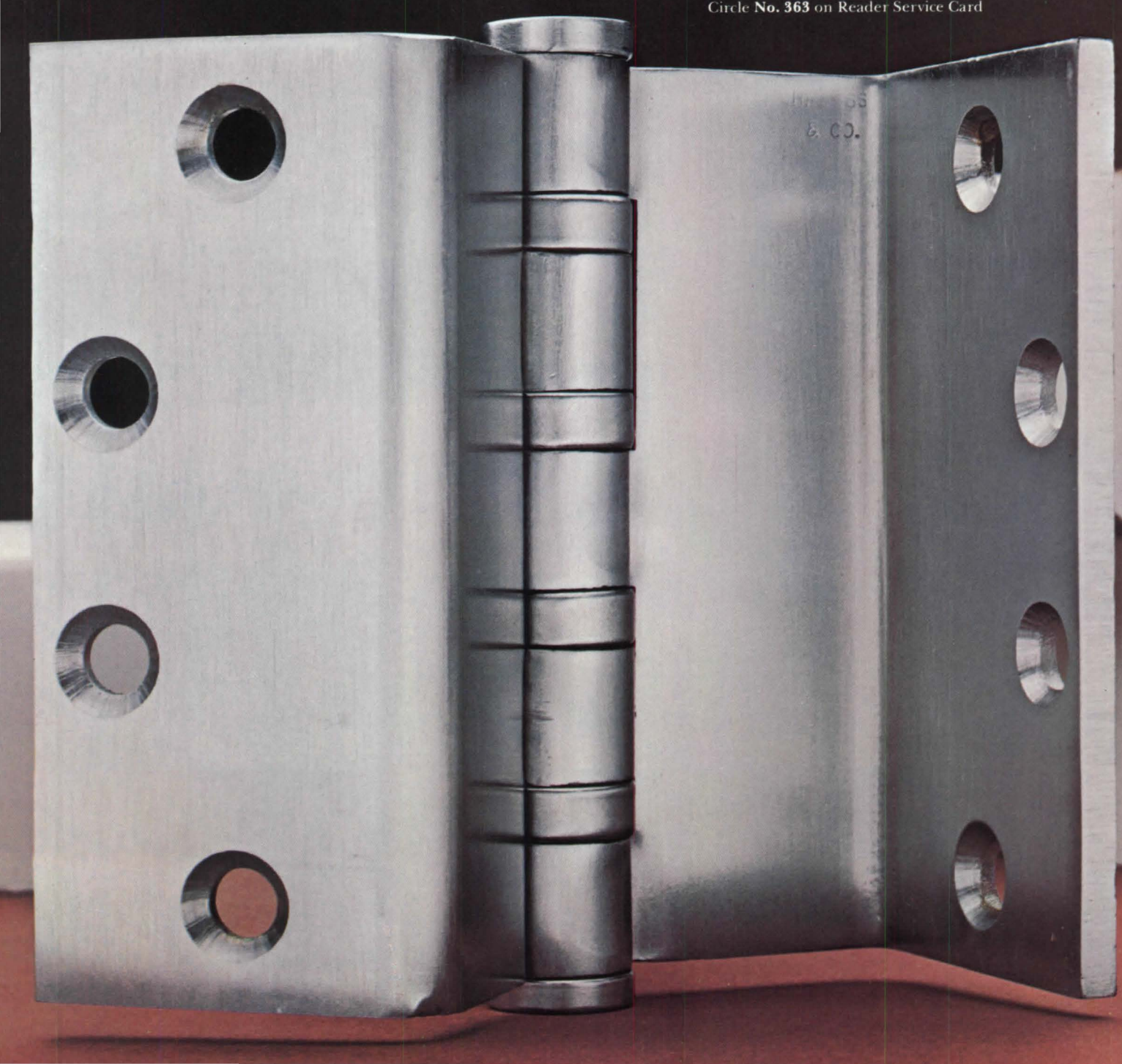

P/A Awards program

28th annual competition for projects not yet completed

in architecture planning and research

Progressive Architecture announces its 28th annual P/A Awards program. The purpose of this competition is to recognize and encourage outstanding work in architecture and related environmental design fields in the design phase, before it is executed.

Submissions are invited in the three general categories of architectural design, urban design and planning, and applied architectural research. Designations of **first award, award, and citation** may be made by the invited jury, based on overall excellence and advances in the art.

The jury for the 28th P/A Awards program: **Edmund Bacon**, FAIA, vice president, Mondev International, Ltd., Montreal; **Jacques Brownson**, director of state buildings, State Buildings Division, State of Colorado, Denver; **Galen Cranz**, assistant professor of sociology in architecture, University of California, Berkeley; **Robert J. Frasca**, FAIA, partner, Zimmer Gunsul Frasca Partnership, Portland, OR; **Romaldo Giurgola**, FAIA, partner, Mitchell/Giurgola Architects, New York and Philadelphia; **George E. Hartman, Jr.**, FAIA, partner, Hartman-Cox Architects, Washington, DC; **Ralph Knowles**, professor of architecture, University of Southern California, Los Angeles; **Richard G. Stein**, FAIA, The Stein Partnership, New York, and adjunct professor, School of Architecture, Cooper Union, New York.

Judging will take place in Stamford, CT, during September 1980. Winners will be notified — confidentially — before Oct. 1.

First public announcement of the winners will be made at a presentation ceremony in New York in January 1981, and winning entries will be featured in the January 1981 P/A. Recognition will be extended to clients, as well as professionals responsible for the work. P/A will arrange for coverage of winning entries in national and local press.

Eligibility

1 Architects and other environmental design professionals practicing in the U.S. or Canada may enter one or more submissions. Proposals may be for any location, but work must have been directed and substantially executed in U.S. and/or Canadian offices.

2 All entries must have been commissioned by a specific client. Only work initiated on the client's behalf — *not* in fulfillment of academic requirements — is eligible (but design teams may include students). P/A reserves the right to contact the client for verification before the final list of winners is determined.

3 Architectural design entries may include only buildings or complexes, new or remodeled, scheduled to be under construction in 1981 — that is, not completed in 1980 and scheduled to commence before 1982.

4 Urban design and planning entries may include only proposals or reports accepted by the client for implementation before the end of 1981. Feasibility and

(continued on next page)

implementation strategy should be documented.
5 Research entries may include only reports accepted by the client for implementation before the end of 1981. Submissions should deal with programming, design guidelines, or post-evaluation for a *type* of project or problem. Research methodology and ways of disseminating findings should be documented.

Entry form: 28th P/A Awards Program

Please fill out all parts and submit, intact, with each entry (see paragraph 11 of instructions). Use typewriter, please. Copies of this form may be used.

Entrant:
Address:

Entrant phone number:
Project:
Location:
Client:
Client phone number:
Category:

Entrant:
Address:

The undersigned confirms that this entry meets eligibility requirements (paragraphs 1-5) and that stipulations of publication agreement (paragraphs 6-7) will be met.
Entry has been reviewed for compliance with submission requirements (paragraphs 8-15).

Signature _____

Name (typed): _____

Awards Editor
Progressive Architecture
600 Summer Street, Stamford, CT 06904

Your submission has been received and assigned number:

Entrant:
Address:

(Receipt)

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Progressive Architecture
600 Summer Street, Stamford, CT 06904

Entrant:
Address:

(Return label)

Publication agreement
6 If the submission should win, the entrant agrees to make available further information, original drawings, or models, as necessary, for publication in the January 1981 P/A. The entrant will also provide appropriate slides for the presentation ceremony and reproducible black-and-white graphic material for press releases.
7 In the case of architectural design entries only, the entrant agrees to give P/A the first opportunity among architectural magazines for feature publication of any winning project upon completion.

Submission requirements
8 Each submission must be *firmly bound* in a binder no larger than 11″ x 17″. Binders 9″ x 12″ or smaller are preferred.
9 Submissions must include illustrations and drawings necessary to a full understanding of the proposal—all legibly reproduced. P/A assumes no liability for original drawings. No models or slides will be accepted. P/A will take every reasonable precaution to return submissions intact, but can assume no liability for loss or damage.
10 Each submission *must include* a one-page synopsis, in English, on the first page inside the binder, summarizing the intent and principal features of the entry. Synopsis should take up economic, environmental, energy, and user need aspects of the proposal. Synopsis must conclude with a statement on: *why this submission deserves recognition.*
11 Each submission must be accompanied by an entry form, to be found on this page. Reproductions of this form are acceptable. All four sections of the form must be filled out—using typewriter, please. Insert entire form, intact, into *unsealed* envelope attached *inside back cover* of submission.
12 For purposes of jury procedure only, projects are to be assigned *by the entrant* to a category on entry form. Please identify each entry as one of the following: *Education, Housing (Single-family), Housing (Multiple-unit), Commercial, Governmental, Cultural, Recreational, Religious, Health, Planning and/or Urban Design, Applied Research.* Mixed-use entries should be classified by the larger function. If unable to classify, enter *Miscellaneous.*
13 Entry fee of $25 must accompany each submission, inserted into *unsealed* envelope containing entry form (see 11 above). Make check or money order (no cash, please) payable to *Progressive Architecture.*
14 To maintain anonymity, no identification of the entrant may appear on any part of the submission, except on entry form. Identifying titles may be concealed by any simple means. Client and location should be identified. P/A will seal stub of entry form in envelope before judging.
15 Deadline for mailing is September 1. Other methods of delivery are acceptable. In any case, entries must show postmark or other evidence of being en route by deadline. Hand-delivered entries must be received at the address shown here by September 1.

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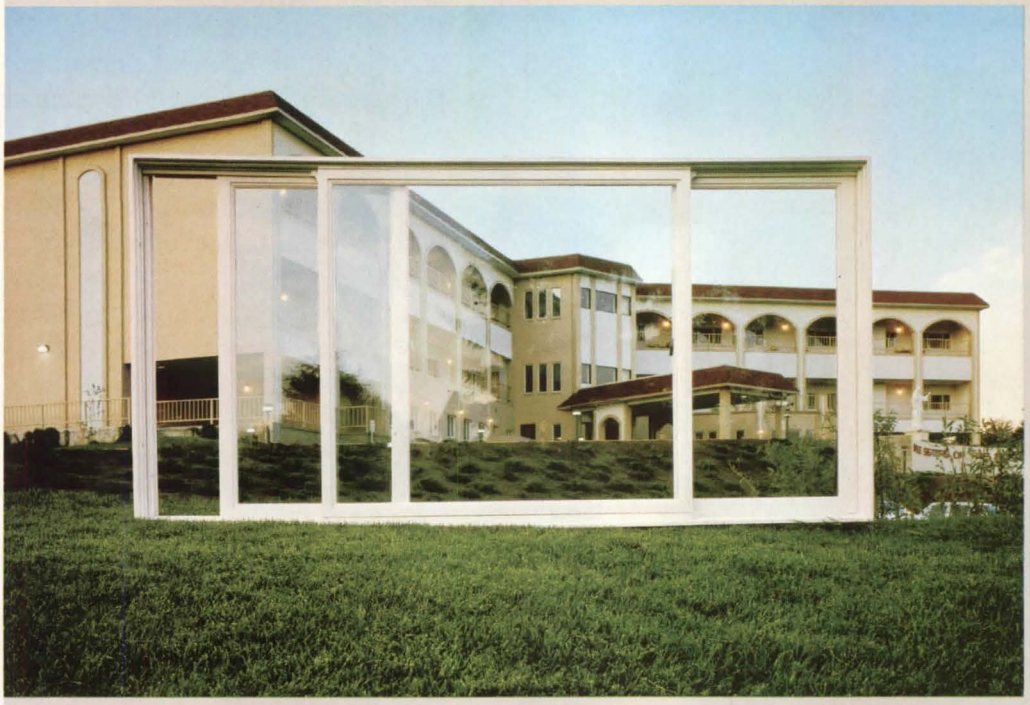

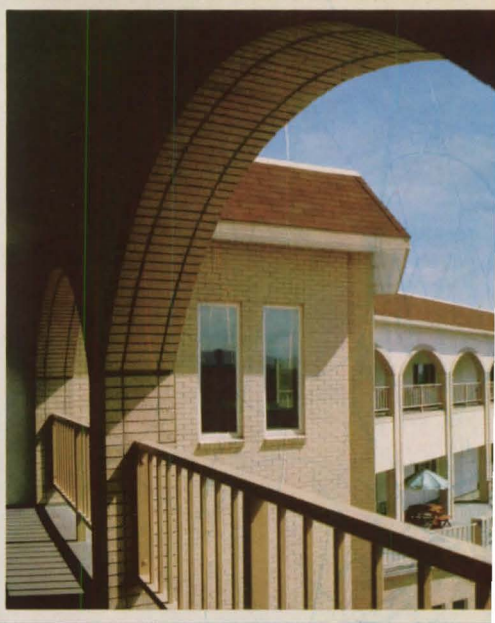


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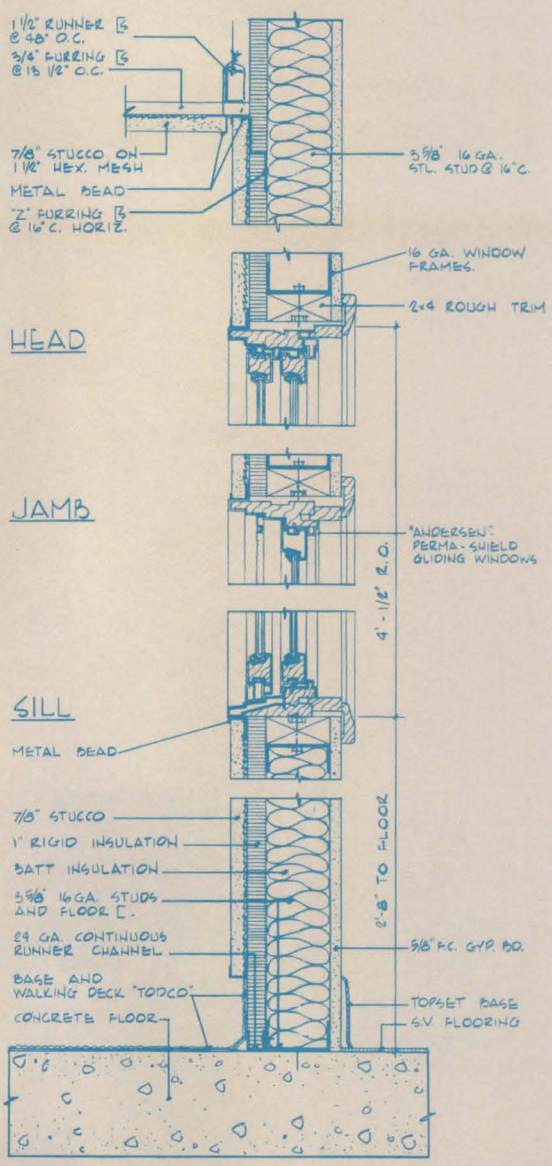

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Denver, Colorado

Architect: Henry J. De Nicola, A.I.A.
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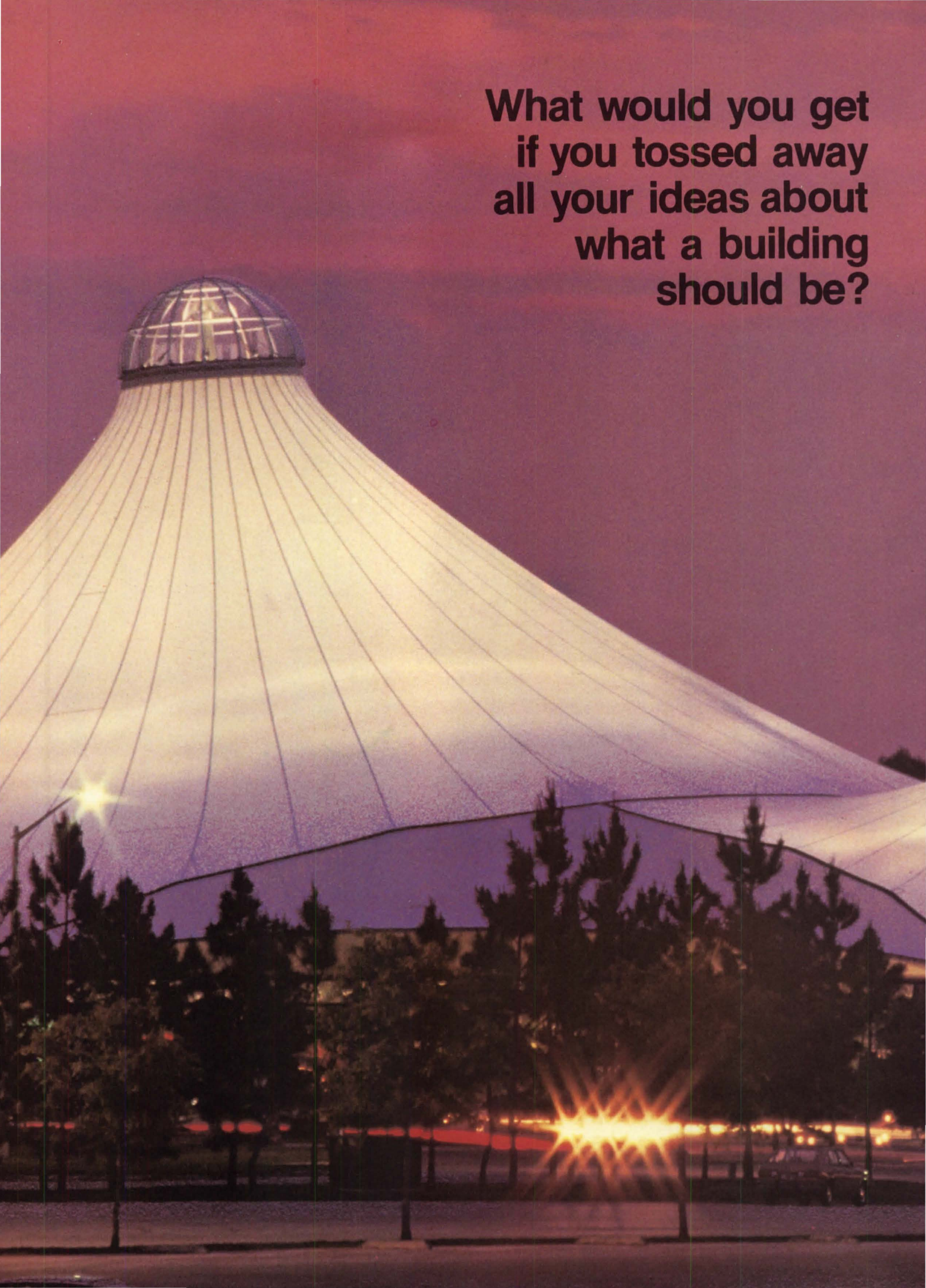
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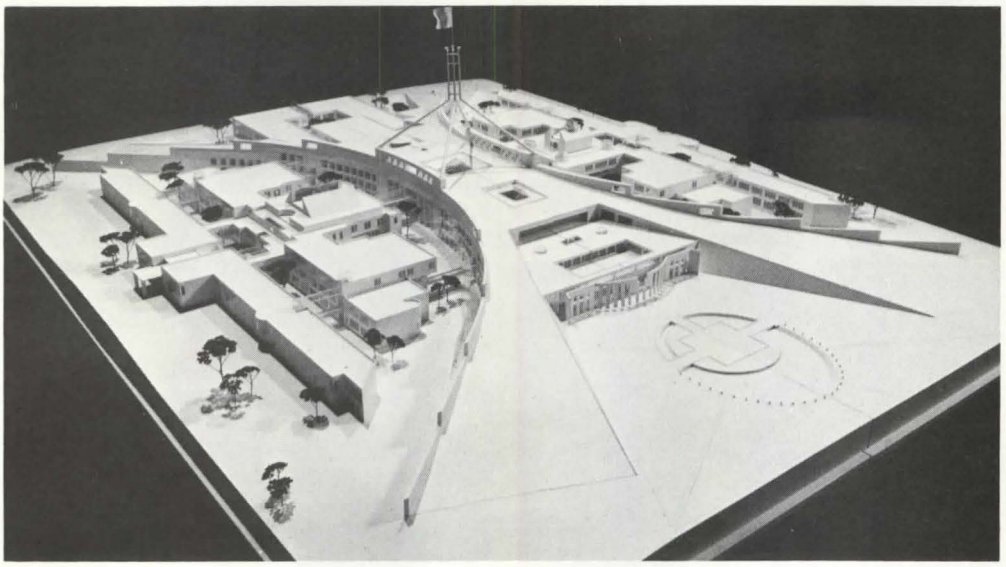
P/A News report



Mitchell/Giurgola wins Australian competition

Winning out over 329 international entries, the firm of Mitchell/Giurgola Architects—in partnership with Australian Richard G. Thorp—has been selected to design Australia's new parliament buildings. The 1.5 million-sq-ft facility will be located on a hill overlooking the capital city of Canberra, but unlike most other entries, this will not create an Australian acropolis.

Beginning with a thorough reexamination of Walter Burley Griffin's 1912 Canberra City Plan, the architects sought to blend the program with the site. The conscious effort to be nonmonumental has produced what appears to be an extremely sensitive and subtle solution, with the highest feature being the flag tower—a reconstitution of the flagpole already a national sentinel in that location.

Below the flag structure, the massive complex nestles benignly into the hill, echoing the city's concern for its natural environment. Speaking at the news conference in New York announcing the winners, Australian Consul-General Sir Robert Cotton said, "The winning design appears to meet Walter Burley Griffin's desire to keep Canberra's hills free of buildings, but at the same time to make the Parliament Building a focal point. This has been brilliantly achieved by having the Parliament Building set into Capital Hill."

Comprising four major elements, the complex contains legislative areas for both Senate and House of Representatives, a forum between those, and an executive government area. Detailed design work will begin in November, and construction is expected to be completed in 1987. Construction costs as estimated in 1978 were $175 million.

Bunker Hill winners announced

Commission awards were made in mid-July for the large downtown development for the Bunker Hill area of Los Angeles. Drawing entries from many highly prestigious international architects, the competition called for schemes combining offices, commercial space, housing, and a new museum of contemporary art. The developer chosen, Bunker Hill Associates, is a consortium of Cadillac Fairview/Goldrich, Kest & Associates/Shapell Government Housing. Gruen Associates was commissioned as the planning firm, and the architects are Arthur Erickson of Vancouver, BC, and Kamnitzer Cotton Vreeland of Los Angeles. A more thorough review of the competition results will appear next month in P/A.

Fontainebleau Hilton renovated

Miami-Beach—Phase two of the renovation of the Fontainebleau Hilton, largest hotel in Miami Beach, has been completed at a total cost of $25 million—$11 million more than the hotel cost when it opened 25 years ago. The renovation plan, begun in July, 1978, when Hilton joined in the management of the complex, has transformed the baroquelike opulence of the original decor into a surprisingly airy contemporary tropical setting. Occupancy has increased from 36 percent to almost 80 percent, in what many are dubbing the "greening" of the Fontainebleau.

Centerpiece of the new design is a man-made mountain (something missing in the flatness that is Miami) with waterfalls cascading down its exterior, and a hidden lagoon saloon nestled inside. The "mountain" sits within a free-form swimming pool (18,000 sq ft) dubbed a "lagoon," and some of the finest woodwork in the area has gone into walk covers, snack and drinking bars, outdoor dining, and cabana stairs and walks.

The hotel lobbies have been opened to view the ocean—enhanced by an addition of a 300-ft-wide beach, dredged by the U.S. Corps of Engineers, at a cost of $55 million. That beach, stretching some nine miles in length, is slated to be fully landscaped by the planning department of Miami Beach. Architect in charge of design coordination is Barry Sugerman of Miami. The Peridian Group of Pasadena, Ca, designed the pool and mountain.
[Edward D. Levinson]

Edward D. Levinson is an architect practicing in Miami.

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Report from Aspen

Form and purpose

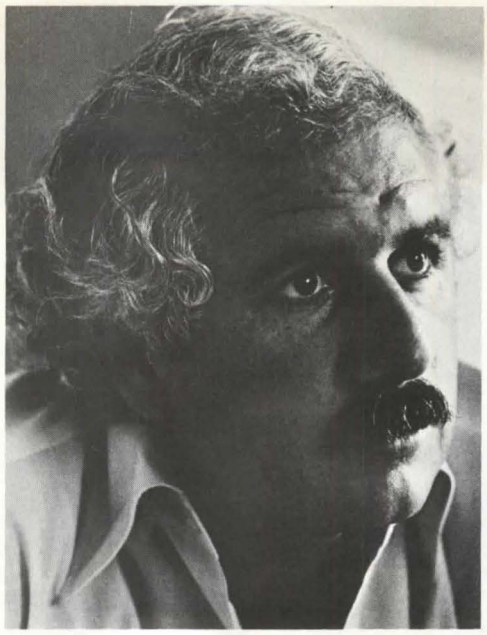
Fitness to purpose is a concept which, as opposed to function or style, implies a system of values. This was Moshe Safdie's reason for choosing the title "Form and Purpose" for the 30th International Design Conference at Aspen. This was the first conference in many years to have an architectural theme; and considering the currently transitional "state of the art," the title seemed very appropriate.

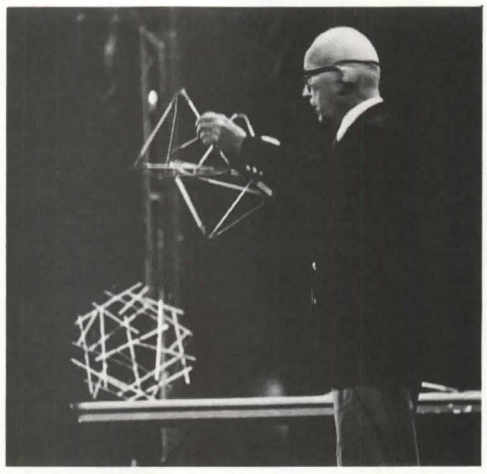
Conference chairman Safdie explained his concept of fitness to purpose in his opening remarks, which summarized his book, *Form and Purpose,* written for the conference. Disturbed by architecture's current formalistic trend as epitomized by Post-Modernism, Safdie feels that the profession is "not coming to terms with the central questions of society." Many would agree with him. Using Middle Eastern and medieval European vernacular architecture as illustrations, Safdie demonstrated how architecture can respond to specific demands of climate, function, and growth. He argued that such a responsive architecture is able to integrate decoration into its design in an organic way, without appearing mannered.

Having once introduced the theme, rather than dwelling on his personal preoccupations, Safdie organized the remainder of the five-day event into segments which investigated various aspects of design. The main lectures were divided into several subject headings: Design in Nature; Food, Form, and Purpose; Fashionability: the Striving for Novelty; Man the Decorator: Ritual and Tradition; The Indigenous Builders; Crisis in Architecture; and Constraints and Opportunities: Economy, Energy, and Resources. The combined impact of these lectures proved very thought-provoking.

The conference included an impressive array of speakers, ranging from scientists, sociologists, and philosophers to the elder statesmen and new wave of design thought. Among the elder statesmen were Serge Chermayeff, Bernard Rudofsky, and a surprise speaker—R. Buckminster Fuller, who held the audience spellbound for two-and-a-half hours on the first afternoon of the conference. All received standing ovations.

With the exception of one lecture by Robert Stern, architects lecturing about their own work were confined to seminars and panel discussions rather than main events. Among the architects presenting their work informally were Dolf Schnebli, Aase Arikson, Norman Foster, Theo Crosby, Richard Rogers, Lewis





Aspen Conference chairman Moshe Safdie (above) and R. Buckminster Fuller.

Davis, Angelo Mangiarotti, and several others. As a result of the event entitled "Crisis in Architecture," several discussions erupted into heated debates about Post-Modernism, the most vitriolic being a confrontation between historian James Marston Fitch and architect Robert Stern. For the most part, however, the far-reaching implications of the main lectures made squabbles over the issue of architectural style and what it is called seem fairly unimportant.

Purpose, as several speakers pointed out, can encompass a number of different and overlapping meanings. The purpose of an artifact can be ceremonial, protective, decorative, or functional. By exploring the concept of purpose in a number of different human activities, the conference resulted in a metaphorical mosaic depicting a holistic approach to architecture. As the conference was intended to provoke questions, it contained an implied educational message; and several issues emerge which are worthy of consideration.

Adaptation was discussed as an important aspect of design. In a lecture about Darwinian evolution, Dr. Stephen Gould suggested that there are no optimal solutions in nature, only responses to specific situations. Furthermore, not every aspect of an organism's design is a direct response to environment: its structure may reflect environmental demands, but many other characteristics of the design may be fortuitous. Decoration in nature, for example, although sometimes serving the purpose of camouflage, often assumes additional meaning only in man's anthropomorphic interpretation of it. To illustrate this statement, Gould quoted Dr. Pangloss in *Candide,* who praised the design of man's nose as the ideal resting place for his eyeglasses. He showed how in architecture, too, structural configurations often become the occasion for embellishment, as in Gothic fan vaults.

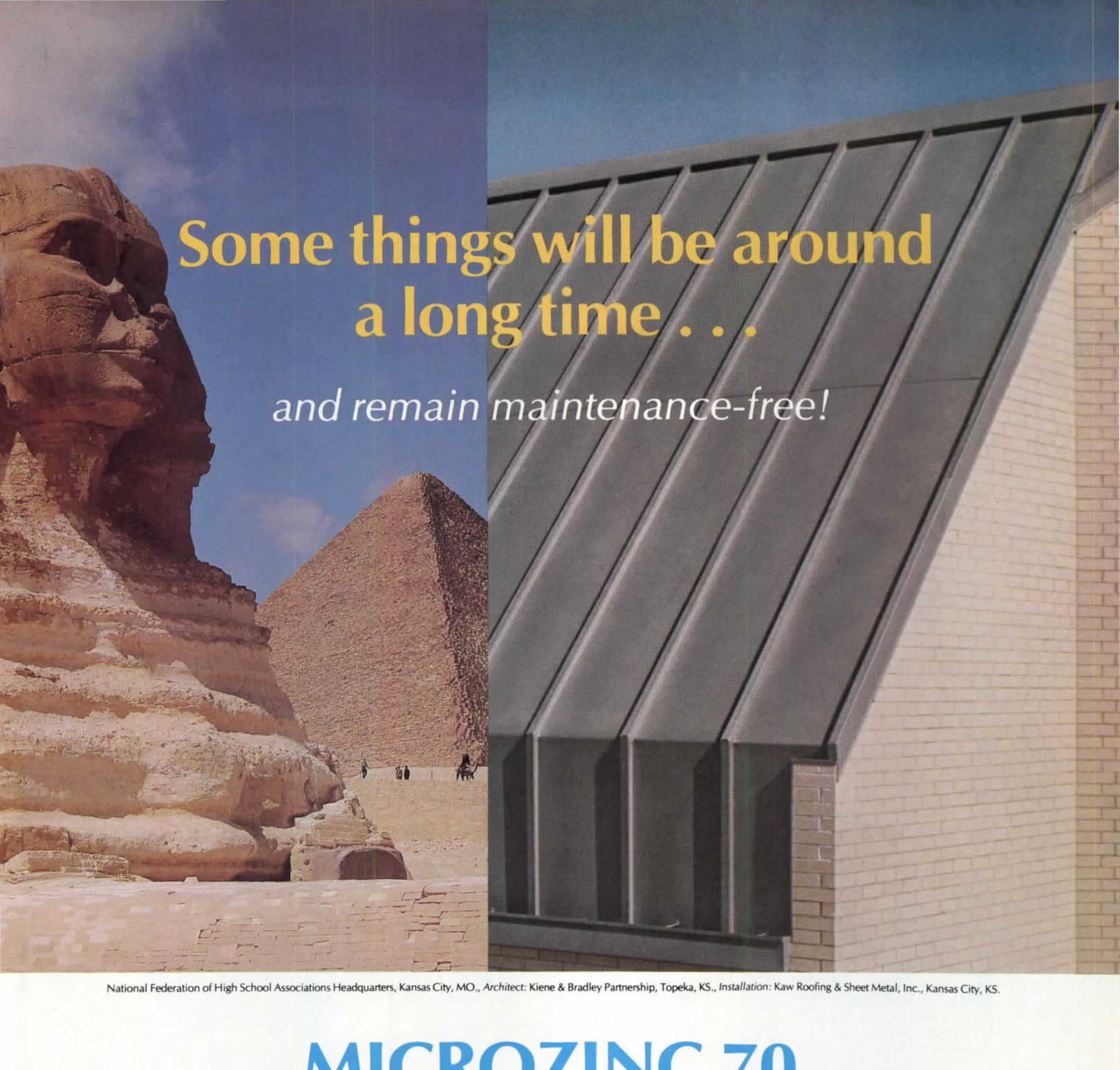
Ritual emerged as a central purpose in the design of many artifacts ranging from clothing to architecture to food. Anthropologist Catherine Bateson, in a brilliant lecture entitled "Repose in Pattern," argued that human beings "live inside" ritual in the same way they live in their houses. Ritual provides a stable background for life's daily activities. She argued that boredom is a learned skill springing from our compulsive quest for variety and novelty, and warned that in man's constant, self-conscious striving for meaning, he is devouring all usable symbols.

Dr. Gloria Levitas explained how food and feasting often serve far more important functions as *ritual* than as nourishment. The nutritional value of a food may be less important in society than its symbolic value. The idea of valuing the symbolic over the functional in this way applies equally to man's other endeavors, such as the design of the environment.

The speaker who received the most overwhelming response from the audience was Paul McCready, inventor of the Gossamer Condor, a lightweight, man-powered plane which successfully crossed the English Channel. This airplane provided the audience with a stunning example of economy and beauty in design, based on the observation of birds. He explained how in order to produce the most efficient plane possible, each part was tested to the point of failure, and each failure was hailed as a design lesson. He is now developing ideas for solar-powered flight and other types of lightweight, man-powered vehicles.

Psychologist Donald Michael built his lecture partly on McCready's example, working within constraints. He explained how our current mode of governance and world view have placed us in a snarl of interacting constraints. He suggested that by adopting a new world view, which recognizes the connections between things rather than taking a linear approach, we may regain control. He suggested that the new world view give equal priority to aesthetic, political, and spiritual considerations, that it embrace error as a major mark of competence, and that it recognize the need for nurturing. In other words, it is important for man to develop a more *holistic* world view.

[*News report continued on page 28*]



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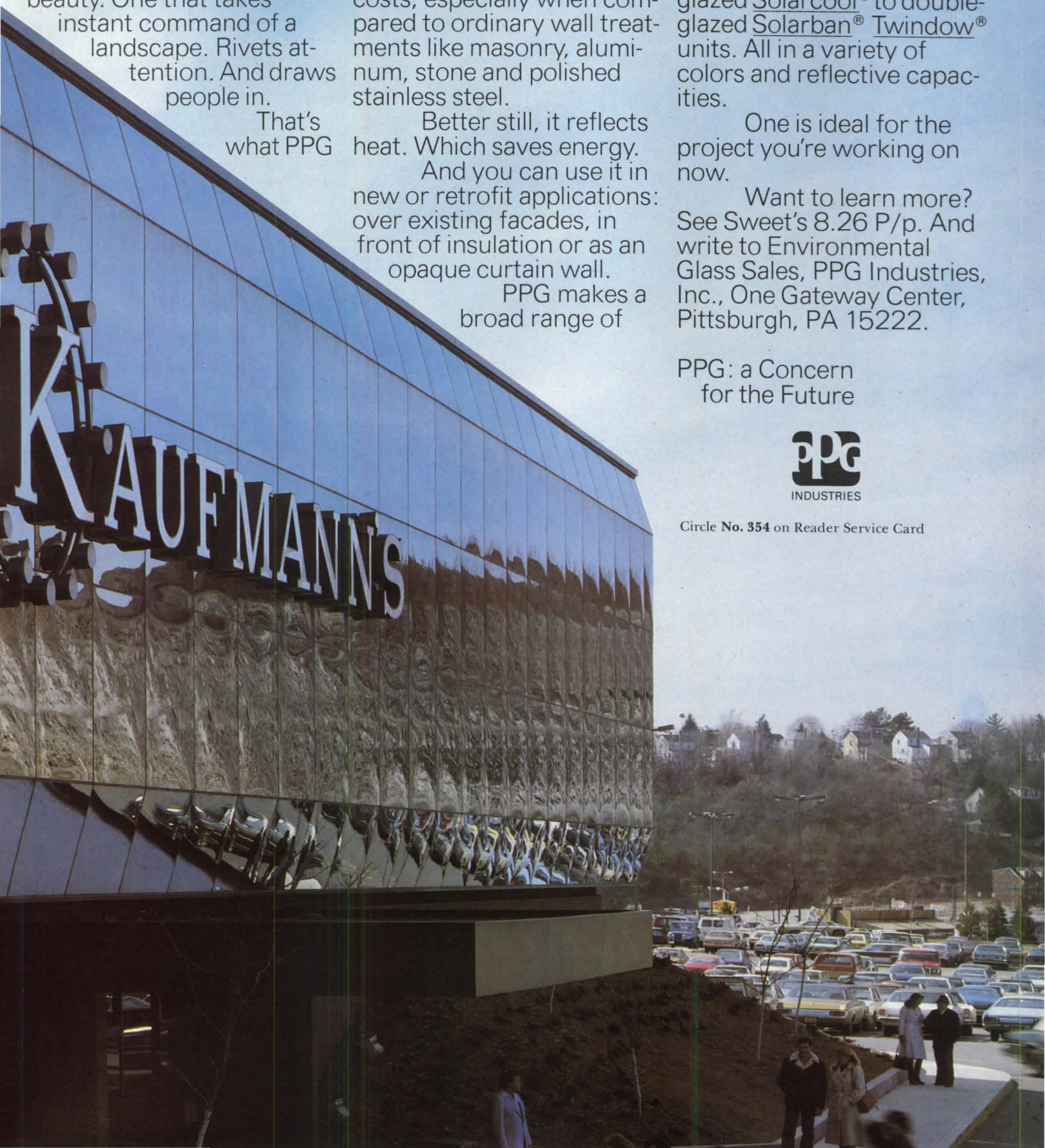


News report continued from page 24

It was nice that three of the people who have most influenced architectural thought in the last 50 years were present, reiterating their views at Aspen. Twentieth-Century architecture and our ways of thinking about the environment have deep roots in the ideas of Serge Chermayeff, Bernard Rudofsky, and R. Buckminster Fuller. It was important for us to be reminded of this so that we might incorporate their wisdom into our own ideas, however architecture may choose to progress.

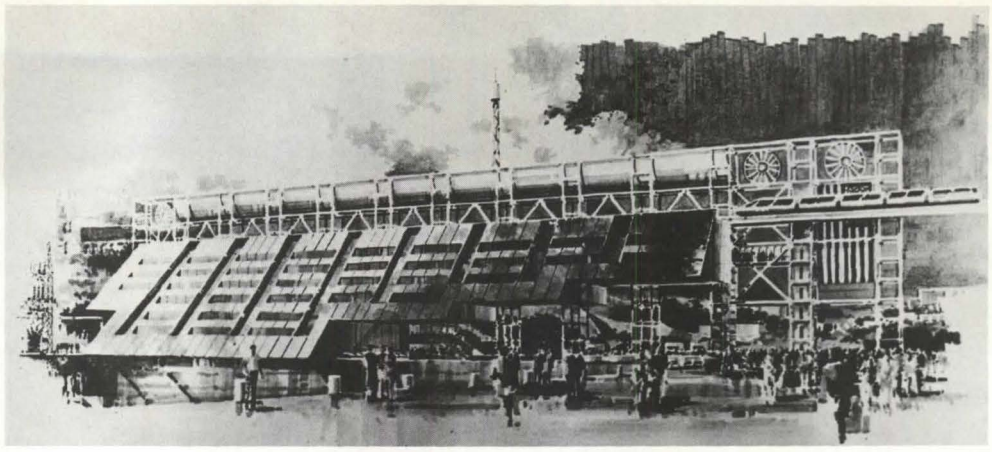
On the first and last days of the conference, Dr. Jerome Lettvin lectured on the sepia, octopus, and squid, cephalopods which have the uncanny ability to adapt to their environment by changing color in order to appear invisible. They are the most intelligent of invertebrates. He closed the conference by explaining the myth of Perseus in terms of the cephalopod's unique abilities—adaptation in a dangerous or changing situation allowed Perseus to survive and carry out his mission. As we are all too aware, architecture, too, is changing colors; and perhaps its ability to respond to the world in this way is the most important purpose governing form.
[Barbara Goldstein]

The proceedings of the International Design Conference at Aspen, entitled "Form and Purpose," were recorded. A printed, edited version of the tapes, amply illustrated, is being prepared and will be available as a book before next year's conference. The theme of IDCA 1981 will be "The Italian Idea," and Bill Lacy, president of Cooper Union, will be chairman.

U.S. Pavilion competition for Knoxville energy fair

In June 1979, the U.S. Department of Commerce announced the winner of the design competition for the United States Pavilion for the 1982 Energy Exposition to be held in Knoxville, Tn. The Atlanta firm of Finch, Alexander, Barnes, Rothschild & Paschal (FABRAP) was first in a shortlisted field, which included Gruzen & Partners and R.P. Gersin, New York; a joint venture of Rudolph de Harak & Associates and Davis, Brody & Associates, New York; the Cambridge Seven; and Venturi & Rauch, Philadelphia.

A timely exhibition could have been made of these five architectural responses to a very important set of issues facing the nation, issues that have interest far beyond the architectural community. Although the National Headquarters of the AIA in Washington, DC, provided the necessary space, such an exhibit was not presented by the Department of Commerce, partly because



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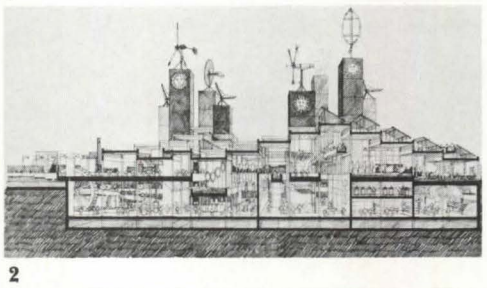

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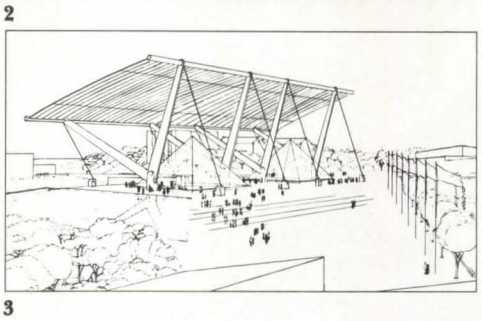

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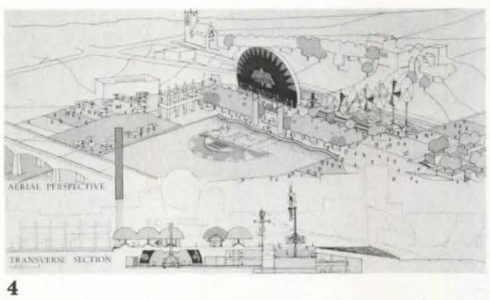

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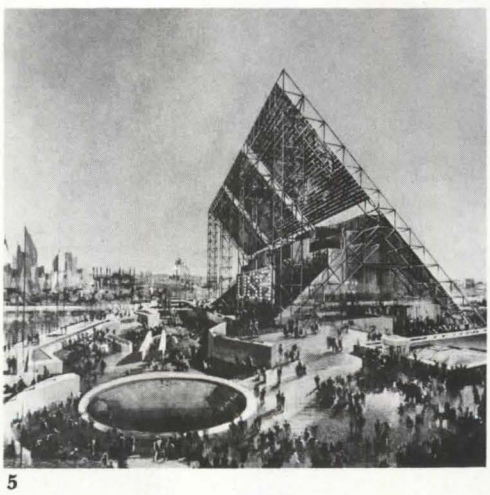

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Winner of the Knoxville fair competition was FABRAP (1), followed by the other four finalists: the Cambridge Seven (2), Davis Brody & Associates/Rudolph de Harak (3), Venturi, Rauch, & Scott Brown (4), and Gruzen & Partners/Robert P. Gersin (5).

Gruzen & Partners filed a protest against the jury's decision, claiming that the winning solution by FABRAP did not satisfy all of the program requirements. This protest was disallowed, and the decision of the jury stood; nevertheless, a public exhibition still has not been held. Now, P/A is able to present to the public, for the first time, all five competition submissions. It must be noted, however, that since the government has revealed neither jury comments nor evaluation procedures, observations here are based only upon the entrants' graphic and textual information.

The entrants solved the energy pavilion problem in basically three ways: the High Tech approach, the flexible pavilion approach, and the "imagery" solution. The High Tech method was the most popular and was featured in the schemes by FABRAP, Gruzen & Partners, and de Harak/Davis Brody, which all employ, in various ways, vertical and/or diagonal space grids containing energy conservation components. These solutions offer an architecturally identifiable image to which the public can relate. The structures are showpieces, and they incorporate those elements of architectural form that are associated with expositions and fairs. There is, however, little evidence of energy conservation in the choice of architectural forms and materials. These entries illustrate a search for solutions to energy problems through present techniques of industrial technology, but do not indicate the life-style sacrifices that will be necessary in the quest for these solutions.

The solution presented by the Cambridge Seven, the group most experienced in exhibition design, explored the aspects of exhibitions and created a flexible grid of spaces that could exhibit almost anything. The space is partially buried, and a series of Hyderabad Sind windscoops and windmills pointedly illustrate energy conservation. While the solution may answer all the program requirements, its imagery is timid when contrasted with the bolder High Tech statements.

Imagery is *not* underplayed in the submission by Venturi & Rauch (now Venturi, Rauch & Scott Brown). Their billboard, which pays homage to the sun

[*News report continued on page 32*]

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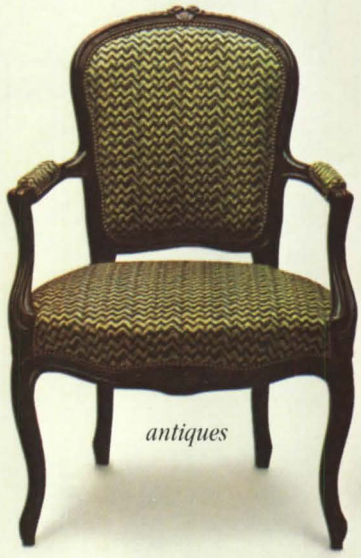

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News report continued from page 32

Pat Bazelone

Buffalo's Delaware Park.

First Olmsted Conference meets in Buffalo

It was like a family reunion—discovering distant cousins with enough of a resemblance to acknowledge a familial connection, but each different and sufficiently dissimilar to be recognized as unique and independent. It was the first conference on this country's urban Frederick Law Olmsted parks, and it met in Buffalo this past May to form a National Association.

During informal workshops, structured meetings, and tours of some of Buffalo's six Olmsted-designed parks, 65 delegates from 25 cities learned about each other's problems, potentials, successes, and mistakes. Their greatest common problem, they found, lies in promoting public and political recognition of the enormous breadth and range of the Olmsted legacy.

"The ignorance of the parks' historic significance on the part of the park user is one of the challenges to be met," asserted Kathleen Galop, an attorney from Newark, NJ, who successfully placed that city's Branch Brook Park on the National Register of Historic Places.

Problems faced and overcome in Newark were familiar to many of the conferees. A few years ago, local park administrators were making plans to bring the 19th-Century park "up to date," to straighten out the curving roads, and to install more baseball diamonds with seating, parking facilities, and comfort stations in areas Olmsted had planned as open meadows.

"Because the city's park planners didn't have an appreciation for Olmsted's original design intent, they were willing to impose these inappropriate changes," Ms. Galop recalls. "But once the community realized the park's value, four public hearings were held, and plans began to change." Today the city is improving roads by providing appropriate curbing, eliminating swampy areas, and restoring planting.

Olmsted parks in 122 cities face similar problems of benign neglect and inappropriate use. The pervasive challenge remains to find alternate sites for popular, although sometimes faddish, active recreation, without imposing patchwork plans to satisfy vocal pressure groups, and while still staying within Olmsted's intent.

[*News report continued on page 36*]

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News report continued from page 34

The changing environment presents problems, too, and these were discussed at the conference. Some parks, like Buffalo's Delaware Park, are undergoing massive restoration of their water features because of siltation and sewage, and a $8.1-million bypass project, the largest inland lake restoration program in the country, is currently underway.

Appropriately, the keynote address was delivered by Charles McLaughlin, editor of the Olmsted papers, in the glass-domed conservatory in South Park, an almost-intact Olmsted design. Speaking on "The Social and Psychological Value of Olmsted Parks," McLaughlin made several strong arguments to justify the tying up of thousands of acres of urban landscape in the 20th Century.

Referring to the "need for psychological range that only a big landscape park can provide," his allusions to FLO's original visions seemed exceptionally appropriate today: the relief from stress in the post-industrial era . . . the illusion of being out of the city without traveling long distances . . . and the calming effect of scenery on the mind.

By the end of the conference, the National Association of Olmsted Parks had been formed. A steering committee will meet in New York City in June, and the next annual conference will be held on April 26, 1981—Olmsted's birthday.

Meanwhile, the steering committee will start publishing a newsletter with educational material for use in communicating with state legislators and congressional representatives. Within the year it is expected that the group will begin to share information and techniques for finding funds and making applications for state and national historic recognition.

For more information on the National Association of Olmsted Parks write to William Alex, 175 Fifth Ave., New York, NY 10010. [Jill Weber Radler]

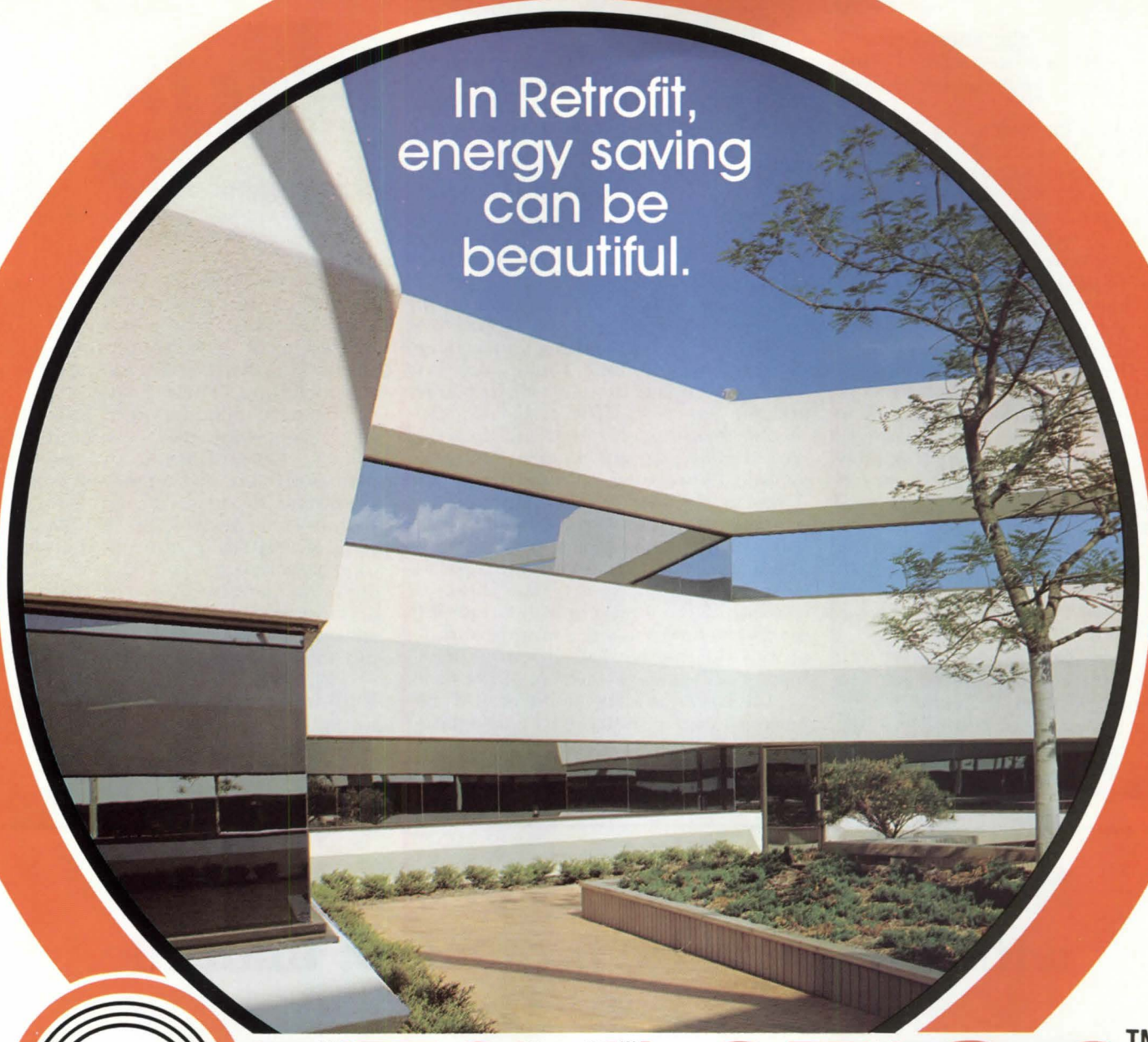
Report from St. Louis

From Gaslight to Laclede's Landing: A primer on "Fun City"

To transform a piece of the Old Part of Town into a night-life district of restaurants, bars, shops, and entertainment is an idea that has worked well enough and often enough that it is likely to be studied in almost any large city's rejuvenation planning.

In a formerly seedy, neglected setting, a fun district can come exuberantly to life, and the community can gain an important attraction with fairly inexpensive cooperation. The enlivening effects can be spectacular, but the hazards are becoming well-known: the spirit of carnival is inherently ephemeral. If the essence of the fun district is novelty, the effect soon wears off. When the lights fade out, and the music and laughter die away, a failed district may be worse off than before it was "discovered." And if

[*News report continued on page 38*]



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News report continued from page 36

there are substantial alterations in buildings that might have been part of a historic district, then the area may be twice dead.

Most of this happened at Gaslight Square, which 20 years ago was the sensation of St. Louis, a fondly remembered place put together with architectural salvage. It soon became famous. Convention delegates deserted night sessions to explore its diversions, and house guests gave their hosts no peace until they had been conducted to Gaslight, as it was usually called.

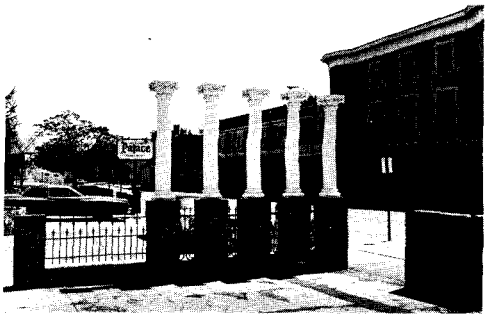
Many features of other successful rejuvenated districts were devised at Gaslight Square, which seemed a product of spontaneous generation, an organism fully developed on the first try. There was no master plan, and yet a notably consistent and complementary cluster of attractions sprang up through personal improvisation. There were excellent restaurants, old movies, sing-along bars, riverboat and cool jazz spots, art galleries, antique shops and, as a principal attraction, the Crystal Palace cabaret theater.

Gaslight Square was not a square, but a street intersection at the edge of a faded prime residential neighborhood (now regained). At that point there had once been the Five Mile House, a tavern set back from the street for carriage pull-in. This 45-ft setback, extending a half-block, became part of the sidewalk, a plazalike forecourt to a row of antique shops. The architecture on both streets was insignificant, except for the dignified Musical Arts Building on the corner, where Helen Traubel studied voice, Tennessee Williams and William Inge premiered some of their early plays, and young ladies took elocution lessons.

In the early 1950s, Richard Mutrux bought the Musical Arts Building and opened the Gaslight Bar. His brother Paul Mutrux, an architect, played classical guitar there. In 1958, the Crystal Palace moved to a building around the corner, bringing with it improvised sketches by such promising young talent as Mike Nichols and Elaine May and with long engagements by Phyllis Diller and the Smothers Brothers.

The metamorphosis of the drowsing corner into Gaslight Square took place around these germinal enterprises, and it was galvanized by two violent events. A tornado in February 1959 blew the third and fourth stories off the brick Musical Arts Building and damaged everything nearby. At the same time, 94 percent of the 454-acre Mill Creek Valley redevelopment site a couple of miles away was being cleared, in the country's biggest scrape-clean project of the time.

Mill Creek Valley artifacts and tornado insurance settlements got together at Gaslight Square. The Mutrux brothers spent $250,000 on their now two-story building, installing one of the



Plywood windows and remnants of 1960s.

city's best restaurants, The Three Fountains. Paul Mutrux was one of the few to assimilate demolition miscellany into unified decor. The second floor became studio and living space for several artists, including Ernest Trova.

The antic imagination of Jimmy Massucci, long-time bar owner on the corner, was unleashed on three new bars. For them, he bought some 600 old telephone booths, along with 2000 wagon-wheel spokes, 80,000 illustrated song slides, some church chandeliers, nine barrels of croquet balls, and piles of old newspapers—stuff of surrealistic juxtaposition. The sidewalk setback was jammed with outdoor diners and happily milling crowds.

Built-in success, built-in vulnerability

Gaslight Square was credited with contributing $5 million a year to the St. Louis economy. It had built-in success, [*News report continued on page 40*]

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News report continued from page 38

Site of The Three Fountains in its heyday (above), and since the decline.

but also built-in vulnerability, and within a decade it was gone. More than 100 gas street lights, originals from the city's earlier times that had been reconditioned and installed here, stood with their globes smashed and many of the standards tilted, their heavy cast iron no match for the ferocity of vandals. Today there are weed-grown demolition sites where the tourists used to circulate, and the block is part of a troublesome "stroll" area.

By 1967, when Gaslight Square had begun to slip, its Businessmen's Association identified these troubles: too many liquor-licensed bars and restaurants (more than 40 at the peak) in proportion to shops—with the shops handling only antiques, as in the somnolent pre-Gaslight time; hence little daytime activity; overrun of the "Beat and teeny-bopper crowd"; discord in the Association; danger in parking on the fringe; competition from color television and from the riverfront.

Jay Landesman, who moved to London, blamed increasingly rowdy entertainment and the Association's lack of authority. What it boiled down to was that it is hard to sustain year-round Mardi Gras.

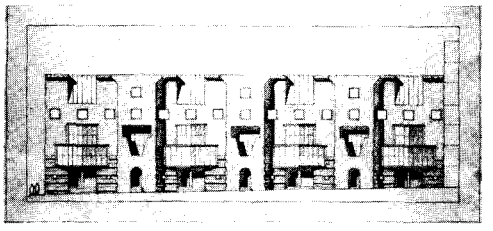
Landing: learning from Gaslight

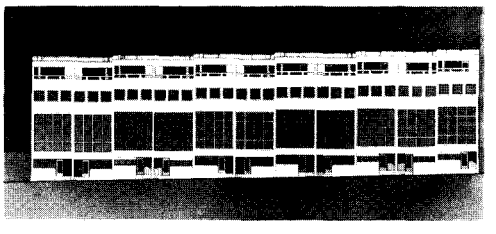
All these lessons influenced the multiuse renovation plan for offices, shops, restaurants, and condominiums in Laclede's Landing, a nine-block historic district of riverfront warehouses immediately north of the Jefferson National Expansion Memorial, the Gateway Arch, and Eads Bridge. The developers also took note of Denver's Larimer Square, which has weathered well, having a healthy mix of restaurants and high-quality retailing. They also studied Underground Atlanta, which was built well but seems to have overspecialized in entertainment and tourist gimmicks.

A previous Laclede's Landing effort could not capitalize a project approach, so an ingenious "umbrella" organization was formed, jointly owned by property owners and downtown interests, with power of eminent domain and property tax abatement. With aldermanic approval of its comprehensive plan, the umbrella group exercises control over individually financed renovation and new construction.

A dozen new restaurants and bars, as well as dinner boats and the Golden Rod Showboat moored along the levee, make this a strong—even teeming—night-life district. And by day the office, shopping, lunch, and sight-seeing traffic, in the city's only surviving concentration of iron-front embellishments, makes it a busy place, even with constricted street access. The biggest single-tenant renovation, now in progress, is conversion of the six-story 1899 Christian Peper tobacco warehouse into headquarters for the Bi-State Development Agency, which operates the city bus system.

Who knows? In medium-scale areas, where variety is possible and circulation reasonably good, "fun city" may well be a viable motif. While in Gaslight Square the use of 19th-Century artifacts to invoke the spirit of "old downtown" began to take on a contrived aspect, at Laclede's Landing a more evenly arranged exploration of 24-hour urban activities seems to be emerging. This example, together with the well-executed waterfront developments in San Francisco (Ghirardelli Square, The Cannery, and Pier 39), should perhaps form the basis for some future textbook on "fun planning." [George McCue]





Manhattan townhouse schemes proposed by Stirling (above) and Meier (below).

New lobby incorporates architectural exhibits

Manhattan Townhouses, by Meier and by Stirling, at The Lobby, 369 Lexington Ave., New York. See it for its architecture, see it for its architectural exhibitions. The lobby in this Midtown New York office building has been designed by architect Stephen B. Jacobs for developer and art patron Harry Macklowe, and is most pleasant (despite imperfect detailing) with its "neo-Palladian" precast wall panels, its subtle colors, its solemn central row of columns, and its vitrine for exhibitions of architectural work. The first exhibit shows two designs for 11 five-story luxury townhouses, both for the same East Side Manhattan site: one by Richard Meier, pure and elegant; and one by James Stirling, impishly plastic. As the row house is a building form almost lost, as an art, in our times, it is worth seeing how two contemporary masters approach the problem.

Calendar

Competition deadlines

Sept. 1. Mailing date for P/A Awards entries (see pages 15–16).

Sept. 1. Deadline for participation fees, competition for students of architecture sponsored by Union Internationale des Architectes. Write Organizing Committee of the XIVth UIA Congress, S.A.R.P., Foksal 2, B.P.6, Warsaw, Poland.

Sept. 1. Registration deadline for Helios Tension Products competition for design of a tension membrane covering for an outdoor theater, with Oct. 15 submission deadline. Write Helios Tension Products, Inc., 1602 Tacoma Way, Redwood City, Ca 94063.

Sept. 15. Entry deadline for Simpson Timber Company Redwood Plywood Imagination Awards recognizing outstanding residential and commercial use of Ruf-Sawn Redwood Plywood. Write Simpson Timber Company, 900 Fourth Ave., Seattle, Wa 98164.

Oct. 31. Entry deadline for Tucker Awards for excellence in use of natural stone. Write Building Stone Institute, Room 2800, 420 Lexington Ave., New York, NY 10017.

Meetings and expositions

Sept. 24–27. Second International Conference on Urban Design, Harvard University, sponsored by the Institute for Urban Design, Cambridge, Ma. Contact Ann Ferebee, Institute for Urban Design, SUNY at Purchase, Purchase, NY 10577.

Oct. 4–5. Designer's Saturday, New York. Student day, Oct. 2.

Oct. 15–17. Producers' Council convention, Marco Beach Hotel, Marco Island, Fl. Contact D. Seline, Producers' Council, 1717 Mass. Ave., Rm. 3601, Washington, DC 20036.

Oct. 21–26. Orgatechnik, International Office Trade Fair, Cologne.

Nov. 18–20. International Energy Management & Facilities Improvement Show, Merchandise Mart, Chicago, Il 60654.

[*News report continued on page 42*]

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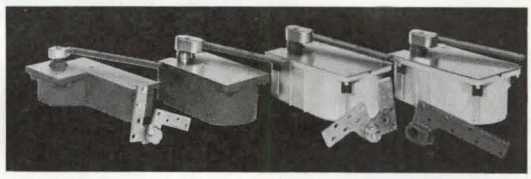

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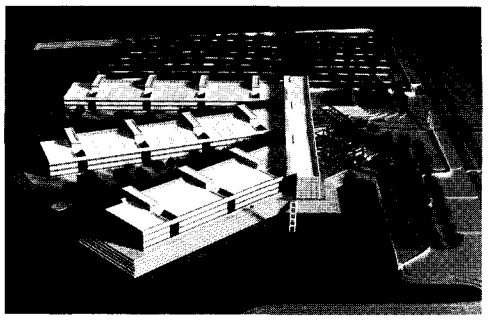
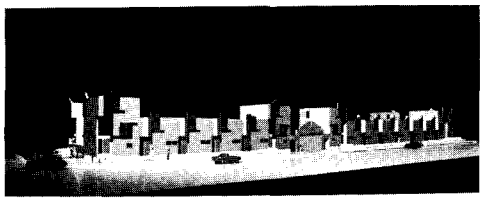
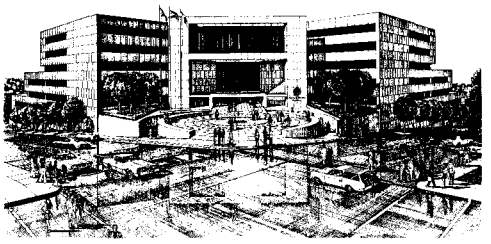
In progress



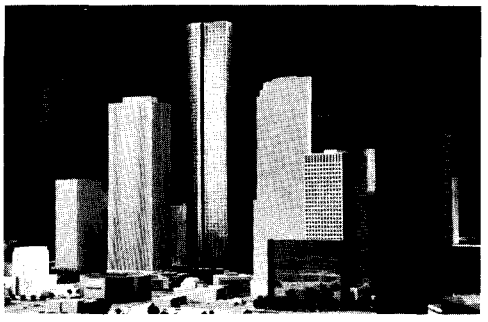
South Central Bell Telephone Company Regional Headquarters, Nashville, Tn. *Architects: Perkins & Will, Chicago.* The design of this Telephone Company headquarters building was awarded, by competition, to the Chicago firm of Perkins & Will. The office complex will encompass 800,000 sq ft on a 38-acre lot adjacent to a lake. Three low, three-story wings, housing unobstructed loft space and designed for incremental growth, fan out from a narrow, four-story linear spine which encompasses the major circulation, executive offices, and public and service areas. Visitors, service personnel, and employees will each have separate entries. For energy efficiency, north windows are of clear glass, east and west windows have solar-controlled glass, and on walls facing south, insulated translucent fiberglass panels with reflective glass windows are used. The corridors contain continuous skylights that can be adapted for the installation of active solar-powered systems. Native cut stone will clad the entrance wall of the spine building.



Low Income Urban Housing, Jersey City, NJ. *Architects: Don M. Hisaka & Associates, Cleveland.* HUD is financing this 139-unit housing project to be built on an eight-acre site in an urban renewal area of Jersey City, between an existing residential area and an industrial district. The two-, three-, and four-bedroom houses will be arranged around a series of focal points: streets, pedestrian ways, a central paved plaza, and a large park bounded by a crescent of housing. Three service areas with locked gateways will concentrate and screen the parking. Built as two- and three-story townhouses, the project aims to reinforce the existing housing pattern of the neighborhood. Each house will have through-ventilation, a private courtyard, and its own entry from the street. Brightly colored panels, which screen the projections of flues from the individual gas-fired furnaces, allude to traditional housing elements (chimneys, pediments) and emphasize the separate identity of each townhouse. Brick and aluminum siding will sheathe conventional wood-frame structure.



Harry S. Truman State Office Building, Jefferson City, Mo. *Architects: Patty Berkebile Nelson Duncan Monroe Lefebvre, Kansas City, Mo.* In deference to the domed classical State Capitol building rising from the limestone bluffs on the banks of the Missouri River, this 872,000-sq-ft state office building distributes its mass horizontally. At the northeast corner, adjacent to the Capitol, the building is four stories above grade, and here the pedestrian entrance occurs. The sloping terrain leaves eight stories exposed at the opposite corner, where the vehicular access is located. Between these entrances, a glass-covered diagonal interior mall organizes the building spatially, accommodates public facilities and connects the Capitol to future developments to the southwest. The building will be clad in a warm-tone material, consistent in value with the limestone Capitol building, and will have solar bronze glass.



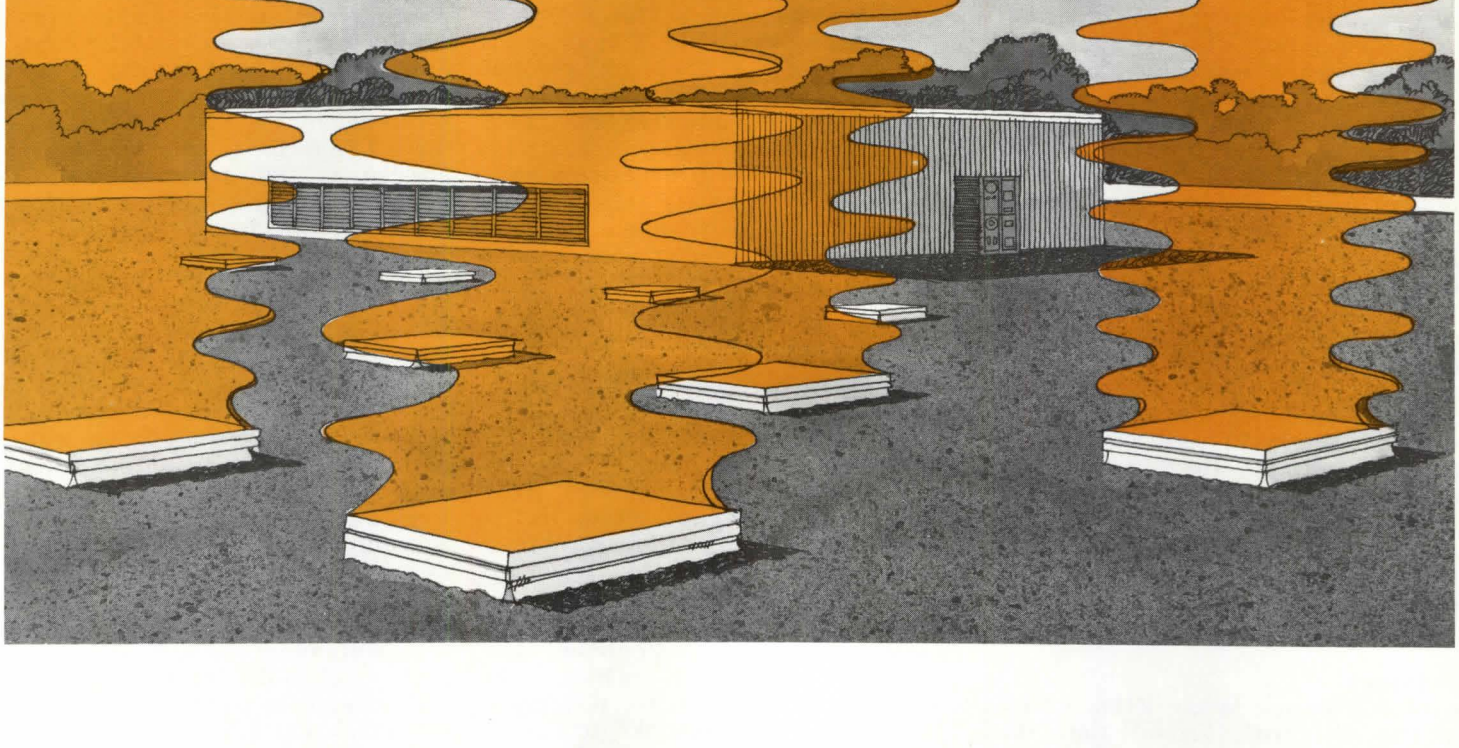
Allied Bank Plaza, Houston, Tx. *Architects: Skidmore, Owings & Merrill, Houston and San Francisco; Lloyd Jones Brewer & Associates, Houston; Gensler & Associates (space planning), Houston.* The 71-story tower combines planes and curves, generated by two juxtaposed quarter-cylinder shafts, and has a clear view of Houston's downtown civic center. The nearly 2 million-sq-ft building, costing more than $200 million, will be sheathed in a skin of blue-green reflective glass, detailed with dark aluminum horizontal mullions and polished stainless steel vertical mullions. The base of the tower, rising 40 ft above grade, will be finished in polished green marble topped by a stainless steel "collar." The design incorporates a highly efficient reflective, tinted, double-pane glass, and energy needs will be controlled by microprocessor systems. Double-deck express elevators will lead to two separate "Sky Lobbies," which in turn will serve all levels beginning at the 23rd floor; conventional elevators will handle lower floors. The entrance carves out a plaza, interlocking public bank functions with Houston's pedestrian tunnel system, the first such public access directly from street level. Construction has begun, with completion scheduled for 1983.

City Center, Forth Worth, Tx. *Architects: Paul M. Rudolph, New York (design); 3D/International, Houston (construction).* Construction has commenced on a four-block area of Downtown Fort Worth directly adjacent to the existing Tandy Center and the Tandy Center Hotel currently being developed (P/A News Report, Oct. 1979, p. 44). The project consists of the 32-story First City Bank Tower containing 720,000 sq ft, the 37-story Center Tower containing 820,000 sq ft, and a 1000-car parking structure which spans across Calhoun Street and is connected to both towers by skyways. Lower levels of First City Tower feature a four-story skylighted atrium combining bank and retail activities, and Center Tower containing a private club and health club, with tennis courts on the roof of the parking garage. Conservation is the goal of the project: federal energy conservation requirements will be exceeded through the use of gray glass on the Towers, and a restored 1907 vintage fire station will be incorporated as part of the garage; other prominent landmarks in the two adjacent city blocks will be restored to complement these new activities. Completion is scheduled at the end of 1982.

Owens-Illinois, Inc., Headquarters, Toledo, Oh. *Architects: Abramovitz-Harris-Kingsland, New York.* This 32-story glass curtain-wall headquarters building is part of a downtown revitalization effort in Toledo that will include a 15-acre riverfront park, two other new office buildings, a new downtown transit system, two new parking garages, and several multimillion-dollar building restoration projects. The $100-million Owens-Illinois office tower will incorporate retail, commercial, and restaurant activities. Construction began in July 1979 and is scheduled for completion in late 1981.

[*News report continued on page 44*]

Don't lose energy through roof hatches!



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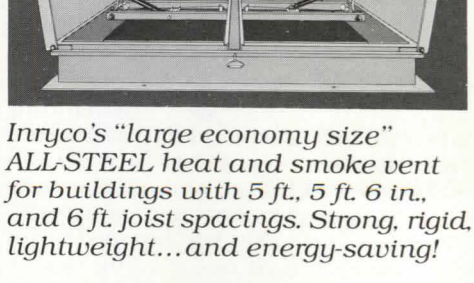

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Energy update

BEPS: Once more with feeling

The status of the Building Energy Performance Standards changes so rapidly that a monthly magazine risks being out of date by the time of publication. The conflict, however, seems constant as do the opposing forces.

At the time of writing, the Senate just passed Section 316 of the Housing and Community Development Act of 1980 intended to delay BEPS for up to two years. To discourage its passage, the AIA purchased a full-page ad in the *Washington Post,* condemning the delay as "a giant step backward on energy conservation." In early June, DOE's Deputy Assistant Secretary for Conservation and Solar Energy Maxine Savitz stated that DOE plans to repropose the standard "as soon as possible, but no later than February 1981," rather than issuing a final standard in August 1980, as originally planned. Two Senate hearings were held in June, where engineers, architects, consumer groups, owners, and manufacturers all joined the fray.

The issues

Source vs efficiency: While RIFS, RUFS, and the Weighting Factors were designed to discourage the use of oil, it is now apparent that this approach would also discourage the use of more benign fuels in certain regions. Nearly everyone involved would prefer DOE to concern itself not with the actual energy source, but with the efficiency of the building's energy use.

Computers: Many of the Senate hearing's witnesses found the computer evaluation techniques too complex to be effective at all levels of design. A complex model, however, is needed initially in order to develop a simpler one. The Code's performance character (which most critics give at least cautious approval in concept) involves evaluating the dynamic interrelationships in a total building, a complex procedure impractical to carry out by hand.

Opponents of the computer also criticize the inaccuracy of the DOE-2 computer evaluation program. In its defense, it is probably the most accurate simulation device we have, demanding that the building be modeled as a whole, from a complete set of data furnished by the designer. The purpose of the computer is not to produce the exact number of Btu's that will be needed for the real building. It is a grading device, not a crystal ball. We should be more concerned about its fairness than its accuracy.

Consensus: BEPS has been designed, intentionally, to be a consensus. Critics and interest groups have so far done nothing but ravage BEPS at each opportunity. This suggests that there has been little participation by the various industry factions. In the next stage of preparation, the National Institute of Building Sciences intends to correct this flaw. Its membership is broad based and its influence over the program is expected to increase in the next stage of development, a role DOE welcomes.

Architects' role: Architects have played a considerable leading role in the creation of the standard. The AIA Research Corp. researched them in cooperation with others at the outset. The director of the BEPS program at DOE is an architect. It is the first really major role that architects have played in the creation of legislation that will ultimately have such a major effect on their future. Architects are reluctant to give up that leadership.

ASHRAE: The professional mechanical engineering body created ASHRAE 90-75 five years ago and has vigorously encouraged all states to adopt it. They still support their own code over the present BEPS. The main body of ASHRAE 90-75 is prescriptive in character, but ASHRAE claims that its code's new Section 10 will permit more of BEPS' built-in performance flexibility. ASHRAE requested at least a two-year delay in the promulgation of the new standards.

NAHB: The homebuilding community, represented by NAHB's Fred Napolitano at the Senate hearings, was critical that the BEPS were "untested, unsubstantiated, and uneconomic." The major problem the builders have is the computerized evaluation technique. The simplified "cookbook" technique intended for the builder is still in the works at DOE. The builders' concerns are justified; the DOE program is usually too cumbersome for houses.

Industry's role: Having a direct stake in the outcome of the weighting factors, the Solar lobby and the American Gas Association support them; the coal and electrical industries are against them. The construction materials and equipment manufacturers have also evaluated the plan's economic effects and have placed their support accordingly.

Politicians' role: Senators base their opinions of BEPS, philosophically, on whether they believe government regulation can work at all and, pragmatically, on their constituency's best interests. Some wish to see the marketplace achieve its own balance.

The marketplace: The laissez-faire attitude of balancing the energy situation in the marketplace has social implications. When the economic forces are at work, they cause the economic underprivileged to seek necessary ways to conserve energy without having the necessary means. The wealthy are given the privilege of wasting energy and are even allowed to make that waste a vice. In the middle, the vast majority of Americans are allowed to make intelligent, businesslike decisions based on their own self-serving goal to cut their own losses with as little risk as possible. In business and industry, choices are made more logically: if it makes money or cuts the losses, do it. So far, economics have been insufficient to entice businesses to retrofit their buildings for energy reasons unless there is a larger motivation to rehabilitate. Still, the economics of energy do encourage business to change use patterns and controls, if not to modify the physical plant.

In government building, the absence of the profit motive makes life-cycle costing the top priority, so here lies the most fertile garden for energy conservation experimentation. Indeed, the AIA recommended in the Senate hearings that BEPS techniques be mandated and applied in the design of new government buildings, even while the standards are being revamped. This "fast-track" approach would allow the real-life applications to affect the formulation process itself. Equally logical, in the next BEPS organizational period, would be the sponsorship of individual design offices (perhaps those already versed in DOE-2 computer techniques) in the voluntary compliance with the standards in private building design.

Divide and conquer

It seems impossible for the various industry factions to fully understand, let alone agree with, their counterparts. It is, in fact, impossible for one organization, committee, or individual to comprehend all of the complexities involved well enough to produce a standard at first crack that will do all and be all for everyone. One could also point to the reality, for example, that there is no national building code or seismic code. With the track record of government in regulating aspects of life in the past, the skeptics seem to be winning.

When a problem is too large, one solution is to cut it into smaller pieces. If the home-building community wants its own simplified restraints, let the homebuilders help develop these. If the mechanical engineering community feels constrained by performance standards, let it use a viable alternative method. If architects feel comfortable with a performance orientation for the building's envelope design, let them form their own codes. If each region has its own unique relationship to fuel and climate, perhaps there should be different codes, by region. The competition would benefit everyone.

On the bright side, no group has suggested dumping the whole program. Most opinions differ with respect to the timing of the procedures. So far, speed has applied a counterproductive pressure. The process already has taken four years. The *threat* of regulation applies its own pressure to design energy-conserving buildings. It has encouraged the development of computer technology, has fostered an awareness of performance criteria (flawed though it is), and has steered state energy codes away from doubtful practices. Perhaps the mere threat of energy regulation will drive us more quickly to an energy balance. In any case, for the months and even years to come, that is all the government may have to offer. [RR]

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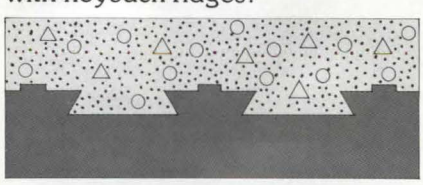

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Miami

Claudine Laabs

William G. Conway

"Se habla Espanol in Miami la nueva ciudad del mundo" is the way the city is being described where the economic growth has created a boom-to-bust climate.

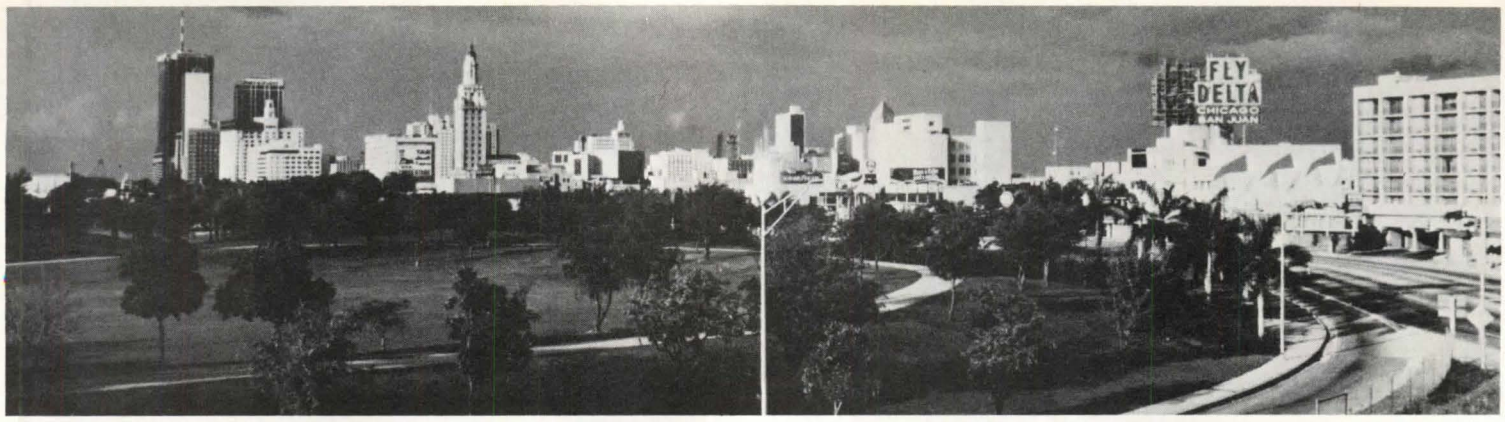
William G. Conway is an urban economist, land use consultant, and member of the Urban Design Committee of the AIA.

Greater Miami is in the midst of a wrenching high-speed transition that is changing its image from the Eternal Summer Paradise on Biscayne Bay to *the* Gateway to Latin America. Just five years ago, members of the Chamber of Commerce were wringing their hands over thousands of unsold condominiums, failing Miami Beach hotels, and scads of empty offices downtown. It took the shock of $2 billion in real estate failures in the last recession to stimulate Miami businessmen to shift their promotional beacon from Buffalo to Buenos Aires. Now, Flagler Street bankers, overseas money men, accountants, international lawyers, importers, exporters, and bilingual Cubans are clapping their hands to the rhythm of growth. Investors in a billion dollars worth of hotels, condos, and offices are dancing to an uptempo salsa beat. But in the background, Blacks and elderly Jews are playing the blues. Miami is exploding with economic dynamism and restive social change.

On the way up

Less than a generation ago, the first wave of freedom-seeking Cubans arrived in Miami equipped with little more than ambition and skills. During the 1960s, they accounted for 70 percent of Dade County's new residents and gradually replaced tourists and vacationers as the town's economic mainstay. Tens of thousands of whites picked up stakes and moved to Dade County suburbs or to less congested Gold Coast communities. Most Blacks had to stay put and did not get drawn into international trade. By the end of the 1970s, Cubans and other Hispanics outnumbered Blacks by 2 to 1 and decisively jumped ahead of the Blacks in Miami's tense Tri-Ethnic economic hierarchy.

Entrepreneurs built a small business subeconomy in Little Havana, a mile west of



Photos: Claudine Laabs

Downtown skyline (top of page), plus three tableaux of city life: Bal Harbour (top), "nearby" shopping center (middle), Little Havana (bottom).

downtown. They kept to themselves, amassed capital, sent their sons and daughters to school, and improved their neighborhoods. Pastel-hued apartments were wedged onto small lots, and fading Calle Ocho snapped back with bustling bodegas. Though not all Cubans bootstrapped themselves into the middle class, enough did. By the time the 1974 recession hit, per capita incomes were rising faster in Miami than in any major city in the land. And also in 1974, it was Cuban entrepreneurs who got the international trade ball rolling. They simply put U.S. products in suitcases and went calling where Spanish is spoken.

Success. For many Anglos, doing business in Miami is like doing business in a foreign country. Deals are often traded in Spanish—at the Omni Hotel, at the Southeast Bank, and in the Galleria Europa. An estimated 50 percent of all transactions—real estate, finance, exchange of currency and other commodities—are Latin-oriented. According to Chuck Cobb, president of the Arvida Corp., a big development firm, and chairman of Greater Miami, Inc., 70 percent of the area's job growth is related to trade. For the area's bilingual Cubans, it's been a swift rise from the streets of Little Havana to the top of One Biscayne Tower.

More success. Vibrant Miami International Airport operates near capacity and teems with passengers from 36 countries. The international visitor population—bargain hunters, sun-seekers, and businessmen—zooms upward at a 20 percent per annum clip. One-third of the world's cruise ships are based near downtown. Over 3000 hotel rooms are planned and more are needed.

Every merchant in town has a favorite story about a $10,000 customer buying six of these and seven of those. Thousand-dollar sales are common place at the posh Bal Harbour Shops, at the Omni mall, in trendy boutiques in Coconut Grove, and in the 200 downtown stores opened in the last 18 months. Before the glitzy Omni opened in 1977, there had been no major new hotel or retail space in old downtown for over a decade. Now the space equivalent of a new department store is added each year, and there are plenty more on the way. Old theaters, like the Miami and the Paramount, have been carved into shopping galleries where $400-per-sq-ft-per-year sales levels prevail—enough to please New York's Fifth Avenue shopkeepers.

Phones in brokers' offices ring as often as cash registers clang. Office space is tight, and it's hoped that the scramble will go on for years. The billion-dollar building boom is a big bet on high demand.

In "Gold Collar" Coral Gables, three miles southwest of downtown, there is a blue-chip waiting list for office space with 1500 names on it. Closer to downtown, but away from retail hurly-burly, the Brickell Avenue canyon of offices stretches south from the mouth of the Miami River. The cube-on-platform buildings house foreign banks, international wheeler-dealers, and the paper-toting specialists who record the transactions of Miami's phenomenal rise in trade and finance.

Buildings in these two zones of prestige are small. Most are leased before they open. There's a limit to growth in both areas. Coral Gables citizens have a bad case of acrophobia; they keep a sharp eye on the skyline and make it tough for developers to get projects off the ground. On Brickell Avenue, where six buildings are under construction and seven more are planned, only a few zoned sites remain uncommitted.

The heavy office action will most likely be in the blockbuster projects slated for downtown's narrow streets. Over 2,000,000 sq ft are to be built by 1984. Since 1977, downtown office space has been renting seven times faster than the early 1970s sultry pace of 50,000 sq ft per year. Changes in banking regulations, the creation of Miami's Free Trade Zone, and the awesome rush of foreign funds into Downtown Miami banks all occurred since 1977. Out-of-state banks, trading companies, and financial advisers responded to these unique events by leasing plentiful downtown space, hoping to spin some profits in the "Gateway to Latin America." Charles Kimball, a respected Miami real estate consultant, warns that developers counting on recent history for feasibility are "coming precariously close to saturating the market again." Miami real estate has been through the boom-bust cycle before.

On the way down

A bubble of civic euphoria burst last spring. The social fault-lines that bound Miami's neighborhoods gave way to the pressure of

change and revealed the dark side of the "monumental transition." On a hot May Saturday night, fire and rage erupted in Liberty City, two miles north of downtown. The riot, perhaps the worst since Watts, was triggered by the unexpected acquittal of four white policemen accused of unjustifiably killing Black insurance man Arthur McDuffie.

But the trouble in Liberty City runs deeper than the widespread perception of injustice. Official unemployment there runs twice 1968 levels, the year of the last Liberty City riot. Joblessness is sure to rise in 1980. Unlike Little Havana, the area lacks entrepreneurs. Further, a *Miami Herald* survey found that half of the burned-out businesses won't reopen. The billion-dollar building boom has yet to affect housing conditions in Miami's Black neighborhoods. Shadeless sidewalks, piled-up garbage, and creeping abandonment stand in stark contrast to the cosmopolitan elegance of Bayfront condominiums.

The source of public danger in Miami is not unemployment, white flight, racial tension, or violent crime, bad as they are. These problems beleaguer all big cities to one extent or another. Nor is Miami so threatened by the latest wave of Cuban refugees sleeping in Little Havana doorways, waiting for opportunity to knock. Cubans have been absorbed by the mainstream, although there is a growing anti-Latin feeling in the community. The real danger in Miami is the multi-billion-dollar riptide of foreign money, illegal money, and drug money that swirls through the Gateway to Latin America.

Publicity of riots and refugees may dampen the real estate boom, but as consultant Charles Kimball cautioned, "foreign investment is so big and uncontrolled here, it is creating a decisive effect on the prices of all kinds of real estate. It is becoming a runaway, wild market." Any price is a bargain for those with suitcase loads of "flight money" from politically unstable places like El Salvador and Guatemala. The funds come to Miami because they are welcome. Erik Calonius, in *Florida Trend,* puts it this way: "Smuggled money forms a criminal network second only to that of narcotics."

Miami high

Drug dealers are cash customers and are also welcome in Miami. Bankers and real estate men ask no questions and launder an estimated $1 billion a year for "blue-jean millionaires." The Drug Enforcement Administration calls the Miami area "Wall Street for Dopers." Miamian Richard Jaffe suggests that "if you made a curve of the real estate business and the drug business, you would see that they are almost parallel."

To be sure, most foreign investors are legitimately seeking profits on or havens for their money. Their love of Florida real estate could well be fickle, however. They are now attracted to the Miami area because real estate is cheap by world standards. But with prices rising as dramatically as they have, investors in and would-be developers of land will decide either to speculate actively or to sell out. The presence of so much illegal and illicitly gained money in Dade County compounds the inflationary effect that legitimate foreign funds have. Last year, in dollar value, foreigners were involved in 80 percent of Dade County's property transactions.

The most spectacular price increases—$100,000 a month in some cases—are posted on unbuilt condominiums. Options to purchase Bayfront condominiums are traded like commodity futures. The ripples from Bayfront *condomania* spread to nearby Coconut Grove and Coral Gables. Values of tree-draped stucco houses are rising by over $100 per day.

New housing for middle-, moderate-, and low-income groups is not being built. Inner-city production—averaging under 1500 units a year—is largely confined to the sure-thing, super-luxury market. Citizens all over the city resist the densities that developers need to make deals on increasingly expensive land. Miami is built up. Richard Whipple of the City Planning Department scratched his head when asked to identify sites for any income multifamily housing. There are few. Miami's small lot sizes—except in the almost-gone estate zone on Brickell Avenue—make land assembly as difficult as it is expensive. Occupancy of rental housing nudges 100 percent, yet there will be 5000 fewer dwelling units this year.

After the rise

After the TV cameras pulled out of Liberty City, President Carter advised a reliance on self-help and local imagination, not handouts. In short order, boards and committees were formed. Redevelopment schemes were drafted, lobbyists were sent scurrying, and voluntary "I want to help" funds were set up. It's too soon to tell what will happen in Liberty City, but at least the community's leadership looked close to home and discovered one limit to international prominence.

The ability of a city to provide moderate-priced housing in a safe neighborhood is the key to its future. The government doesn't build housing, but it can help. Regulations can be cut, bonuses to increase density can be offered, and a variety of tax incentives can be created. Yet, "In these three areas," said County Commissioner Bill Oliver, "the community's not acting." Bumper stickers on the Palmetto Expressway—out where the community is running out of industrial land—read "Lower Taxes through Less Government." County Manager Merrett Stierheim tells the public that in these inflationary times everyone must learn to live with a little less. Each year, Dade County sends almost $100 million more to Tallahassee than it gets back. The cash surplus in Miami area banks exceeds $3 billion.

In the 1980s, tough development choices face cosmopolitan, exotic, fascinating, booming, violent, tense El Grande Miami. □

Photos: Claudine Laabs

Different kinds of dwelling: Little Havana (top), Liberty City (middle), Brickell Avenue (bottom).

Endless wave?

Photos: Claudine Laabs

The $1.3 billion worth of public and private money has spurred 60 development and renovation projects.

Brickell Avenue and downtown viewed from Rickenbacker Causeway (top). 1920s traces: Freedom Tower (above).

Economic growth can still take a town by surprise. While businessmen began in 1975 to work with city officials and the Downtown Development Authority (a government-allied private agency), the magnitude of development did not depend on promotion alone.

When it comes to development, the DDA is decidedly a cheerleader operation. With a more-the-merrier attitude, it promotes, advertises, and leads developers to sites ripe for construction. The question is, will its rah-rah enthusiasm, bolstered by Miami's economic winning streak, lead to an urbanistically and architecturally successful whole? Some observers, like architecture professor Edward Levinson, doubt it. DDA was largely responsible for encouraging developer Ted Gould to skim the crème de la crème of scenic sites—Ball Point at the Miami River and Biscayne Bay—for his mixed-use five towers-on-a-podium blockbuster.

Zoning with teeth

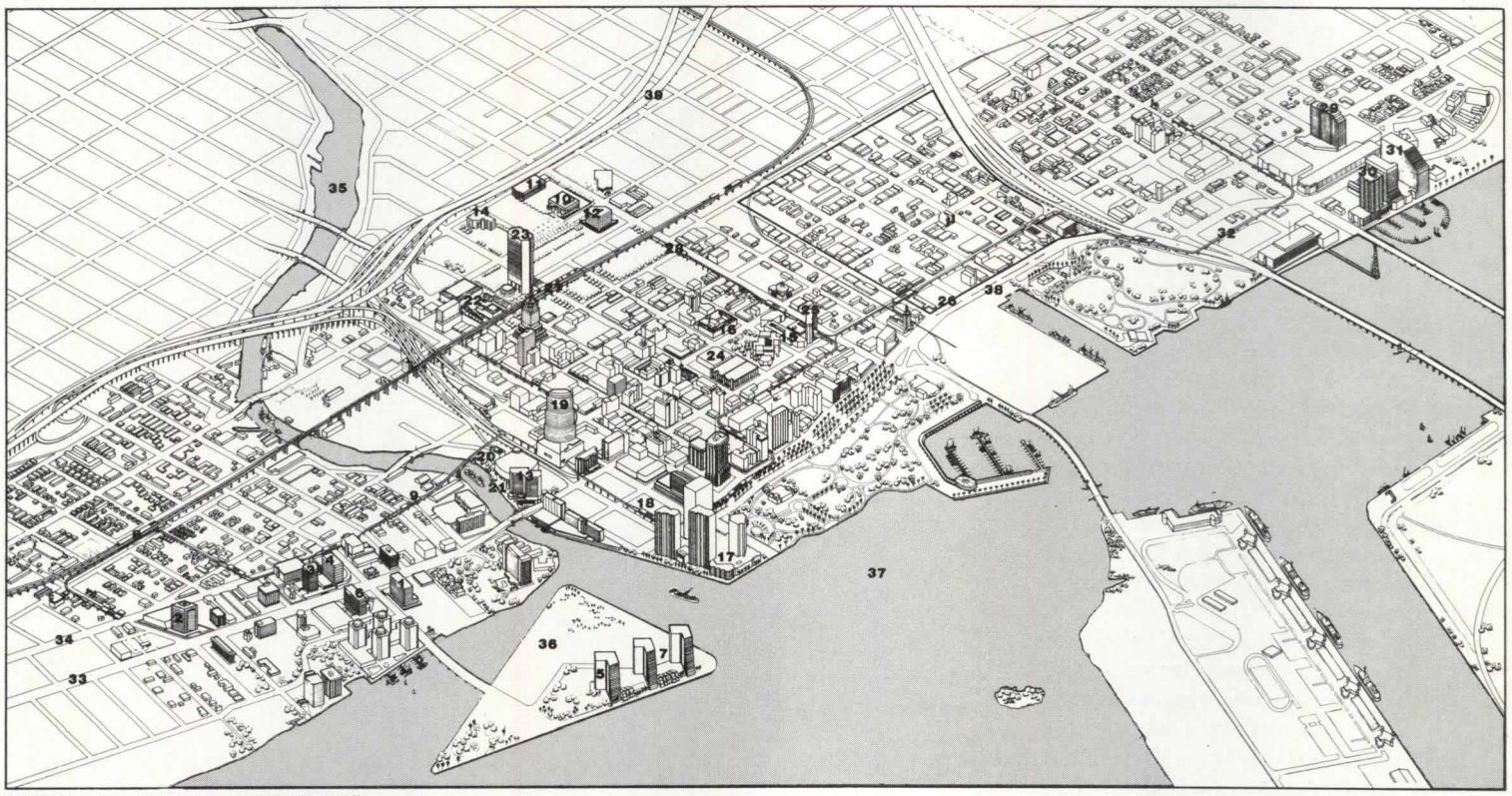
The city lacks a master plan. It lacks a zoning ordinance with a more sophisticated means of guiding development than restricting building heights to 300 ft (usually a 30-story building). Variances for buildings looming 500 ft and up have become accepted almost as of right. Southeast Bank will go up 750 ft.

In 1973, Wallace, McHarg, Roberts & Todd produced an urban development and zoning plan suggesting the creation of Floor Area Ratios (FAR) to regulate densities. It gave bonuses of floor area for the inclusion of amenities like arcades, through-block passages, and parks. The densest development WMRT proposed, *with* public space bonuses, was an FAR of 17 in certain sections of downtown. While the plan reflected enlightened thinking of the day, incentive zoning has since revealed major flaws in other applications. The same could have held true here.

In any case, the WMRT plan did not go through. The developers thought the zoning too inhibiting. Now, with unparalleled growth, the planning department is working on a revised zoning ordinance with consultants Fred Bair and Ernest Bartley. Proposed is an FAR of 17 in densest sections, with an FAR of 8 to 10 for medium density areas (in accordance with the 1973 plan), plus an FAR of 7 at the water and 6 around the Omni. But the FAR of 17 includes bonuses for mixed uses and proximity to a transit stop. The city claims that normal public amenities, such as shops and arcades on Flagler or a waterfront walk by the river or around Omni, will be mandatory. Miami, thus, could still end up

Legend

1 Flagship Center
2 Interterra
3 Caribank Tower
4 Barnett Center
5 Brickell Key — Phase I
6 Nasher Center
7 Brickell Key, Phase II & III
8 Brickell Metrorail Station
9 Downtown People Mover, Stage II
10 City Police Headquarters
11 Police HQ Garage
12 State Regional Service Center
13 International Center, Hyatt Hotel
14 City Administration Building
15 Edcom expansion — Phase II, Building II
16 U.S. Courthouse Annex
17 Miami Center, Phase II & III
18 Southeast Banking Corp.
19 World Trade Center
20 Fort Dallas Park
21 Miami River Walkway, Phase II
22 Metro-Dade Cultural Center
23 Metro-Dade Administration Building
24 Edcom, Phase II, Building III
25 Elderly Housing Tower
26 Park West
27 Government Center Metrorail Station
28 Downtown People Mover, Stage I
29 Omni International
30 Plaza Venetia, Phase I
31 Plaza Venetia, Phase II
32 Downtown People Mover, Stage II
33 Brickell Avenue
34 S Miami Avenue
35 Miami River
36 Claughton Island
37 Biscayne Bay
38 Biscayne Boulevard
39 IS 95



SELECTED DEVELOPMENTS DOWNTOWN MIAMI

N

with a lot of height and a lot of bulk on most lots. An FAR of 17, after all, is not that restrictive. And Miami's staunch wind loads will be aggravated by tower configurations.

Jaws II

Brickell Avenue, a stretch of waterfront land south of downtown, has an FAR of 1.5 to 2, and 2.5 with bonuses. The Avenue *was* a tree-lined street of spacious old homes. Since 1971, when the land was rezoned, 20- to 40-story office, hotel, and condominium buildings have shot up at the water's edge. The open space lies between the buildings and Brickell Avenue. Last fall the city amended its charter to require buildings to be set 50 ft back from the water and maintain a level of 25 percent visibility of the water from streets parallel to the bay or ocean.

But already the development has created a Chinese wall that blocks much of the view and discourages public access. It looks now as if the wall will continue up Brickell, around Claughton Island's Brickell Key, to Miami Center at Ball Point.

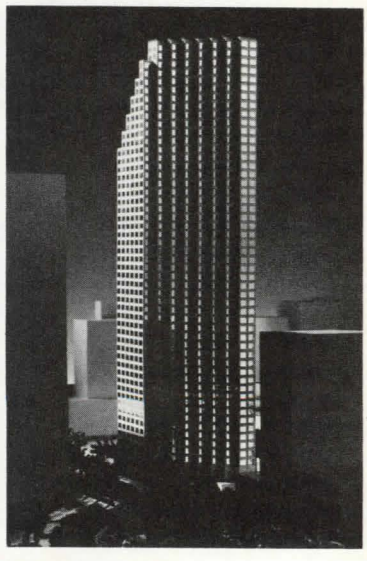
The riverwalk behind the Convention Center sounds promising. The city talks about a riverwalk that runs *continuously* from the Convention Center's park, on *around* Dupont Plaza and Ball Point, to Bayfront Park and on to the Omni area. A landscaped promenade running past open cafés, not parking garages, will require strong action.

Designer buildings

Importing "name" architects for big commissions is a commonplace if paradoxical practice with cities desiring to bolster their own unique identities. Local architects in Miami have wondered loudly how well the "imports"—Belluschi, Pei, Johnson & Burgee, SOM, and Stubbins—can sense the character and feel of the place in their architecture. Or will they just do transplants?

Several levels of architectural anxiety were exposed in the spring of 1978 when Philip Johnson and John Burgee unveiled their scheme for the Miami-Dade Cultural Center (P/A, June 1978, p. 26). To be contextual and "regional," the two went Spanish-Mission style via Addison Mizener. The local architectural community was appalled. The look didn't fit into Downtown Miami (that is, watered-down Modernist Miami), they alleged. On top of that, the cultural center didn't conform to the heavily diagonal orientation of the Connell, Metcalf & Eddy master plan for the Government Center.

The ironic thing of course was that no controversy raged over the 500-ft high a-scalar Metro Building designed by Boston's Hugh Stubbins. Not exactly Miami regional in character, its Modernist stylistic allusions owe



Dan Forer

1980s portent: Southeast Bank.

more to Stubbins' own Federal Reserve Bank in Boston or his Citicorp in New York. Where the real battle lines were drawn was clearly not just a matter of geographical affiliation.

Out-of-towner Robert Geddes, of Geddes, Brecher, Qualls, Cunningham, was enlisted to coordinate the urban design of the Government Center and make sure this mélange of building heights, styles, and materials for three levels of government would cohere. Geddes' plan reaffirms the city grid, placing buildings around a central landscaped garden. Each building occupies a "precinct," with the ensemble united and partially concealed or softened by promenades and planting (P/A December 1978, p. 6). Even Geddes' design, however, has begun meeting some opposition from those who contend they need a more durable park for "active" recreational needs. Sounds like more hard surfaces.

Streams of traffic

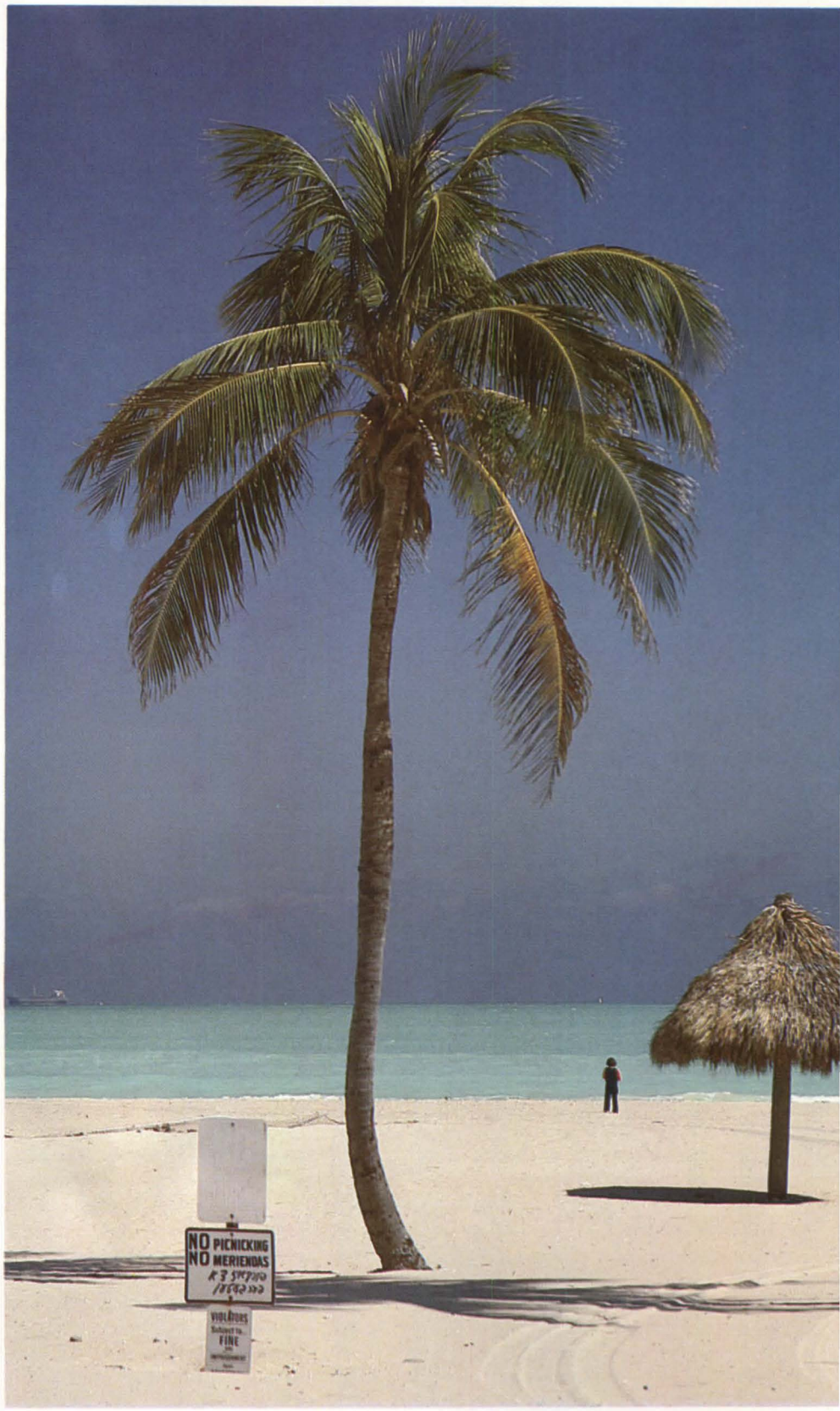
Businessmen want to widen bridges, add more roads, build even more garages. The mayor recently said higher density buildings were needed to make viable the rapid transit system now planned. Because of flood conditions, only one stop on the Metrorail system will be downtown. From there, a people-mover will loop around the CBD. Like rapid transit, the people-mover comes in the form of an elevated train, only smaller. But an "el" is still an "el": it requires a high and visible structure to support it—one that blocks light and air to street activities underneath.

The DDA talks about overhead walkways and passages to link to the elevated people-mover. This concept of splitting pedestrian circulation into horizontal layers ("pedways" in the WMRT proposal) has worked in a few dense circulation nodes, and especially where weather is inclement. Second-level pedestrian movement will not reinforce Miami's cosmopolitan character the way Biscayne Boulevard or even Flagler Street already does.

Adios las palmas?

These two streets are being kept reasonably intact. Old buildings are being renovated, although too often subjected to a gut-and-glitz-up attack. But it will be the megaliths that will shape the image of Downtown Miami. So far, two of the proposed towers, the World Trade Center and Southeast Bank, at least offer inventive explorations of the tower form—especially Pei's stepped-back tower, horizontally ribbed at the base. While these two projects do not incorporate traditional or indigenous tropical design features, the Johnson-Burgee cultural center could invoke quite nicely the character of old Miami's houses, libraries, and museums. In a somewhat different vein, the five Brickell Avenue condominiums by the young local firm, Arquitectonica, could represent an arresting architectural synthesis of Miami Beach International Style and current Neo-Rationalist design.

In sum, Miami could end up with some good architecture and nice places. But most likely much of the new wave of construction will just litter the beach. The city needs a zoning ordinance with teeth. It needs urban development guidelines that won't scare away developers of these expensive properties, but won't be a giveaway plan either. Looks as if it's too late. [Suzanne Stephens]

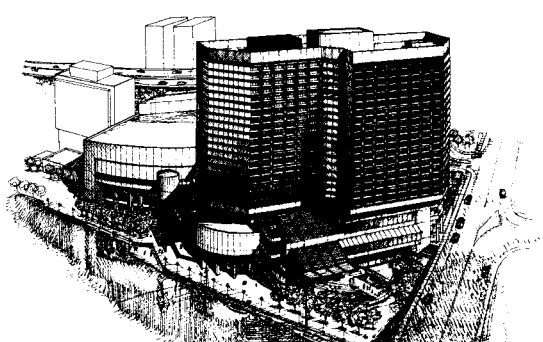


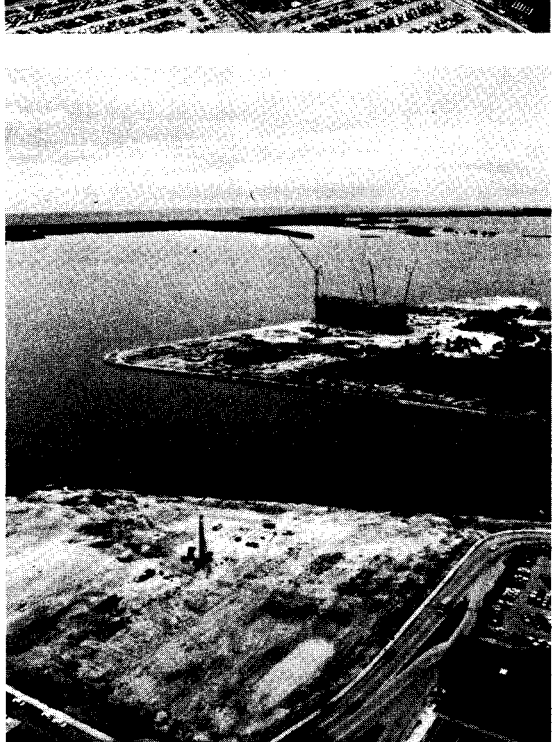
Tim Street-Porter

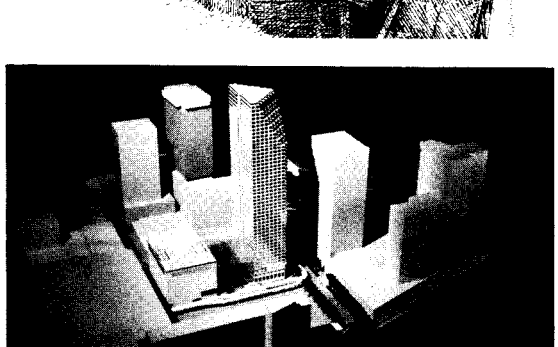
Miami Downtown

Dupont Plaza and Miami River (near right) site of Ball Point, S.E. Bank, Convention Center, and World Trade Center.

Ball Point today looking toward Claughton Island and Brickell Key development (right, below).







Photos: Claudine Laabs

Dan Forer

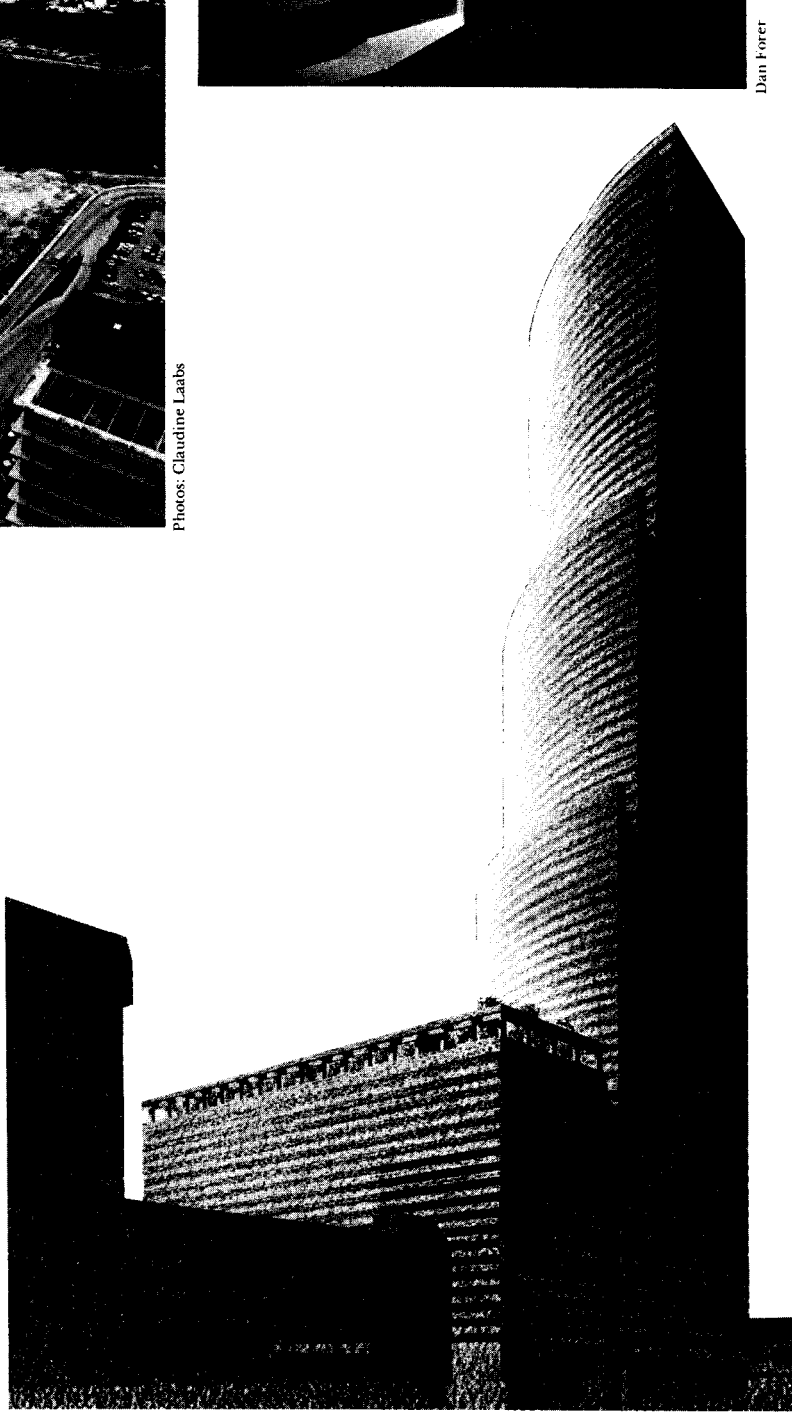
Project: *Convention Center Complex: Knight Conference Center and Hyatt Regency Hotel (right top). Mixed use, 19 stories: 608-room hotel; 400,000-sq-ft conference center; 26,000 sq ft of retail.*
Architect: *Ferendino, Grafton, Spillis & Candela.*
Client: *City of Miami, University of Miami, Miami Center Associates (with $3 million gift from John S. Knight).*
Structure/materials: *steel frame and reinforced concrete structure; precast concrete panels, exterior.*
Cost: *$109 million.*
Status: *under construction.*

Project: *Southeast Banking Corp. (tower, right middle). 55 stories, 1.2 million-sq-ft office building; 25,500 sq ft of retail; 12-story garage west of building for 1200 cars.*
Architect: *SOM, San Francisco. Charles Bassett, partner in charge.*
Client: *Harry Hood Basset of S.E. Bank, with Gerald Hines Interests.*
Cost: *$70 million.*
Structure/materials: *granite, reflective glass, steel frame.*
Status: *preliminary design.*

Project: *Miami Center, Phase I and II, on 8.46 acres Miami River Biscayne Bay (Ball Point). Phase I (right middle) is a mixed-use development with 630-room hotel, 38 stories including podium; a 750,000-sq-ft office tower, 35 stories; plus 45,000 sq ft of retail; 2365 parking slots. Phase II is two condominium towers with 300 d.u.'s, 36–42 stories.*
Architects: *Pietro Belluschi, Vlastimil Koubek.*
Client: *Theodore Gould of Holywell Corp., developer.*
Structure/materials: *reinforced concrete, travertine cladding.*
Cost: *$200 million.*
Status: *Phase I, u.c.*

Project: *World Trade Center, (bottom right). A 47-story, 600,000-sq-ft trade center for international trade organizations, over city parking garage for 1500 cars, and with people-mover system incorporated into garage, 20,000 sq ft of retail.*
Architect: *I.M. Pei & Partners.*
Client: *Miami World Trade Center Associates, Sefrius Corp. of N.Y., developers (tentative).*
Structure/materials: *reinforced concrete frame, metal and glass skin.*
Cost: *$50 million.*
Status: *design stage.*

Project: *Bayfront Park amphitheater, a 5000-seat outdoor amphitheater over an underground parking garage.*
Designer: *Isamu Noguchi.*
Materials: *Florida keystone (preferred).*
Cost: *to be determined; estimated now: $2 million for fountains, $4 million garage.*
Status: *funding required.*



Miami Downtown

Downtown looking toward Government Center (rear) and Edcom (rear right) sites.

Claudine Laabs

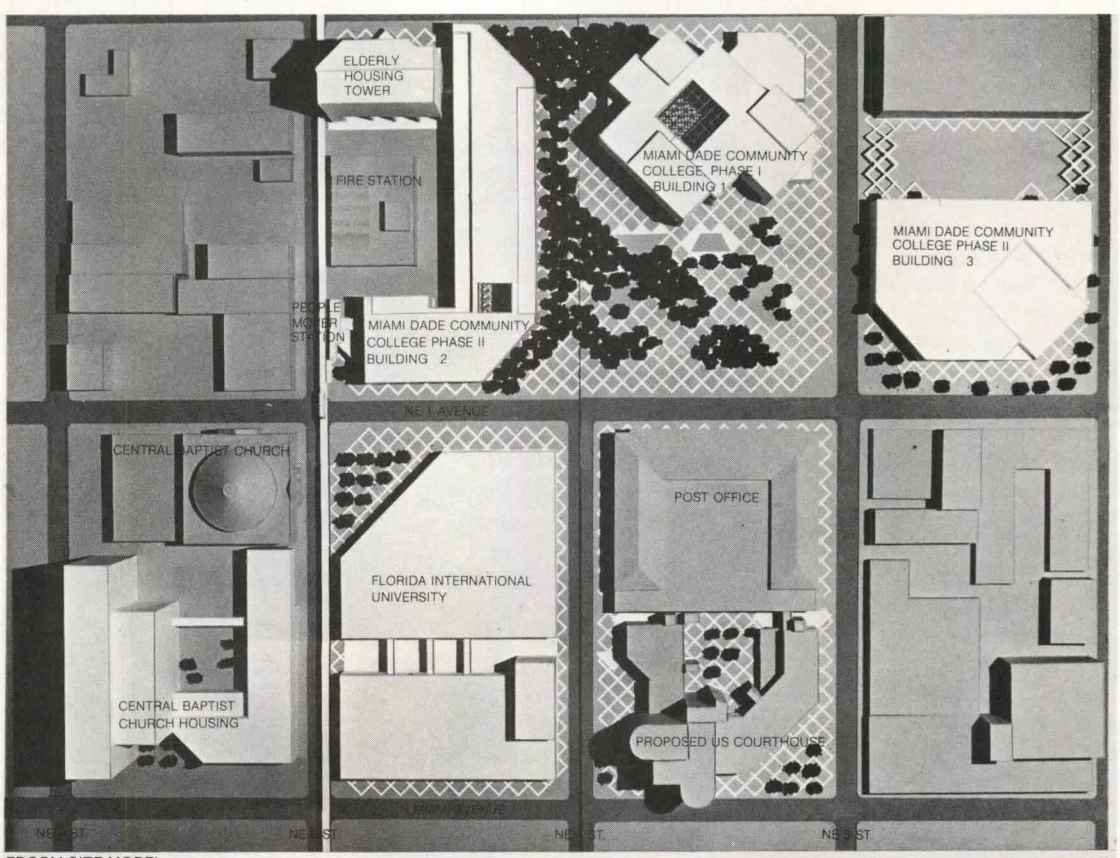
Project: *Edcom, Miami Dade Community College, and Florida International University complex. Expansion of complex with classrooms, administration onto existing Phase I college campus. Phase II will be 134,000 sq ft; Phase III, 80,000 sq ft (right).*
Architect: *Ferendino, Grafton, Spillis & Candela.*
Cost: *$24.5 million.*
Structure/materials: *prestressed precast concrete structure, precast concrete panels.*
Status: *Phase II, under construction; Phase III, preliminary design.*

Project: *Elderly Housing, 150 d.u.'s, part of Edcom complex.*
Architect: *Ferguson, Glaskow & Schuster, Inc.*
Client: *Metro-Dade HUD.*
Cost: *$4.1 million.*
Status: *preliminary design.*

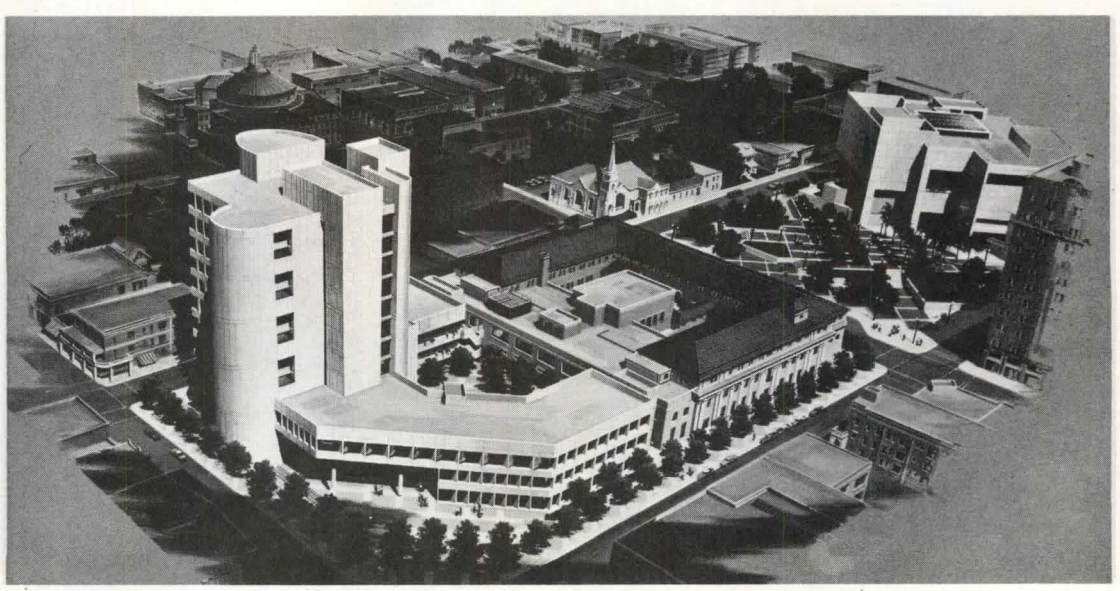
Project: *Federal Courthouse Annex added to existing and restored Post Office (right bottom).*
Architect: *Ferendino, Grafton, Spillis & Candela.*
Client: *GSA.*
Cost: *$10 million.*
Status: *funding delayed; foundation in.*

Project: *Park West Village, west of Freedom Tower (not shown). Proposed residential in-town development for 85-acre site to contain 1500 to 3000 d.u.'s in mixed densities, three office buildings, church.*
Architect: *Wallace, McHarg, Roberts & Todd for feasibility study.*
Client: *American City Corp. and Rouse, tentative developers.*
Cost: *$250–$350 million.*
Status: *study completed.*

Project: *people-mover, a 1.9-mile two-way loop around the C.B.D. with ten stations.*
Consultants: *Gannett Fleming/SB3.*
Clients: *Metro-Dade County.*
Cost: *$75 million.*
Status: *construction to begin mid-1982.*



EDCOM SITE MODEL ←N



Government Center

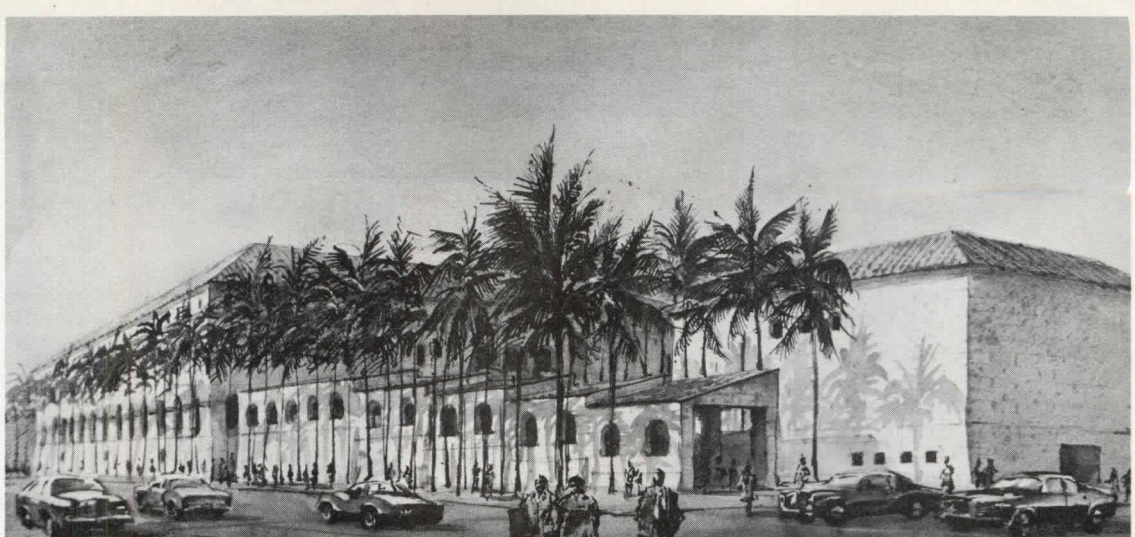
A $250-million state, federal, and city complex on 30 acres between downtown and I-95.

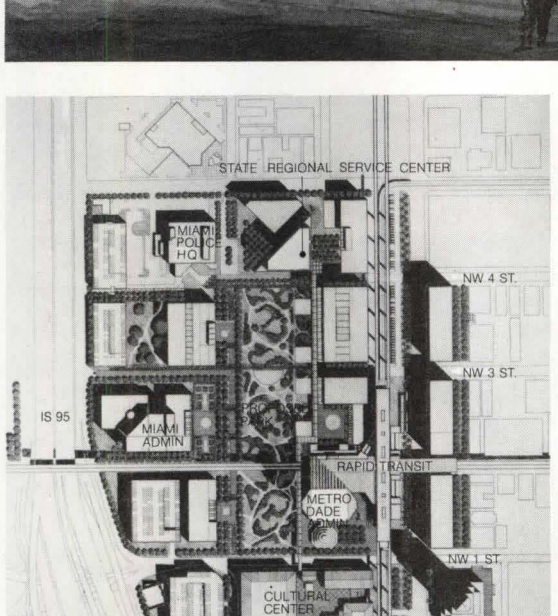
Project: *Metro-Dade Cultural Center (right top), a 204,500-sq-ft library; 27,600-sq-ft art museum; 37,200-sq-ft historical museum.*
Architect: *Philip Johnson & John Burgee.*
Client: *Metro-Dade County.*
Cost: *$25 million.*
Structure/materials: *reinforced concrete with concrete block infill, stucco and shell stone surface, tile roof.*
Status: *broke ground May 1980.*

Project: *Metro-Dade Administration Building (illus., right), a 50-story tower with 600,000 sq ft of office space; 40,000 sq ft of retail; 60,000 sq ft for Metrorail and telecommunications equipment.*
Architects: *Hugh Stubbins Associates and Collaborative 3.*
Client: *Metro-Dade County.*
Cost: *$55 million.*
Structure/materials: *limestone cladding wrapping concrete frame.*
Status: *begin construction mid-1981.*

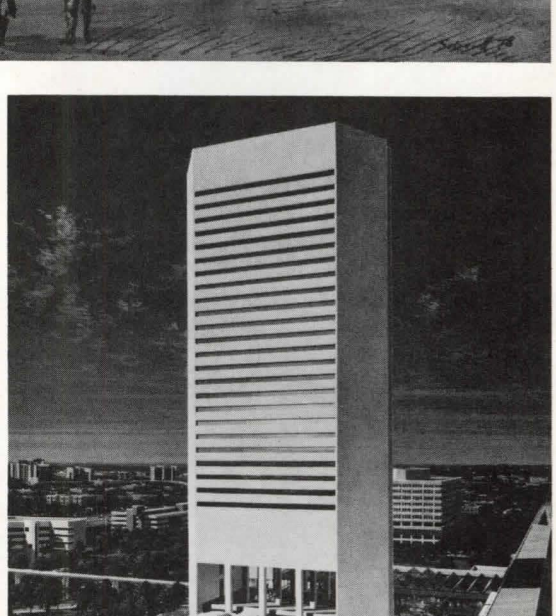
Project: *City of Miami Police Headquarters (photo, right), a 5-story, 140,000-sq-ft building for 1000 employees, plus separate garage for 598 cars.*
Architect: *Pancoast Architects with Bouterse, Borelli, Albaisa Architects, Planners, Inc. (Pancoast, Bouterse & Albaisa for garage).*
Client: *City of Miami.*
Cost: *$7 million; garage $2 million.*
Structure/materials: *reinforced concrete structure, precast concrete and clay tile exterior.*
Status: *completed May 1976.*

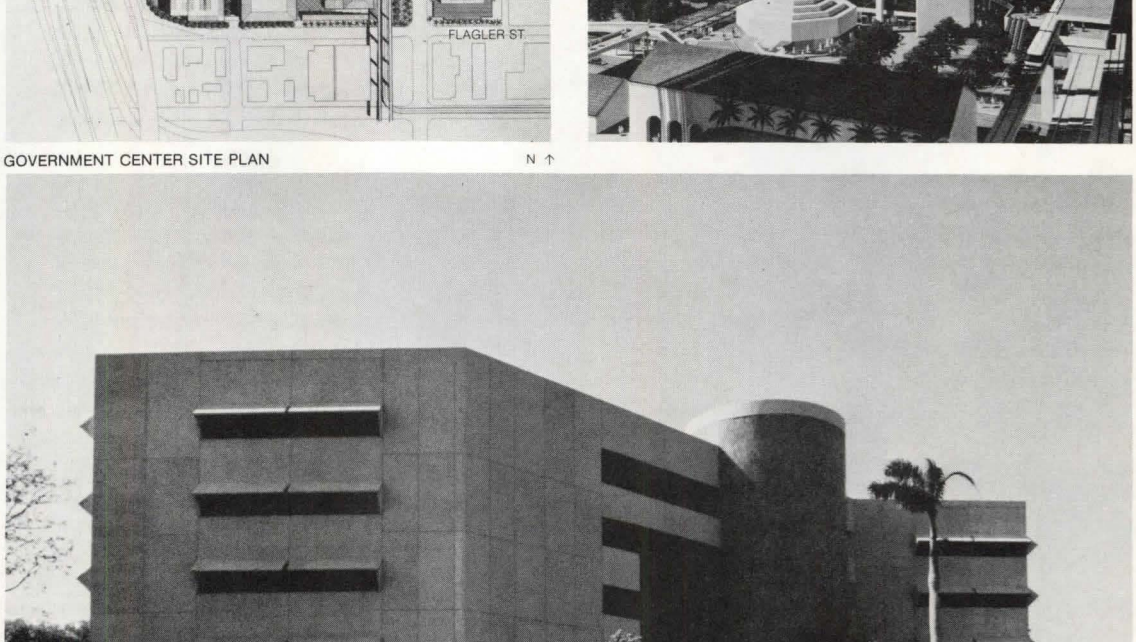
Project: *City Administration Building, 5-story, 70,000-sq-ft office building (not shown).*
Architect: *Pancoast, Borelli & Albaisa.*
Client: *City of Miami.*
Cost: *$4 million.*
Status: *July 1980 completion.*



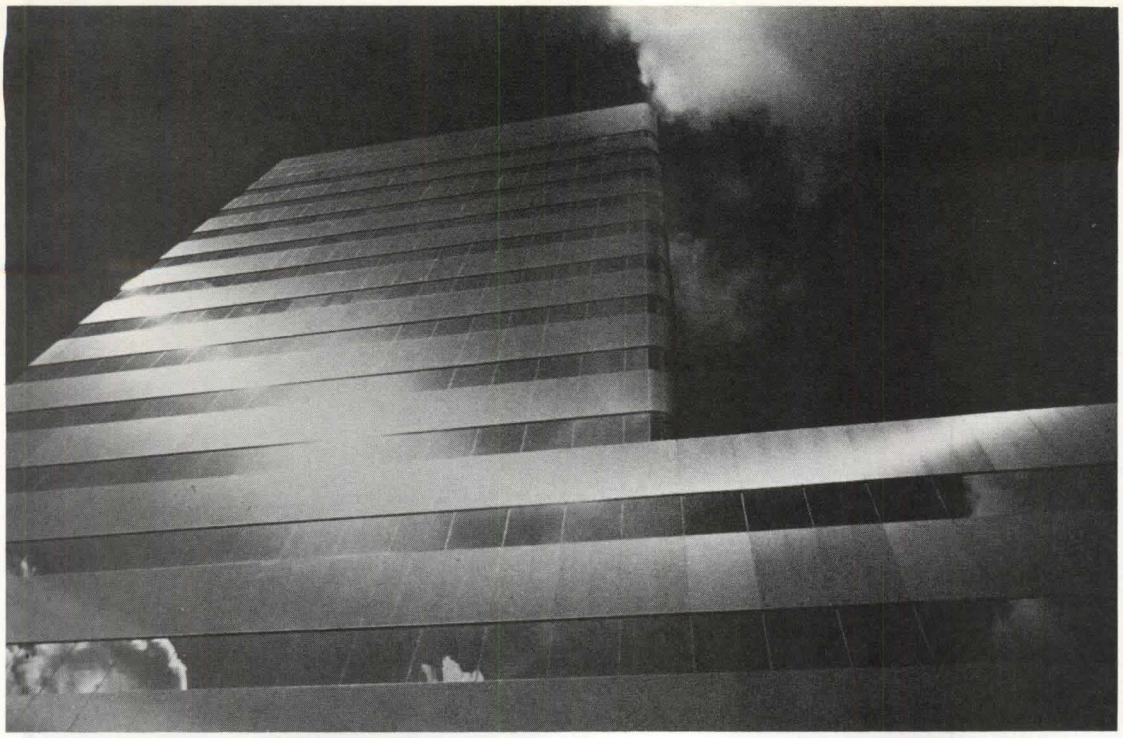


GOVERNMENT CENTER SITE PLAN N ↑





Claudine Laabs



Brickell Avenue construction showing (left to right) Barnett Bank, Flagship, Caribank, Intercontinental Hotel.

Brickell Avenue area

Project: *Interterra (photo, left), mixed-use complex; 187,466 sq ft of spec offices; 32,700 sq ft retail; garage, penthouse apartment.*
Architect: *Skidmore, Owings & Merrill, New York. Donald C. Smith, partner in charge.*
Client: *Interterra, Inc., Nicholas Morley, developer.*
Cost: *$22 million.*
Structure/materials: *reinforced concrete pipe and precast prestressed concrete structure, wrapped in silver reflective glass.*
Status: *April 1981 completion.*

Project: *Brickell Key, a mixed-use development of residential and office space in five towers (ultimately) on 33.59 acres of Claughton Island (not shown), with a 21-story tower with 301 d.u.'s and 16,000 sq ft of office space in Phase I. A public park of 2.86 acres is also planned.*
Architects: *RTKL developed master plan and designed first building. They are no longer involved and Community Design, a subsidiary of Cheezem Development, has assumed responsibility.*
Clients: *Swire Properties and Cheezem Development.*
Cost: *$550 million, all phases.*
Status: *Phase I, 1981 completion date.*

Project: *Flagship Center, 12-story office building, with 280,000 sq ft of offices (left).*
Architect: *Hellmuth, Obata, & Kassabaum.*
Client: *Nasher Company.*
Cost: *$20 million.*
Structure/materials: *steel panels and reflective glass wrapping steel frame.*
Status: *nearing completion.*

Arquitectonica on Brickell

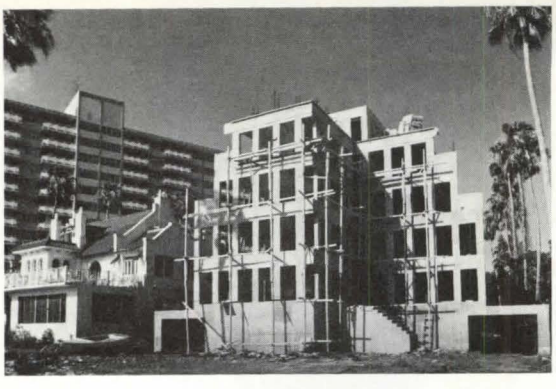
Project: *Babylon, a six-story condominium with 15 d.u.'s. (top, right, and far right).*
Architect: *Arquitectonica.*
Client: *Pacific Developer Corp.*
Cost: *$1.5 million.*
Structure/materials: *travertine-clad base, colored masonry walls.*
Status: *under construction.*

Project: *The Imperial, a 27-story condominium tower (upper center, near right).*
Architect: *Arquitectonica.*
Client: *Union Management Services Co., Miami.*
Cost: *$14 million.*
Structure/materials: *reinforced concrete structure, glass and stucco exterior.*
Status: *fall construction.*

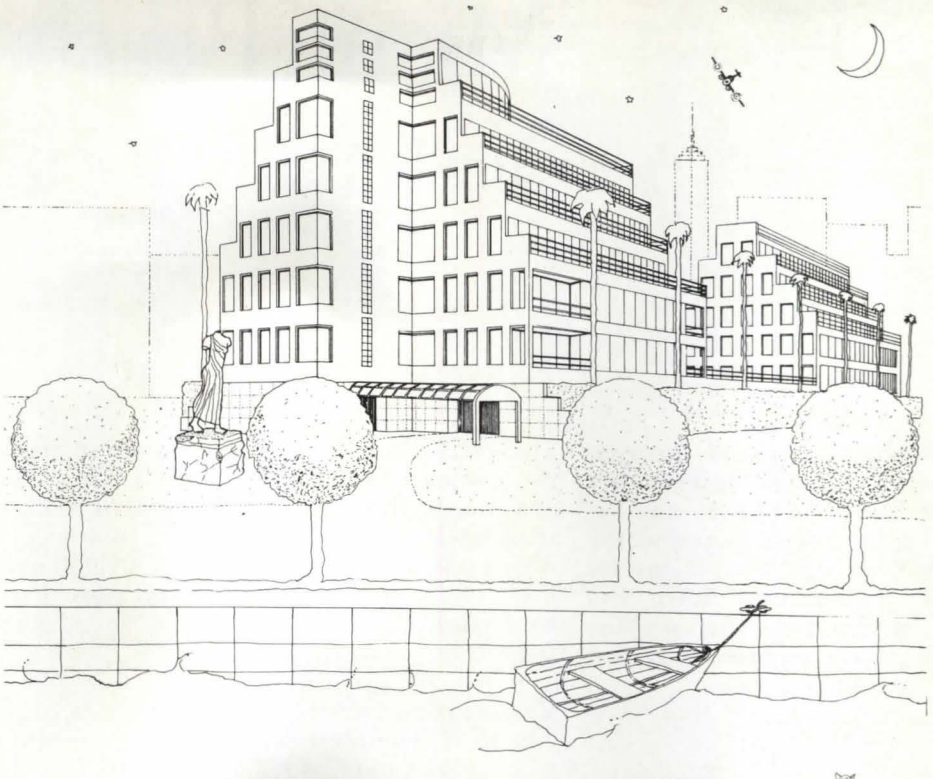
Project: *The Atlantis, 22-story condominium tower with 96 d.u.'s on former estate, in which the mansion is to be restored as clubhouse (center, far right).*
Architect: *Arquitectonica.*
Client: *Stonecrest Development, Inc., Montreal.*
Cost: *$10 million.*
Structure/materials: *reinforced concrete columns and concrete slab; marble cladding.*
Status: *under construction.*

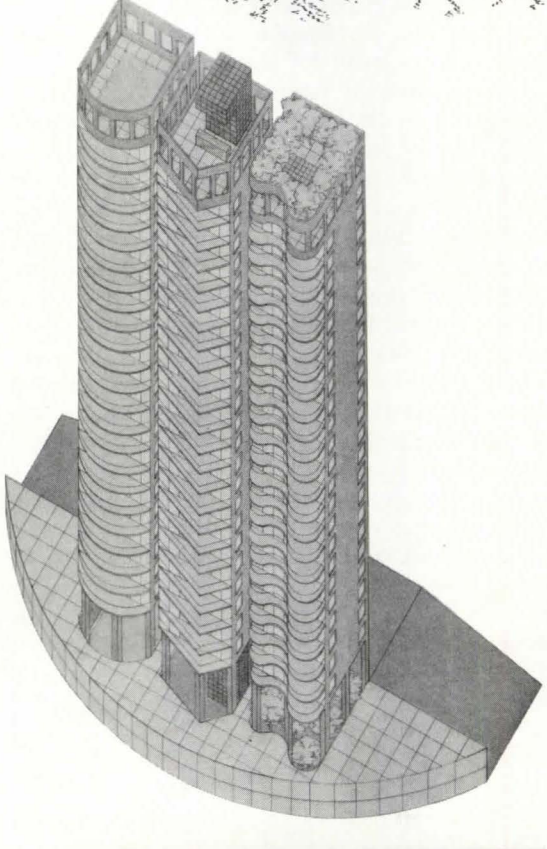
Project: *The Gemini, a 25-story tower with 53 condominiums (lower center, near right).*
Architect: *Arquitectonica.*
Client: *Gemini Group, Ltd.*
Cost: *$5 million.*
Structure/materials: *reinforced concrete structure, exposed concrete, stucco, glass.*
Status: *begin construction fall 1980.*

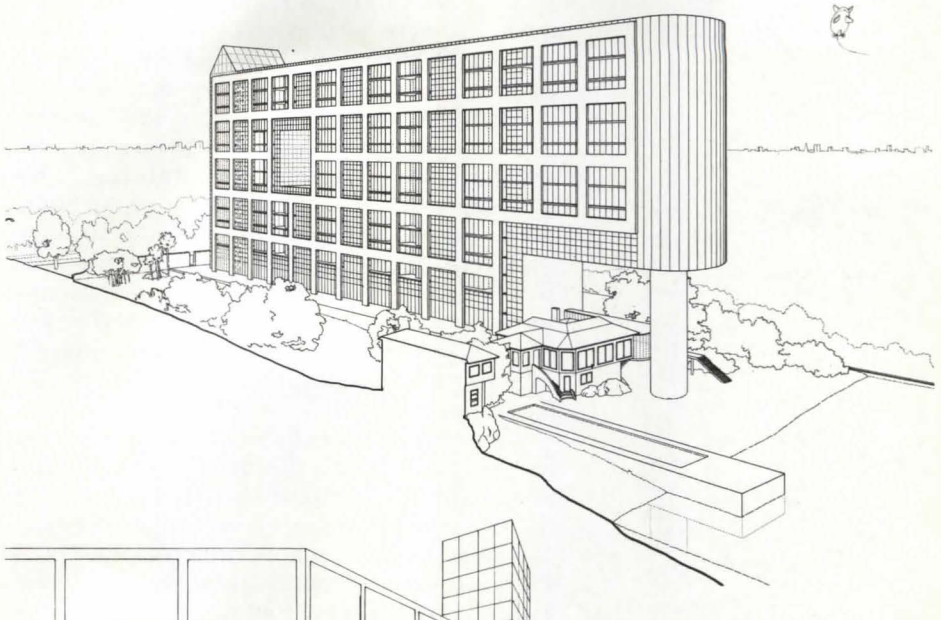
Project: *The Palace (bottom, right, and far right), 41 stories (Dade County's tallest) with 254 condominiums.*
Architect: *Arquitectonica.*
Client: *Harry Helmsley.*
Cost: *$40 to $50 million.*
Structure/materials: *concrete frame, glass, and masonry.*
Status: *1981 completion.*

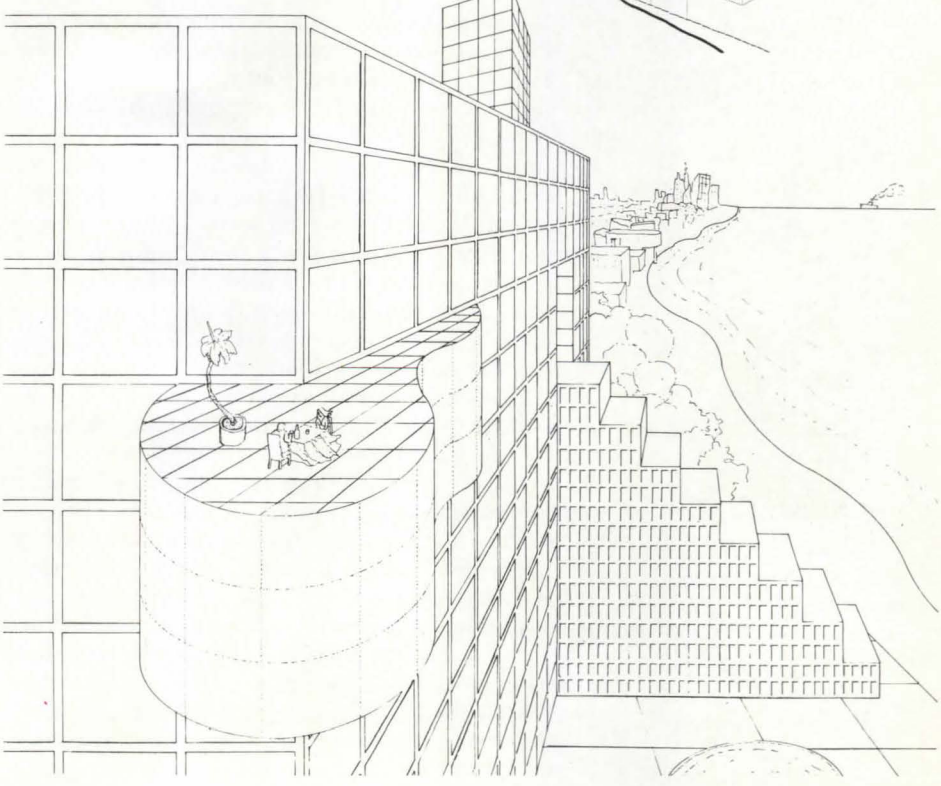


Photos: Claudine Laabs



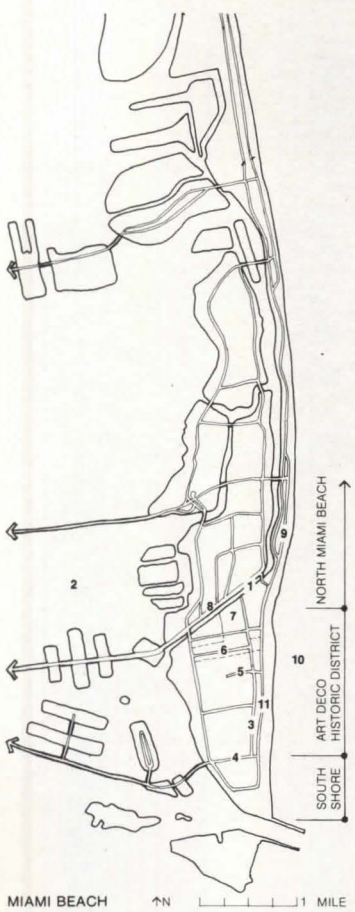






Miami Beach: Yesterday, today, and tomorrow

Miami Beach was incorporated as a city in 1915, but real development on the Florida island began at the end of the 19th Century. Since then, the town has seen three distinct periods of growth, and now will start a fourth.



Legend
1 Collins Canal
2 Biscayne Bay
3 Washington Ave
4 5th St
5 Espanola Way
6 Lincoln Mall
7 Convention Cntr
8 Dade Blvd
9 Collins Ave
10 Atlantic Ocean
11 Ocean Drive

First of all, Miami Beach is not part of Miami; it is a separate city that was founded in 1915 and was developed in its early years as a land speculation venture. Today, the one-mile-wide by seven-mile-long island of 90,000 inhabitants is divided into three sections that correspond precisely to the city's major periods of growth.

Yesterday

The southernmost tip of the island is the oldest part, and today is known as South Shore. That 220-acre section was originally divided into a grid pattern of 46 lots of 50′ x 100′ for residential development. The venture was so successful that land values rose 1800 percent between 1914 and 1925. But as pressure for greater tourist development continued, it became apparent that the small lots of the South Shore were inadequate for the larger hotels, and construction began to spread north of the Fifth Street boundary. The small accommodations left behind were converted to residential hotels and their rates were lowered, thus beginning a period of decline there that continues today.

The next part of the island to develop was its central section, the area between Fifth Street and Dade Boulevard. It grew during the 1920s with some of the great, opulent, Mediterranean-style hotels, such as the Roney Plaza, which no longer exists. By 1926, however, overspeculation had caused the boom to slow. A small hurricane grazed the coast in July, and in September another one hit, with winds of 128 miles an hour. But before the depression, another hurricane struck in 1928. Miami Beach recovered soon, though, and in the early 1930s began a new building boom that would last up to World War II. It is from this phase that the more than 800 structures were built that make up what is now called the Art Deco Historic District—the nation's first 20th-Century architectural district to be placed (May 1979) on the National Register of Historic Places. The buildings, which probably more correctly should be called Streamline Moderne, are mostly three to four stories high, except for the few tall ones of 1939–1940. The concrete-block structures are characterized by an extreme horizontality, which is pursued through wide windows with "eyebrow" sun shades over them, balconies, and an amazing repertoire of painted decoration. Their compatability, which gives the district such an extremely cohesive aspect, is due to the fact that most of them were built by only a few architects working for a couple of developers.

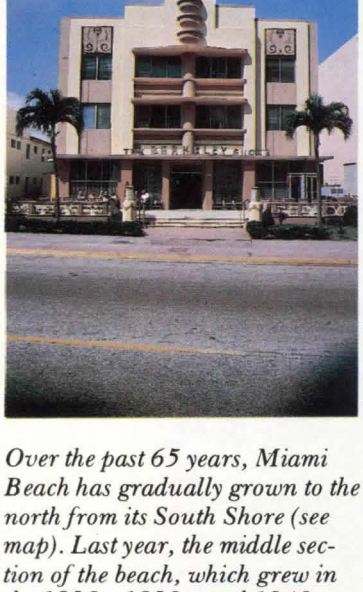
This middle section of the island was to flourish no longer than its southern tip, however. In the late 1940s, after the war, a couple of tall hotels were added to the north end of this section, in a triangle where Collins Canal ends its northeast route from Biscayne Bay. Here, the Canal squeezes the east side of the island and runs north, forming a very narrow and very long oceanfront shoestring piece of land that was to become the next and most spectacular section for development.

Inexpensive air fare opened Miami Beach to a vast new tourist trade in the 1950s and 1960s. As the huge new hotels went up along the north part of Collins Avenue, those in the Deco district were to suffer the same fate that they had brought to the South Shore hotels 25 years earlier. Like those, these hotels became increasingly residential and predominantly occupied by elderly people living on fixed, low incomes. Ironically, though, the very thing that brought success to northern Miami Beach and witnessed the phenomenon of such hotels as the Fontainebleau and Eden Roc in its heyday, was also the thing that was to cause its demise. Attractive hotel and air fare packages continued to bring the Caribbean and Europe closer to affluent Americans. The northern part of the beach began to slide in the mid 1960s, and the city with some of the best and largest convention facilities in the world was soon left with less than a quarter of its 28,000 hotel rooms competitive with new facilities.

Today

Today, Miami Beach is entering its fourth phase of development, and this time all parts of it are being affected simultaneously. Some of the reasons for this are: The recession/inflation in this country, which means Americans simply have less to spend on such things as foreign vacations. The dollar devaluation means that if Americans do go abroad, they get considerably less than they used to. These conditions, however, also work in reverse. For several years now, the Beach has become an increasingly important summer resort for Latin Americans escaping *their* winter. And

Tim Street-Porter



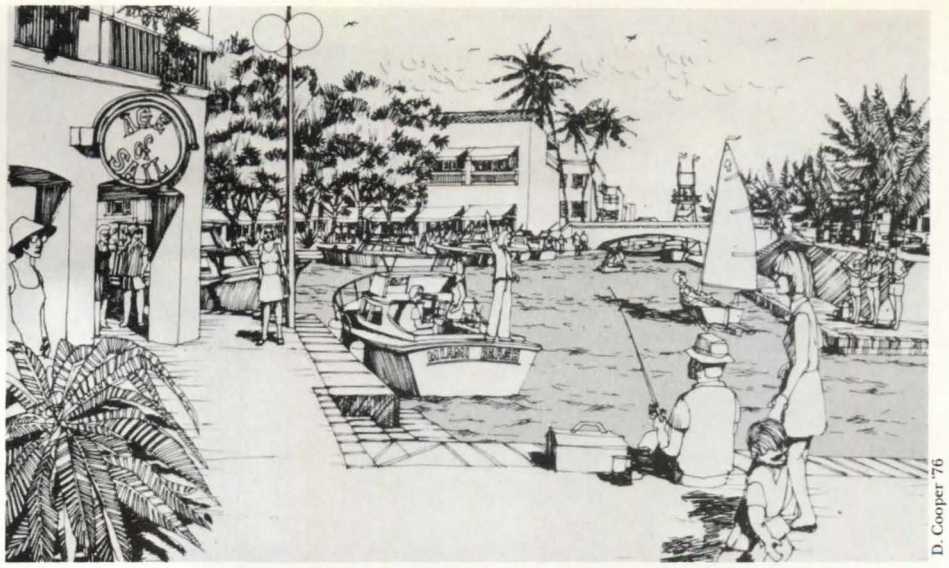
Tim Street-Porter

Ralph Warburton

Over the past 65 years, Miami Beach has gradually grown to the north from its South Shore (see map). Last year, the middle section of the beach, which grew in the 1920s, 1930s, and 1940s and which contains over 800 Art Deco and Streamline Moderne buildings, was admitted to the National Register of Historic Places as the country's first 20th-Century historic district. In it are: Cardozo Hotel (top, Henry Hohauser, 1939); The Berkeley Shore (above, Albert Anis, 1940); and the Albion Hotel (right, Polevitsky & Russell, 1939).

during our winter, it's beginning to catch on with some Europeans who are discovering they can come here for less than they can stay there. In addition, the Beach is very close to Miami International Airport, and this continues to be a valuable plus.

Some of the big hotels at the north have already undergone costly, major redecoration, and others, sometimes under new ownership, are readying for the same. Some people (cynics?) say they're doing this in anticipation of gambling, while others say that since the casino legislation was defeated so resoundingly last year, it may now be dead for all time. In any case, this winter's bookings ran 22 percent ahead of last year's, and most observers are predicting continued strength.



The oldest part of Miami Beach, dating from 1915, is South Shore. It is to be completely cleared, except for one old hotel, and remade as a major retail, tourist, entertainment, and recreational center (above).

South Shore

One of the most massive undertakings planned for the Beach is the total clearance and redevelopment of the entire South Shore, retaining only one building—the old Biscaya Hotel at the entrance to the island—for renovation. The physical plan, prepared by Wurster, Bernardi & Emmons of San Francisco, and Raymond Moriyama of Toronto, among others, calls for an $850-million reformation of the 220-acre triangular plot of land. It will become an ultra modern resort complex situated within a network of shaded pedestrian walkways and two miles of newly formed canals. In total, the plan as originally written envisions 4350 rooms in nine hotels, 2500 residential units, 450,000 sq ft of retail and entertainment space, 62,500 sq ft of office space, a convention center, a major new marina, and 12,000 additional parking spaces.

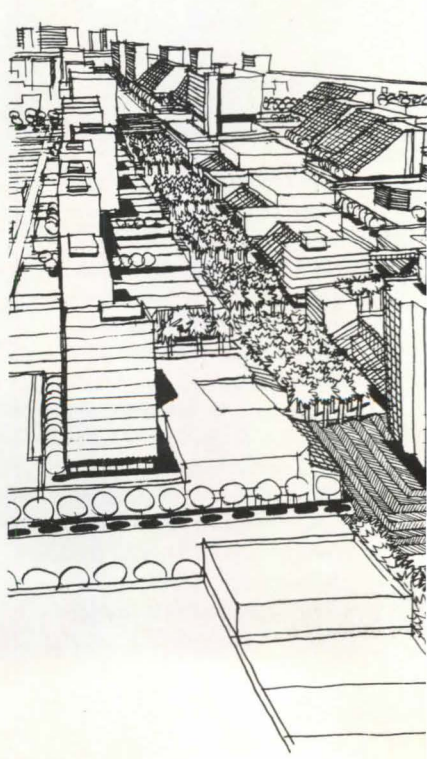
The South Shore's permanent resident population of 7000 is among the oldest (median age is 70) and poorest on the Beach. The plan estimates that about 6500 of them would have to be relocated. Because of this, residents fought the plan. A no-development mayor was subsequently elected. After a three-year delay, however, in March of this year the plan was approved by a voters' advisory ballot, with the redevelopment planning director guaranteeing the residents replacement housing. The state, however, must still approve the unusual financing of the scheme; and an environmental impact report must be approved. It will ask for an okay to cut canals through the coral rock, an alteration that may lessen the area's defenses against hurricanes.

Lincoln Road

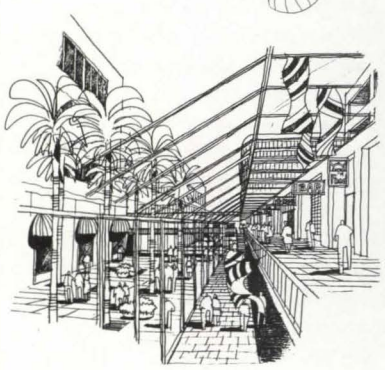
Another major project in the works for Miami Beach is the Lincoln Road District Development. Its plan has been prepared by Monacelli Associates, urban designers and architects of Cambridge, Ma, under subcontract to the Comprehensive Planning work being done by Post, Buckley of Hollywood, Fl, with landscape architects SWA of Boston, and Economics Research Associates of Orlando as consultants. The overall concept was drawn up by Wallace, McHarg, Roberts & Todd of Philadelphia. The Monacelli plan has been reviewed by the city and is now in its final editing before being submitted for approval.

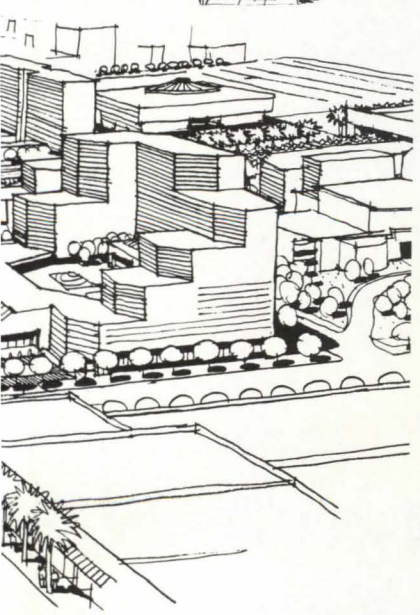
This scheme may represent the first time in the country that an existing mall will be remalled. Lincoln Road was the premier elegant shopping street in South Florida, other than Worth Avenue in Palm Beach, during Miami Beach's high period of the 1950s. In an effort to maintain itself when the region began slipping, the road was turned into a mall in 1960. Its 3000-ft length and 100-ft width made it then, and now, the widest and longest shopping mall in the country.

Today, with the new economic activity at the Beach, its width is seen as too great, its planting is seen as too low and obstructive to visual contact across the mall. And since it was designed as a rather straight adaptation of a city street, its lack of variety in terms of width variation is seen as dull. It does not seem to be conducive to pleasant, animated shopping, which it hopes to engender for the future as it is returned to its position as the central activity center of Miami Beach. Because Lincoln Mall (between 16th and 17th Streets) lies in the heart of the Art Deco Historic District, it



Lincoln Road (below, 1959) was made into a mall in 1960 (following photo), right at the time Miami Beach began its decline. The mall will now be redeveloped (drawings below) as a major commercial, retail, and residential spine. Next to historic district is Convention Hall (right, Robert Swartzberg, 1958); in the district is Post Office (Cheney, 1939).





D. Morton

Tim Street-Porter

contains some important buildings within its boundaries. Consequently, the plan spells out the need for preservation and reuse of certain commercial buildings on the mall, of some housing near it, and of certain hotels at its east end.

The mall will be revamped to tie in better with the major convention facilities to its immediate north, from which it is now often separated by deadly parking structures, which will eventually house retail activities on their ground levels. In addition, the mall, which now stops two blocks short of the ocean, will be extended to connect to it and to a new boardwalk from which it will be able to participate in the new $60-million beachfront reclamation project. The plan for the next ten years calls for 8.3 million sq ft of new development on the mall or at the rear of its north and south sides. This would include a 1000-room hotel, 4800 units of housing, plus office, commercial, and retail space.

To bring some variety and intimate scale to the mall, it will be narrowed at certain selected points. This will be accomplished by giving a 20-ft easement for new space to owners on the south side who construct in accordance with the plan, and a 15-ft, two-story, glass-covered arcade easement to owners on the north side who do the same. Throughout the mall, planting will be changed from the low, obstructing vegetation to tall, spreading trees that will form canopies of shade.

The Art Deco Historic District

In May of 1979, a one-square-mile area of Miami Beach was signed into the National Register of Historic Places. This act in itself set a historic precedent because it marked the first recognition of a 20th-Century district, and it also admitted a district to the Register many of whose buildings were not over 50 years old, which until that time was considered necessary for inclusion. As with a single building, a district's inclusion on the Register does not guarantee its preservation or prevent the introduction into it of incompatible design; the listing only sets the way for certain tax breaks, low-cost loans, and grants.

Since the listing, the Deco El Chico nightclub and the Wellington hotel have already been lost. "A coherent plan for saving the buildings now is an urgent need," said Barbara Capitman, director of the Miami Design Preservation League, which is the grass-roots organization that spearheaded getting the district listed. In January of this year, the MDPL, the city planning department, and county community development office sought professional advice for a comprehensive architectural and development plan for the district. Their guidelines specifically call for a plan that will: improve housing and services for the elderly poor, attract younger people, and guide the development of new tourism and business responsive to the district's most important asset—its period buildings and the aura they engender. Twenty-six firms submitted proposals for the master plan, and from them was selected Anderson, Notter & Finegold, the Boston firm of architects and planners renowned for preservation work. Completion, approval, and enforcement of their plan is required, though, before preservation of the district can be assured.

Washington Avenue Revitalization Plan

One project for the historic district that has been unanimously adopted by the city is the revitalization scheme for a 12-block section of Washington Avenue. This action plan by Venturi, Rauch, and Scott Brown, with Denise Scott Brown as partner in charge, focuses on short-term improvements of the Avenue that would upgrade its image to encourage commercial and private investment in rehabilitation.

Although many of the buildings on Washington Avenue are of little architectural interest, many of the businesses occupying them are economically marginal, and the street has few pedestrian amenities. The V&R scheme does not call for drastic demolition of this area. Instead, the plan capitalizes on its strengths of human scale, variety of shops and important Deco buildings, and its position in the historic district. It calls for the gradual adoption of incremental, small-scale alterations that would focus on extending the old pink sidewalks, on using "period" street lighting and signage, and on widening and landscaping the median. It also calls for public aid to businesses to upgrade and restore their shops according to approved guidelines. Of all the schemes in Miami Beach today, this plan seems so far, and by far, the most sensitive to what is already there, and to what made the Beach the special place it was and still is.

Tomorrow: What plans portend

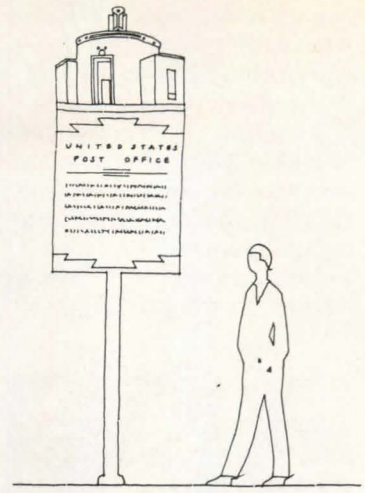
If things seem to bode well for Washington Avenue, the same may not be so true for the rest of the Beach. It seems fairly certain now that the future will surely see the complete loss of the South Shore as it is known today. While the area has an admittedly seedy air to it, it is not totally without interest, and not wholly unlike what Venice, Ca, was about 20 years ago. Since then, that town, without vast redevelopment, has turned itself into a culturally, intellectually, and professionally important part of Los Angeles.

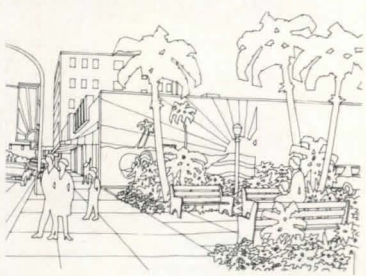
In the north of the Beach, the big hotels are redecorating. That is probably a normal thing to be doing now since most of them are, after all, over 30 and need a face lift. But they're losing what is to some a wonderful, innocent vulgarity and tackiness that they once had in favor of a chichi, Frenchified, froufrou look.

Unless very careful attention is given to the preservation and restoration of Lincoln Mall's Deco and Streamlined buildings, that section could lose the only thing it now has of value. It seems not unreasonable that with the planned 8.3 million sq ft of new development and the glass-covered store-front extensions and arcades on the mall, the place could end up as some sort of strange combination of Quincy Market and Wilshire Boulevard, with none of the strengths of either, but with all of the qualities of anyplace, anywhere.

One cannot, and should not, argue that every square inch of old Miami Beach should be preserved. But one *can* argue that Miami Beach does have a special quality unlike that to be found anywhere else in the world, and that that quality has the force of mythic significance to practically anyone born before 1950. Miami Beach is in a position today of being able to take an enlightened path toward preservation and reuse of its unique architectural heritage. If it does, we and future generations will be richer for it. If it doesn't, it will become just another place.
[David Morton]

D. Morton

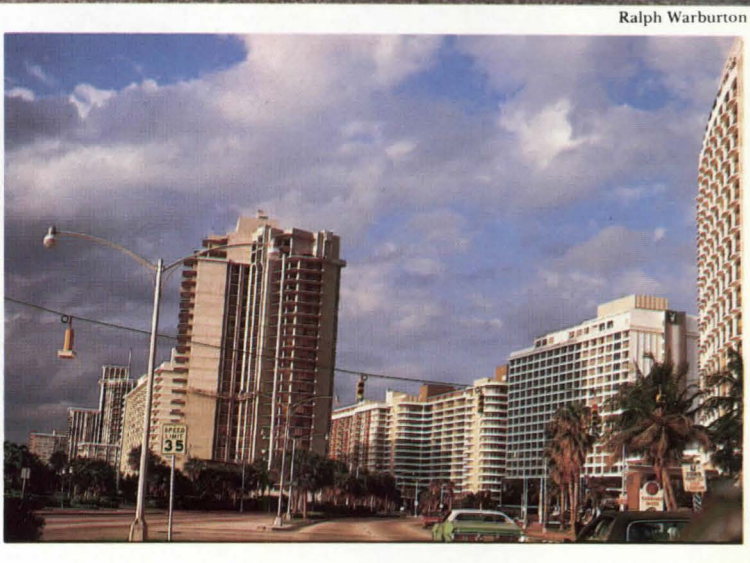




Another section in the historic district to be revitalized is Washington Avenue (drawings above). Venturi, Rauch & Scott Brown's action plan calls for gradual refurbishing and renovation, not wholesale demolition. From Espanola Way (right, Taylor, 1925) to Ocean Drive (below left, late 1930s to early 1940s); and from south Collins Avenue to its north (facing page, bottom photos, from late 1940s to early 1970s) one can see the whole history of Miami Beach.

Ralph Warburton

Tim Street-Porter



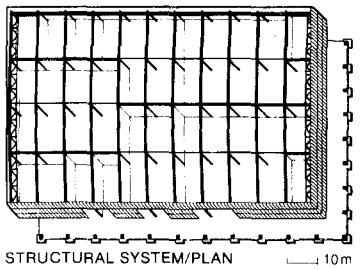
D. Morton

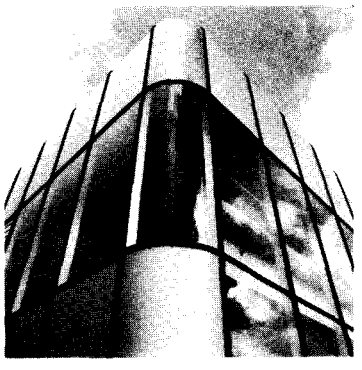
Winwick Quay and BMW

English winners

Penny McGuire

Two new high-tech buildings in England use standardized off-the-shelf components, proving that the results can be economical and striking.





This year, two buildings designed by Nick Grimshaw with Brian Taggart (both formerly of the Farrell/Grimshaw Partnership) won coveted RIBA awards. An elegant silver shed built as a speculative venture at Winwick Quay, an industrial estate at Warrington New Town, Cheshire, has won the Architecture Award for the North West Region, while a new distribution center building for the German car manufacturer BMW, at Bracknell New Town, Berkshire, won an RIBA Commendation in the South of England Region.

Ironically, the Farrell/Grimshaw Partnership, under which both projects were designed, split up earlier this year with each partner going his separate way, physically and architecturally. Nick Grimshaw moved to new offices, organized with characteristic speed and style, and with Brian Taggart as a partner set up a new practice called Nicholas Grimshaw & Partners. The move came as some surprise to the architectural world, since the Farrell/Grimshaw Partnership, which had grown up during the 1970s, had seemed so established, having acquired very early on a strong architectural imprint. It had built its reputation on the design of high-quality, low-cost industrial and commercial buildings. Using standard components and proprietary claddings, it showed with the Rotork and Herman Miller factories (P/A, July 1978, p. 45), and lately with Winwick Quay, that such buildings could not only be economical and flexible but could also look dramatic. Suddenly there was the possibility that Britain's dreary industrial estates, wastelands of cheap and mostly nasty speculative units, could be transformed.

"High Tech" is an affectionate term that says something about the popular attitudes towards this kind of work. In its uncomplicated celebration of the industrial aesthetic, it comes straight down the line from the Crystal Palace. Unencumbered by the ideological baggage of the Modern Movement and its aftermath, High Tech architects picked up its spirit of optimistic innovation. Their supple, gleaming buildings can be viewed, with relief, for what they are—cool, clear reflections of polished technology, and no more. They reasserted the Modern Movement in the area where it works best.

As unemployment rises in Britain and the industrial climate appears to be getting worse, the government is making efforts to encourage the growth and spread of industry to those areas that need it most by setting up special industrial zones where planning controls are relaxed and grants are available.

Winwick Quay building

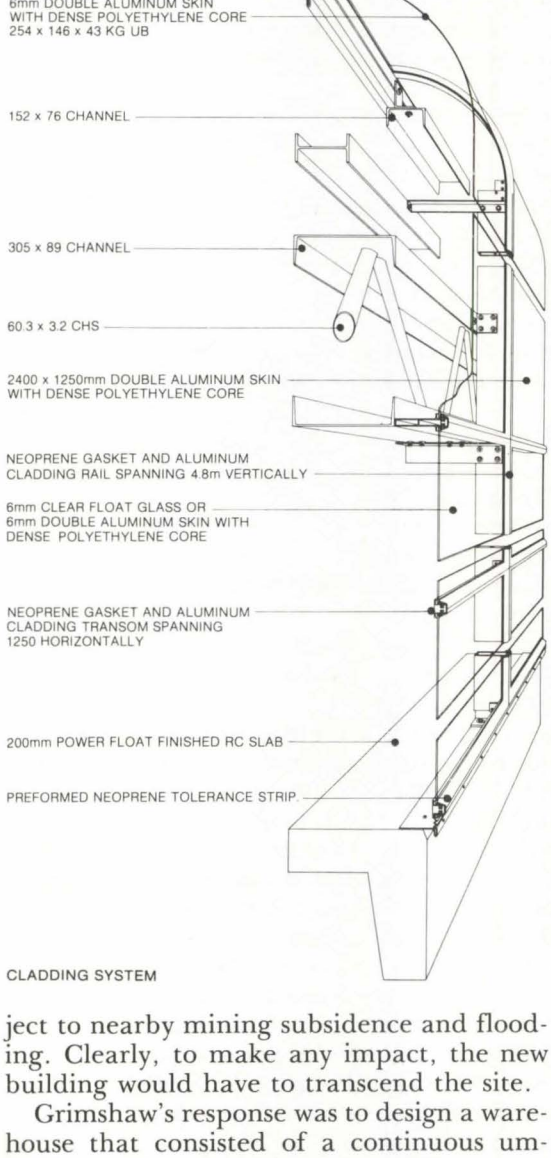
At Winwick Quay, the building, surrounded by the debris of other sites, looks as though it had simply alighted there. With curved and streamlined silver aluminum outside, it has scarlet steelwork inside. As the first building to be completed on the newly established estate on the edge of a New Town eager for new industries, it is an appropriate symbol of hoped-for prosperity and efficiency.

The building arose out of a feasibility study carried out by Nick Grimshaw and Brian Taggart for Warrington's Development Corporation. Farrell/Grimshaw Partnership was asked to look into the possibility of providing advance industrial units which, in a climate of uncertainty, had to be flexible so that they could accommodate a range of possible uses. The Corporation, which is fast gaining on Milton Keynes's reputation as the most enlightened public client, noted that there was the opportunity to introduce new ideas. The report pointed out that flexibility implied separation of structure and cladding. It quoted the example of typical portal frame warehousing, built 15 years ago in another new town, which had proved so inflexible that demolition seemed the only solution. Surrounding walls used as cross-bracing to the structural frame could not be tampered with without impairing the safety of the buildings. Following the report, the architects were asked if they would design a building "of some impact which would draw attention to the new industrial area" while at the same time producing a flexible and adaptable scheme.

The site was unpromising. It had been designated a new employment area because it was unsuitable for housing. A former dump, it was close to a motorway and sub-

Penny McGuire is a professional free-lance writer living in London.

Ken Kirkwood



CLADDING SYSTEM

ject to nearby mining subsidence and flooding. Clearly, to make any impact, the new building would have to transcend the site.

Grimshaw's response was to design a warehouse that consisted of a continuous umbrella roof covering some 8000 square meters, which would allow each elevation to be treated in the same way. To rationalize assembly, the structure was kept simple and repetitive, based on a grid of 10 x 17.5 meters with primary beams placed at 10-meter intervals. They support deep trough metal decking that spans the full 10 meters and eliminates the need for any secondary structure or purlins. The structure was clad with a series of interchangeable panels, including aluminum-faced panels, sheet and louvered glass panels, access doors, and roller shutter doors. The building is surrounded by a ring of services underneath concrete block paving. These blocks can be easily lifted and replaced so that tenants can simply plug in through specially designed service hoods that can be located at any point in the cladding system. Inside, the 6-meter-high clear space can be subdivided in a number of ways and is high enough to accommodate mezzanine offices in a 5-meter strip around the perimeter. For this, a storage system was used including dry construction deck, walls, ceiling, and stairs.

The building was erected in 11 months; its off-the-shelf components were easily assembled and required less expensive on-site labor than does traditional construction. Working out at $28 per sq ft including all

At the Winwick Quay building (these pages) and the BMW Centre (following two pages), architects Farrell/Grimshaw used the same cladding system to diverse effects. This system and the interior partitioning system are completely modular and independent of the structural system. Exterior panels can be changed for diverse function, and partitions can be moved at will. Detail (far left) shows steel column behind curving glass and aluminum façade. Similarities can be seen for German car company's building, following pages.

roads, external works, toilet modules, and landscaping, its cost compares favorably with the more typical industrial units of similar size built elsewhere.

All advanced industrial units for new towns have to meet the required government return of 10 percent, and with most of the space rented or under offer in the building, that return is guaranteed. In the present economic climate, this is no mean achievement.

BMW Distribution Centre

Appropriately, Nick Grimshaw's clients have included those who themselves sell images wrapped up in highly designed products, and the latest of these is BMW, whose cars are themselves symbols of success.

In the wake of its phenomenal popularity, BMW made the decision to close down its franchises and to establish a headquarters and distribution center for spare parts. The site it chose was set in the woods in the southern industrial area of Bracknell New Town in Berkshire. With some optimism, considering the normally chaotic state of the British building industry, BMW allowed just 17 months from the time of the initial brief to completion of the new building. The company felt it was crucial that the design reflect its corporate image of high-class engineering and efficiency and provide a suitable setting for its gleaming new cars. The building was constructed in 12 months and was ready for occupation by the critical date of January 1980. It consists of 1750 sq m of training workshops, and 4000 sq m of offices.

Like many multinational corporations, BMW chose to work through a main contractor who, having been appointed, would then select architects. From the architects' point of view, this arrangement was not ideal since with the contractor acting as intermediary, the normal client-architect relationship was disrupted. At the same time, however, they point out that the close liaison and early dialogue with the contractor contributed to completion of the building on time.

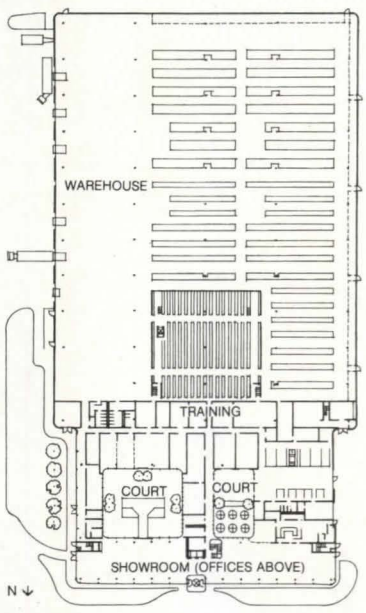
For speed and consistency, Nick Grimshaw decided, as at Warrington, to adopt a single cladding system for the entire scheme, and in fact used the same panels, this time colored white and measuring 5 x 1.5 meters, and zipped together with neoprene gaskets. The steel structural system is based on a grid of 10 x 20 meters in the warehouse, 10 x 10 meters in the training center and 5 x 10 meters in the offices. Three principal beam sizes and one column size were used. The form of the building irresistibly suggests a giant truck with the four-story office building at the northern end of the site as the cab and the long, gleaming warehouse stretched out behind as the trailer. The analogy is strengthened by the sight of the BMW trailers fed in at intervals along the side of the warehouse like so many miniatures.

Whereas at Warrington the overriding consideration was flexibility in use, here it was not, although flexibility in design proved to be important. The brief was extremely general, and the fact that components were standardized meant that detailed client requirements could be accommodated as building was in progress.

The office building is encircled by 1930s-like bands of glazing curving around the corners. Services, ranging from fresh-air intake to gas exhausts, are neatly contained in a 500-mm-deep continuous louver, expressing the idea that occupants' needs can be met at any point without piercing the building's skin.

While this building is undeniably sleek, there is a certain roughness about some of the internal detailing and evidence that the client has not always appreciated the architects' aims. The transparency, lightness, and openness that the office building was intended to have were impaired by the erection of unsuitable partitions, doors, and finishes not chosen by the architects. It is also a pity that the architects were unable to carry out their design for the two small courtyards between the offices and training center. In one of these, they had hoped to build a platform extending out from ground floor showrooms like a mannequin's catwalk on which to parade the latest model. The other was intended as an extension to the restaurant, where staff could sit and eat outside. As of now, the courtyards have been only minimally landscaped.

Notwithstanding these problems, there seems little question that Grimshaw and Partners' portfolio is impressive. In their practice, they concentrate on refining the design of flexible, low-cost, nonmonumental industrial buildings that can be easily manipulated by the users. Currently they are carrying this approach into the design of other types of buildings, and they are also working on the design of servicing structures that can be attached to existing buildings. □



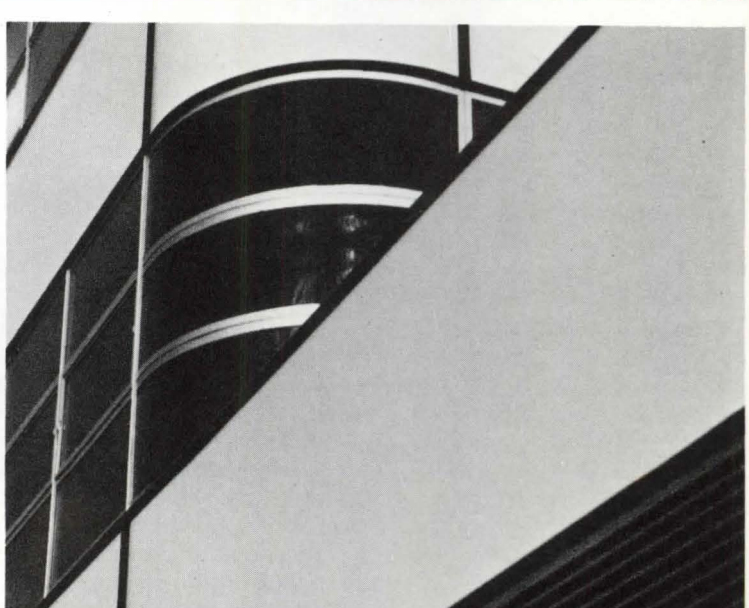
Data

Project: *Advance Industrial Unit, Winwick Quay 4, Warrington, Cheshire, England.*
Architects: *Farrell/Grimshaw Partnership; Nick Grimshaw, partner in charge; Brian Taggart, David Nixon, project architects; Norman Partridge, assistant.*
Client: *Warrington New Town Development Corp.*
Site: *3.82 flat acres in a flood plain.*
Program: *90,000-sq-ft industrial unit divided into ten different-sized tenant spaces.*
Structure: *structural steelwork grid of 10 m x 17.5 m with primary beams at 10-m centers. Deep-trough metal decking spans over beams eliminating need for purlins.*
Major materials: *aluminum curtainwall system with modular aluminum panels, glazed units, louvered units, doors, and service hoods variable by tenants. Interior partitions of precast concrete block.*
Mechanical system: *direct*

Ken Kirkwood

gas-fired heaters in production areas; electric radiant panels in offices.
Consultants: *Warrington New Town Development Corp., landscape, structural (T. Walsh, chief engineer), mechanical, and surveying (M.G.Avery, Chief Quantity Surveyor).*
General contractor: *Cruden Construction Ltd.*
Costs: *$2,535,000; $28/sq ft.*

Data
Project: *BMW Distribution Centre, Bracknell, Berkshire, England.*
Architects: *Farrell/Grimshaw Partnership; Nicholas Grimshaw, partner in charge; Brian Taggart, associate in charge; Mark Walker, project architect; Sean Lawrence, Doug Streeter, assistants.*
Client: *BMW (GB) Ltd.*
Site: *slightly undulating, 380,000-sq-ft wooded area.*
Program: *173,000 sq ft of space for warehousing, training offices, showrooms. Parking for 227 cars and 35 trucks.*
Structure: *warehouse of steel columns/beams on concrete foundation pads about 2.5 m sq; office section of steel columns on concrete piles foundation, with precast floor slabs.*
Major materials: *the same panel and curtainwall system as at Winwick Quay.*
Mechanical system: *gas-fired boiler plant serves three major heating subcircuits of office, warehouse, showrooms.*
Consultants: *Peter Brett Associates, structural; Ronald Hurst Associates, mechanical.*
General contractor: *Wiltshiers Ltd.*
Costs: *not available.*



Kim residence,
West Hartford, Ct

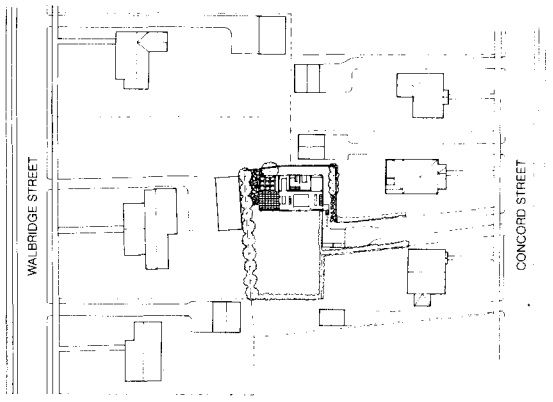
Triumph of the box

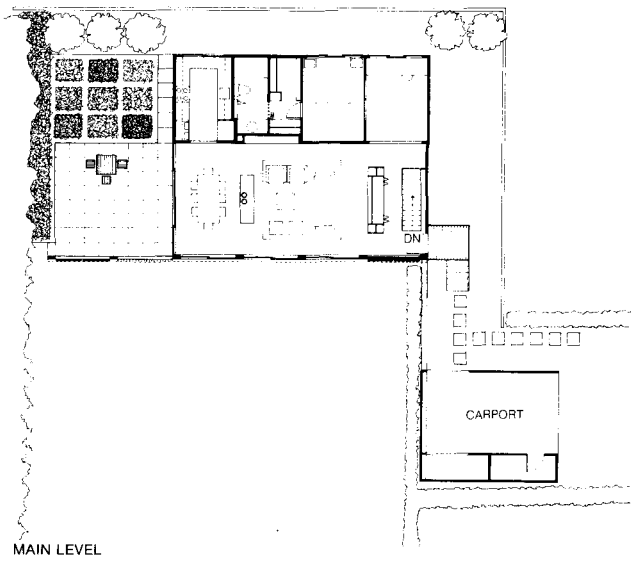
Amidst complexity, contradiction, and just plain confusion about residential design in general, one architect returns to basics to remind us that less may still be more.

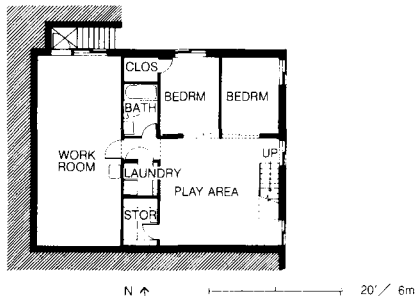
Pillbox, matchbox, shoebox, mailbox, carton, crate, closet, elevator, room, house, apartment house, office building: all of them are boxes. The box has become synonymous with the simple, direct approach to storing and shipping anything. As architect Tai Soo Kim explains, "Most functions fit very well in a box." Most architects today, however, find themselves at war with the box. When they lose a battle to economics, the building looks more and more like a box.

The house as a box, of course, is nothing new. Mies van der Rohe, Philip Johnson, Craig Ellwood, and many others in the 1950s and 1960s turned the apparent restrictions of the rectangular box into an opportunity. They proved that adopting such a simple form turns otherwise casual details, surfaces, and materials into crucial attention traps. The secrets of the planes and proportions have been part of Oriental architecture for centuries. The classical Japanese house consists of a bare minimum of permanent enclosure with a movable infrastructure of sliding, space-defining screens.

The house as a simple box has come to be synonymous with precision, elegance, and expensive materials. When the economy of the box wins the war for overall form, economy usually takes a back seat in other material decisions. By contrast, a simple box with the cheapest materials too often results in the now-cliché office or apartment, a form which we have all come to know and try to forget. When a box house succeeds at being inexpensive *and* elegant, there is true alchemy at work.







This fine box

Houses by architects for themselves speak to us in a special language. The house shown here by Hartford, Ct, architect Tai Soo Kim expresses itself quite clearly. Its siting tells of the architect's intention to live in the city in a house of his own design but also records his respect for the traditional architecture of the surrounding neighborhood. Using a tall fence and hedges to enclose the property, he extends the space of his house to the squared off space outside and also conceals his house from view by neighbors.

The blend of Oriental and classic Mies influence in the house bespeaks Kim's Korean origin as well as his apprenticeship to Philip Johnson in the 1960s. His departure from

The Kim residence (top) is viewed from its "front yard." The overall proportions of the front elevation are fixed, but the wood panels are movable. Above, entering from the living room.

such predecessors is shown in the clear, "apartmentlike" organization of the house separating public and private spaces. Architect Kim is willing to use himself as a model for his ideas for larger, multidwelling structures. Says Kim, "This house is no different from an apartment: a big room with little rooms at the side."

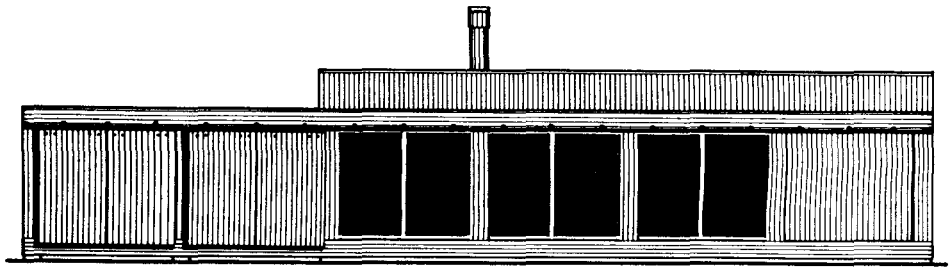
All of these important influences are present in the spirit of the place, but the dominant form-giver and determinant was practicality. The 9-ft building module, for example, is generated from his early decision to use 8-ft-long sliding glass doors on the south and west sides of the house. This decision in combination with the 6′-8″ door height and 9′-0″ ceiling set the proportions in plan and section.

The placement of the rectangle on the site also had practical implications. The excavation for the basement was used as landfill for the soft, grassy court and "wall of green" that extends out from the living room. Sliding the house to one side permits space for a hard-surface court and formal garden off the dining space and kitchen end of the house and provides outside dining space. It was, in fact, the court space and the control of its views and spatial confines which generated the idea to use wooden sliding panels. Extending the panel track to the house allowed the further advantage of sun and heat control for the house. The proportions of the sliding glass doors to be covered then served as the basis of the door proportions.

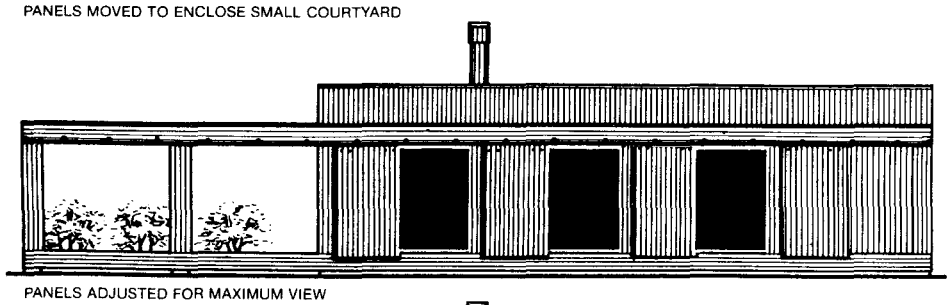
Although they have obvious functional value for enclosure, the sliding cedar panels are a very conscious attempt at "decoration" for the main façade of the house and generate an element of *play* onto an otherwise austere exterior. Closed, they also have a very real effect on the heat exchange of the space on cold winter nights and sunny summer afternoons. Open, they allow the sun to penetrate deep into the space and the air from open glass doors to ventilate the space. (Curtains are also used to moderate light in winter.)

"My architecture is not pure," says Kim. The Miesian purity of the design is quickly lost on the north and east sides of the house. The north side is penetrated by a few small sliding windows for natural light and air. The east side is the entry platform, but rather than decorate the façade, Kim has chosen to raise it enough to focus the entry view into the yard. He chose simply to spend his money where it would do the most good.

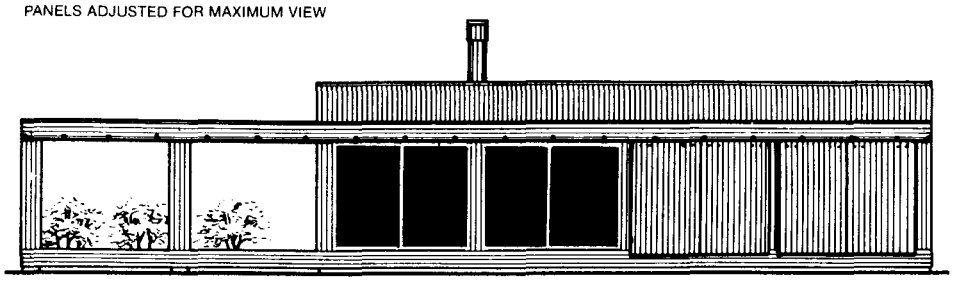
The Oriental purity on the interior is lost to what Kim calls "Sheetrock technology, today's cheapest and most accessible system." Early versions of the design recalling the post-and-beam origins in Oriental architecture were abandoned for the more economical use of studs, joists, and rafters. Interior spaces are small and efficient. The kitchen resembles an apartment kitchen. The plumbing is back-to-back or stacked for a small added economy. All of the spaces have sliding glass windows and sliding wood doors. The interior decoration consists primarily of walls and shelves displaying Mrs. Kim's ceramic and graphic art.



PANELS MOVED TO ENCLOSE SMALL COURTYARD



PANELS ADJUSTED FOR MAXIMUM VIEW

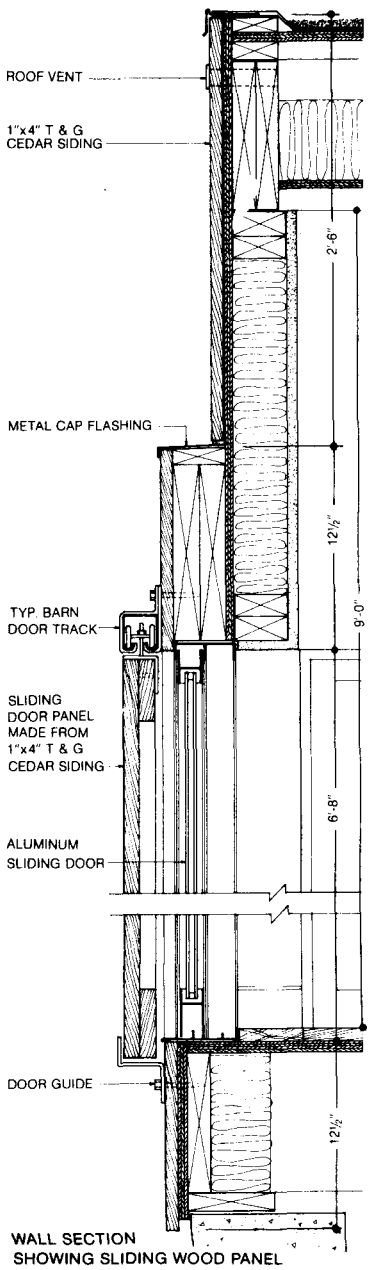


PANELS MOVED FOR SHADING LIVING SPACE

As spartan as the design is, Kim is very careful about key planes in the building. The ceiling in the living room uses exposed roof joists as a texture separated by ¼-in. maple plywood panels glued in place. The floor of the space is oak. The exterior cedar siding is meticulously placed to yield a combed pattern of joints. The slate floor (cut up chalkboard) in the kitchen uses a square grid echoed in the courtyard off the dining space. The wood and glass furniture is crisp and quiet. All of the sliding glass doors are not necessary; they are preferred to preserve literally "a feeling of openness."

Keeping it simple

Kim spent most of the one year of design time simplifying a more complex design. He owned and occupied the house on the lot in front of his present one and could muse at will about his future house and sift through the possibilities. For Kim, "There are an incredible number of possibilities contained in very simple ideas." He is most delighted when visitors extol the merits of his sliding panels simply with "Hey, that is a neat idea." Most important, the house has served as an inspiration for other work. He concludes: "Most of my work right now has some beginnings in this house as a simple box." [Richard Rush]



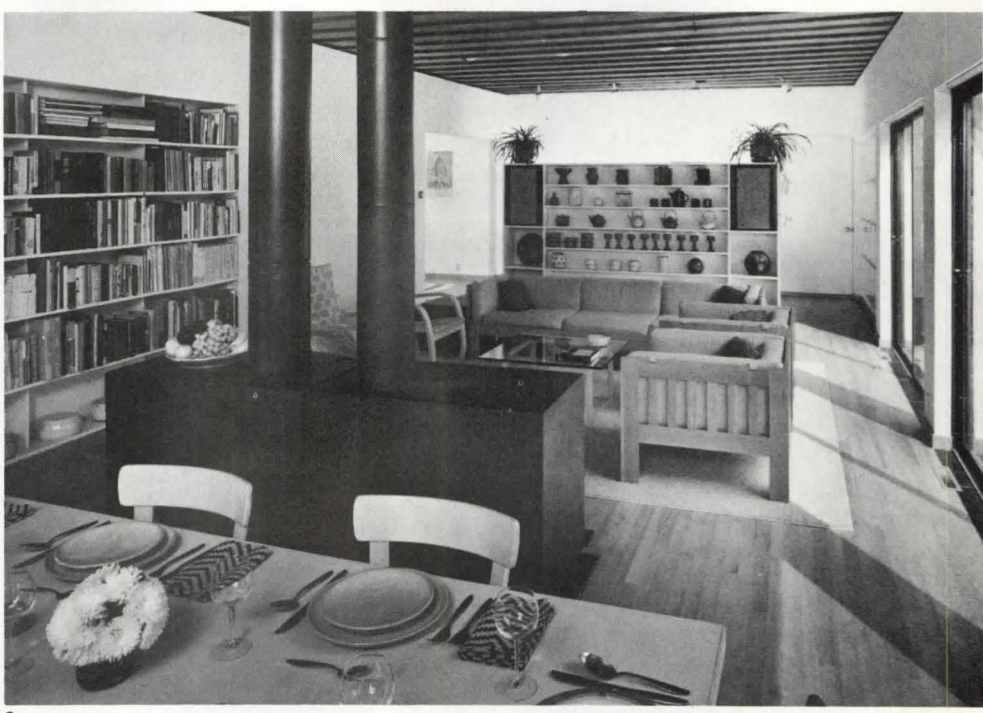
WALL SECTION SHOWING SLIDING WOOD PANEL

1

Data

Project: *Kim residence, West Hartford, Ct.*
Architect: *Tai Soo Kim.*
Client: *Tai Soo Kim.*
Site: *rear lot in an established single-family neighborhood.*
Program: *demonstrate that a house need not be large to feel spacious. The area, 1800 sq ft, is the minimum size allowed by zoning. The upper level is mainly for adults, the lower for children.*
Structure: *wood frame.*
Major materials: *cedar siding, gypsum board, maple plywood, and oak floors.*
Mechanical system: *gas-fired forced air heat.*
Builder: *Peter St. Pierre.*
Cost: *$45,000 (1978).*
Photos: *Nick Wheeler.*

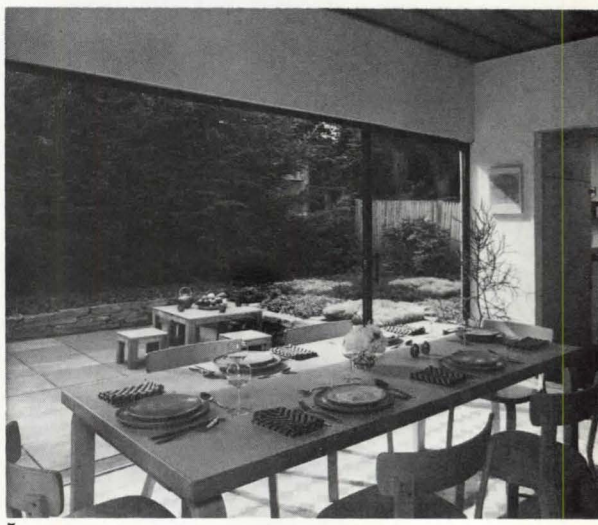
2



3

1) At night the house is a showcase from its own courtyard. 2) The formal garden becomes the focus of the court when the panels are closed. 3) The dining table shares space with the living space partitioned by the custom woodstove. 4) The stairs down to the children's level are visible immediately on entry. 5) The dining area also shares space with the court and the outside eating space.

4



5

Linda Hopp store,
New York City

Basic Bauhaus

A SoHo store designed by a young architect, Robert Rodin, shows that steel, glass, and concrete in black, beige, and gray still has impact.

Shops and boutiques that emphasize the architectural character of their setting form a small but interesting group. Their situation merits a look since it provides the opportunity for one mode of design—architecture—to reinforce the impact of the other design modes—objects, furniture, or clothes—on display. For exactly these reasons, the Linda Hopp shop in New York's SoHo district comes as an unexpected pleasure. The interior design and the merchandise form an integrated setting, one which reminds the observer that both endeavors do indeed belong to the same basic design continuum.

Appropriately, the interior design looks for inspiration to the Bauhaus—one of the last systematic efforts to integrate the various components of the design disciplines.

In this case, no doubt, it helped that one of the owners, Linda Rodin, who designs most of the clothes, hired her brother as architect. Their collaboration went smoothly. In fact, Robert Rodin insists that much of the architectural concept was prompted by his sister, who had already pored over books on the Bauhaus. She knew what she wanted—an interior that would evoke the Bauhaus' clean, lean geometrical lines and thus provide a suitable backdrop for the clothes. Not surprisingly, the clothes show a stylistic affinity to Bauhaus stage costumes that Oscar Schlemmer and Xanti Schawinsky executed for various productions at Weimar and Dessau.

Robert Rodin's own adherence to the straightforward, simple use of materials and minimal but elegant detailing in the interior

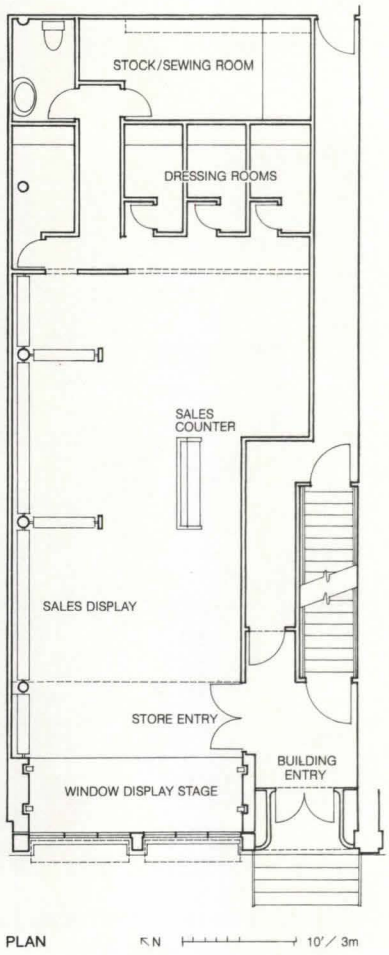
In creating the store front, opposite, Rodin removed the concrete block and small glass-block wall in the central bay and installed custom steel frames for the store glazing. A roll-top security gate was inserted atop the glazing, and the air exchange in the grille was scaled to fit the width of the capitals on flanking pilasters. All changes to store building fronts must be approved by the Landmark Preservation Commission in this historic cast iron district. The entry to the store, to the right of the glass window, was left intact with the curved glass-block walls backlit. Basic Bauhaus shapes were used for poured concrete signage in window display.

Linda Hopp store, New York

design keeps the spirit of the Bauhaus as well. In accordance with the Bauhaus reality—if not the spirit—he relied on *custom*-designed details and fixtures. The steel frame and glass storefront, display racks, shelving above, entry doors, dressing room doors, and the gypsum-board light cabinets are all specially designed by the architect. The only off-the-shelf components are the hung aluminum ceiling baffles in front of the store and in the dressing rooms, plus the spotlights. Rodin even ripped up the floor and poured new concrete, which he then left a natural color. By coating the sales desk with buff-colored concrete, painting the walls a semi-gloss lavender gray and the tin ceiling charcoal, Rodin created a setting where only the construction elements and the clothes function as ornament.

If the interior eschews Bauhaus primary colors, ironically the palette approximates the shades of gray that those primary colors assumed when reproduced in black and white photographs in the early books. Similarly, the entire store has not so much to do with replicating Bauhaus architecture; after all, the cast-iron front outside and the Corinthian columns and the tin ceiling inside pointedly refer to another period. The store is really about the transformation of a fantasized Bauhaus image into a SoHo shop. It works because principles of early Modern design are retained. And yet there is no attempt to deny the facts of the present situation—its location, use, and time of execution.
[Suzanne Stephens]

All the elements in the store are custom made including glass and the steel display rack, the shelves above display racks, the oversized (10-ft-high) entry doors, and the gypsum-board light fixtures. Linda Rodin, owner, has designed the clothes she wears (left and opposite).



The carpeting at the entry merges with the trowel-finish concrete flooring that also covers the sales desk. Authentic period "knock-offs" of the Bauhaus chairs were found in shops and rechromed for use in the store.

Data

Project: *Linda Hopp, Inc., SoHo, New York City.*

Architect: *Robert Rodin, in association with Avinash Halhotra.*

Program: *1400 sq ft of space (more or less) on the ground floor of a loft building, for shop selling custom-designed dresses and separates. Needed were display racks, mirrored fitting area, four dressing rooms, sales desk plus back office.*

Structural system: *no structural alterations required; columns with capitals left intact, floor resurfaced, duct exposed.*

Major materials: *custom designed steel shelving, and display racks, door frames, hardware, and window wall; suspended aluminum baffles below tin ceiling; gray lavender semigloss paint, concrete floor and concrete finish over concrete block sales desk.*

Mechanical system: *new forced-air HVAC supplemented by steam heat from building and electric fan heat.*

Consultants: *Marjorie Katz Design, graphics; George Langer, mechanical.*

Contractor: *John MacDonald.*

Concrete signage: *Richard Hazel.*

Costs: *withheld at request of client.*

Clients: *Linda Rodin and Kenneth Kalfin.*

Photos: *Norman McGrath except p. 76, bottom.*

Spruce Townhouses,
False Creek,
Vancouver, BC

Homemaking at harborside

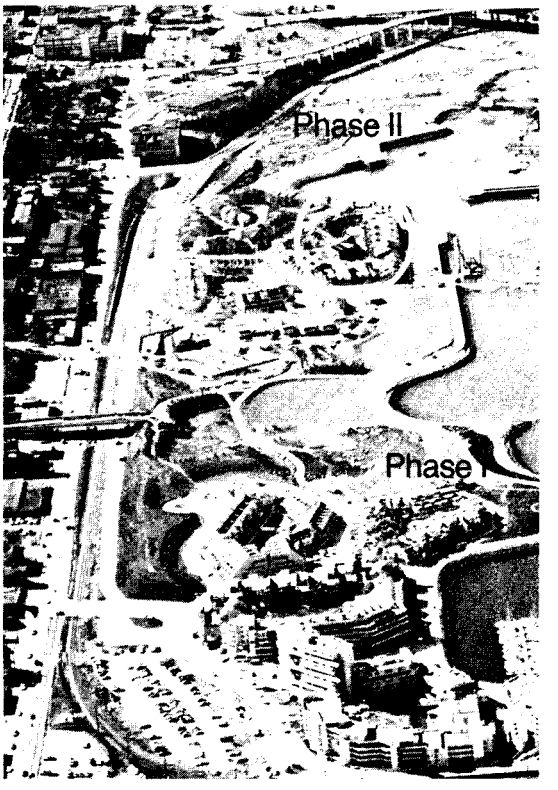
Among the numerous parcels that make up Vancouver's extensive False Creek residential development, a condominium cluster by Downs/Archambault is most effective for its domestic imagery.

A decade ago, the south shore of False Creek, opposite Downtown Vancouver, was one of those seedy waterfront areas, largely abandoned by industry, that were identified as sites for new-town-in-town development. One great distinction of the False Creek project is that it is more than half accomplished, with 865 dwelling units and support facilities completed on 72 acres; by 1982, another 550 units are expected to be occupied on the 19 remaining acres.

The site had the virtue of almost a mile of frontage on this now-placid inlet, with a dramatic view north toward the burgeoning city skyline against a backdrop of craggy mountains. Among its drawbacks are some obstruction of sunlight by the heavily built-up slope to the south (even a modest slope noticeably blocking winter sun at this latitude) and its separation from that prosperous residential district by a rail line and a traffic artery.

The initial impulse to build a towers-in-the-park project at False Creek—with its obvious potential for sunlight and views—was rejected in favor of a low-rise, high-density scheme that represented the latest thinking about community design in the early 1970s—which remains the latest thinking today. The overall plan by local architects Thompson, Berwick, Pratt & Partners called for a series of discrete enclaves, connected by meandering streets and walks; the various clusters are pegged to a wide variety of income levels and household size; some are rental, some cooperative, and some condominiums. Medium-rise apartments and shops were located around a consciously urban square near the east end of the site, which will be matched in density by the final phase at the west end. Except for a 16-acre park at midpoint—accessible by footbridge from the district to the south—the rest of the tract is covered largely by low-rise clusters such as the one examined here.

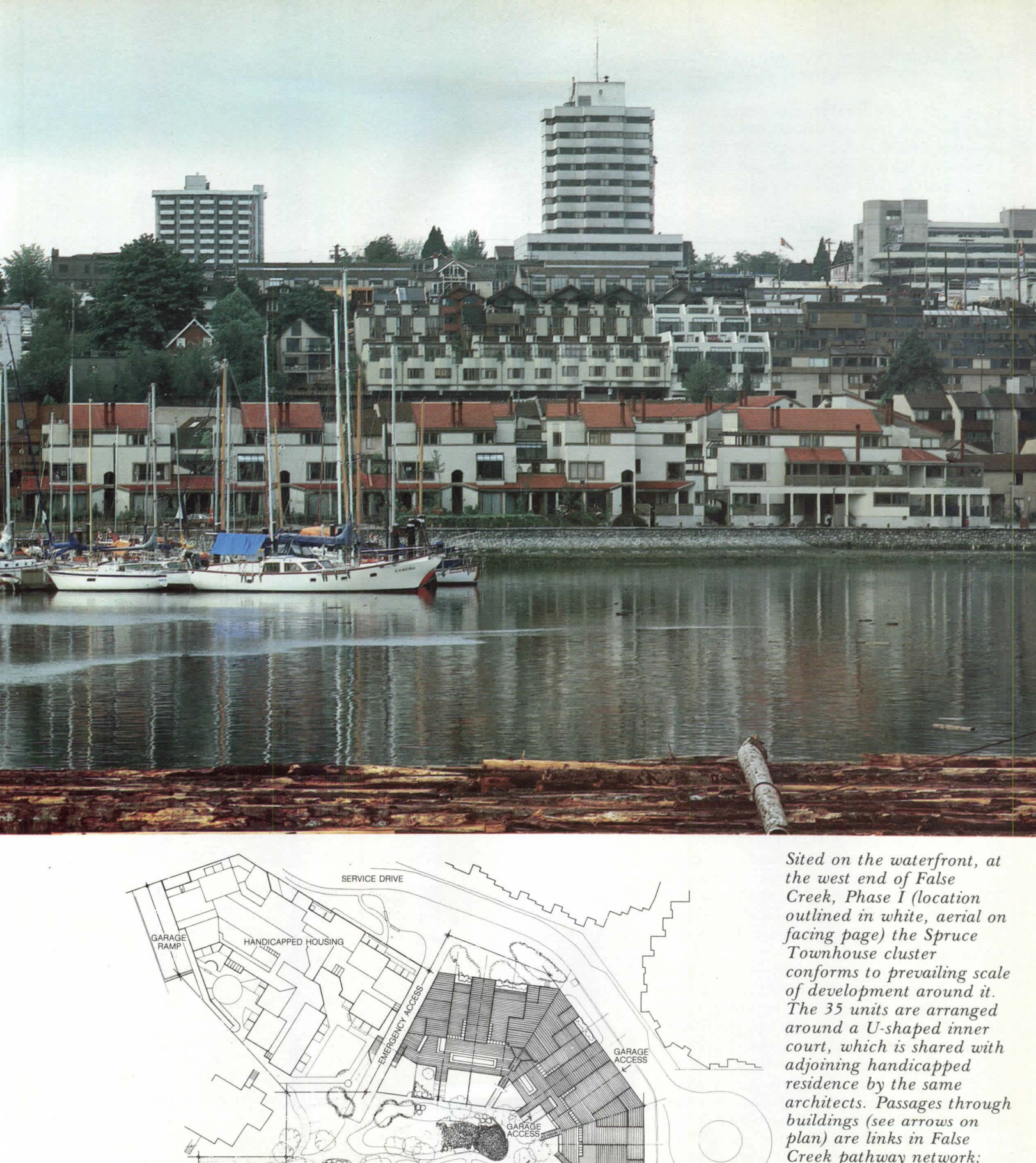
The master plan reflects the influence of the pattern language principles developed in the 1960s by Christopher Alexander and his associates. Ronald Walkey, who did much to shape the plan as a member of the Thompson, Berwick, Pratt staff, had worked with them at Berkeley and applied pattern language concepts to both planning and design guidelines. Individual parcels such as the one shown here were to be laid out in a donut plan around a shared, semi-public space of prescribed area; units were to have identifiable entrances directly from streets and walks and quotas of private outdoor space—some of it at ground level.

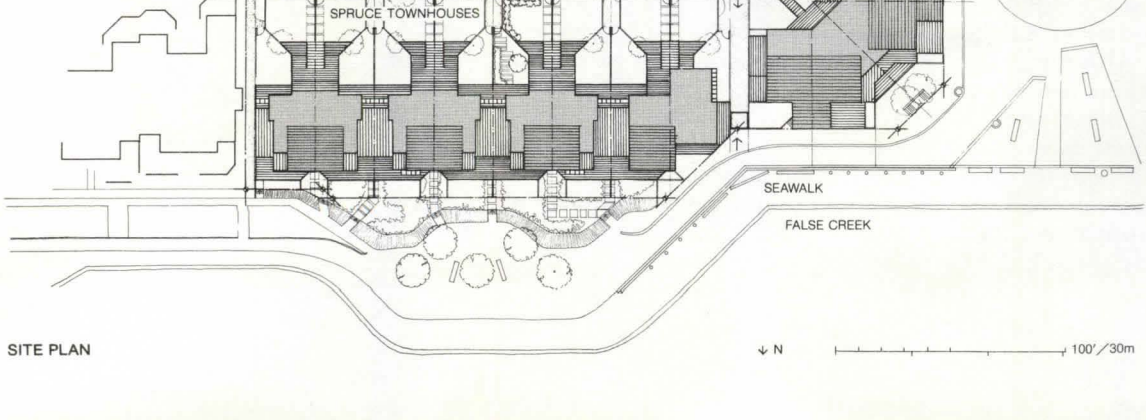


Visually, False Creek housing was to have variety, which was almost assured by the number of parcels, differing in program, designed by several different local firms. But there were unifying height limitations (3½ stories), requirements for roof slopes, and a prescribed palette of materials. Wood or stucco were acceptable for walls, but not brick; a wide range of roof materials—shingles, tile, metal in various colors—make the most pronounced distinctions among residential clusters. A professional design panel reviewed all designs and was not reluctant to call for modifications.

From guidelines to buildings

The firm of Downs/Archambault brought to the design of the Spruce Townhouses an enthusiasm for the principles of pattern lan-





SITE PLAN

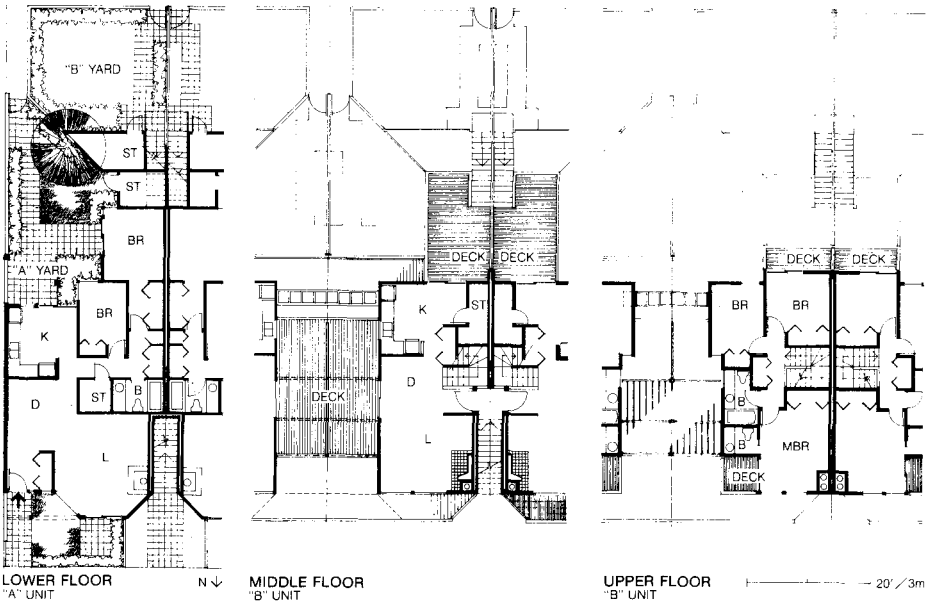
Sited on the waterfront, at the west end of False Creek, Phase I (location outlined in white, aerial on facing page) the Spruce Townhouse cluster conforms to prevailing scale of development around it. The 35 units are arranged around a U-shaped inner court, which is shared with adjoining handicapped residence by the same architects. Passages through buildings (see arrows on plan) are links in False Creek pathway network; southwest passage also leads to garage that underlies south row of housing and handicapped facility.

guage and considerable experience with it. They had worked with Alexander on the design of their Britannia Community Center in Vancouver and collaborated with him on subsequent architectural and planning projects.

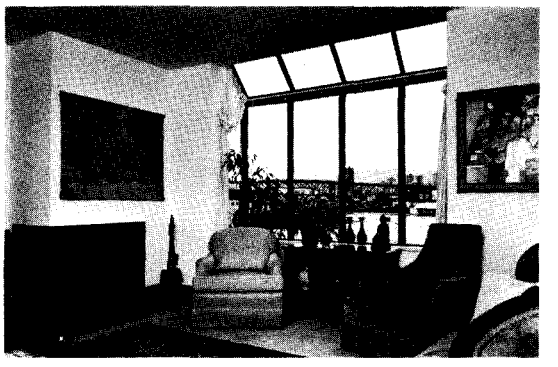
The donut planning pattern applied here, says partner Barry Downs, "caused some of the problems—and most of the joys" of designing the project. An innate problem was that units lining the waterfront were favored with fine views, while those on the far side of the donut must look mainly into the court. To deal with this the architects exploited oblique views—made possible by a vehicular turnaround to the west—by notching the northerly row to allow glimpses through, and by raising the southerly unit up to the 3½-story limit, on a pedestal of covered parking. They also made the central space, which all 35 units overlook, truly appealing and usable. This effort was abetted by the location of the largely one-story handicapped residence, previously completed by Downs/Archambault (page 82) to the southeast, so that the court gets its full share of morning and midday sun. The handicapped facility also made it all the more necessary for the court to offer easy circulation to and from the waterfront and areas for quiet use by both able and disabled. Downs notes that pattern language was applied in the placement of benches—where they would not seem too exposed, where they would dry most quickly after showers, and so on; a central fountain was introduced mainly for making sounds.

In all of these considerations of amenity, including banishing of cars to the hidden garage, the architects were helped by the allowable budget for these middle-to-upper-income condominiums, which could be $90,000 per unit—including all shared facilities. Subsidized housing at False Creek had to be brought in at a little more than half as much.

The more generous budget here permitted provision of considerably more private outdoor space than required under False Creek guidelines. Some of the duplex units have as many as four decks, in addition to a small, ground-level yard. The ample outdoor space was designed partly in response to the developer's experience in marketing earlier units at False Creek. Vancouver residents, says Downs, "are outdoor people, whenever they get the chance." They also tend to be enthusiastic gardeners, and even potted greenery flourishes in the city's moist, mild climate. Although the weather may limit periods when the decks can be occupied comfortably, plantings enhance their value as personalized extensions of indoor spaces. Another lesson learned from previous units was that items such as bicycles and canoes would appear on balconies unless other storage were provided, as it could be here.



UNITS ALONG SEAWALK



Plans of units along waterfront (top) show general pattern of duplexes above flats, each with its private garden. Exceptions are six three-story units on opposite side of court. At west end of cluster (above), plan makes angular bend and units share verandah-like decks. Some have conservatory-like windows (left).

The scarce sunlight and extraordinary views in Vancouver make it tempting to have extensive windows. In a project such as this, however, privacy has to be considered and—at any budget—the cost of openings and of heating energy. The largest openings here have been placed where they lead to private outdoor decks, while other views are framed by moderate-sized punched windows. A few greenhouselike bays, irregularly placed, are

On south side of cluster (right) massing becomes more irregular, units are raised ½ story over garage, have views through notches in north row (below).

directed mainly toward north views, since north-facing glass imposes no serious penalty in this climate. Owners of these units can get permission to cut larger openings, and some have done so.

Patterns and styles

Downs is a strong believer in pattern language, but warns that it does not relieve the architect of the obligation to integrate pattern-determined parts into an architectural whole. Applied in the most basic way, says Downs, pattern language serves as a checklist: if you need a stair, for instance, it makes you ask what it will be like to move up and down it and "what more you can make of it." In this project, stairs offer some rich variations in views, some of them also serving as screens and underscoring, visually, the geometry of the plans. Pattern language also supports the use of stucco here, for its light reflections ("One can over-wood oneself here in Vancouver.") along with overhangs, trellises, and so on.

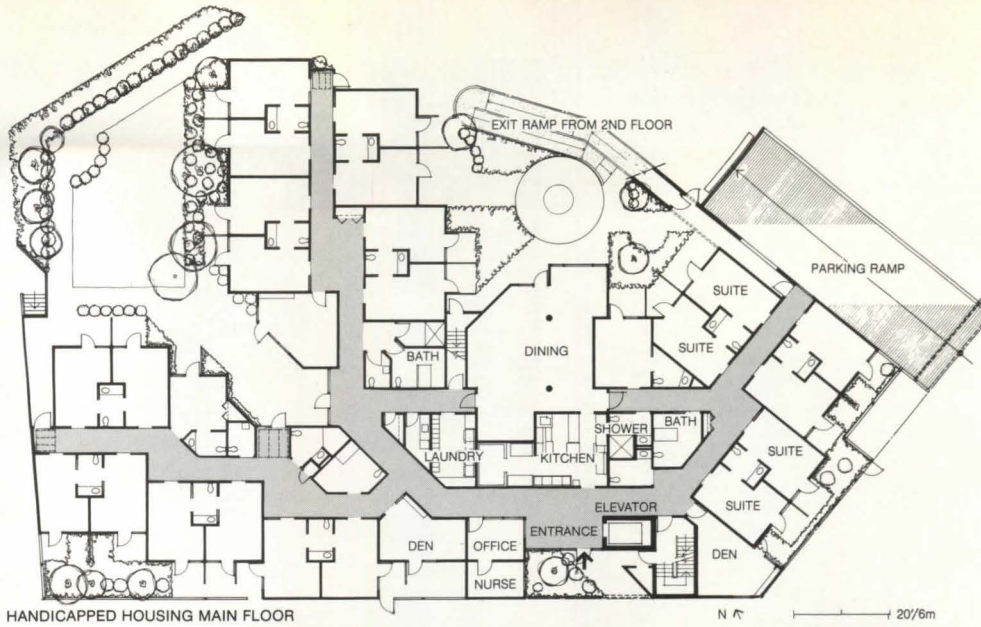
Downs acknowledges as well the need to think of architecture in terms of "style, whether we like to admit it or not." The intent to make these units look homelike cannot be carried out without reference to local residential styles. Around the turn of the century, when characteristic parts of Vancouver were developing, there was a local amalgam of Tudor, Craftsman, and Prairie School precedents—woody, often half-tim-

bered, with broad eaves; later, Spanish Colonial reached this far north, followed by other California influences, especially the "mineshaft" vernacular epitomized in MLTW's Sea Ranch condominiums of the 1960s.

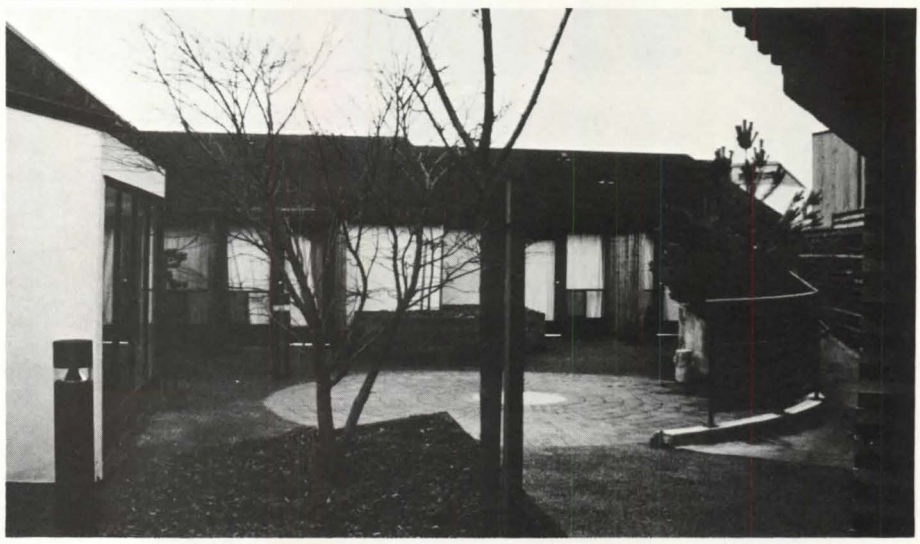
Awareness of this local background puts into perspective the juxtaposition of stucco here with prominent cedar trim, evoking images of half-timber work and on some facades the horizontal bands of the Prairie School—which is also recalled by the flirtations with symmetry and the fragments of hipped roof. The extensive cedar latticework recalls recent work by such local masters as Erickson, as well as local Queen Anne porches; it looks quite at home and generates layered patterns that remain visually effective in Vancouver's frequently soft daylight. The red tile roofs, however, come as a surprise, notwithstanding their appearances on local 1920s houses; they add welcome color and sheen, particularly when wet, but they seem too assertive among the prevalent neutral-colored materials and have too bold a scale for the skirtlike lower slopes.

Although the tile may be a bit jarring, it adds one more idiosyncracy to the subtly dissonant flourishes that keep this townhouse cluster from being too predictably pretty. All of the architects involved at False Creek were aware that its newness, its variety, its scale, and its design guidelines—however sound—could produce a Disneyland effect, and they seem to have consciously countered that with some purposely odd proportions and some prominent display of tough-looking materials. (One residential group by architect Richard Henriques, for instance, has extra-long roof slopes of metal in two shades of box-car red.) Whether or not these architects have been consciously learning from the well-known housing in England by Ralph Erskine (P/A, Aug. 1979, p. 68) some of the effects are similar.

We are going to be building, it appears, more low-rise, high-density housing for all types of occupants, including middle-income families. Architects can approach such commissions with rigorous logic, deriving forms from internal needs and then repeating them (often with handsome results, as in William Cannady's Houston housing—P/A, Oct. 1979, p. 64). With open-market housing, the more common temptation is to induce silly irregularities and apply capricious flourishes—and some architect can always be found to accomplish this. In this instance, Downs/Archambault has succeeded—with the backing of favorable guidelines, a review panel, and an enlightened client—in giving occupants a reassuring quality of domesticity, without compromising their architectonic standards.
[John Morris Dixon]



HANDICAPPED HOUSING MAIN FLOOR



Adjoining handicapped housing, also by Downs/Archambault (Beans Justice, project associate), accommodates residents with severe physical and neurological disabilities, with support of parents, staff, and volunteers. Corridors and courts encourage interaction. Partial second floor houses staff apartment and multipurpose activity room.

Data

Project: *Spruce Townhouses, False Creek, Vancouver, BC.*
Architects: *Downs/Archambault, Vancouver, Rob Way, design/project architect.*
Site: *1.12-acre parcel in 72-acre False Creek development area, on waterfront.*
Program: *35 middle-income units; 39,000 sq ft residential, units varying from 635 to 1440 sq ft; 2500 sq ft commerical; covered parking for one car per unit.*
Structural system: *wood frame and heavy timber on concrete pile foundations; concrete parking and commercial structure below south units.*
Major materials: *sandfloat finish stucco, cedar trim and siding; concrete tile roofs; carpet, hardwood, and tile floors; gypsum board walls; R12 insulation in walls, R20 in roofs.*
Mechanical system: *electric baseboard heating.*
Consultants: *Bush, Bohlman & Partners, structural; Park & Djwa Engineering, mechanical; Arnold Nemetz Engineering, electrical; John Lantzius Associates, landscape; Cook, Pickering & Doyle, geotechnic.*
Client/General contractor: *Stanzl Construction Ltd.*
Costs: *net budget of $90,000 per unit (x 35 units) including commercial and parking, landscaping and fees; 1976 budget, 1978 completion.*
Photos: *Dick Busher, except above, courtesy architects.*

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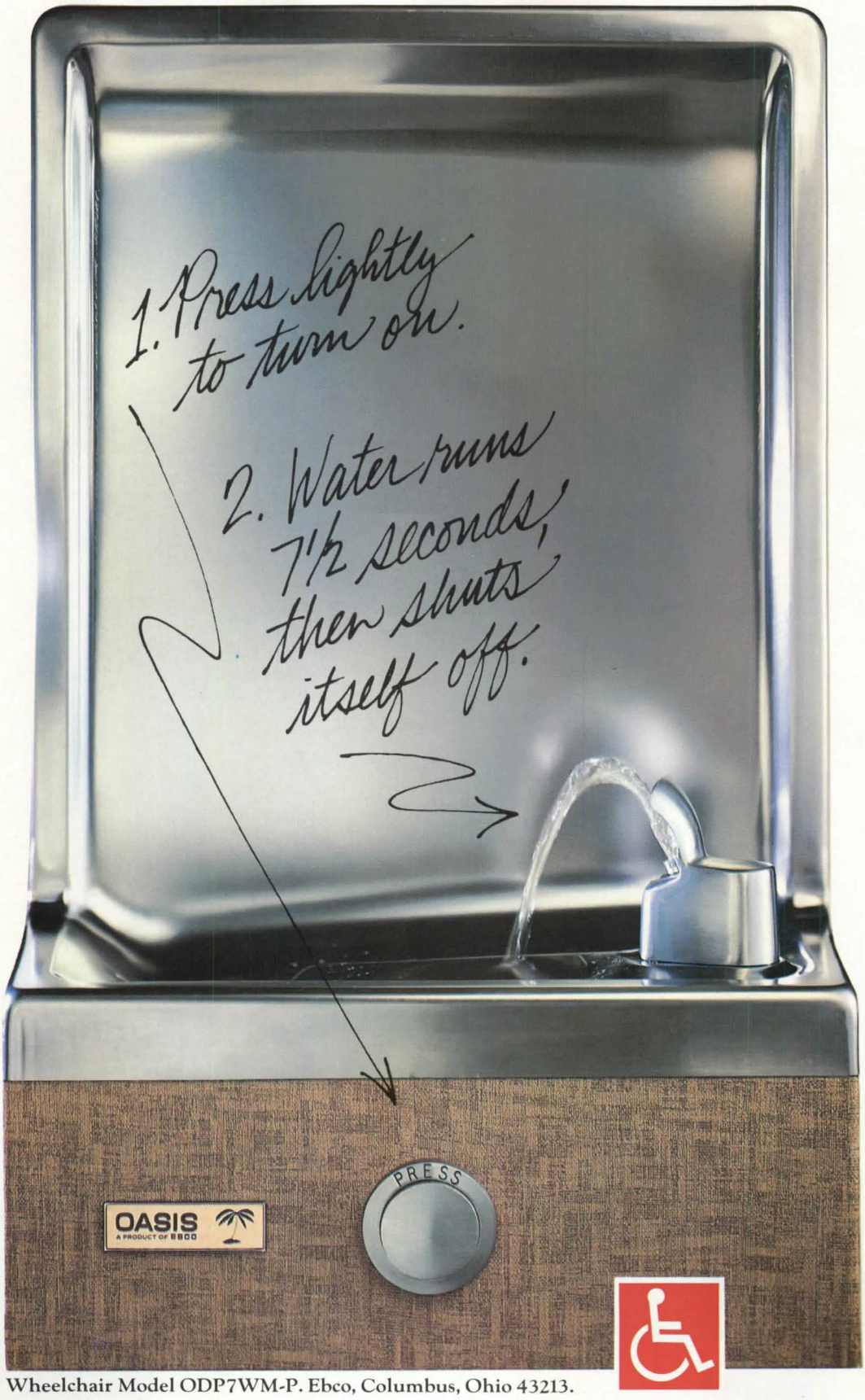

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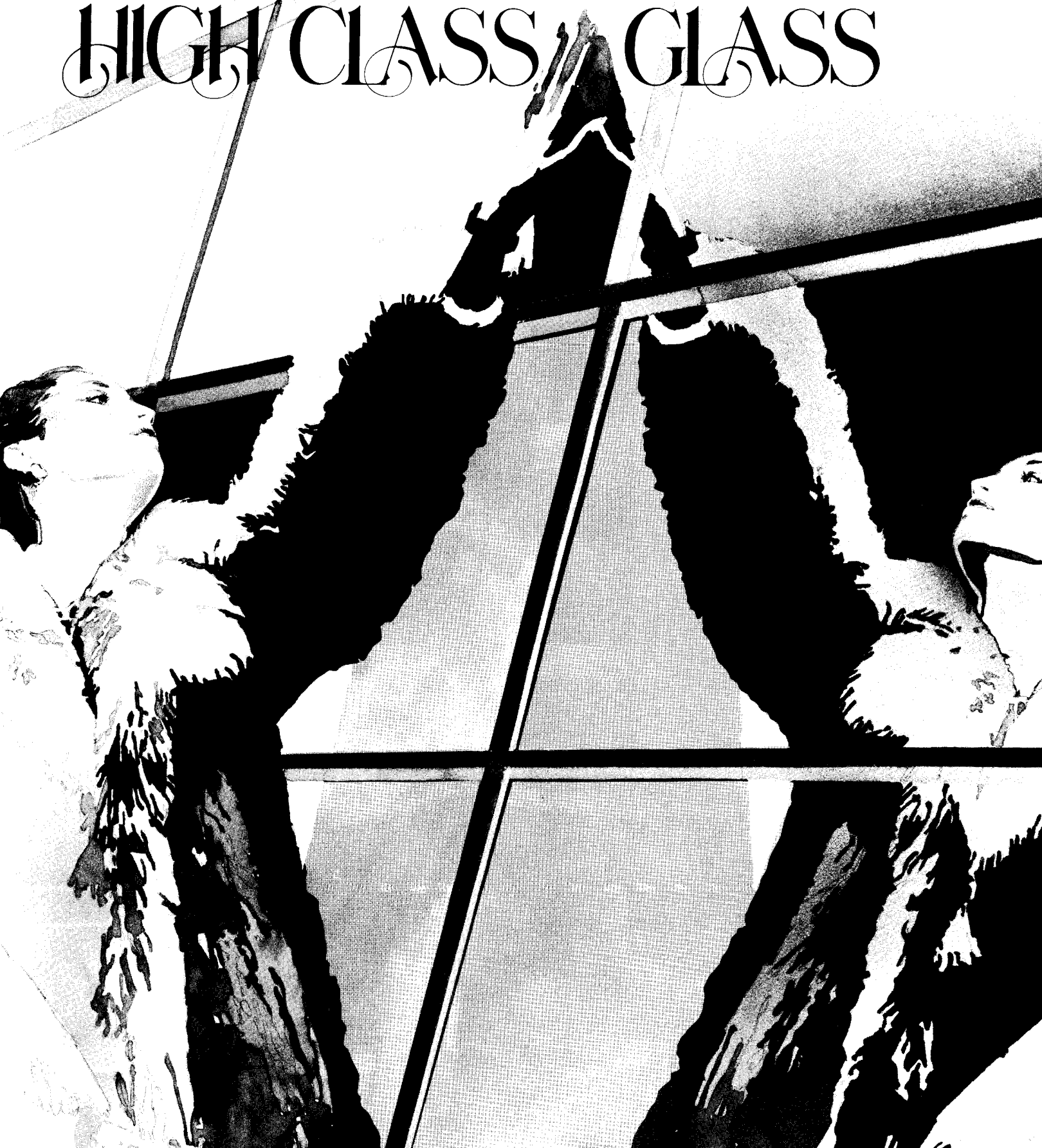

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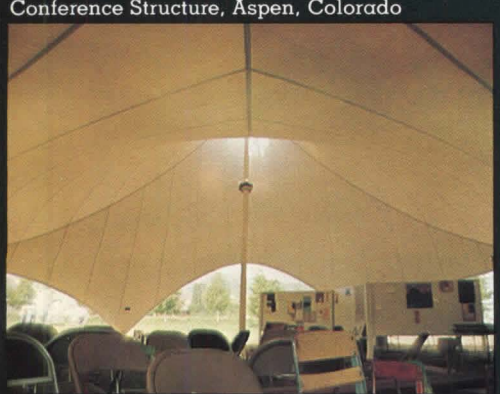

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Laboratory accreditation

Alvin D. Skolnik

Too frequently, the building is the first extensive test of a particular material technology. The testing lab offers a critical alternative. New developments in the accreditation of such laboratories show great promise that testing and results will conform to high standards.

Alvin D. Skolnik, FCSI, is Director of Research and Specifications for Skidmore, Owings & Merrill, New York.

The Specifications Clinic article in the August 1976 issue of *Progressive Architecture* cited the growing interest in the use of performance specifications as a means of identifying the attributes necessary for a product or system without imposing the unnecessary restraints sometimes resulting from proprietary specifications. It stated that properly written and properly administered contract documents will rely very heavily on the identification of the required attributes and the methods by which those attributes are tested and evaluated. The article discussed the growing demand for quality testing laboratory services and the need for more stringent regulation of testing laboratory qualifications. Now we examine what has taken place since the publication of that article.

The U.S. Department of Commerce established the National Voluntary Laboratory Accreditation Program (NVLAP) because there exists a broadly based need to identify technically competent testing laboratories in a more consistent and uniform fashion. The qualifications, which are referred to in NVLAP as criteria for evaluating testing laboratories, are developed separately for individual product areas in which laboratories make tests. However, a request must be made to the Secretary of Commerce (in accordance with the Code of Federal Regulations, Title 15, Section 7a.4) to find that there is a need to accredit laboratories which test products (in a given product area) and to establish a laboratory accreditation program. The request must identify the product, give explicit identification of the product standards (by reference to an ASTM, Federal Specification, or the like), identify the test methods (such as an ASTM procedure), and describe the need. The description of need must provide an estimate of the number of laboratories that may want to be accredited and an estimate of the number of users of testing laboratories who may desire the services of accredited testing laboratories. The request must demonstrate the expected benefits to the public to justify the Federal government's involvement. "Procedures For a National Voluntary Laboratory Accreditation Program" were published in the Federal Register, Volume 41, Number 38 on February 25, 1976. Under the NVLAP, laboratories are accredited by the U.S. Department of Commerce to test a particular material by particular test methods, and such accreditations are then published in the Federal Register. As of January 1980, laboratory accreditation programs have been established under NVLAP procedures in the fields of thermal insulation materials, freshly mixed concrete, and carpet.

The American Society For Testing and Materials has developed ANSI/ASTM E548 "Standard Practice for Generic Criteria for Use in the Evaluation of Testing and Inspection Agencies." The practice provides the *generic* criteria for the evaluation of a technically oriented testing or inspection agency's capabilities in organization, human resources, material resources, and quality systems. The practice is intended for use by an accrediting authority (which may be a formal body or an individual user in a specific field of activity) for qualifying and accrediting agencies. Voluntary disclosure of basic information is required so that an accrediting authority can evaluate the capability with respect to objectivity, competency, and integrity. Such information includes a thorough description of the organization, its structure, and its history; particulars defining personnel positions, lines of responsibility and authority, job descriptions; an inventory of its relevant material resources (such as equipment and facilities, calibration standards, library, etc.); information on procedural systems which affect the quality of services offered. ANSI/ASTM E548 also provides definitions for such words and phrases as "inspection," "testing," "human resources," "material resources," "quality," "quality assurance," "quality control," and so forth.

We have entered an era where conservation of our natural resources is mandatory. Whether in response to more stringent government regulation or our own awareness of the need to be less wasteful, we will require optimum performance from products and systems used in construction. To achieve such performance, it will be necessary to more carefully monitor the basic information upon which we will rely. This can be possible only when that information is prepared by competent and objective people using suitable material resources and working in defined procedural systems. The support of these voluntary regulatory programs by laboratories, trade associations, and design professionals is necessary. □

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You're invited to send for more details about travel and accommodations, and exhibition and conference registration. Just complete this coupon and mail to: Mr. Hans Teetz, Fair Manager, German-American Chamber of Commerce, 666 Fifth Avenue, New York, NY 10019, or phone Mr. Teetz at 212-974-8836.

I am interested in learning more about ORGATECHNIK '80

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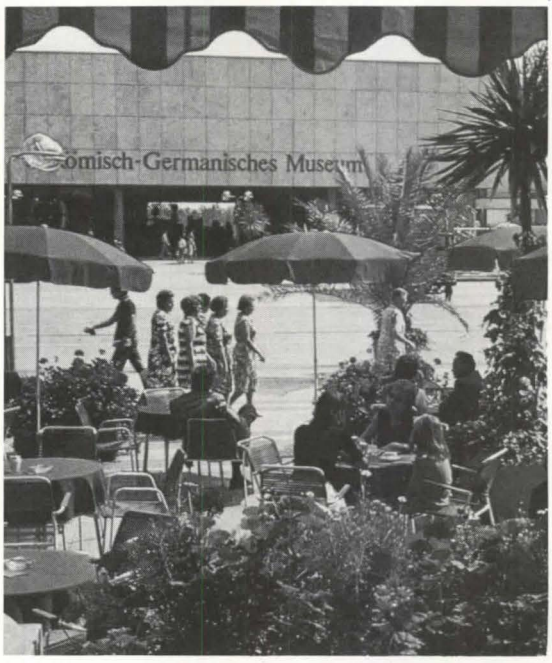
International Office Trade Fair, Cologne October 21–26, 1980

Orgatechnik



Among the numerous events on the calendar of the commodious Cologne Trade Fair Center, one of the most dynamic is the biennial International Office Trade Fair, Orgatechnik. The third Orgatechnik, scheduled for October 21–26, 1980, promises to continue the rapid expansion of the event, which draws visitors from all over the world who have an interest in office furnishings and equipment. The last Orgatechnik, in 1978, was attended by 66,000 visitors from 54 nations.

This time over 850 firms from 22 nations are expected to be represented in the exhibits. For the first time a display of American products is planned, under the sponsorship of the U.S. Orgatechnik Pavilion. Office furniture associations of the Scandinavian nations will also be organizing joint exhibits at Orgatechnik for the first time. Total gross area of the fair will be almost one million square feet.

The product displays at Orgatechnik will include office furniture and furnishing systems, lighting, security systems, and equipment for accounting, cash-handling, data processing, communications, and graphic reproduction. The fair will provide a review of technological achievements in the office furnishings and equipment field.

The exhibition of products will be supplemented by demonstrations at exhibitors' booths and other special programs. Among related events taking place at this year's Orgatechnik are international conventions on text processing and on the safeguarding of data, plus numerous other meetings and symposiums of interest to a variety of those in attendance.

Orgatechnik will offer the comfort and convenience of the extensive, modern Cologne Trade Fair Center. Visitors will also be able to enjoy the charm and urbanity of this ancient city on the Rhine, with intriguing vestiges of its past as a Roman provincial center, its majestic Gothic Cathedral, its colorful riverfront, its parks, squares, and pedestrian streets, and its pubs offering the characteristic light Kolsch beer. Near at hand are areas of Germany and Low Countries of particular appeal to visitors with an interest in design, urbanism, and the arts. For information on travel packages arranged to meet the fair's schedule, use form on preceding page.

A preliminary catalog for the 1980 Orgatechnik, with indexed lists of exhibitors and events, will be available in September. To obtain one, free of charge, write to: *Orgatechnik 1980, Hans Teetz, Trade Fair Manager, German American Chamber of Commerce, 666 Fifth Avenue, New York, NY 10019.*

Products

Orgatechnik

Structura swivel chairs are upholstered in leather on a laminated wooden shell. Ashwood veneer is natural or stained rosewood or walnut. Five-prong bases have chromium finish. Skid-base, two- and three-seat benches, and matching tables are included in the Structura group. Klöber GmbH & Co.
Circle 100 on reader service card

Desk chair 482/95 is made of solid cherry stained mahogany. Veneered steel tube column has a wood-coated, five-prong base with casters. Height is adjustable by means of a gas spring. Lübke GmbH & Co. K.G.
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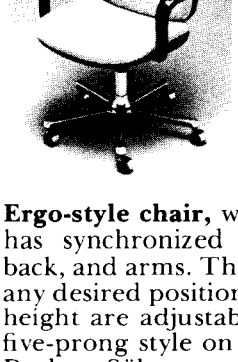
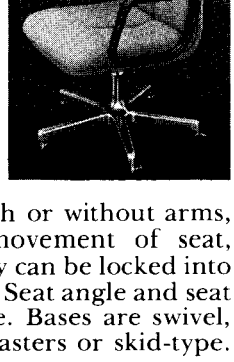




Ergo-style chair, with or without arms, has synchronized movement of seat, back, and arms. They can be locked into any desired position. Seat angle and seat height are adjustable. Bases are swivel, five-prong style on casters or skid-type. Drabert Söhne.
Circle 102 on reader service card

High- or low-back office chair, with or without armrests, has removable back and seat. Contoured back reduces fatigue; seat height adjustment is by means of a gas spring. Bases are five-prong style with casters. Chairs are upholstered in leather or fabric in a choice of neutral colors. K.H. Spiegels.
Circle 103 on reader service card

Automatic folding machines in several models make single or double folds, vertically or horizontally. They will accommodate paper of varying sizes and weights. Depending on the model, they will fold, assemble, cut, and insert paper in envelopes. Hohmann Automations-Technik.
Circle 104 on reader service card

Hanging file folders and pockets have removable transparent plastic Angle-protectors along the tops containing control strips and signals which flag folders for special attention. Pockets or folders can be removed from the file, leaving the Angleprotector in the file tub for control. Standard Sichtgeräte GmbH.
Circle 105 on reader service card

Metal planfiling cabinets of fire-resistant construction have shallow drawers with hood at rear and hinged pressure bar at front to keep drawings flat. Drawers slide easily on ball bearings to almost full length; only one can be operated at a time to prevent the cabinet from tilting. Otto Kind GmbH.
Circle 106 on reader service card

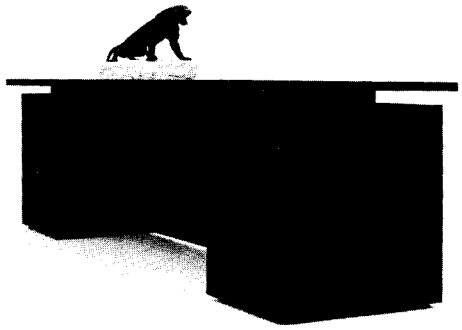
Study, office, and conference room furniture includes desks, cabinets, tables, chairs, file cabinets, and bookcases in contemporary or traditional styles. In the group are modular conference table units that permit flexibility of arrangement. Ordo.
Circle 107 on reader service card

Computer system Cifer Visual Display, Model 2605, offers a wide selection of terminal options. It has a keyboard mounted in a detached casing that fits into a recess beneath the display housing. It offers flexibility in the arrangement of keys and associated functions. Datagon-Gesellschaft für Datenverarbeitung mbH.
Circle 108 on reader service card

Telephone Dial Computer TM 950 A dials up to 48 subscribers with the push of a single button for each. A loudspeaker permits the user hands-free operation. Display clock shows either number dialed or the time. Programming keyboard updates the numbers as required. TeleMaster GmbH.
Circle 109 on reader service card

Convair chairs come in two back heights. Seat height is adjustable, but the seat angle is stationary; back adapts to the user. Convair is upholstered in leather and is available with skid base or five-prong base with either casters or slides. Karl Zünd & Co. AG.
Circle 110 on reader service card

Child's combination bench/chest/desk (Kinder-Kombi-Kiste). Bench serves as chest lid; the desk can be turned at right angle to the bench to become the seat back or rotated forward to act as desk or table. Company also makes storage/display units, tables, office chairs, and rolling carts. Bremshey AG.
Circle 111 on reader service card



Galo/Ben Series Z office furniture, made of Caviuna wood, comprises desks, credenzas, drawer chests, tables, and stacking units that are open or have drawers or doors. Poligono Industrial de Valls.
Circle 112 on reader service card

The Open Duplex Intercom provides simultaneous transmission in both directions. Any number of channels can be linked up for conferences. Options include remote control dictation, background music, a general call button, and many others. Clarson Apparatebau Werner Haage.
Circle 113 on reader service card

Automatik Super and Vario phototypesetting work with a patented system that allows the operator free choice of photographic materials. The font carrier uses 2-in. film fonts, 35-mm film fonts, plastic plates, and round discs. Diversum Letterphot Vertriebs-KG.
Circle 114 on reader service card

Numbers, from more common 3, 4, and 6 mm sizes up to 27 mm and larger, are available in one size or mixed sizes. They come wound on rolls, cut to sheet size, on adhesive material, or on cardboard. Magnetic ink encoding also is offered. Mathias Lück.
Circle 115 on reader service card

Flip chart for group communication is lightweight and easy to set up. It is conveniently portable in its own carrying case. Frame is bronze-tone aluminum and stainless steel with a sand brown surface. E & R Neuland OHG.
Circle 116 on reader service card

Conveyor systems use addressable boxes for transporting files or small items from floor to floor or room to room on continuously moving conveyors. Boxes are fed onto the conveyor and unloaded at the proper destination automatically. Ralfs GmbH.
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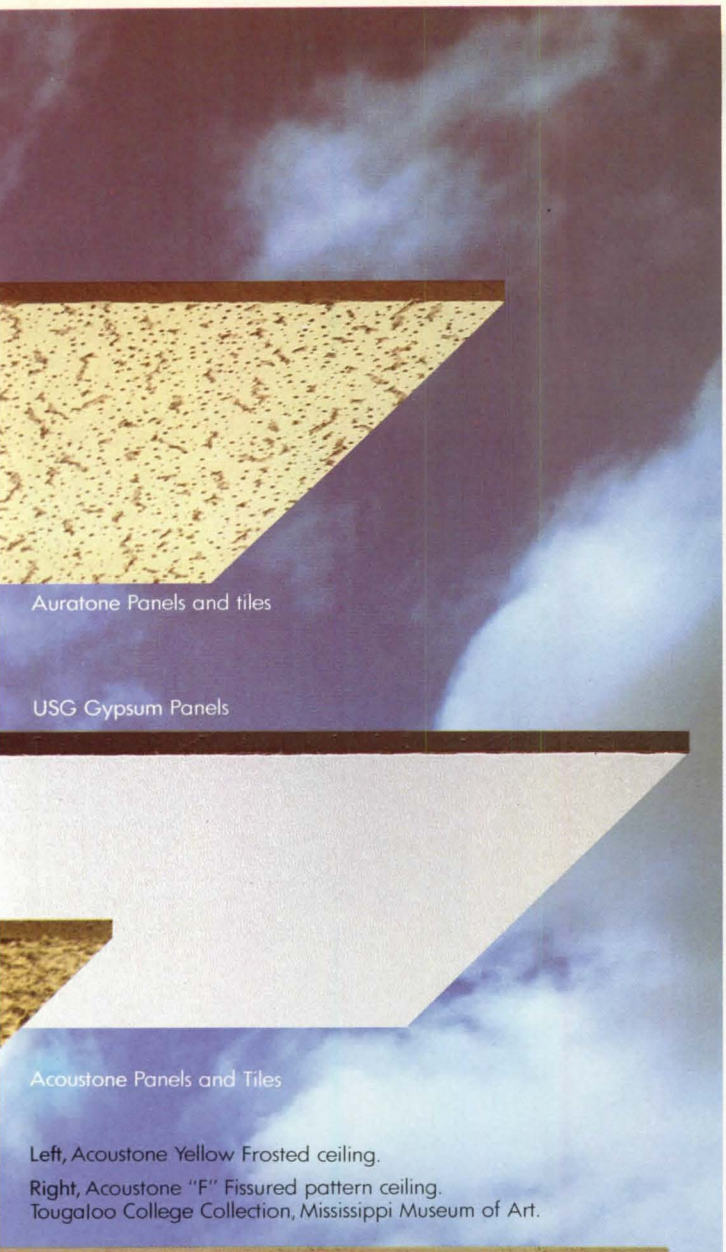

Left, Acoustone Yellow Frosted ceiling.
Right, Acoustone "F" Fissured pattern ceiling.
Tougaloo College Collection, Mississippi Museum of Art.

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Laminated architectural glass. How it spruced up this old library is a case for the books.

The restoration of Chicago's 1880's-vintage library has earned the architectural firm of Holabird & Root a coveted 1979 AIA Design Honor Award for the extended use of a building.

The design challenge was to revitalize the structure to meet modern functional standards while preserving its historic appearance. For this project, the glazing specified was laminated architectural glass, reinforced with a Saflex® interlayer of polyvinyl butyral by Monsanto. It was selected for many convincing reasons.

Safety is enhanced because tough, resilient Saflex absorbs and dissipates an impact. The strong adhesion of the interlayer to glass prevents injuries from flying or falling fragments.

Laminated architectural glass with tinted Saflex was used to reduce glare and to control solar heat gain. And it was easily fabricated into special insulated units to provide temperature and humidity control for an area containing valuable rare books.

It was important that the glazing chosen could be cut to fit on site or in the shop because the library s antique iron window frames were irregular in size and shape. Laminated architectural glass is easily cut to size with simple tools, impractical or impossible with other glazings.

An added benefit is sound attenuation. Laminated glass reduced the din of traffic from nearby Michigan Avenue. And there are no maintenance problems. Laminated glass can be cleaned as easily as ordinary glass without scratching.

If your challenge is renovating one of America's great old landmarks—or building a new one—there are a lot of convincing reasons to use laminated glass. Let us tell you about them. For more information and a list of the leading manufacturers of laminated architectural glass, featuring the Saflex interlayer, write: Monsanto Plastics and Resins Company, Dept. 804, 800 North Lindbergh Blvd., St. Louis, MO 63166.

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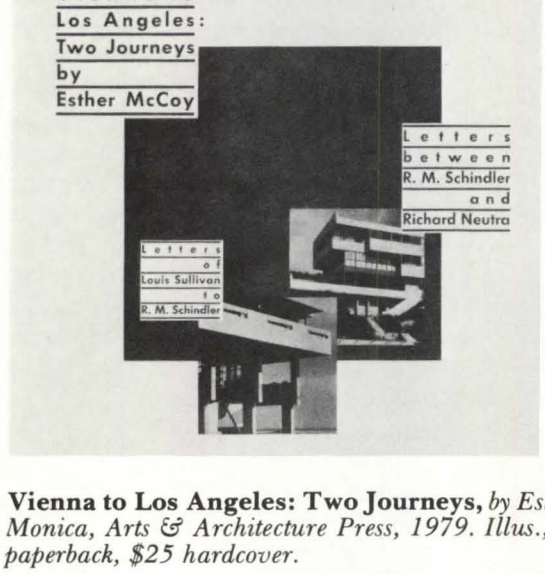
Neutra and Schindler

Books



Vienna to Los Angeles: Two Journeys, *by Esther McCoy. Santa Monica, Arts & Architecture Press, 1979. Illus., 155 pp., $17.50 paperback, $25 hardcover.*

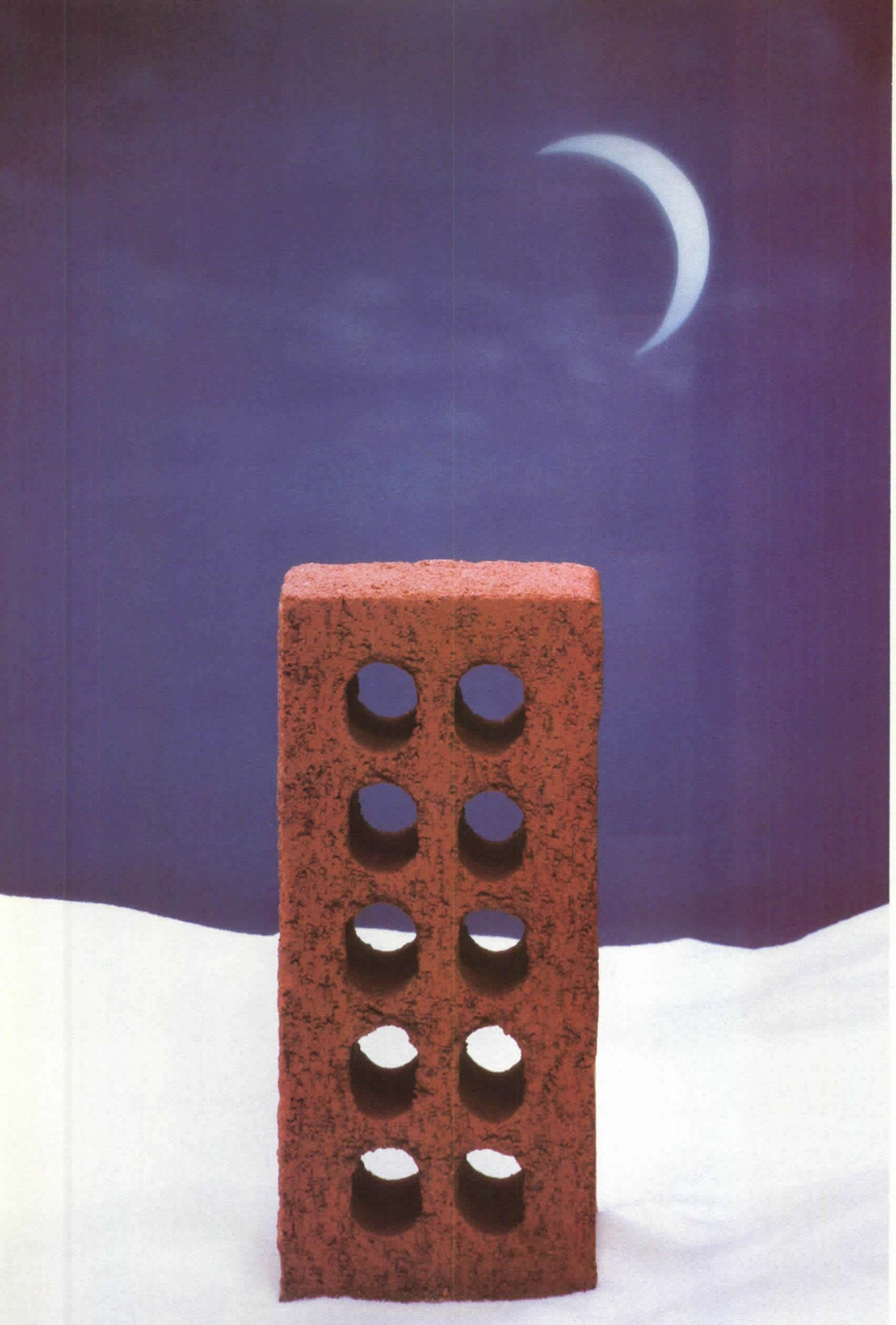
It's been over a year since Esther McCoy published *Vienna to Los Angeles: Two Journeys,* yet few people are aware of the existence of this book. Those who have read it cherish it as a fascinating portrait of two young architects and as a valuable approach to recording architectural history.

This is a book about architecture that looks closely at the people who created it, as well as their buildings. It tells the early story of two pioneering Southern California architects—R.M. Schindler and Richard Neutra. It is a touching piece of human and social history, a narrative of several intertwined lives, and a picture of life in Southern California during the 1920s. It describes how artists and intellectuals lived in their own time and place.

Vienna to Los Angeles: Two Journeys is a literary collage assembled from letters, memories, recorded conversations, and overheard remarks. In a poetic and often surprising style of writing, Mrs. McCoy combines these elements to give us insight into the lives of a loosely knit community of men and women: Frank Lloyd Wright, Richard Neutra, Rudolf and Pauline Schindler, and Aline Barnsdall. Other characters, such as the Lovells, clients to both Neutra and Schindler, hover in the wings, appearing at just the right moment. At last we know not only what the building looks like, but the drama which went into its making. We eavesdrop on the spats between Aline Barnsdall and Frank Lloyd Wright during the construction of the Hollyhock House; and learn of the egalitarian attitudes and high ideals which were designed into the Schindler House.

The book consists of four parts. The first is a foreword written by Harwell Hamilton Harris, a well-known Modern architect who was apprenticed to Neutra early in his career. His description of Schindler's early work at Pueblo Ribera and in his own house at Kings Road totally recreates the freshness and surprise which must have been engendered in these buildings. His recollections of Schindler—flamboyant, carefree, and artistic—and Neutra—serious, ambitious and determined—reveal much about the relationship between

[*Books continued on page 103*]



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Books continued from page 101

the two men and how their approach to architecture differed. Harris also recalls the atmosphere of the Schindler House, the parties in the garden, the gatherings of the avant-garde, the Sunday evening musical events.

The main bulk of the book is Mrs. McCoy's essay, from which the book derives its title. This traces the early professional lives of Schindler and Neutra, their relationship as friends and colleagues, and the ideas which influenced them. The essay forms a backdrop for a series of letters between the two men and fills in the story which lives between the lines.

Schindler and Neutra both received their architectural training in Vienna, during the era of Freud, Hoffman, Wagner, Loos, and the Vienna Secession. They grew up in the intellectual and artistic hotbed of European culture, where discussions about art and architecture were carried on enthusiastically in the cafés, studios, and salons. Soon after completing his architecture training, spurred on by accounts told by Loos, Schindler set off to the United States, traveling first to New York, then on to Chicago where he worked in the office of Ottenheimer, Stern & Reichert. Later he worked for Frank Lloyd Wright for whom he supervised the construction of the Hollyhock House, the project which brought Schindler to Southern California. He never intended to remain, but by the time he built his own house in Kings Road, he had decided to stay. He wrote to Neutra about his life in America.

Neutra also wanted to go to America, but was kept in Europe first by World War I and later by the ensuing economic problems. He finally arrived in the United States in 1923, finding his way to Southern California via Chicago and Taliesen. He had already established an association with Mendelsohn, for whom he worked in Berlin. He was present at Taliesen when Erich Mendelsohn visited Frank Lloyd Wright.

In 1926, Dione and Richard Neutra moved into one half of the Schindler House, and Neutra and Schindler began to work together. It was a short association during which they worked on a number of buildings and competitions; but personal and ideological differences eventually ended their friendship and association.

One of the differences involved the construction of the Lovell town house. Schindler had already built their dramatic concrete beach house, when Neutra convinced them that he could build a better, more rational, and less expensive town house than could Schindler. This bargain hurt Schindler deeply. Historically, the result of this was that the Lovells built two of the most important houses in Southern California—both the concrete-framed beach house and the steel-framed town house are revolutionary designs; but they ended the friendship between the two architects.

Following Mrs. McCoy's essay, there are two sets of edited letters: those exchanged between Schindler and Neutra, 1914–1924; and letters between Louis Sullivan and R.M. Schindler concerning the attempted publication of Sullivan's *Kindergarten Chats* and the subsequent disappearance of the manuscript. In the former set of letters we get a great deal of insight into the characters of the two men, as well as an understanding of their attitudes toward architecture. They write to each other with great thoughtfulness about the architecture they observe and are building; we learn of their aspirations and ideals.

The book is designed in a way which complements its exciting, episodic nature. It has a graphic structure which, in the essay and introduction, uses historical photographs like footnotes; and in the sketches of Aline Barnsdall and her house, arranges photos as if in a picture album. The central section of the book is amply illustrated with drawings and photographs of the buildings mentioned in the text. The graphic presentation conveys a feeling of the time and is sympathetic to the work.

It is not often that such a rich and fascinating tapestry is woven in the name of architectural history. Usually we hear about an architect's work through the analytical and jaded eye of the critic. By stepping outside that role and writing like a biographer or novelist, Mrs. McCoy has told a story with depth and breadth, an unsentimental, many-sided tribute to both architects. [Barbara Goldstein]

NEW★

11 Public Relations for the Design Professional

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14 Architectural Illustration The Value Delineation Process

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Edited by Brian Clarke
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The contributors to this book (through their stunning designs) emphasize stained glass as a constructivist art form, taking it out of its medieval ecclesiastical context and putting it into a contemporary framework, both secular and architectonic.
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21 The Architecture of Frank Lloyd Wright A Complete Catalog Second Edition

By William Allin Storrer,
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This second edition, which documents all of the buildings designed by Wright, replaced a number of photographs with new ones that show the buildings to better effect, changed some copy in the text, and incorporated factual information that has come to light since the original publication in 1974.
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Architect—Department Head: Candidates should have demonstrated thorough professional and administrative-managerial experience. The successful candidate should be prepared to assume leadership position in the architectural work of a major multi-discipline Midwest A-E firm and continue its nationwide reputation for excellence. Our city provides outstanding opportunities for cultural and athletic activities and an environment for family-oriented activities. All qualified individuals are encouraged to reply in confidence for prompt consideration. Send resume, including discussable compensation range to Box 1361-341, *Progressive Architecture.*

Architectural Designer/Draftsman: Progressive architectural firm needs graduate oriented to design, presentation work, working drawings, minimum two years experience. Send resume, expected salary, examples of design and working drawings (which are to be non-returnable): Frank Blaydon & Assoc., AIA Architect, 5 Company St., Christiansted, St. Croix, VI 00820, (809) 773-1109.

Architectural Engineering Specialist: Requires degree (Architectural/Civil Engineering) and 5–7 years of progressively broadening experience in architectural-construction field (including some background in mechanical/electrical systems). You will investigate, evaluate and coordinate construction projects within existing buildings; supervise installations and modifications to mechanical/electrical systems; maintain lists of approved contractors; prepare estimates; write technical specifications; review bids; control schedules; provide technical services. As the largest distributor of natural gas in Michigan, we operate many facilities. Attractive salary-benefits. Send a letter/resume, with salary requirements: Professional Placement, Michigan Consolidated Gas Company, One Woodward Avenue, Detroit, Mi 48226. An Equal Opportunity Employer.

Architectural Illustrator: Long-term position available for person experienced in all phases of very high quality illustration. Young, rapidly growing San Francisco illustration firm with excellent repeat clientele. Emphasis on pencil, ink and color overlay. Salary commensurate with ability. Send resume and examples of work to: Walter Thomason & Associates, 1005 Sansome Street, Suite 218, San Francisco, Ca 94111.

Chief Specification Writer: Heavy exp. in tech. & admin. aspects of project manual preparation. Responsible for dept. practicing in commercial, industrial, multi-family, etc., building types. BWBR Architects, 400 Sibley St., St. Paul, Mn 55101, (612) 222-3701.

Chief Structural/Architectural Engineer to head structural department for Palm Beach County, Florida branch consulting engineering office. Applicant must be graduate registered engineer with minimum 5 years experience designing structural systems for buildings. Unique opportunity for professional advancement and possible partnership in established, expanding, professionally-oriented firm. Send resume to: Ralph Hahn and Associates, Consulting and Design Engineers, Inc., 1320 South State Street, Springfield, Il 62704.

Chief Structural Engineer—Chief Mechanical Engineer—Manager of Quality Control: Large Midwest A/E firm needs to fill the following positions: Chief Structural Engineer: Applicants should have conceptual abilities to interface with innovative architectural design staff, high-rise and longspan experience, and motivating capabilities. Experience in similar position desired. Chief Mechanical Engineer: Position requires innovative conceptual abilities especially with regard to energy conservation and computer programs, cost effective design for institu-

Public Announcement

Procurement of Professional Services
Architecture—Landscape Architecture—Engineering—Land Surveying

The State of Florida Department of Natural Resources, Division of Recreation and Parks, announces that professional services are required to develop the Oleta River State Recreation Area. This multi-million dollar project is to be a resource based, urban oriented prototype in metropolitan Dade County. Because of its large size and location within Florida's largest urban area, the Oleta River property offers an exceptional opportunity for development of an innovative public recreation facility to serve as a model for "close-to-home" recreational projects. To take full advantage of this opportunity, Florida has appointed a special consultant selection advisory committee to assist in the selection of consultants for planning and design.

The following individuals have been appointed to the advisory committee:

Edmund N. Bacon, City Planner
Mondez International Limited
Montreal, Canada

Angela Danadjieva, Environmental Designer
Danadjieva, Koenig and Associates
Tiburon, California

Garrett Eckbo, Landscape Architect
Eckbo/Kay Associates
San Francisco, California

Paul M. Rudolph, Architect
Paul Rudolph and Associates
New York City, New York

Herrick H. Smith, Director
Department of Landscape Architecture
University of Florida—Gainesville

Edward H. Stone, II, Chief Landscape Architect
U.S. Department of Agriculture
Washington, D.C.

Inquiries from qualified firms are to be sent to the attention of the **Recreation Development Supervisor, Division of Recreation and Parks, Suite 409-A, 3900 Commonwealth Boulevard, Tallahassee, Florida 32303.** A design and development program, to explain the project in greater detail, and application requirements, will be provided interested firms by return mail.

tional clients and developers, management background, the ability to motivate staff. Experience in similar position desired. Manager of Quality Control: Position requires considerable background in construction documents, construction services, large complex projects, and managerial expertise. Please reply to Box 1361-342, *Progressive Architecture.*

Head—Department of Architecture, University of Illinois, Urbana, Illinois: The University of Illinois seeks a Head for the Department of Architecture at Urbana-Champaign. The educational program emphasizes teaching, research, and professional service. As it has for over a century, the Architecture program at Illinois aims at the academic development of top quality professionals—now in the expanding areas of comprehensive architectural practice. Illinois seeks a Head with a dedication to this goal, an ability to develop both faculty and programs to enhance excellence in architectural education, and an ability to communicate these concepts dynamically—to the public, to the profession, to students and faculty, and to higher administration. Candidates will be evaluated on the basis of demonstrated ability and innovation in administration, professional practice, teaching, and research. The Headship is a continuing, eleven-month position. The salary is negotiable. The new Head may begin work as early as January 1, 1981, but should be available to begin no later than August 1, 1981. In order to assure full consideration, applications should be received by September 24, 1980. Address nominations or inquiries, or send resume, statement of academic interests, and three references, to: Professor Richard L. Tavis, Chairman, Architecture Head Search Committee, 106 Architecture Building, University of Illinois, Urbana, Il 61801, Telephone (217) 333-1331. The University of Illinois is an Affirmative Action/ Equal Opportunity Employer.

National Account Representative: Continued growth of Loughman Cabinet Company, woodworking division of Bank Building Corporation, has created a new position as representative to the design community. Loughman manufactures high quality cabinetry and other wood products. A college degree and a minimum of 5 years' field sales experience with wood products required. Travel is necessary. Prefer an individual with background in the specification, bid, award, and installation processes. Recent earnings record should have averaged high $20's exclusive of expense allowances. Bank Building Corporation is a leading organization offering an excellent salary, incentive commission, and travel expenses, along with a comprehensive benefit program including profit sharing, pension and stock purchase plans. Submit resume, along with earnings history to: Personnel Department, Bank Building Corporation, 1130 Hampton Avenue, St. Louis, Mo 63139. An Equal Opportunity Employer M/F.

Position Vacant/Director of Marketing with established track record and good references, to set up and operate program for small established Louisiana architectural firm seeking to expand its work load. Excellent opportunity for growth. Please submit your qualifications in confidence to Box 1361-343, *Progressive Architecture.*

Project Architect: National firm has opportunity for registered Architect in St. Louis headquarters. Candidate must have 3 years' recent experience in health care field with emphasis on hospitals and medical practice facilities and must have prior experience in total project management, the ability to establish program requirements, develop initial design concepts, and work closely with clients and regulatory agencies. We offer a competitive salary and comprehensive benefits. Send resume detailing education, experience and income history in confidence to: Personnel Department, BBC Health Care Facilities, A Division of Bank Building Corporation, 1130 Hampton Avenue, St. Louis, Mo 63139. An Equal Opportunity Employer M/F.

Project Architects/Managers/Designers: Nationwide personnel consulting service. Positions for all experience levels. Emphasis on health-care, institutional, industrial, commercial buildings. William E. Engle Associates, Inc., 909 Investors Trust Bldg., Indianapolis, In 46204, (317) 632-1391.

Project Designer: Position available with progressive architectural-engineering firm with nationwide practice serving corporate and institutional clients. Responsibilities include development of high quality design and supervision of design throughout all work phases. A minimum of five years experience and the ability to coordinate all disciplines is required. This is an excellent growth opportunity with a major midwest firm located in a very livable city of just over one million population. Submit resume and salary range in confidence to Box 1361-344, *Progressive Architecture.* An Equal Opportunity Employer.

Southwest: Architectural/Engineering/ Construction Firm in Window Rock and Phoenix, Arizona with concern for providing professional opportunities to Native Americans. Job Captain/Project Architect: outstanding growth potential, future ownership, top salary, excellent fringe benefits. Must have 3–5 years' experience, registration. Please contact Wolfgang J. Klien, AIA, American Indian Engineering, Inc., 1530 West Indian School Road, Phoenix, Az 85015, (602) 263-0047.

Working Drawings Coordinator: West Central Florida design oriented 11 person architectural firm seeks qualified individual for permanent position. Minimum of 8 years intensive experience required in the preparation of complete sets of working drawings for projects ranging from 2 to 8 million dollars. Must possess ability and experience to direct and lead job captains and other production personnel in the preparation of working drawings. Opportunity for ownership participation for individual who demonstrates professional and responsible managerial capabilities. Send resume of past experience, references and salary range requirements to: The Rados Partnership Architects, Inc., 1300 North Westshore Boulevard, Suite 105, Tampa, Fl 33607, Attention: Mr. Richard Schmitt.

Situations Wanted

Architect: AIA, Bach. of Arch., sixteen years experience, currently principal with executive design and management responsibility for diverse institutional planning and building projects seeks design management position with equity potential in A/E firm engaged in progressive practice. Willing to relocate. Reply to Box 1361-345, *Progressive Architecture.*

Services

Computer Applications: Software development services for architectural, engineering and construction management applications. Automated solutions in the areas of computer graphics, space planning, data base systems, cost estimating, and the analysis and maintenance of project and office management information. Write Robert J. Krawczyk, 1220 North La Salle Suite 3E, Chicago, Il 60610, (312) 337-1356.

International Plastics Consultants, Research and Development: Specializing in low and moderate cost housing systems for developing countries and for domestic markets, applications of plastics in building and architecture, specification writing, university lectures, variety of other services. Armand G. Winfield Inc., 2879 All Trades Rd., P.O. Box 1296, Santa Fe, NM 87501, (505) 471-6944.

Post-Graduate Design Studios at Pratt: Recent graduates and practicing architects—expand your design talents with this opportunity to work closely on design projects with architects and designers of recognized achievement. Held in Manhattan, the studios will meet two evenings per week for six weeks beginning in October. C.E.U.s and Certificates are available. For registration information call (212) 685-3754, (212) 636-3453, or write to Dean Nina T. Kurtis, The Pratt Manhattan Center, 160 Lexington Avenue, New York, NY 10016.

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Check or money order should accompany the advertisement and be mailed to Job Mart % Progressive Architecture, 600 Summer Street, Stamford, Ct. 06904.

Display style advertisements are also available in fractional page units starting at ¼ page and running to a full page. Contact Publisher for rates.

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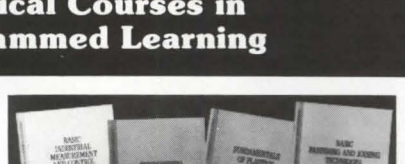

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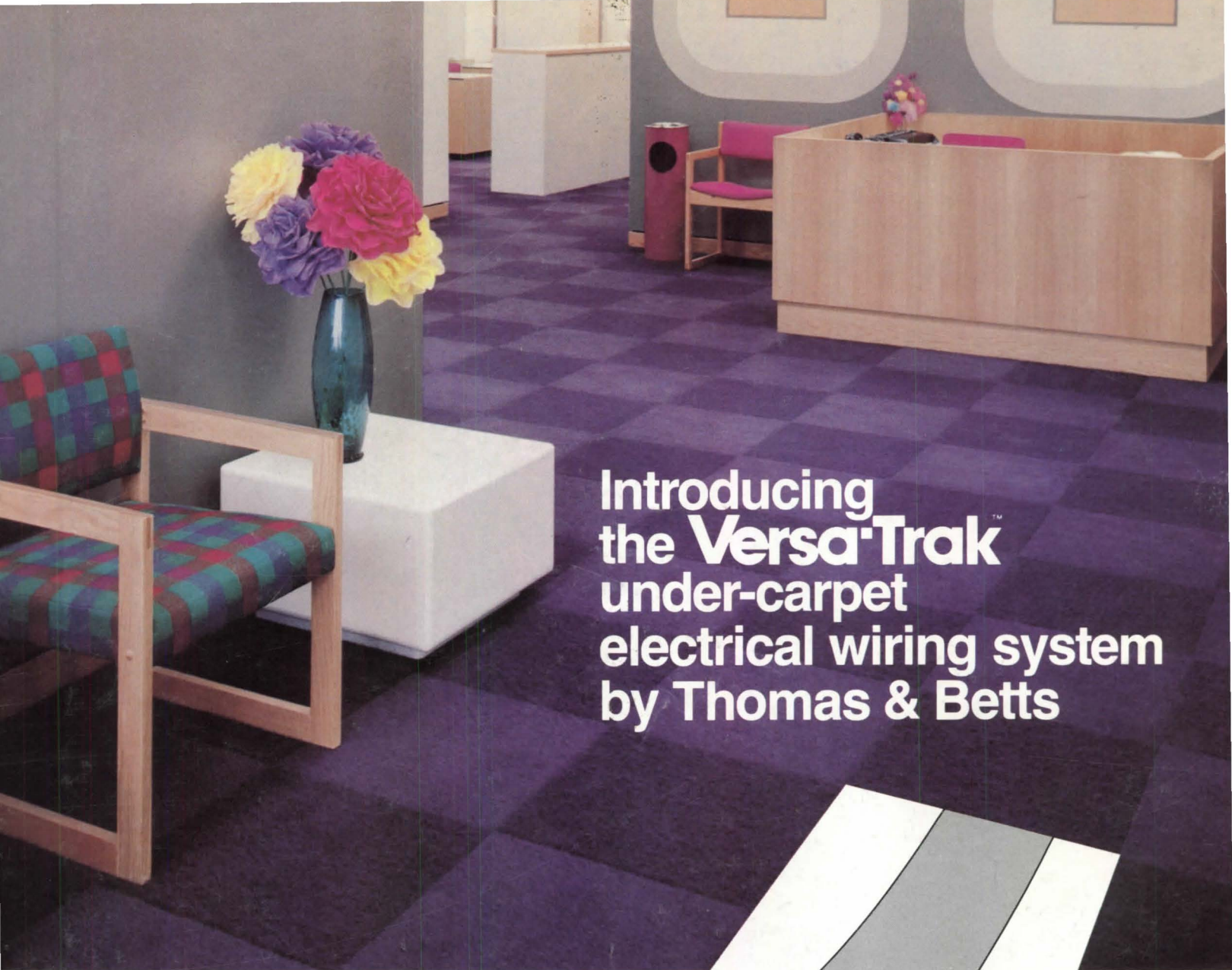

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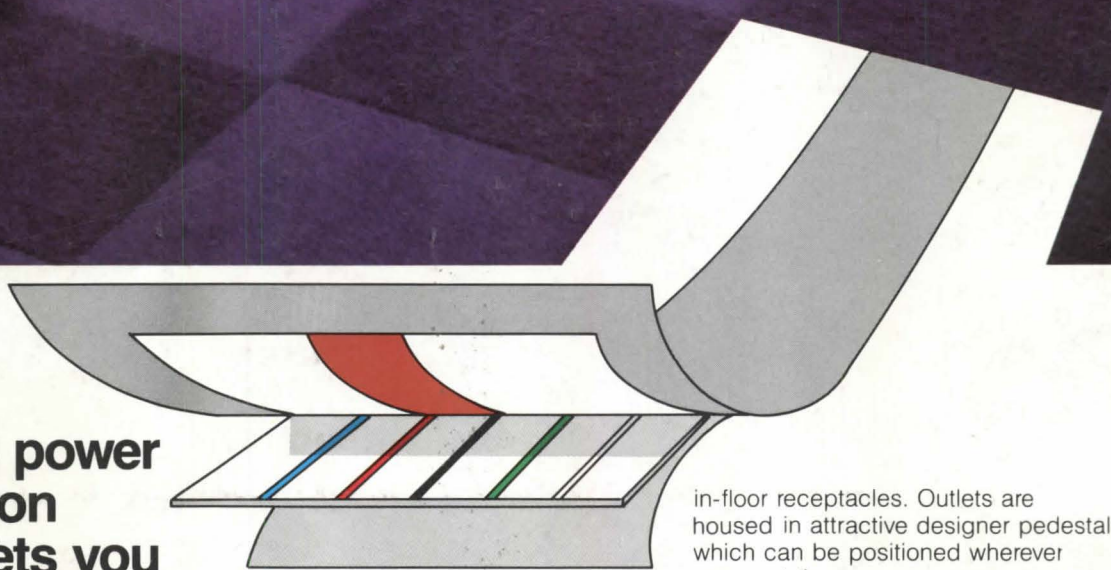

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