Progressive Architecture

June 1981

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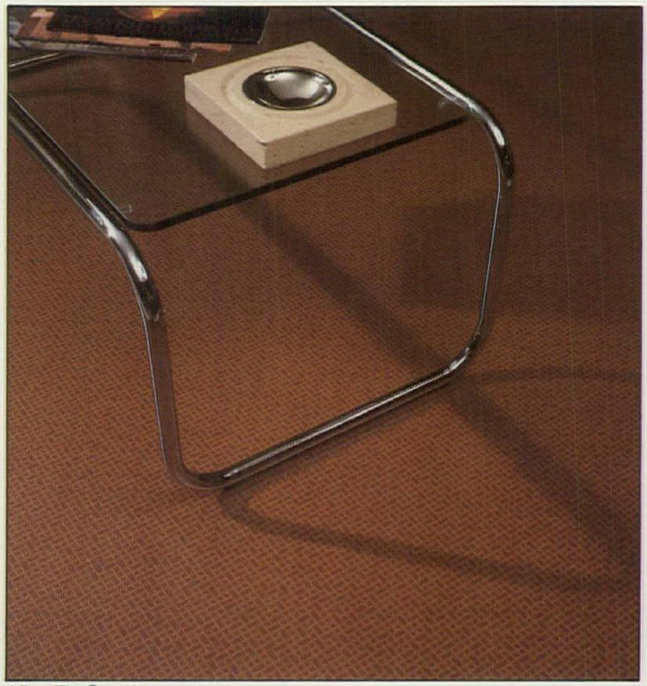

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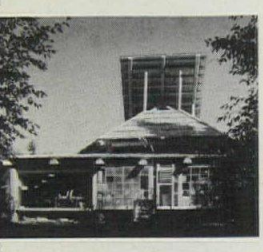

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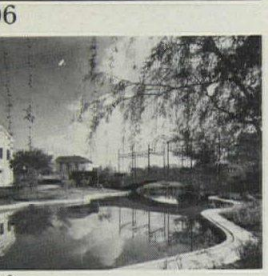

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over: *Footbridge at the lchuck School (p. 98) in anwood, Wa, designed*

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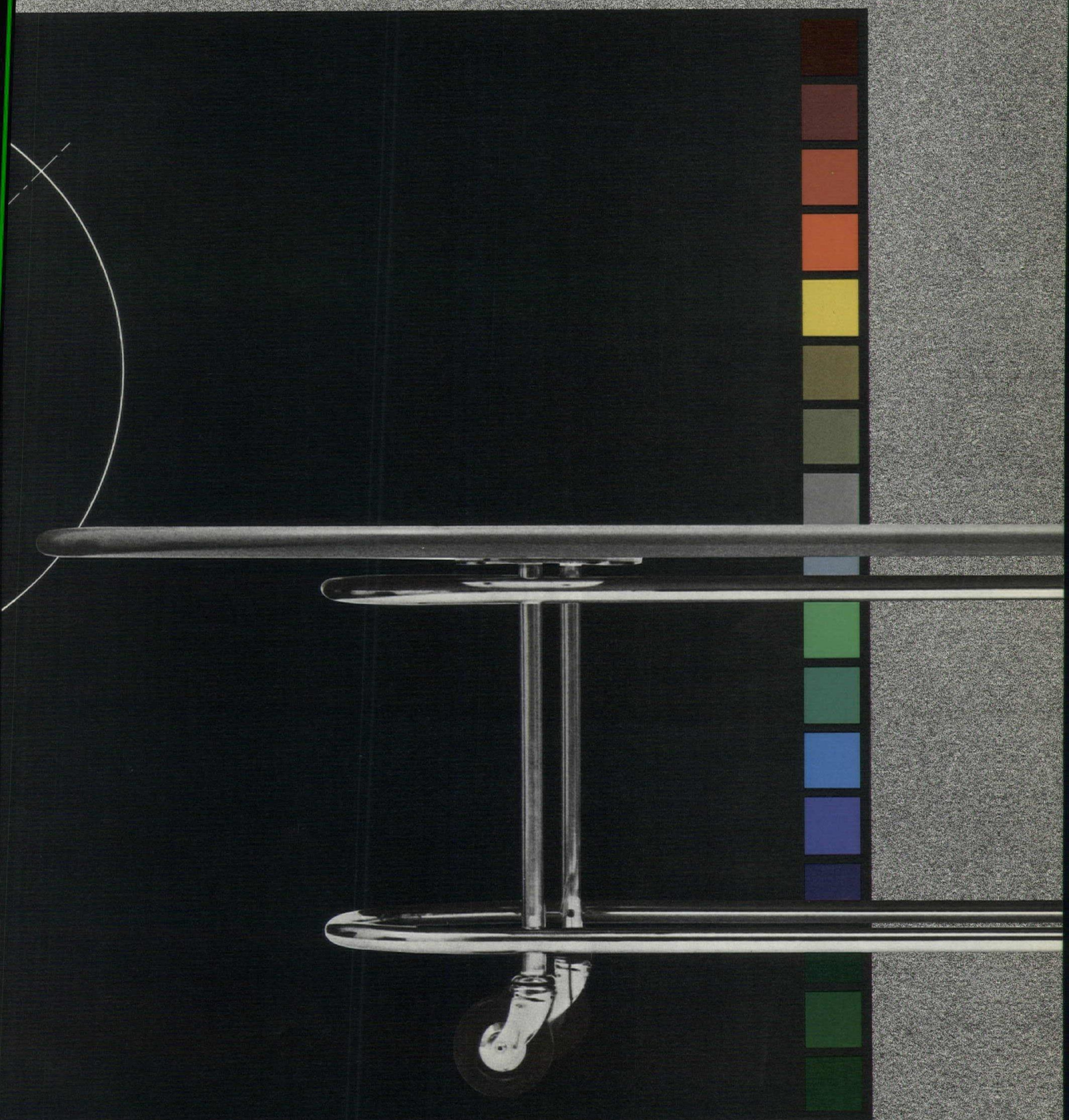

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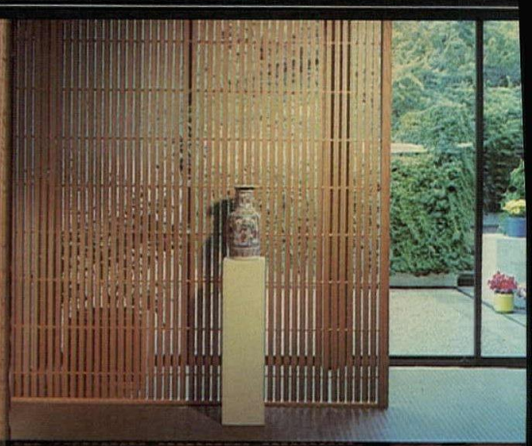

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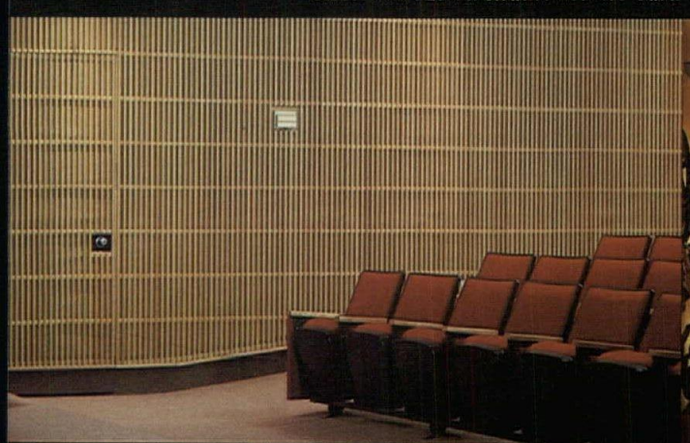


Competition contention 2

The design competition method must have virtues to account for its persistence over the centuries. What are its advantages and drawbacks—for professionals, clients, and society?

The benefits of design competitions are easy to list: for the client, the opportunity to tap the best available talent, using the pooled wisdom of a jury to identify it; for professional participants, a chance not only for a commission, but for public recognition—extending to runners-up and sometimes even beyond; for the profession and the public, an occasion to focus attention on design.

The most widely heard argument against competitions is that they are costly. The added cost to the client can be measured and justified—or not; the cost to participating professionals is harder to assess, but is obviously in no way covered by the prize money. Another argument is that competitions entail delay, as they go through their explicitly scheduled steps. They are also said to preclude an essential dialogue between client and architect; the need to make design decisions in a vacuum—and the temptation to seduce the jury—appear related to the widely held notion that competitions too often yield inappropriate or unbuildable designs. An obvious division of opinion exists between little-known firms hhat welcome competitions as a chance to make it and established ones that see only an unwelcome disruption of their customary ways of marketing services.

Challenges to the traditional arguments summarized above were aired at a conference on competitions held in March by the AIA Design Committee. Some established firms continue to participate in competitions—among them Mitchell/Giurgola and Geddes Brecher Qualls Cunningham, both winners of the AIA Firm Award. (It seems relevant that both firms owe their early recognition to competitions.) Such firms see competitions as ways to hone and gauge their design skills—and also as ways to land commissions otherwise beyond even their reach, such as the Parliament House at Canberra (P/A, March 1981, p. 88) or more modest jobs that lead them outside their previous areas of expertise.

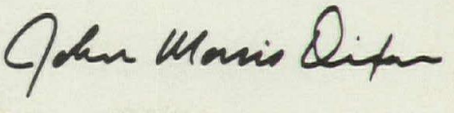
The linked problems of inadequate client-architect dialogue and failure of winning schemes to proceed were addressed by Paul Spreiregen, cochairman of an AIA task force on competitions. He maintains that the well-written competition program can be "the most elevated form of client dialogue." It is the competitions with vague programs and hidden agendas that tend to discredit the whole process in this country. He recited a list of "don'ts": don't hold a competition just to popularize an idea, for instance, or to resolve disagreements that are not architectural; don't begin with an inadequate budget or a crash schedule. All of this is spelled out fully in Spreiregen's book *Design Competitions* (McGraw-Hill, 1979), which is must reading on this subject.

Notorious failures among competitions, such as the FDR Memorial contest, usually involve some mismatch between program or jury and the objectives of clients and review bodies. And, as Spreiregen notes, two subsequent FDR Memorial designs, both conventionally commissioned, also remain unexecuted. By contrast, he cites numerous landmarks contributed to our society by competitions: Hood's Tribune Tower, Goodhue's Nebraska Capital, TAC's Johns-Manville Headquarters, Garnier's Opera. Some, such as Pugin's Parliament Houses, Olmsted's Central Park, Richardson's Trinity Church, and Saarinen's Gateway Arch, launched highly influential careers.

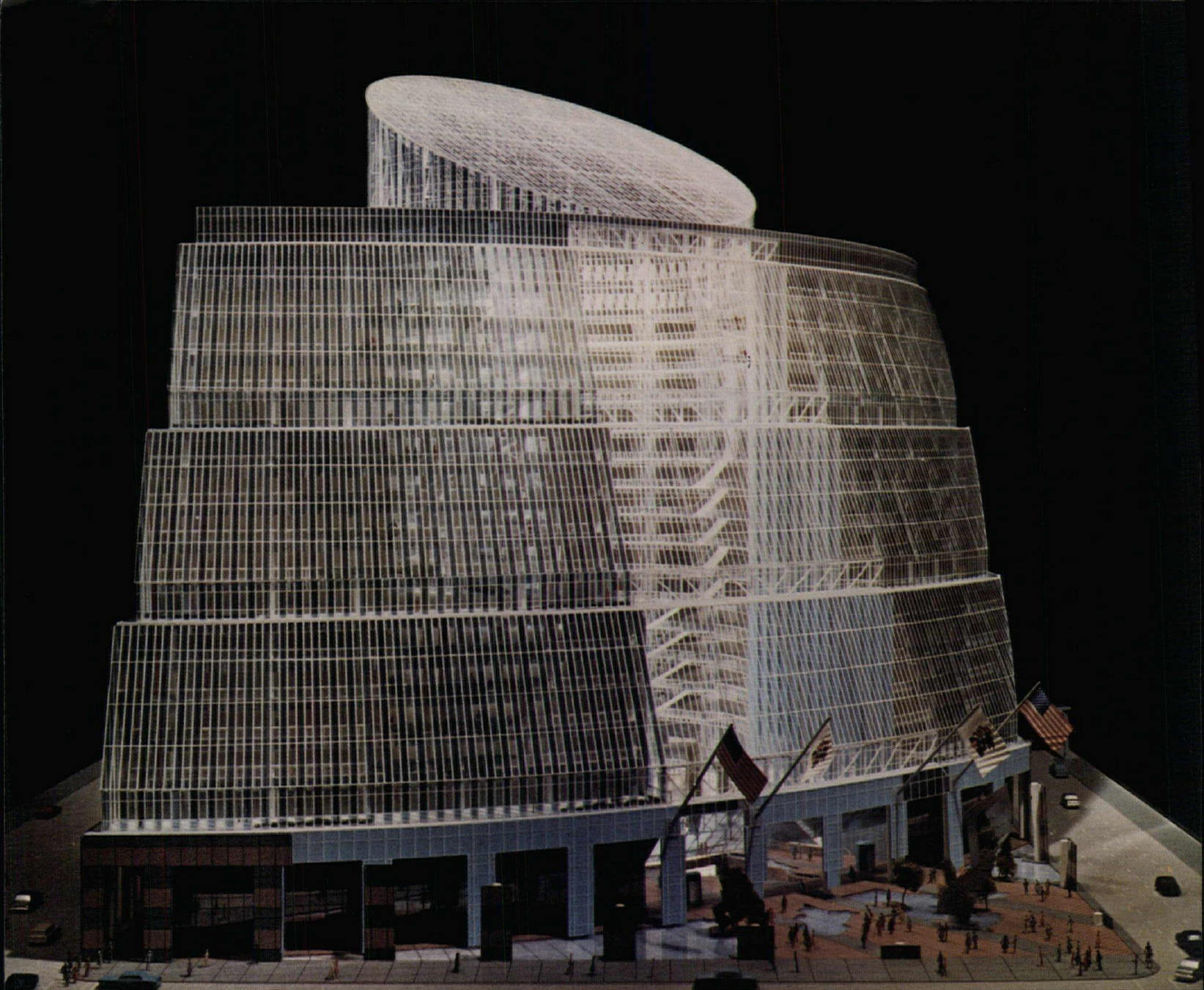
The widespread views that competitions are suitable only for prominent projects and familiar programs was also challenged. Steven Goldberg of Mitchell/Giurgola reported that his firm had fared best in competitions with complex programs as a basis for judgment, rather than just subjective design opinions. And small-scaled competitions can not only have a positive effect in their locality or region, but nurture an understanding of the competition process. Spreiregen cites the prevalence of competitions at all scales in some European countries as reasons for their effective handling of major contests—and ultimately for the high quality of their architecture generally.

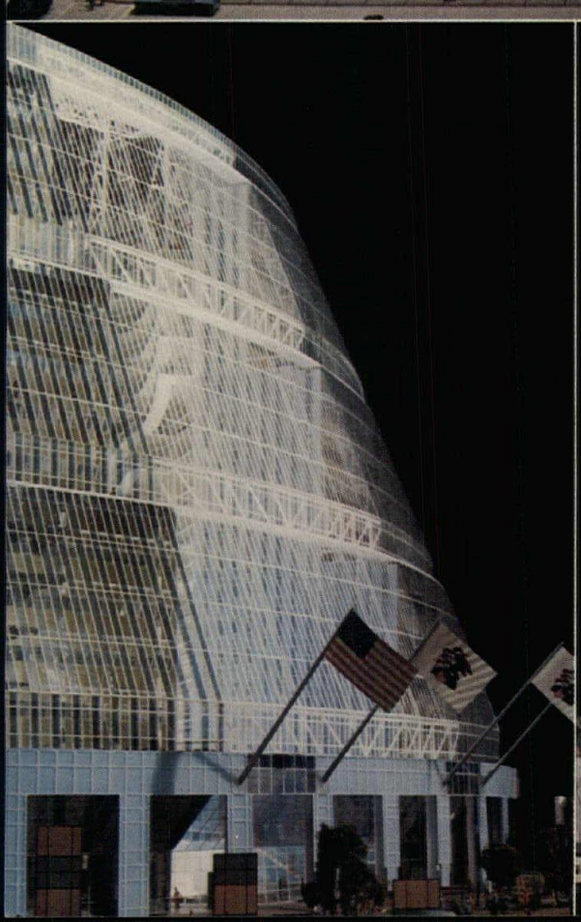
The costs of competitions and the time required are apparent, but the less apparent demands of other methods are nonetheless real. The client still must come up with an adequate program and give time to selection of architects, though the conventional arrangement allows corners to be cut. Architects have traditionally played down the actual costs of getting jobs, only the most businesslike firms explicitly assigning personnel and money to the task. Competitions obviously do involve the costs of redundant efforts among the competitors—some of which is borne by the sponsor in the form of prizes—but at least the effort expended is in designing, rather than public relations or entertainment. And this extra effort can pay off; properly directed, it can make lasting contributions to the art and appreciation of architecture.

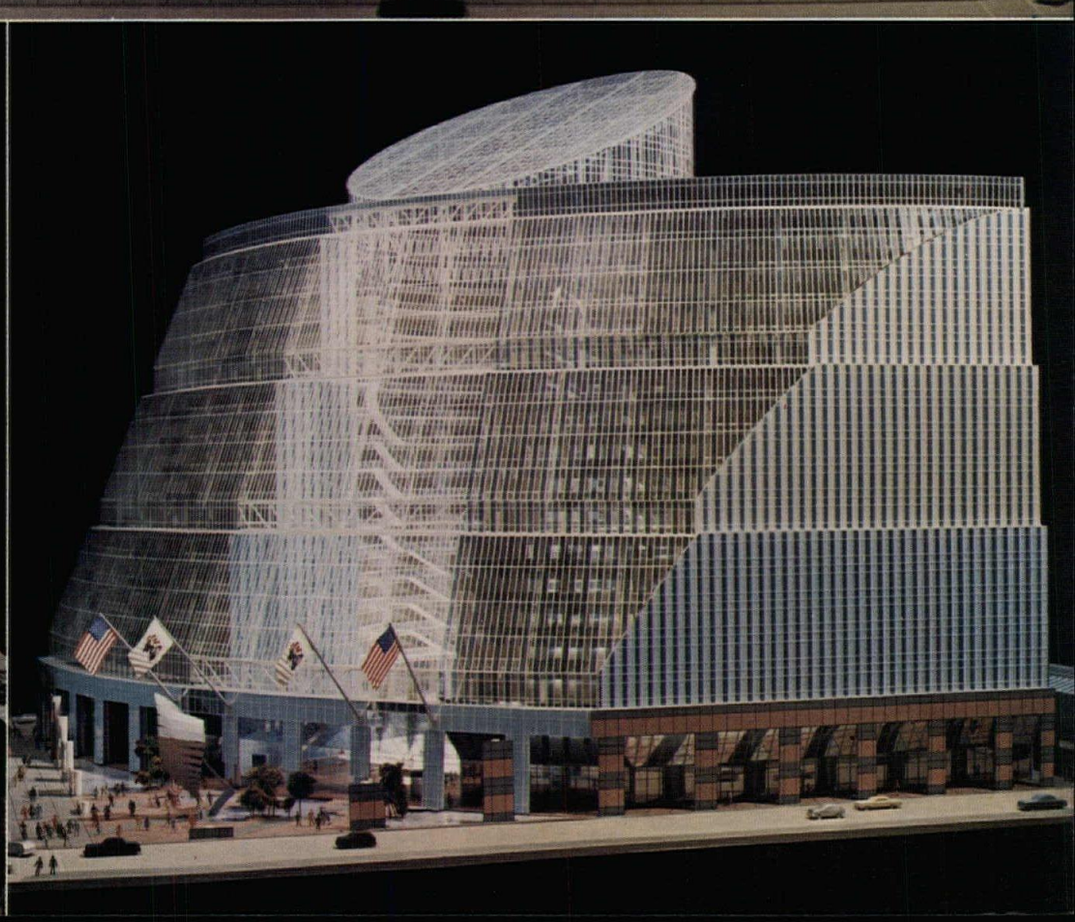
Next month, the latest on AIA competition guidelines.



P.S.: Announcement of the 29th annual P/A Awards program is on p. 21.







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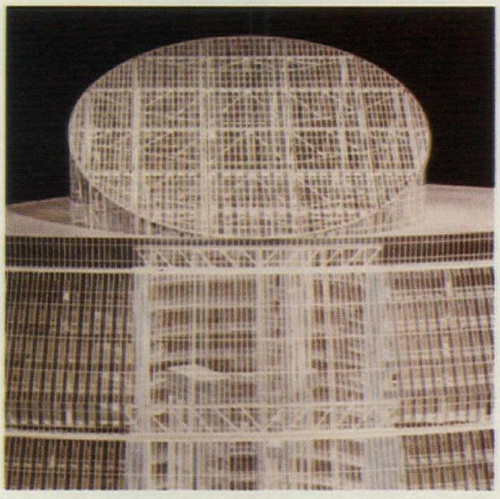

massive skylight. These features will take advantage of enough passive solar heating and natural light to reduce energy usage to nearly one-half the level consumed by most conventional office buildings. Since artificial lighting generally consumes 40% of a building's energy load, any heat lost through the glass walls will be more than offset by the cost reduction achieved through natural lighting. These factors, the architects and owners say, are the keys to the building's energy efficiency.

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Views

Capistrano delight
Congratulations! To Michael Graves for winning the San Juan Capistrano public library competition, to the jurors for their sensitivity, and to Barbara Goldstein, who captured the essence of Graves's design in her reporting. As a landscape architect, I'm delighted to express my enthusiasm over the winning design. It is a welcome and all too rare event to find architects taking the same care with site development aspects as they do with building forms and details.
Nancy A. Sierens
Resources Limited
Philadelphia, Pa

We at the City of San Juan Capistrano would like to thank you for the gracious, accurate, and complete coverage of our design competition in the March News Report.

Your correspondent, Barbara Goldstein, since mid-December has been following the story. Her familiarity with the program, her insights into the competition process and product, and her knowledge of architecture contributed to a crisp and well-detailed article.
Michael Patrick Porter
Assistant Planner
San Juan Capistrano, Ca

Equal time for ACSA
I don't mean to carp but I think you floundered with your fishy head "Breuer wins AIA Education Award" (P/A News report, April 1981, p. 33), tipping so strongly, as it did, the scales toward the AIA. The Award is a two-chambered heart, as you make clear in the text, but many a darting reader was doubtless left suckered by your gaff (*sic*) as to which tuna tastes good.

In fact, the Association of Collegiate Schools of Architecture thought the Award up and came olive branch in hand to the AIA proffering joint sponsorship in the mid-70s. The Award, by-the-by, has from the start been a massive yellow topaz, which true to its symbolic meaning (wisdom) has since out-paced everything against inflation, including gold and bags of silver coins.

Except wisdom itself.
David Clarke
President
Archiclinic
Washington, DC

Corrections
In the May 1981 issue of P/A, the author's name was inadvertently omitted from both "P/A First Annual Conceptual Furniture Competition," pp. 150–155, and "Green stuff," pp. 166–171. The author in both cases was Interiors Editor Nory Miller.

SOM's client for the Yanbu New Community project (P/A, Jan. 1981, p. 96) should have been listed as Saudi Arabian Parsons Limited for the Royal Commission for Jubail and Yanbu, Kingdom of Saudi Arabia.

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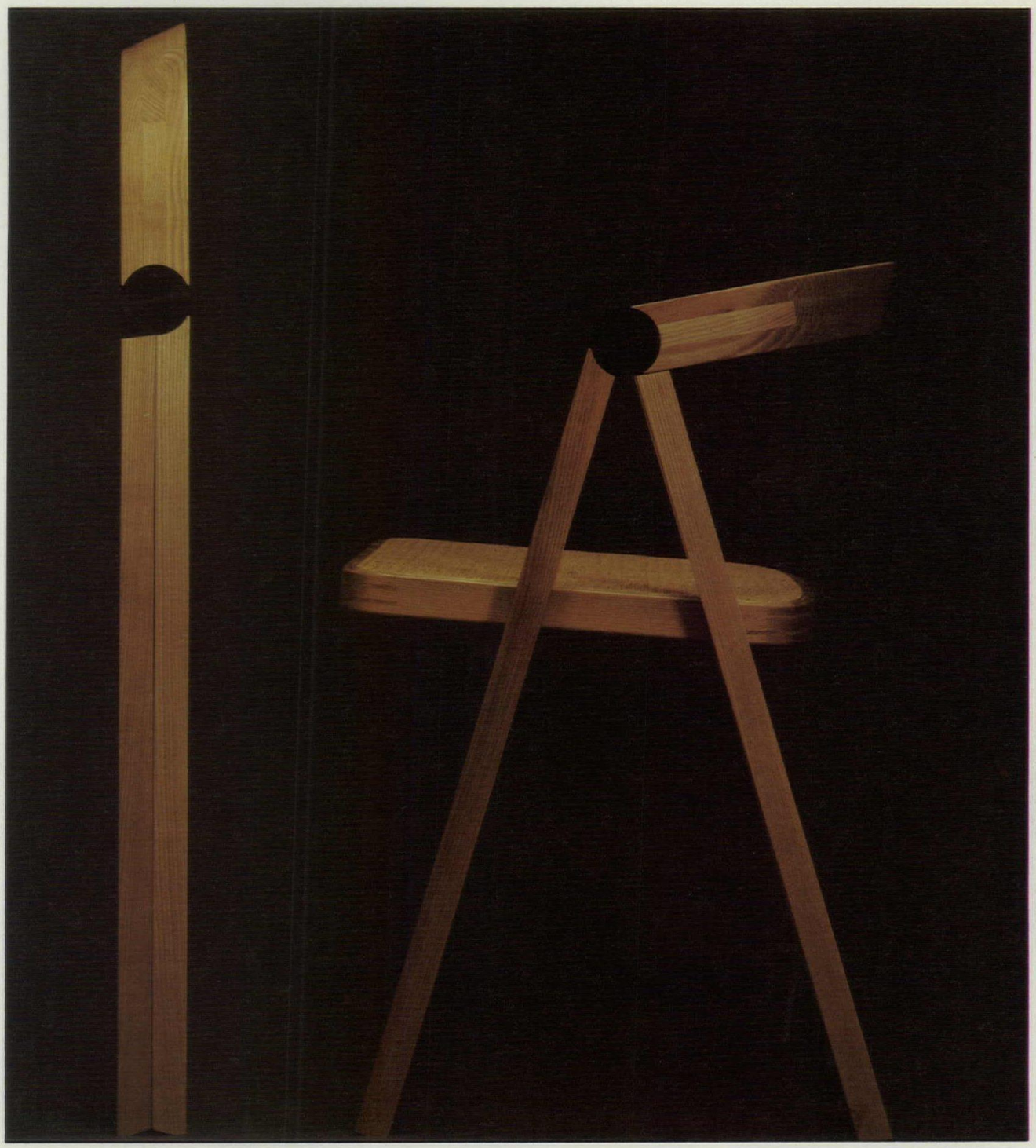

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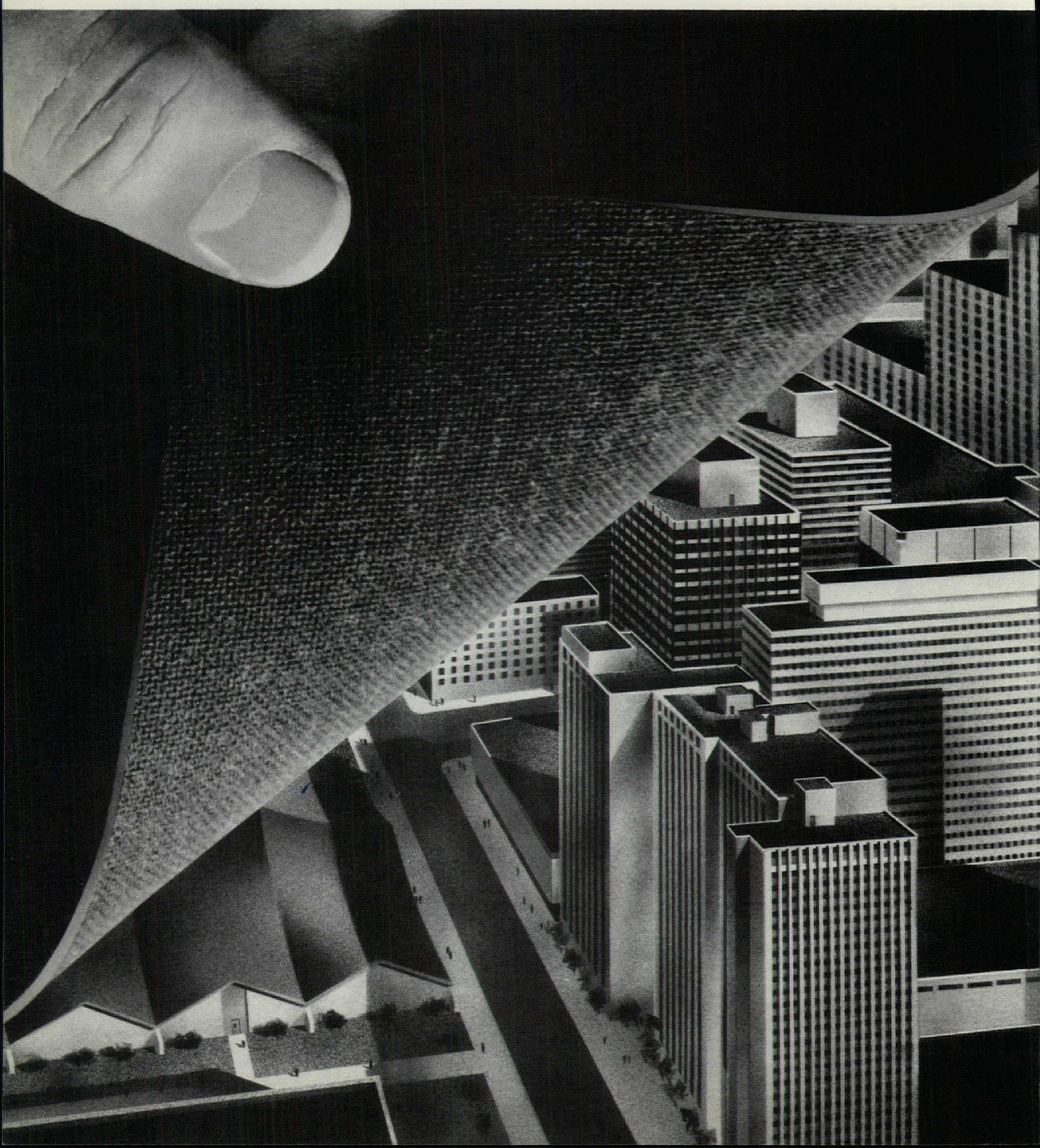

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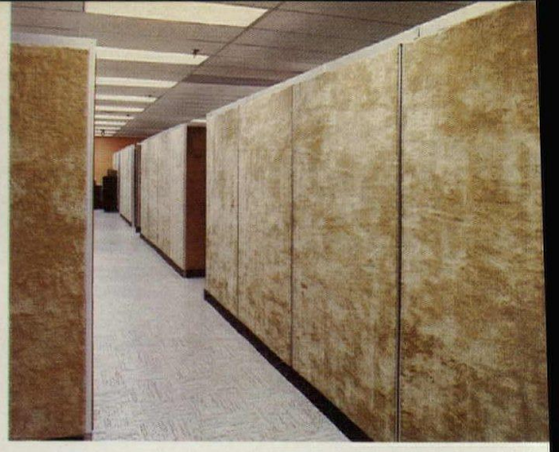

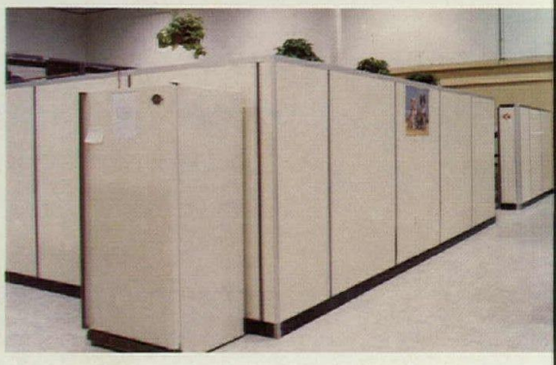

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P/A Awards program

29th annual competition for projects not yet completed

in architecture planning and research

Progressive Architecture announces its 29th annual P/A Awards program. The purpose of this competition is to recognize and encourage outstanding work in architecture and related environmental design fields 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 29th P/A Awards program: **Thomas H. Beeby,** AIA, principal, Hammond Beeby & Babka, Chicago, and Director, School of Architecture, University of Illinois at Chicago Circle; **David M. Childs,** AIA, General Partner of SOM, Washington, DC; **Jeffrey R. Cook,** AIA, Professor of Architecture, Arizona State University, Tempe; **Pleasantine Drake,** programming consultant and sessional lecturer, Carleton University, Ottawa, Ont.; **James Ingo Freed,** FAIA, Partner of I.M. Pei and Partners, New York; **Michael Graves,** FAIA, architect and Professor of Architecture at Princeton University; **Dolores Hayden,** author and critic, Associate Professor of Urban Planning, University of California, Los Angeles; **Gary T. Moore,** Assistant Professor, School of Architecture, University of Wisconsin, Milwaukee.

Judging will take place in Stamford, CT, during September 1981. 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 1982, and winning entries will be featured in the January 1982 P/A. Recognition will be extended to clients, as well as professionals responsible. 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).

3 Any project is ineligible if it has been, or will be before Feb. 1982, the subject of publication (on one full page or more) in *Architectural Record* or *AIA Journal.*

4 Architectural design entries may include only buildings or complexes, new or remodeled, scheduled to be under any phase of construction during 1982.

5 Urban design and planning entries may include only proposals or reports accepted by the client for implementation before the end of 1982. Feasibility and implementation strategy should be documented.

6 Research entries may include only

Your attention is called in particular to revised rules in paragraphs 3 and 7.

reports accepted by the client for implementation before the end of 1982. 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.

7 The jury's decision to premiate any submission will be contingent on verification by P/A that it meets all eligibility requirements.

Entry form: 29th P/A Awards Program

Please fill out all parts and submit, intact, with each entry (see paragraph 13 of instructions). Use typewriter, please. Copies of this form may be used.

Entrant:

Address:

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Project:

Location:

Client:

Client phone number:

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Entrant:

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I certify that the submitted work was done, for compensation, on behalf of a client with the power and intention to execute the proposal (or, in the case of research and planning entries, to adopt it as policy) and that all other stipulations listed above have been met.

Signature _____

Name (typed): _____

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Publication agreement

8 If the submission should win, the entrant agrees to make available further information, original drawings, or models, as necessary, for publication in the January 1982 P/A. The entrant will also provide appropriate slides for the presentation ceremony and reproducible black-and-white graphic material for press releases.

9 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

10 Each submission must be *firmly bound* in a binder no larger than 11" x 17". Binders 9" x 11" are preferred.

11 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 actual 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.

12 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.*

13 Each submission must be accompanied by a signed 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.

14 For purposes of jury procedure only, please identify each entry as one of the following: *Education, Housing (Single-family), Housing (Multiple-unit), Commercial, Industrial, 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.*

15 Entry fee of $30 must accompany each submission, inserted into *unsealed* envelope containing entry form (see 13 above). Make check or money order (no cash, please) payable to *Progressive Architecture.*

16 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.

17 Deadline for mailing is August 31. 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 August 31.

Address entries to:

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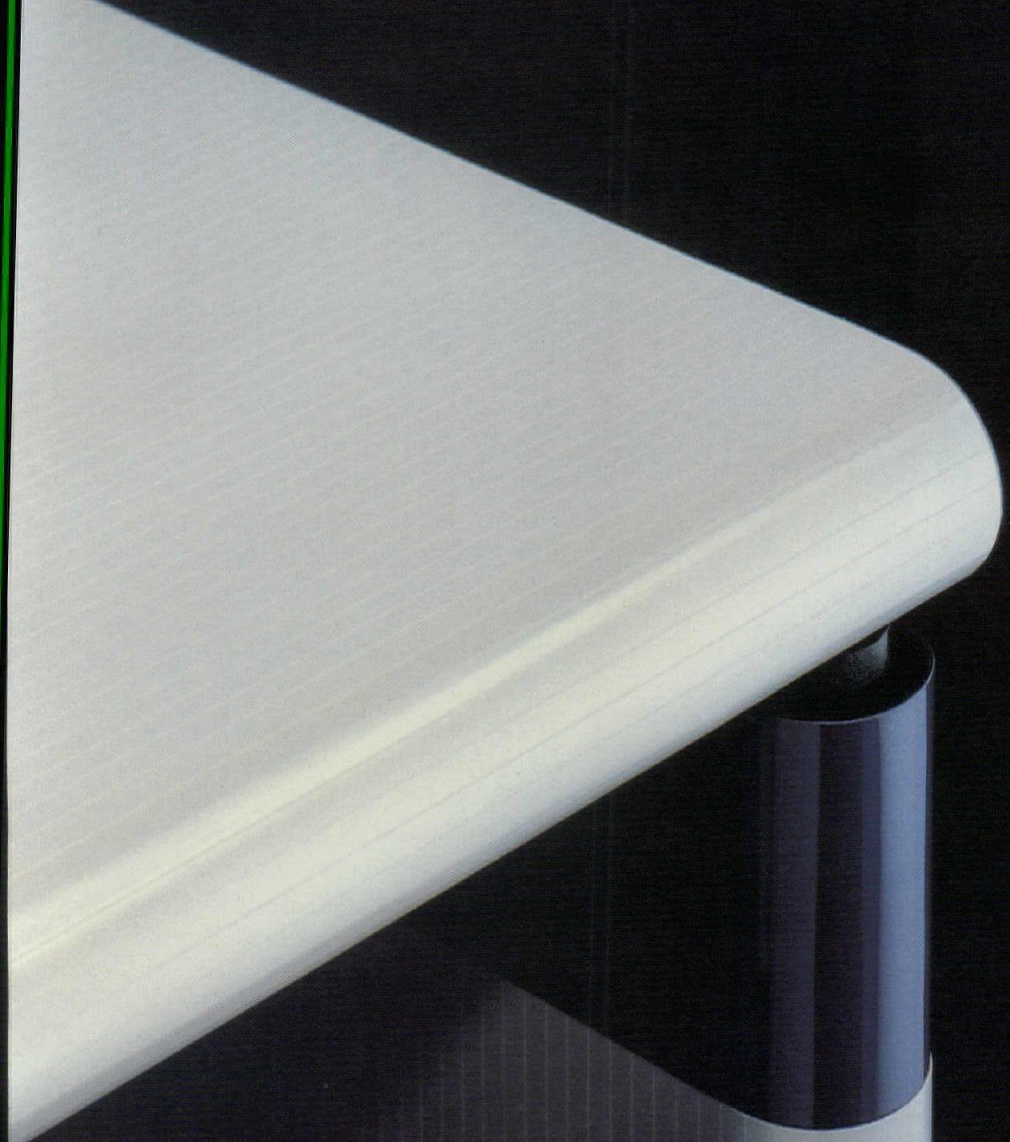

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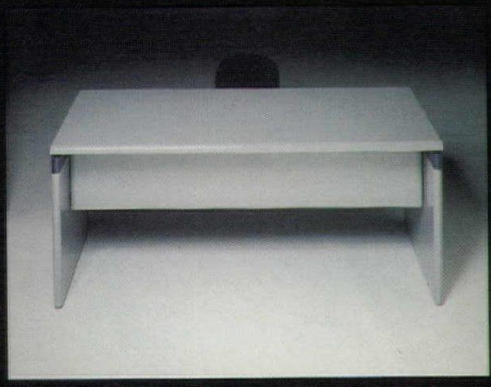

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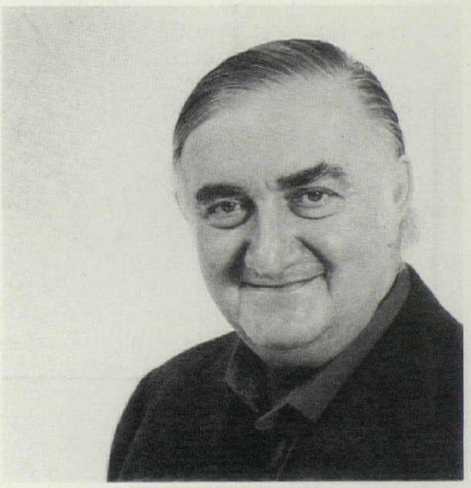
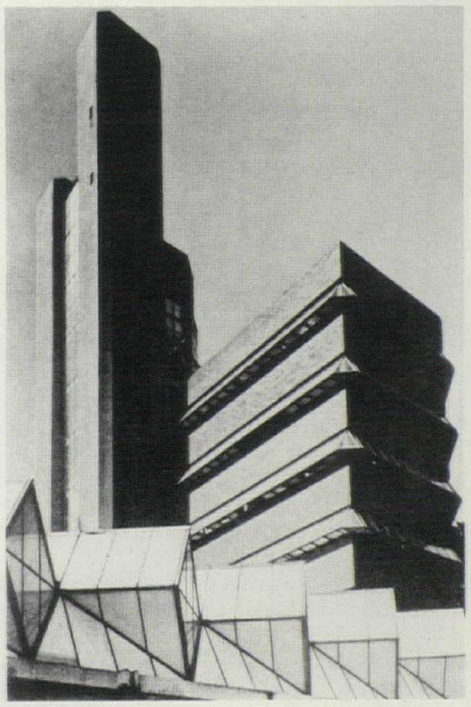
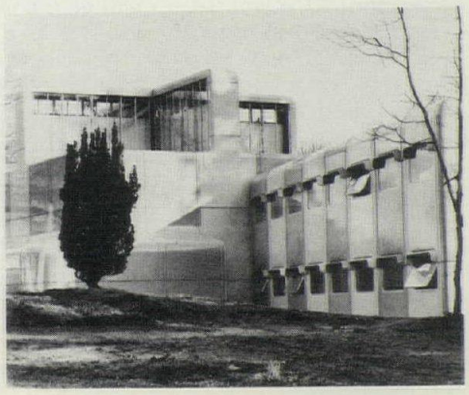
P/A News report







James Stirling and two of his buildings: the 1963 Engineering Building for Leicester University (middle) and the 1972 Olivetti Training School, Haslemere, England (bottom).

Stirling receives Pritzker Prize

British architect James Stirling has been named the winner of the third annual international Pritzker Architecture Prize.

Stirling, born in Glasgow, Scotland, and educated at Liverpool University, has won recognition for many projects, including the Engineering School at Leicester College, England (1963), which he designed with his former partner James Gowan; the History Faculty Building at Cambridge University (1967); and the Olivetti Training School at Haslemere (1972). Among his recent and upcoming projects are museums in Stuttgart and Cologne, the Scientific Institute in Berlin, the new Turner Gallery at the Tate Museum in London, and three university structures in America—at Rice (P/A, Oct. 80, p. 21), at Harvard (an addition to the Fogg Museum, see below), and at Columbia (a chemistry building).

In announcing the prize, Jay A. Pritzker quoted from a statement by 1979 winner Philip Johnson: "James Stirling has been the Wunderkind of modern architecture for some twenty years. Today he is a mature leader of world architecture and is in the vanguard of the newer movement, which includes historic allusion and contextual consideration." And historian Mark Girouard, at the occasion of Stirling's presentation in 1980 with the Royal Institute of British Architects' Gold Medal, described this aspect of Stirling's talent: "He has a very strong feeling for the weave of a city and for the really delicate scale of old cities and old buildings. . . . His buildings have some of the delicate quality of a giraffe or gazelle."

The Pritzker Architecture Prize was conceived by the late King Gustavus VI Adolphus of Sweden, who felt that the Nobel Prizes omit many vital areas of human endeavor, including architecture. Jay Pritzker, president of the Hyatt Foundation, established the Prize in 1979. Approximately 200 architects from 50 countries are considered each year. Philip Johnson was awarded the prize in 1979, and Luis Barragán received it in 1980. Arthur Drexler, director of the Department of Architecture and Design at the Museum of Modern Art, reviews all nominations, and a final selection is made by an international jury. This year's jury consisted of J. Carter Brown, director, National Gallery of Art, Washington; Lord Kenneth Clark of Saltwood, author and art historian; Arata Isozaki, architect; Philip Johnson, architect; J. Irwin Miller, architectural patron; and Cesar Pelli, architect and Dean of the Yale School of Architecture.

The presentation of the prize was made to Stirling on May 19 at the National Building Museum in Washington, DC. The award includes $100,000 and a cast of a Henry Moore sculpture.

Harvard unveils Stirling design

A reception, a lecture by the architect, and the simultaneous opening of two related exhibitions marked the public announcement in mid-April of the design for an annex to the Fogg Art Museum at Harvard, by James Stirling, Michael Wilford & Associates of London, with Perry Dean Stahl & Rogers of Boston. A subject of widespread speculation for the many months Stirling was known to be at work for this prestigious client, the design differs—as Stirling's generally do—from any possible expectations.

For a rather cramped block-front, beseiged on three sides by prominent existing buildings across a tangle of busy streets, Stirling has adopted an unassertive overall form, then clad it with unorthodox façades. He has saved the spatial drama for inside, where a continuous grand stair leads from the two-story columned lobby up to two upper levels of galleries (on one side of the stair) and four upper levels of offices (on the other side, within the same height).

Speaking of the design at the opening event, Stirling noted the extreme disparity of surrounding structures—the Federal Revival Fogg Museum, the Brutalist Gund Hall design school by John Andrews, and the Victorian Gothic Memorial Hall, among others. Contextualism here, he observed, demanded continued disparity: "Our building, we hope, is like none of the others."

He explained the irregular window pattern of the long façade as the result of dividing a perimeter strip of office space irregularly to yield programmed

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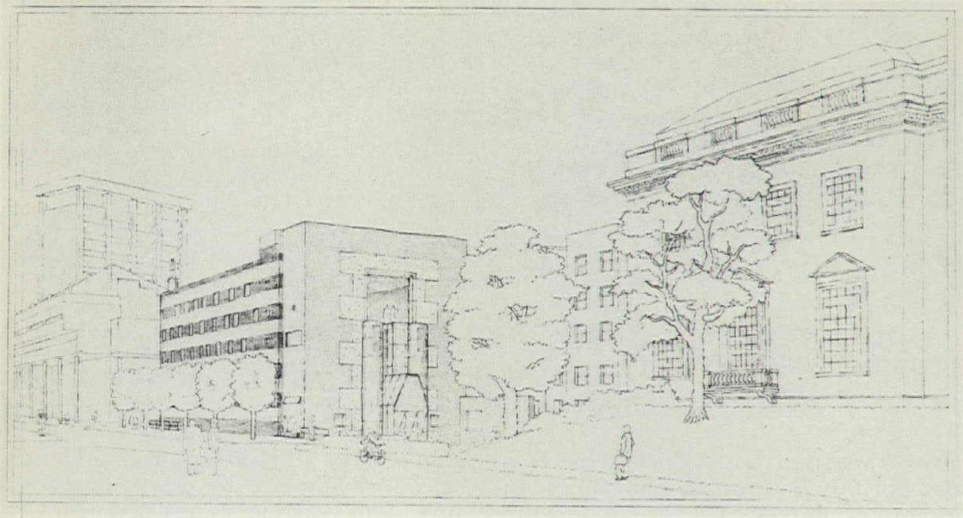

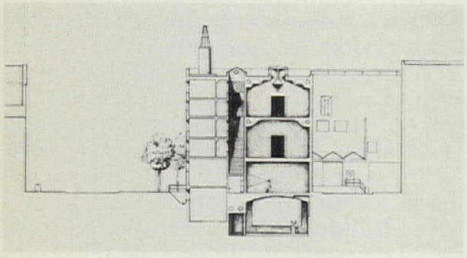

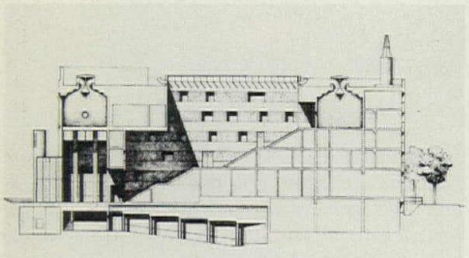

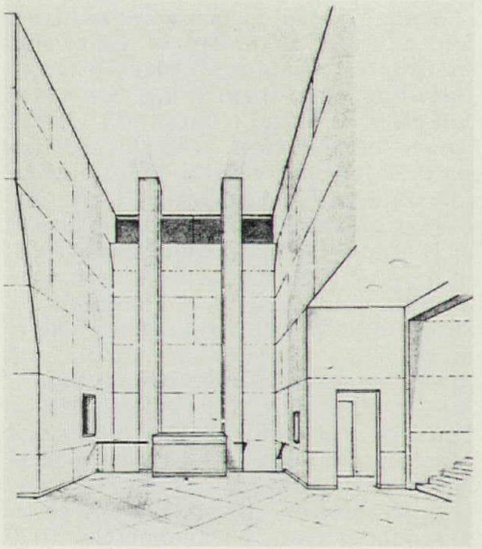

The Fogg Museum addition (top), with the present Fogg at right, Gund Hall at left, and William James Hall behind. Left, top: section showing street-side offices and three gallery levels (shaded) flanking main stairway. Left, bottom: section through main stairway. Above, right: entrance hall.

square footages, then centering a window or two in each compartment; to avoid a totally random effect, the windows are placed in bands of darker brick that continue around the curved northwest corner. Monumental flourishes are reserved for the narrow end facing the present museum, where huge stucco "rustication" frames a tall glazed opening; air-intake columns flanking the entry are set to support a bridge (design not yet final) projected to link the new Fogg structure to the old. The final flourish of the exterior is the proposal —still open to debate—that the dark bands be a dull green brick against a prevailing tan—colors that make no concessions to the red-brick Fogg but do, says Stirling, pick up on the patterned slate roof of Memorial Hall.

Inside, the ceremonial sequence of spaces, with varying heights and much use of top lighting, promises to be a setting of exceptional dignity for the museum's Oriental, ancient, and Islamic art. The structure's 60,000 gross sq ft will include 11,000 sq ft of gallery space, plus classrooms, offices, storage space, and a 300-seat basement lecture hall. Construction cost is projected at $5.9 million. Groundbreaking—on the site now occupied by the Allston Burr Lecture Hall and a frame house—is scheduled for this summer, completion for 1983.

At the announcement, Stirling took the occasion to bring the audience up to date on his current additions to the design school at Rice University in Houston (P/A, Oct. 1980 News report, p. 21) and to the museum in Stuttgart—both under construction—and his proposed extension of the Tate Gallery in London. The two concurrent exhibits (now over) included a display at the Fogg of a model and Stirling's own drawings, and a show at nearby Gund Hall of design development drawings by Stirling's firm and the associated Boston architects. [JMD]

Roofing on the road

In the field of architecture and construction today, we are witnessing something of a boom market in seminars and educational workshops. As a forum for information distribution, these meetings are efficient: the idea seems to be to bombard the gathering with as much information as it is humanly possible to digest. Audio-visual aids are used; study guides are distributed.

One good technology road show is provided by the Roofing Industry Educational Institute, a nonprofit organization formed with the cooperation of the National Roofing Contractors Association and roofing materials manufacturers. The Institute, whose administrative offices are in Englewood, Co (6851 S. Holly Circle, Suite 250), presented its Membrane Roofings Systems Seminar in January, in Tarrytown, NY, and this editor attended it.

The five-day course covers every aspect of roofing from the manufacture of the roof products to the design, detailing, application, repair, inspection, and maintenance of a good membrane roof. One two-day course stresses roof inspection, diagnosis, and repair. Although the emphasis is still on the conventional built-up roof, there is considerable time and space given to the inverted roof system, cold applied roofing, and single-ply systems.

RIEI director Richard Fricklas is the principal source of information, but a variety of nationally recognized industry experts participate throughout the session and divide up the subject matter. A study manual, complete with references, accompanies the sessions.

Although the seminars are held in different regions, the attendees frequently travel halfway across the country. The roster is kept below one hundred, and some attempt is made at mixing the interests of those attending. About 40 percent of the students are roofing contractors. Manufacturers are also well represented. The attendance seems to reflect directly the level of contact that the person actually has with the roofing materials. General contractors, owners, and engineers attend in lesser numbers.

Architects represent at present less than ten percent of the attendees. This comparatively low response does not reflect the extent of problems architects are having with their roof designs. As one instructor at a recent RIEI event explained: "Typical details will give you a typical roof. A typical roof is a five-year roof." Every step of the recommended procedure is impressively documented with photographs and detail drawings. One might come to the session thinking that it is impossible to create a roof that does not leak, but come away incredulous that a well-designed and well-installed one ever does. [RR]

[*News report continued on page 31*]

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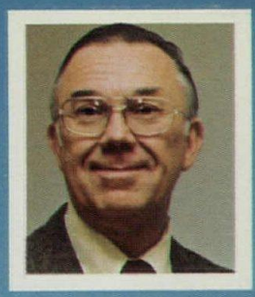

Douglas C. Goodman,
Reinhardt Associates, Inc.

MacArthur Terrace, Chicopee, Massachusetts—A HUD 236 Project for Chicopee Housing Associates; Architect—Reinhardt Associates, Inc.; General Contractor—Dimeo Construction; Painting Contractor—John D. Ahern Company.

Because various grades of lumber were used in the MacArthur Terrace Project, the exterior finish had to meet two very important criteria. First, a variety of colors were needed to make the overall apartment complex aesthetically pleasing. At the same time, the finish had to be economical in terms of both initial application and long-term maintenance.

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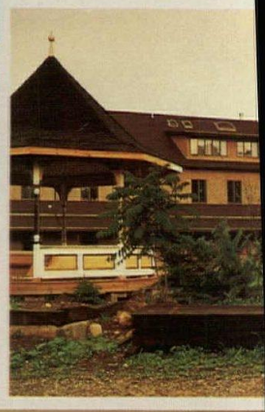

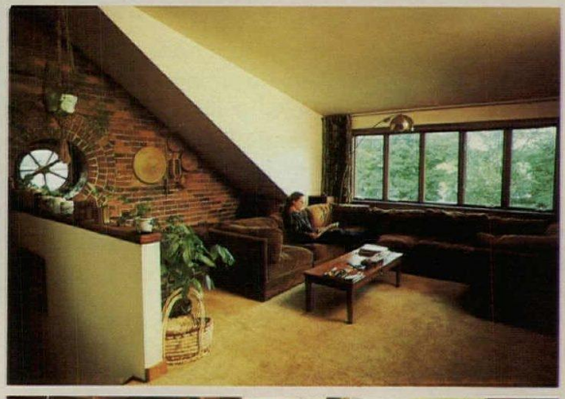

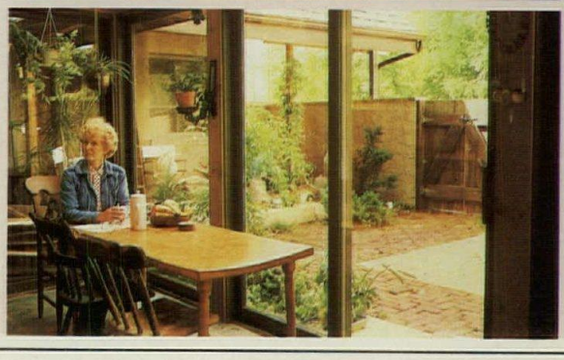

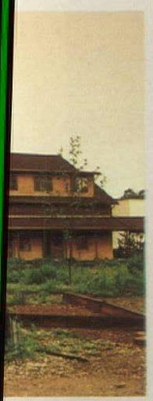

At a 120 year old creamery, Andersen blends right in.

Renovating this old creamery into apartments and offices was very important to owner-developer Amasa Marks.

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So, together with the architects, Mr. Marks created a place of beauty, for his homeowner side, and energy efficiency, for his building-owner side.

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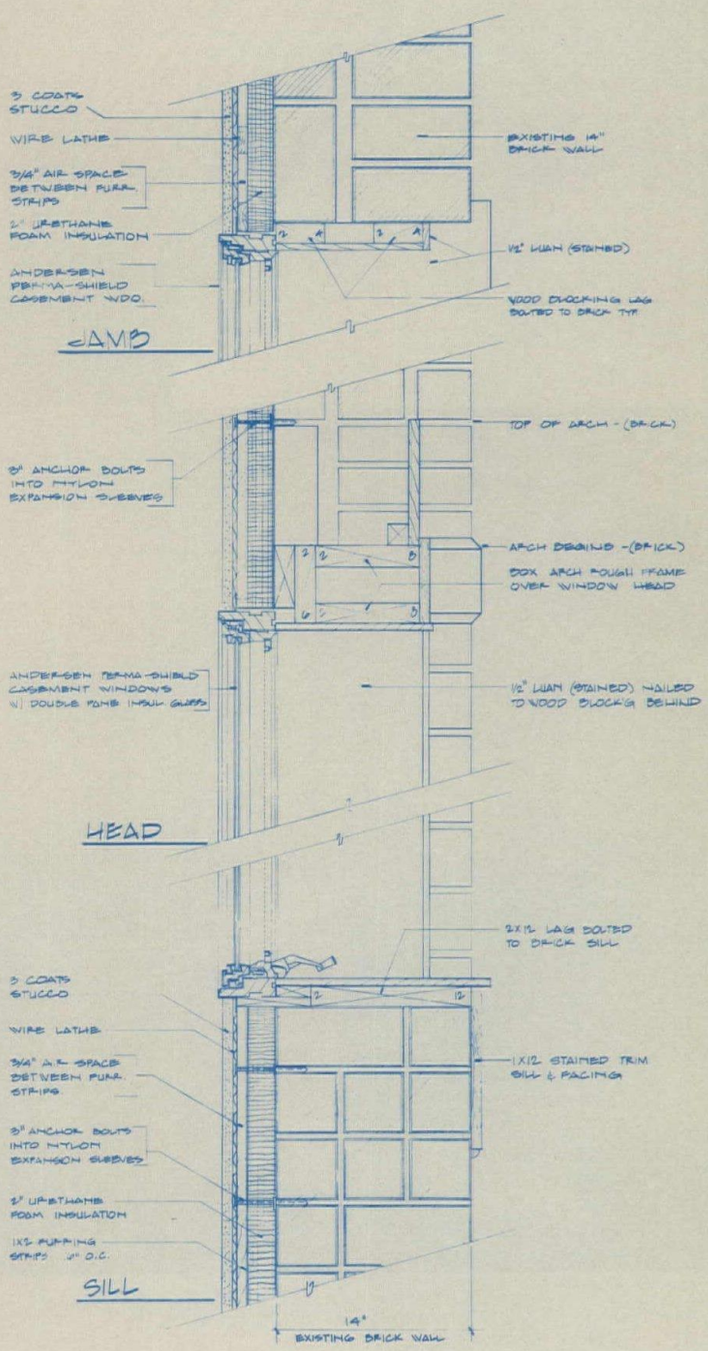

The Creamery
Sussex, New Jersey

Architect: J. Arthur Johnsen, AIA
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Report from Washington

Preservation: Bad news and good
Washington, DC, often seems to those who live here almost a land apart, unaffected by the country's economic malaise. President Reagan can try his best to cut the budget and reduce the bureaucracy, but Washington keeps on growing, in part because so many corporations and associations want to have offices in the nation's capital. And with the continuing expansion comes the need for more housing, shops to serve the in-migration, hotels to serve visitors . . . the list could go on.

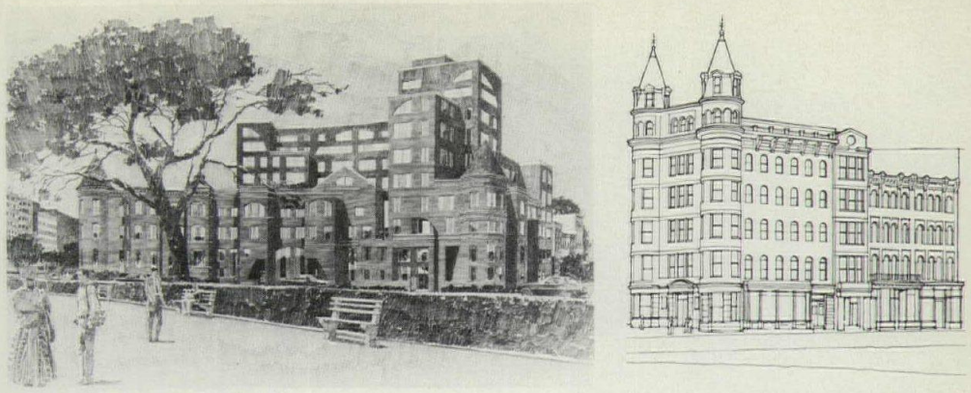
For the time being, however, the new President and his administration's proposed cuts remain the primary subject of conversation. Two areas that will suffer severely if Congress approves the budget recommendations are historic preservation and the National Endowment for the Arts.

The bad news
The Historic Preservation Fund of the U.S. Department of the Interior provides grants for surveys, planning, acquisition, and development. (Interior Secretary James G. Watt has abolished the agent for this fund set up by the Carter administration, the Heritage Conservation and Recreation Service, and has returned all preservation functions to the National Park Service.) The states and the National Trust for Historic Preservation received $47 million from the fund in 1979, but last year it was down to $25 million. Reagan's staff has cut it even more—to $5 million—all of which will go to the National Trust, a private organization that uses the federal funds to match dues and other gifts.

The states, needless to say, are not too pleased with the cuts, which in some cases could mean the abolition of state preservation programs. In Arkansas, for example, the entire state program is funded by the federal government; in most states, however, the legislatures do provide some limited funding.

The state historic preservation officers and the National Trust have testified in recent months before committees of Congress, asking that the cuts be restored, and while the Democrat-controlled House of Representatives seems favorably disposed to this, the Republican-controlled Senate appears less likely to alter the President's request.

Speaking before the Subcommittee on the Interior of the House Appropriations Committee, National Trust President Michael L. Ainslie echoed the feelings of many. "We want to see the federal budget brought under control," he said. "Inflation and high interest rates have a detrimental impact on the work of the National Trust and on that of preservationists across the country." However, said Ainslie, the matching grants were not a "giveaway program"; through their leverage of private investment, they contributed much more to the economy than they cost.



The Chancellor (left). The Apex Building/ Brady Studios renovation (right).

A similar argument is also used by officials of the National Endowment for the Arts, which along with its sister, the National Endowment for the Humanities, is reeling under a 50 percent budget cut mandated by the Reagan administration.

Under a revised budget, NEA's Design Arts Program would be reduced by 40 percent, and the Challenge Grants Program nearly abolished. Both have been used extensively by architects.

Michael John Pittas, director of the Design Arts Program, along with many others, finds the proposed cuts of dubious economic sense. He points to the tremendous leverage factor in his program's grants, noting that 28 grants in *Design Arts I*, a recently published magazine of the program's best grants during its first 15 years, cost the federal government $1.5 million while generating other investments of $300 million over as much as eight years.

While the sabers rattle on Capitol Hill over the budget cuts, new construction and renovation proceed elsewhere in the city at a dizzying pace. In Georgetown and other areas there are older buildings with character that are being reused, but much new construction is relentlessly ugly. Among the latest old buildings to hit the dust is the venerable YWCA at the corner of 17th and K Streets. The land on which it stood was sold for more than $350 per sq ft, a record once, but now paltry compared to the estimated $1000 per sq ft paid by the developers of Washington Square at L St. and Connecticut Ave.

Some good news
Not everything is bad, however. A few sensitive owners and some imaginative architects offer hope. Just recently, Washington public relations ace Robert K. Gray left Hill & Knowlton in the K Street canyon and opened his own firm in the old power house in Georgetown. Located alongside the C&O Canal, the brick cube (it once held a developer's offices) has a high-tech interior with antique furnishings. The contrast is at once stunning and delightful. (Gray hopes to convert the massive concrete chimney running up through the structure into a circular library/reading room.)

At the edge of Georgetown, in Foggy Bottom, a young architectural firm, Martin & Jones, is demonstrating its talents. The architects have designed the Chancellor, a mixed-use structure on Washington Circle that respects the townhouse scale of the neighborhood yet meets the developer's need for more intensive use. But the most interesting part is how the design was achieved.

The developer, Seymour Hershon, had announced plans for a 90-ft "Miami Beach" type building designed by GMR Ltd. Local citizen groups objected, saying that some of the buildings on the site were of landmark quality. A lawsuit resulted, and as part of the negotiated settlement, the developer agreed to save one circular building on the corner and hire one of three pre-selected architects to devise a better scheme.

Hershon gave the job to Martin & Jones who came up with a "romantic Victorian" solution (as they call it) providing almost as much space as the original "Miami Beach" design at almost the same cost. The project, carried out by GMR Ltd. as part of the initial agreement, is nearing completion.

The round corner building and two townhouses next to it have been restored, and the remainder of the row echoes their form, even with a new circular structure at the opposite end. The high-rise (10 stories) section is stepped to the rear in a series of building blocks. The $13 million project has 100,000 sq ft for residences and for medical office condominiums.

Martin & Jones are also busy with two other projects within blocks of this one—a condominium apartment building (P/A, Dec. 1980, p. 49) and a small bank/office building in Georgetown (P/A, Jan. 1980, p. 38). Both are under construction.

On Pennsylvania Avenue, Hartman-Cox Architects has devised its third clever answer to the problem of combining old and new architecture. On Gallery Row they are reusing an old façade; at 1001 Pennsylvania they are including existing buildings within a new complex; and now they are saving one of the

[*News report continued on page 34*]

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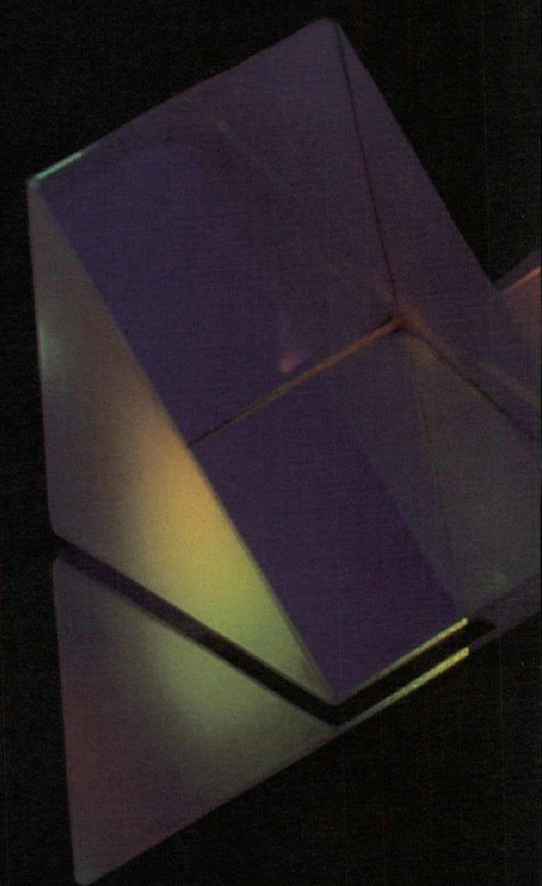

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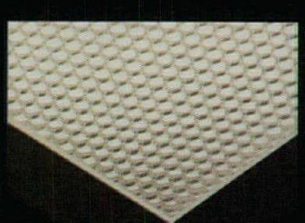

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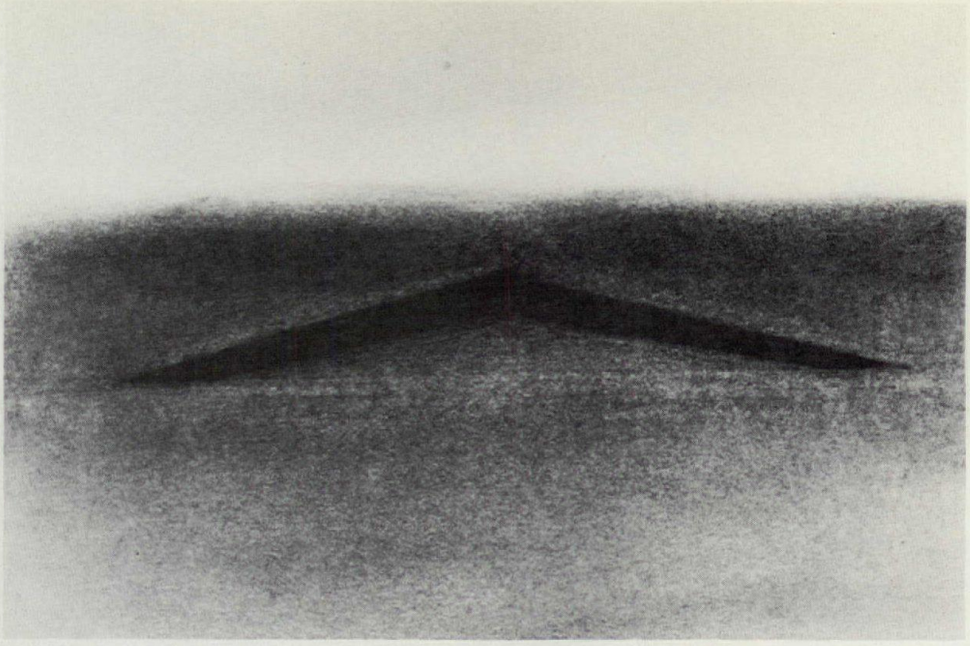
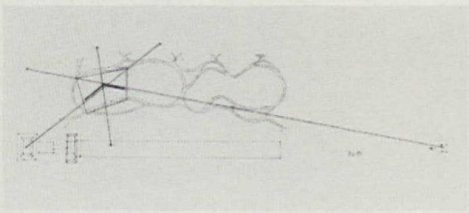
most famous buildings on America's Main Street, the twin-towered Apex Building (named for the liquor business on its ground floor) at 7th Street. United States Land Resources, a developer, purchased it as well as a pair of four-story cast-iron buildings that once held Matthew Brady's photography studios.

The Apex Building, originally the Central National Bank Building, was completed in 1860, but was altered significantly 25 years later by Alfred B. Mullett. He added the towers and a new front while changing the building's structural system from wood frame to steel with arched vaults in the basement.

Just as Mullett changed the front and bottom, Hartman-Cox will alter the top and rear. They are adding a full sixth floor behind a new balustrade on the roof above the cornice (there exists a partial sixth floor in front). A new building at the rear in vacant space will link Apex with the Brady studios and will serve as the entry and circulation core. Its design maintains the proportions of Mullett's towers.

The $3.8 million project is to be completed in 1983, and the developers expect to rent the building as luxury office space. With its views in both directions —the Capitol and the White House (representing a meeting point for President and Congress?)—they should have little problem. [Carleton Knight III]





Top: Sketch, winning entry for Vietnam Memorial. Right: Site model. Above: Plan showing sight lines from Lincoln Memorial (left), Washington Memorial (right).

Minimal solution wins Vietnam competition

How do you symbolize the sacrifice of Americans who died in Vietnam? With utmost simplicity, concluded the jury for the Vietnam Memorial Competition.

Results of this open design competition, which attracted 1421 entries—possibly the largest number of any such contest in history—were announced last month in Washington, where the memorial is to be located. Out of a staggering variety of proposals, the jury chose one of the very simplest, a submission by Maya Ying Lin, a 21-year-old undergraduate student of architecture at Yale.

Her design envisions nothing more than "a rift" in the rolling site on the Mall, a shallow depression bounded by two stone retaining walls forming a shallow V in plan, on which the names of 57,692 lost Americans are to be inscribed. The names are to be arranged chronologically by date of fatality, starting at the point of the V, moving 200 ft to the right as the wall tapers from 10 ft to ground level, then reappearing at the far left and continuing (in columns, left to right) back to the point of origin. Lin spoke of her concept, which seems to move into and out of the earth, as a statement for the living about death. The jury spoke of the scheme as a minimal one, which the viewer could "invest with many meanings"—meanings that might not be apparent from the drawings, or even from the first visit. Any initial concerns that the entry might be a naïve one—considering the primitive style of the drawings—were dispelled by the eloquence of Maya Lin's accompanying statement. Her intelligence and poise at the press announcement of the choice lent further authority to the scheme.

The winning project admirably met two stated objectives of the program: to honor the dead without commenting on the divisive subject of the Vietnam conflict and to establish a relationship with other monuments on the Mall. While the proposal was "not a thing of joy," the jury felt it expressed hope, because of its "open nature."

They also endorsed its complementary relationship to existing landmarks. "In a city of white monuments rising, this is a dark one receding." And, they found the abstract, but site-specific design "very much a memorial of our own times, one that could not have been achieved in another time and place." From a practical viewpoint, the openness will make the memorial easier to monitor and maintain, while its configuration will fend off traffic noises from streets to the north and west and invite sunlight from the south. Apparent problems of barrier-free access over grass-covered slopes and potential safety hazards of the retaining wall can probably be dealt with at no major sacrifice to the design.

The first-prize winner will receive $20,000 plus a commission as advisor for the execution of the project. Second-prize winner ($10,000) was architect Marvin Krosinsky of Island Park, NY, with Victor Ochakovsky of Brooklyn; third prize ($5000) went to a team headed by landscape architect Joseph Brown of Alexandria, Va. Fifteen honorable mention winners will receive $1000 each.

All 1421 entries to the competition, which was open to any U.S. citizen of 18 years or older, were exhibited to the public on May 9 (Armed Forces Day) in the hangar at Andrews Air Force Base, near Washington, where they were judged. An exhibition of winning entries, plus a small selection of others, at the AIA's Octagon galleries in Washington, is scheduled for Nov. 11 (Veterans Day) through Jan. 3, 1982.

A brief scanning of the entries (the finalists plus several hundred others) revealed remarkably few strong contenders: representational sculptures ranged from sentimentality (helping a wounded buddy) to political kitsch (helping a wounded peasant); many [*News report continued on page 38*]

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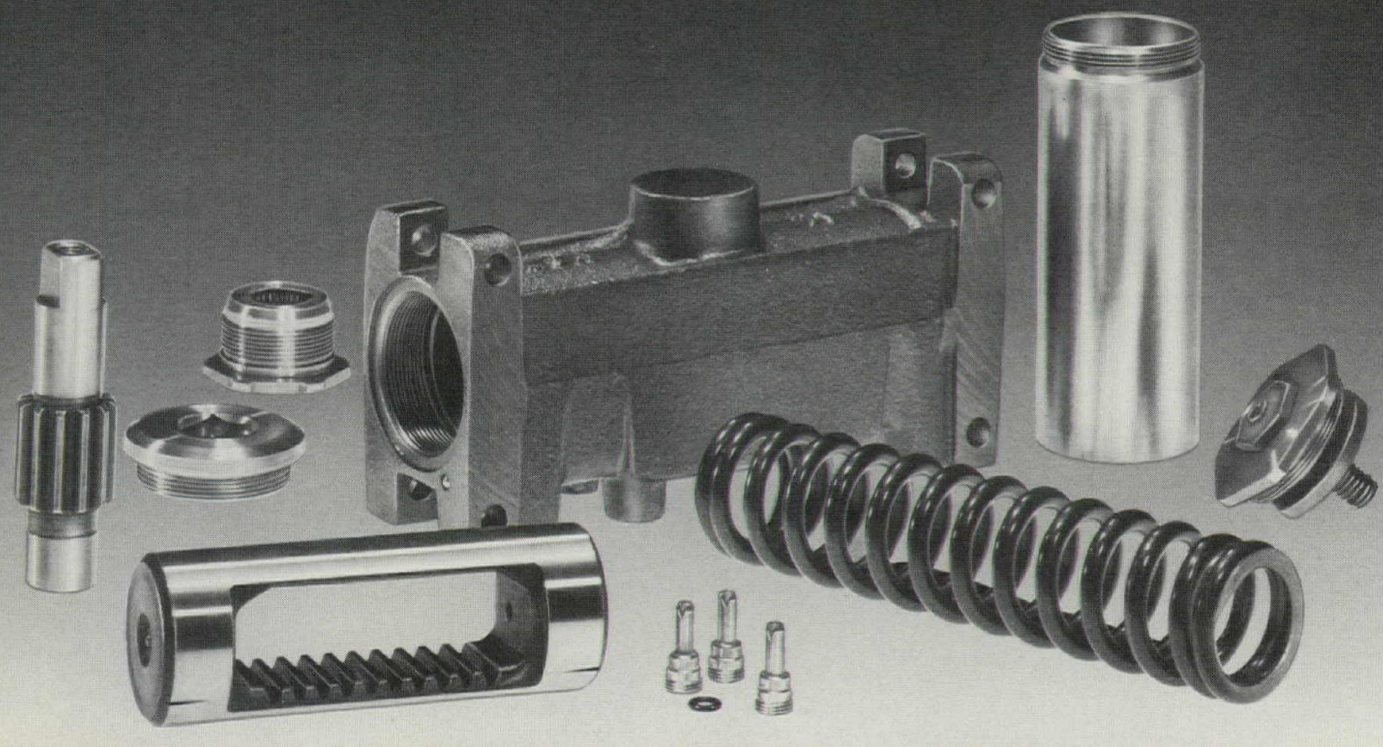

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News report continued from page 34

simple landscape solutions suggested office plazas; some were arrangements of prismatic, gravelike blocks to form stars, ovals, spirals, etc.; a few schemes with corridorlike passages indicated a promising concept not carried through to the jury's satisfaction; the few in frankly Classical style were generally naïve—hardly fit company for the Lincoln Memorial.

The jury included some of the best known names in pertinent fields: architects Pietro Belluschi and Harry Weese; landscape architects Garrett Eckbo and Hideo Sasaki; sculptors Richard Hunt, Costantino Nivola, and James Rosati; journalist/critic Grady Clay. Commenting on the generally elderly, middle-of-the-road make-up of the jury, professional adviser Paul Spreiregen observed that aesthetically far-out solutions were not particularly sought for this memorial—and would in any case be unlikely to make it through the various agency reviews that this project will face. As an authority on competitions—author of *Design Competitions* (McGraw-Hill, 1979) and cochairman of an AIA Task Force on the subject—Spreiregen feels that competitions must produce tangible results, and it looks as if this one can.

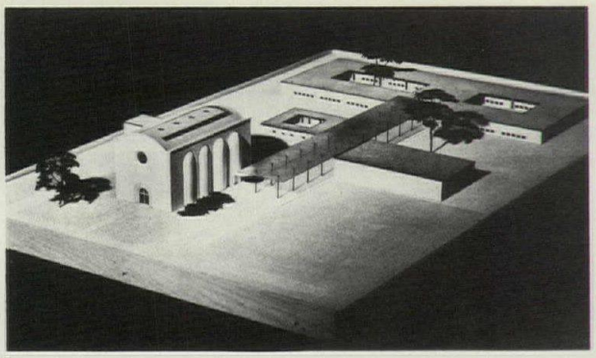
Sponsored by the Vietnam Veterans Memorial Fund—an organization with a dazzling array of prominent Americans on its letterhead—the memorial was approved for this site by a unanimous joint resolution of Congress in July 1980. All construction costs—tentatively estimated at $7 million—will come from private contributions. With $1.2 million already collected, and with contributions being solicited by AFL-CIO and major veterans' organizations, among others, the objective of ground-breaking by Memorial Day 1982 should be realizable. Contributions can be sent to the Vietnam Veterans Memorial Fund, Washington, DC 20098. [JMD]

Johnson in Houston

In January 1950, Philip Johnson rhetorically asked students at the University of Houston College of Architecture, "Must we discuss architecture in Houston? It's so dull." Three decades and a whole generation later, Johnson continues to provoke the complacency of the architectural community, and the Houston landscape itself now contains a host of Johnson/Burgee buildings, reflecting changes in taste, vision, and the evolving urban environment.

During the month of February, Houston also became the scene of a modest lecture series and retrospective exhibit on Philip Johnson, with a focus on work done there. Sponsored by the Rice Design Alliance in cooperation with the Museum of Fine Arts, the event served as a reminder that Johnson is unique as both a historical figure and a contemporary personality. The series "Philip

[*News report continued on page 42*]



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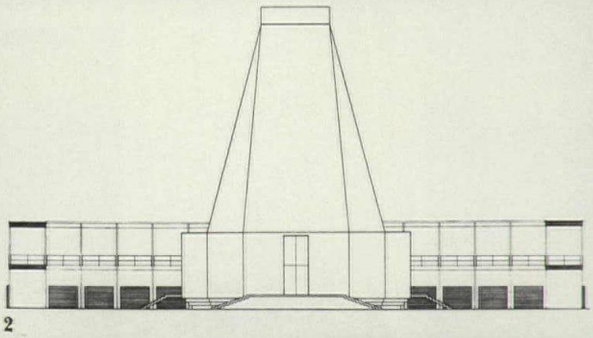

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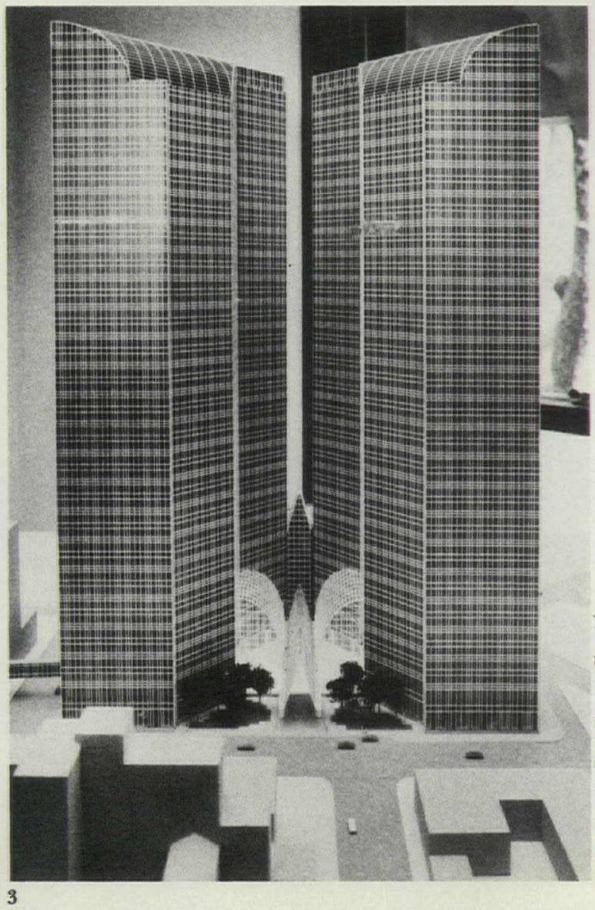

Carlos Antonio Rios, *Houston Chronicle*.

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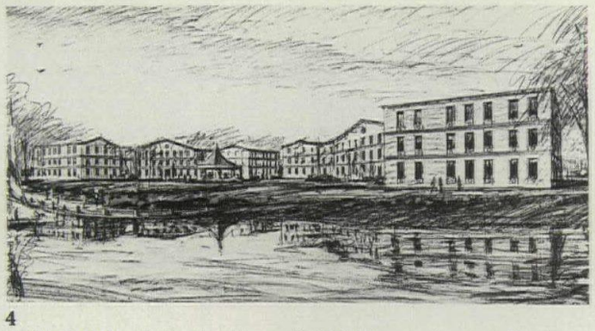

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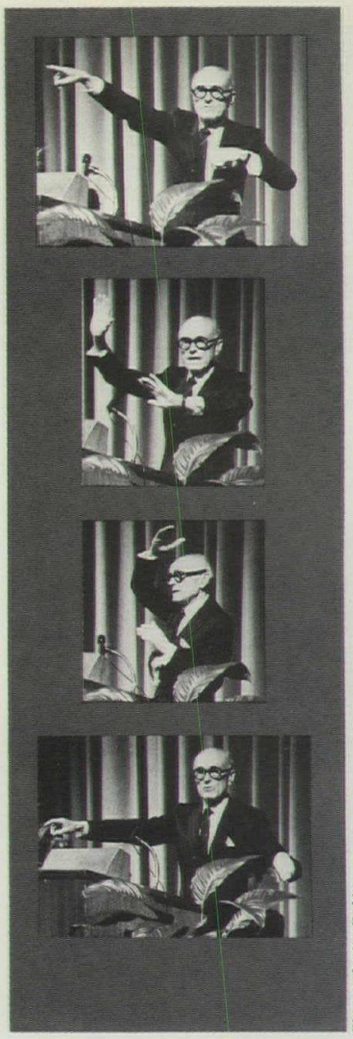
1 St. Michael the Archangel (1953), project. 2 University of St. Thomas Chapel (1965), project. 3 Twin Towers, Cullen Center (1978), project. 4 Sugarland Office Park (under construction).



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Johnson, A Three Decade Retrospective" reviewed Johnson's career, from his earliest curatorial work at the Museum of Modern Art, educating the public and advancing the cause of Modern architecture, to his ongoing practice of architecture. And it included an appearance by "the man" himself.

Arthur Drexler, who inherited Johnson's position as director of MOMA's Department of Architecture and Design, discussed the didactic years 1929–1936 as well as the period 1946–1954 that followed Johnson's studies at Harvard. He showed Johnson as the polemicist who was sufficiently detached intellectually to join Alfred Barr and Henry-Russell Hitchcock in assessing Modern Architecture in stylistic terms and recognizing that its power of communication was essentially aesthetic.

Johnson as curator

Both the contents and the installation designs of Johnson's exhibitions represented milestone statements about the characteristics of 20th-Century art. Archival photography of the seminal show "The International Style-Modern Architecture since 1922" reveals an installation surprisingly modest ("rather like a one-night 'do' in a high school gymnasium," according to Drexler), but subsequent exhibitions under Johnson's directorship presented Modern design as *the* style for contemporary life and encouraged its accessibility. Memorable shows included "Machine Art" (1934), "Useful Objects Under $5" (1938), "8 Automobiles" (1951), and "New Lamps" (1953). Minimal details and visual effects were presented with clear conviction, and included an occasional precursive element, such as the "faux" marble wallpaper used in the 1949 "Lobemeier Glass" exhibit, and the thin shelves "magically" cantilevered from a wall of white styrofoam (then a new material) in the 1953 "Recent Acquisitions" show. The influence of the MOMA exhibition style was such that the manner by which objects were presented became the manner by which they were designed.

Johnson as designer

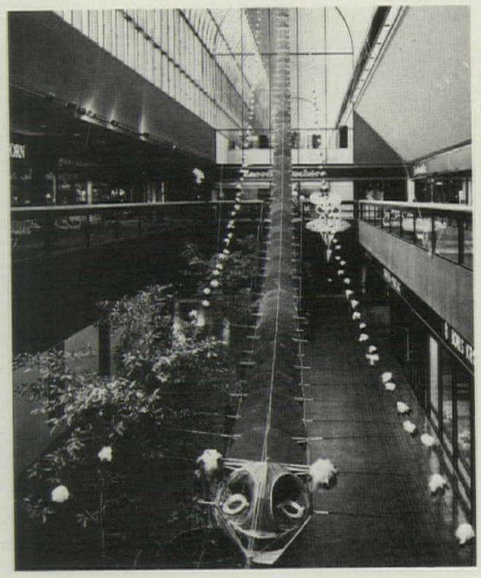
Robert A.M. Stern's intelligent presentation of Johnson's career showed representative works from its various phases and included projects never before seen. Johnson owes a debt to Marcel Breuer, his Harvard design critic, and while his early work exhibits the recognized influence of Mies, his Farney House of 1946 combines a Mies pavilion with a Breuer binuclear parti. A tool shed in Ohio, designed in 1948 for his parents, was curiously outside the mainstream: its biaxial symmetry and "cornice" clerestory reflect a tolerant, if not affectionate, attitude towards Classicism. Well into the mid-1950s, Johnson produced sophisticated Mies-aesthetic designs, but he was catholic in taste and could draw upon (and even outdo) any number of sources. Comparing Johnson's 1956 Boissonnas House to Louis Kahn's 1955 DeVore project, Stern observed that Kahn was "senior in age but junior in maturity of work." Even before the mid-1960s, Johnson's work reflects a conscious dipping into the forbidden fruits of history: the Shingle Style surfaces of the Roofless Church in New Harmony; the Roman/Baroque conception of the Museum for Pre-Columbian Art at Dumbarton Oaks; and the synthesis of Romanesque elements and Corbusian Radiant Farm planning principles in the 1953 project for St. Michael the Archangel Catholic Church in Houston.

Stern believes Johnson lost ground by the late 1960s, particularly when his partner Richard Foster left, and he seemed to be caught with a nagging belief in Modernism, which could not sustain itself and which was even beginning to seem reactionary. The "gold-plated jail" of the interior public lobby in Lincoln Center's New York State Theater, the futile attempt to "recapture the language of the past" at the Boston Public Library expansion, and his now-infamous role as juror in the 1965 Brighton Beach Competition (in which he revealingly cited "the timeless values of Modern archicture") pointed to a crisis of conviction. Yet Johnson's partnership with John Burgee after 1967 began with a volte-face, as the Welfare Island Master Plan reproduced Queens, prescribing exactly what he had just criticized Venturi & Rauch for doing at Brighton Beach. Recent works point to a sustained catholicity, if not an inclusivism, validating his own remarks that "you cannot *not* know history" and

"change is the only constant." In the past decade, the better works reflect a diversity of readings and recollections: Pennzoil Place draws from Mies's 1919 Friedrichstrasse project, from Hugh Ferriss's schemes, and from Scheerbart's Expressionist "mountain of glass"; the Dade County Library evokes the Spanish Colonial Revival; and the PPG Headquarters recalls Pittsburgh's status as a Cathedral of Learning in its use of Gothic Revival forms. The New York AT&T building, which overlays Serliana with McKim, Mead & White's New York Municipal Building and, in a reversal, architectural icons from Chippendale furniture, is a provocative anomaly that has shaken that bastion of mainstream style, corporate architecture.

Johnson himself, appearing in the Houston lecture series, relished his eccentric personal role and finally acknowledged that the diversity and impish experimentation of his current work may be due in part to the fact that "after you're 70, you haven't anything more to prove. You can do anything you G.D. please."

The exhibition, titled "Philip Johnson, Johnson/Burgee: Houston Projects 1950–1980," revealed the consistency of this experimentation in several unbuilt designs, alternate studies for completed works, and current commissions. Organized by the fledgling Anchorage Foundation (an institution dedicated to public education in the field of architecture) and curated by Foundation president Anne S. Bohnn and architectural historian Stephen Fox, it demonstrated that Houston contains enough works by Johnson to constitute a fair representation of the range of his interests. It also evoked Johnson's own remark of 1961: "A culture gets the monuments it deserves." [Peter Papademetriou]



West Week in the Blue Whale

This March, over 13,000 designers attended West Week '81, the fifth annual Pacific Design Center open house and marketing exhibition. A weekend schedule, special design seminars and lectures, and carefully orchestrated banquets and social events led to an unprecedented success. The normally sedate Design Center took on a festive air, with many showrooms redecorated for the occasion, and a delightful display of kites embellishing the top-floor galleria.

West Week featured a number of special programs, which attracted overflow crowds of students and designers. There were three seminars on computer graphics organized by Len Corlin, editor and co-publisher of *Contract* magazine; these were complemented by showings of Charles Eames's film introduction to computer graphics and William Kovacs' computer simulation of a flight through Downtown Chicago. Paolo Soleri gave a lecture on cities of the future.

The centerpiece of the weekend was "Your Turn-My Turn," a symposium sponsored by PDA Two, the association of second-floor contract furniture showrooms. This event, moderated by Richard Saul Wurman, brought more than 30 internationally recognized contract furniture designers into direct contact with the people who specify their products. The designers were each posted next to a piece of their own furniture, and each told an anecdote relating to its design. Later, the same designers were available in the showrooms to discuss their work on an individual basis. Adding to the spirit of the occasion, the wide second-floor hallway was transformed into a banquet hall featuring a continuous feast of ethnic food.

[*News report continued on page 46*]

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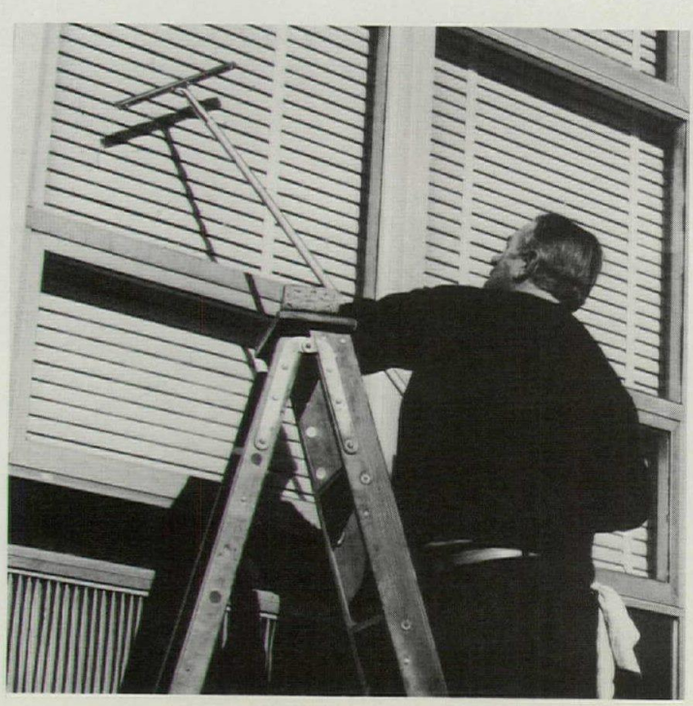

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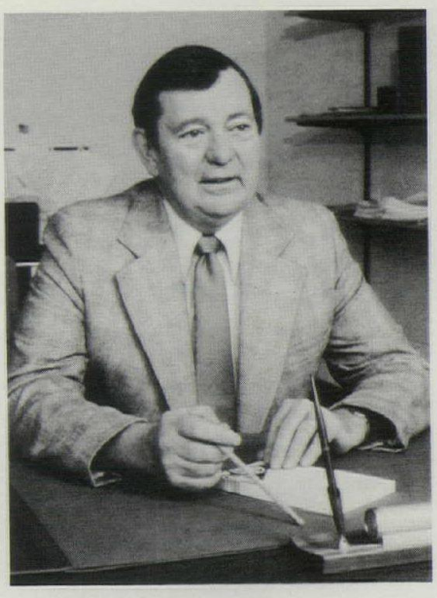

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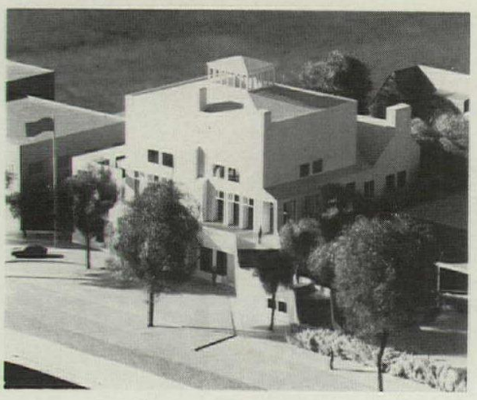
Michael Graves's Sunar showroom was the most popular meeting place of the weekend. Although it has been opened for several months, West Week gave people an opportunity to meet Graves, talk with him about his work, and get his autograph on the books and posters on sale at the Design Center.

This is the first year that West Week has attracted such hordes of people. Murray Feldman, executive director of the Pacific Design Center, feels that "the West Coast . . . has entered maturity." Cheered by the success of this year's event, the Design Center management is planning West Week programs for the next three years. If this year's response is any indication, the Blue Whale will soon need a mate to accommodate the overflow crowds. [Barbara Goldstein]

Gwathmey, Siegel wins Nebraska competition

New York architect Gwathmey, Siegel & Associates has been declared the winner in a two-stage competition for the new Wick Alumni Center, University of Nebraska-Lincoln. Ten firms were invited to enter the competition, five from Nebraska and five from elsewhere. Two finalists were chosen at the first-stage judging, Gwathmey, Siegel and William Turnbull of San Francisco. The facility will be named for Hilton I. Wick, a Nebraska alumnus, who gave the principal donation that launched the project.



Gwathmey, Siegel winning submission (above). Turnbull's entry (below).

To be located on a difficult corner site, the Center is adjacent to two sorority houses and a fortress-like building housing the Nebraska Historical Society. None of these structures is sufficiently powerful aesthetically to demand gestures from the new center. The Gwathmey, Siegel proposal is a cool, refined response to the programmatic requirements, and while some slight modifications to its south (front) façade were suggested by the jury, most jurors were enthusiastic about the scheme.

A skylighted atrium space in the center of the building will bring light down through the building and promises to enrich the quality of the interior experience. A great hall, for large group affairs, is highly ordered with formal elements, and balconies will add flexibility. Outside, east of the entry and reception areas, is a formal garden with a sculpture by Wick's son, Robert Wick. Both the garden and rooftop terrace areas are intended for outdoor use during the frequent events held by the Alumni Association.

Although it placed second, the Turnbull scheme had qualities many of the jurors admired as well. Centered around a second-story great hall with a lodge-like feeling, the design was considerably less formal in its expression. A front veranda at the second level ex-

[*News report continued on page 48*]

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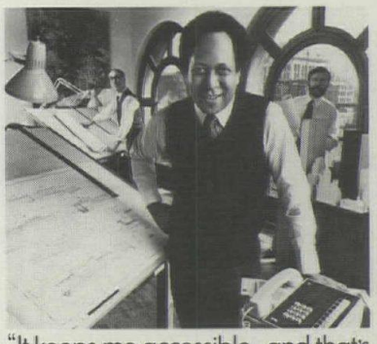

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News report continued from page 46

tended out over the drive-through on the south; broad stairs connected this portion to the garden located, as in Gwathmey, Siegel's, on the southeast corner of the site. While the jury respected the essence of the Turnbull scheme, it was expected that Gwathmey, Siegel's design would more completely accomplish Mr. Wick's stated desire for a lasting, distinguished, and outstanding architectural landmark.

The jury comprised James Murphy of P/A, chairman; Helmut Jahn of Murphy/Jahn, Chicago; James I. Freed of I.M. Pei & Partners, New York; Charles Lawrence of CRS, Inc., Houston; Robert Wick for the Wick family; Dr. Robert Rosenlof for the Alumni Association; and Dr. Ronald Wright for the University. Professional advisor was Cecil Steward of UNL College of Architecture. Plans are proceeding between the clients and the winning architects.

Calendar

Exhibitions

Through June 19. Thomas Hines, "Richard Neutra's Landfair Apartments (1938): A Problem in Historic Preservation and Re-cycling." UCLA School of Architecture.

Through June 27. Romantic Desert Ruins: Egypt, Jerusalem, Balbec, Palmyra. Borra, Roberts, Guerin 18th–20th Century Prints. Spaced Gallery of Architecture, 165 W. 72 St., New York.

Through June 28. Architect's Furniture. Hayden Gallery and Hayden Corridor Gallery, MIT, Cambridge, Ma.

Through June 28. Solar Age Architecture. Natural Sciences Gallery, Oakland Museum, Oakland, Ca.

Through July 5. Contemporary Classics: Furniture of the Masters. The High Museum of Art, 1280 Peachtree St., NE, Atlanta, Ga.

Through July 31. P.B. Wight: Architect, Contractor, and Critic, 1838–1925. Burnham Gallery of Architecture, The Art Institute of Chicago.

Through Sept. 15. Metaphors for a Sense of Place: Wall Street at "0" Gravity, drawings by architect Grover Mouton. The Lobby, 369 Lexington Ave., New York.

June 24. Open house to view all entries to P/A International Conceptual Furniture Competition. Bond's International Casino, 1526 Broadway, New York, 10 A.M. to 6 P.M.

July 10–Aug. 5. Sadin-Karant: Contemporary color architectural photography. Frumkin & Struve, Chicago.

July 25–Sept. 15. Marcel Breuer: Furniture and Interiors. The Museum of Modern Art, New York.

Aug. 28–Sept. 23. Fisher/Florian: an exhibition comparing the work of two urbanists. Frumkin & Struve, Chicago.

Sept. 25–Oct. 21. Pran/Schroeder: an exhibition of drawings and related work by two contemporary Chicago architects. Frumkin & Struve, Chicago.

Oct. 23–Nov. 18. Booth/Nereim: drawings, watercolors, and related work by two contemporary Chicago architects. Frumkin & Struve, Chicago.

Conferences, seminars, workshops

June 14–19. 31st International Design Conference in Aspen, Co. Contact Pam Arnold, IDCA office, Box 664, Aspen, Co 81612.

June 16–19. NEOCON 13. The Merchandise Mart, Chicago.

June 18–19. Passive Solar Industries Council annual meeting. Hyatt Regency Hotel, Washington, DC. Contact Linda Smith, Planning Management Associates, Suite 1100, 1010 Vermont Ave. NW, Washington, DC 20005 (202) 347-1010.

June 15–17. Residential Solar Systems, Passive Design seminar. Institute of Energy Conversion, University of Delaware. Contact Paul Blythe, (302) 995-7155.

June 22–24. 25th Annual Construction Specifications Institute Convention and Exhibit. A.J. Cervantes Convention Center, St. Louis, Mo. Contact Eugene Dutchak, CSI, 1150 17th St. NW, Washington, DC 20036 (202) 833-2160.

June 25. Adaptive Reuse: Opportunities for Housing. Yale University, New Haven, Ct. Contact Alvin Dunaisky, Tri-State Regional Planning Commission, 1 World Trade Center, 82nd Floor, New York 10048 (212) 938-3394.

June 25–27. Eighth Annual National Back-to-the-City Conference, University of Wisconsin-Milwaukee. Contact Bruce M. Kriveskey, AICP, University of Wisconsin-Milwaukee School of Architecture and Urban Planning, P.O. Box 413, Milwaukee, Wi 53201.

July–mid-Sept. Royal Institute of British Architects one-day guided archi-

[*News report continued on page 50*]

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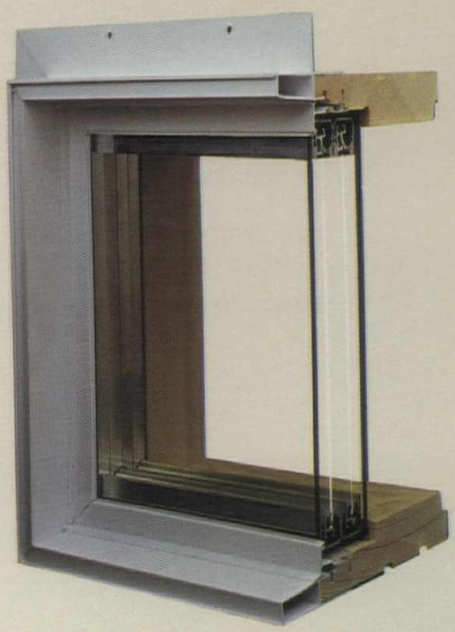

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News report continued from page 48

tectural tours. Contact Margaret Hallett, RIBA, 66 Portland Place, London W1N 4AD, United Kingdom.

Aug. 6–9. International Solar Film Festival, to take place in Veynes, France. Contact the Organization Committee, Mairie de Veynes, 05400 Veynes, France.

Aug. 17–Sept. 5. Summer Institute for Sustainable Design multidisciplinary workshop. University of Venice, Italy. Contact Mike Holtz, Coordinator, International Institute for Energy & Architecture, 1708 13th St., Boulder, Co 30302.

Sept. 5–11. International Federation of Landscape Architects Congress, Canberra, Australia.

Sept. 20–25. American Concrete Institute Convention, Quebec Hilton, Quebec, Canada. Contact Cynthia A. Clapp, Convention Coordinator, ACI, Box 19150 Redford Station, 22400 West Seven Mile Rd., Detroit, Mi 48219.

Oct. 26–30. 1981 ASCE Convention, St. Louis. Contact Mary Jo Rieth, (314) 421-1476.

Competitions

June 12. Deadline for entry forms, Red Cedar Shingle & Handsplit Shake Bureau, 1981 Architectural Awards Program (entry deadline, **July 17**). Contact the Bureau Architectural Awards Dept., 515 116th Ave., NE, Suite 275, Belleview, Wa 98004.

July 15. Registration deadline for Riverfront Corridor Design Competition, sponsored by NEA and the Missoula/City Spirit Facilities Steering Committee. First stage deadline **Aug. 31.** Contact Les Prentice, Missoula Redevelopment Agency, 201 W. Spruce St., Missoula, Mt 59801.

Aug. 1. Submission deadline for Prestressed Concrete Institute 1981 Awards Program. Contact PSI, 201 N. Wells St., Chicago, Il 60606.

Aug. 28. Submission deadline, Owens-Corning Fiberglas 10th Annual Energy Conservation Awards Program. Contact Mary G. Reinbolt, Owens-Corning Fiberglas Corp., Fiberglas Tower, Toledo, Oh 43659 (419) 248-8053.

Aug. 31. Submission deadline for Shinkenchiku Residential Design Competition: An Exhibition on the Grounds of a Museum of the Twentieth Century. Contact Shinkenchiku-sha Co., Ltd., Attn. Editorial Section of the *Japan Architect,* 31-2 Yushima 2-chome, Bunkyo-ku, Tokyo, Japan.

Aug. 31. Mailing date for P/A Awards entries (see entry rules p. 21).

Sept. 30. Registration deadline for Walker/Group Student Competition (submission deadline, **Nov. 30**). Contact Competition Director, Walker/Group, Inc., 304 E. 45th St., New York 10017.

Nov. 1. Deadline for entries, Concrete Reinforcing Steel Institute Design Awards VI Program. Contact Vice President/Marketing & Promotion, Concrete Reinforcing Steel Institute, 180 N. LaSalle St., Chicago, Il 60601 (312) 372-5059.

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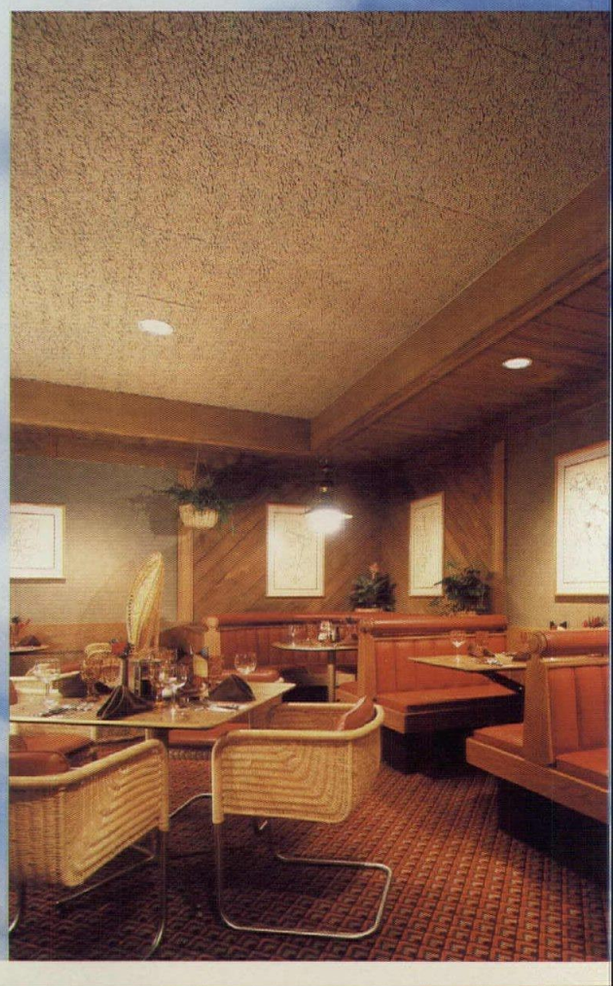

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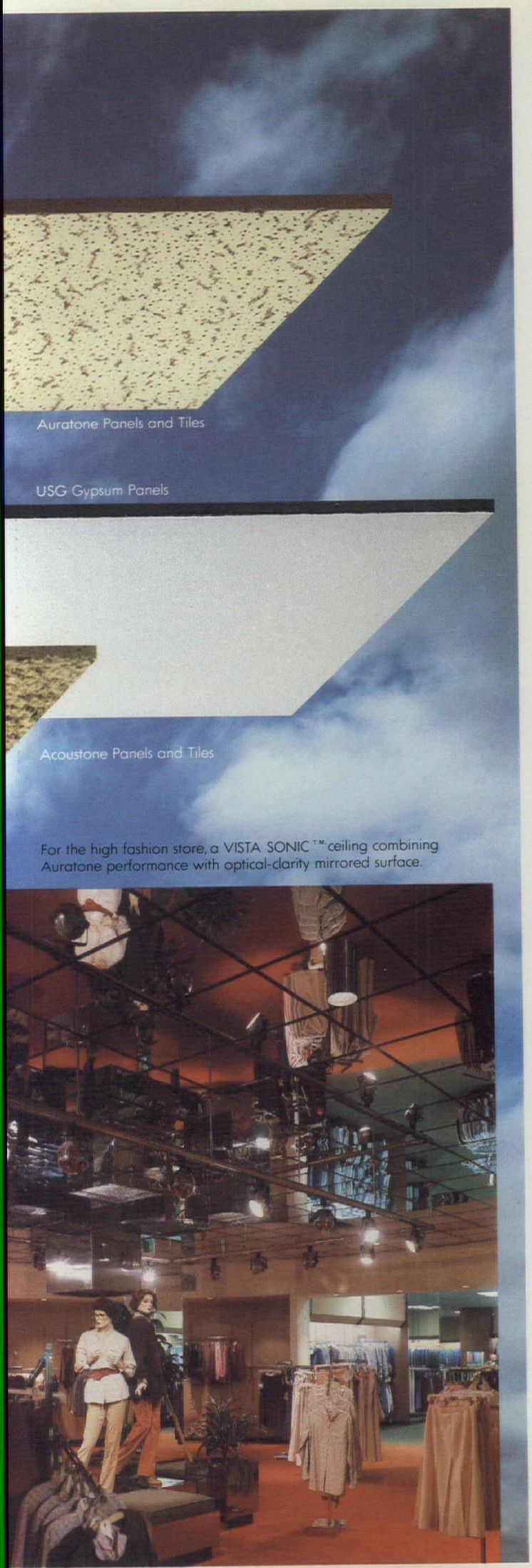

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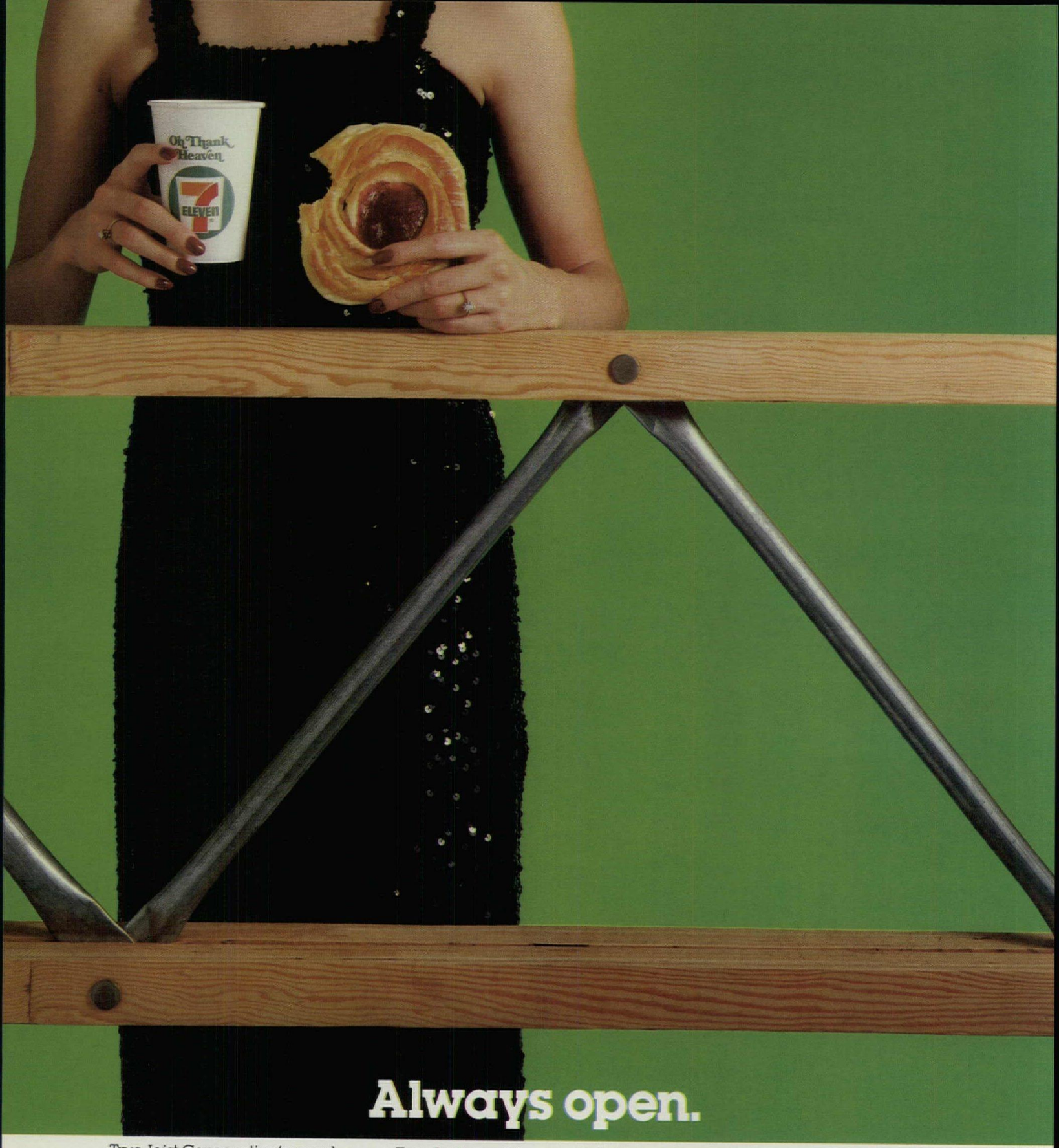

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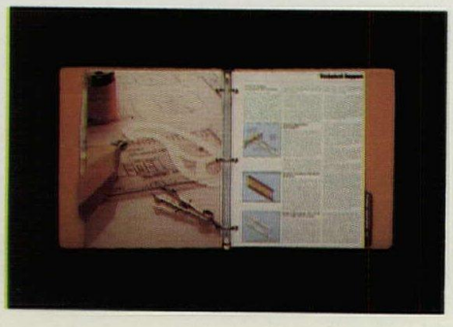

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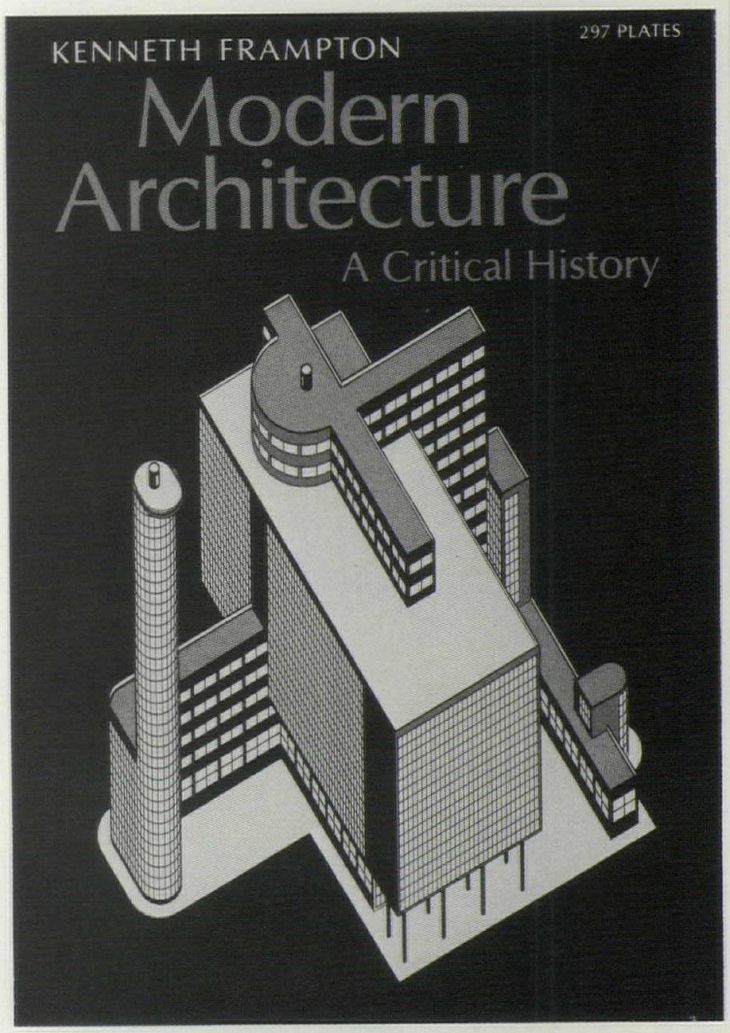
Maid in USA

Books



Modern Architecture: A Critical History *by Kenneth Frampton. New York, Oxford University Press, 1980. 324 pp., 297 illus., $17.95, $9.95 paperback.*

Reviewed by David Dunster, an English architect who teaches history and theory at Kingston Polytechnic near London.

Just one of the perplexing facts concerning the current predicament of architecture is the success of a slogan uniting a highly publicized and publicity-conscious number of architects. The slogan, "Modern Architecture Is Dead," or "Maid" for short, enjoyed a brief existence as assertion only to speedily mature into fact. To put it crudely, its protagonists think that they have "progressed" from the bad old ways to good new ones.

Meanwhile, the perpetrators of Modern architecture itself have taken a hiding from the above group, despite their limitations. The January issue of *Progressive Architecture* notwithstanding, the Maids presume that that old Modern architecture has gone to ground, though one suspects that what is now missing, presumed dead, has almost reached the hal-

[*Books continued on page 67*]

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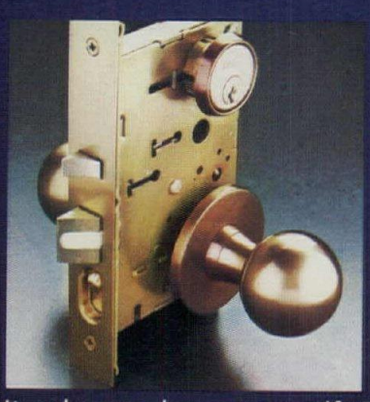

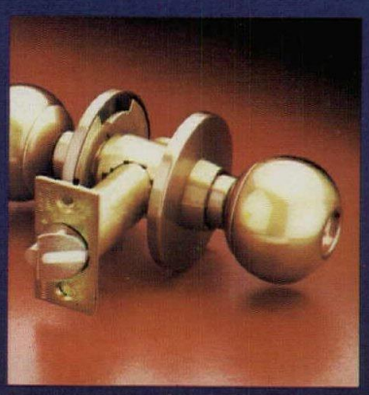

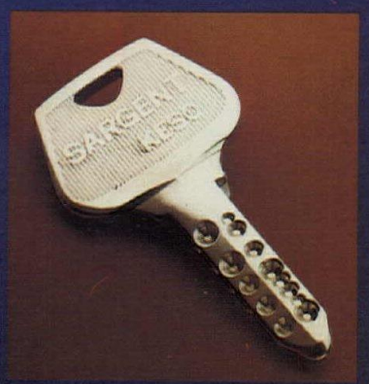

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lowed status of becoming a "vernacular." In any case, those marching under the Maids' banner seem to have very little to offer instead of the traditional idea structure of Modern architecture. To the ideas that the plan is the ultimate generator of building form, that circulation is a strong motive force in the generation of that plan, that technical innovation in the construction of the building be fostered, and that above all, economy of means be an objective, the Maids offer a way of decorating buildings with a repertoire drawn from a rather small series of historically vouchsafed elements. These Colin Rowe has sardonically caricatured in his introduction to Rob Krier's *Urban Space.*

It could be argued that the Maids, at best, have re-found the thick wall, layered it, and colored it, as far as individual buildings go, though at the city scale, they have diagnosed many misconceptions of Modern architecture without offering powerful alternatives other than aide-memoires of European vacations. But inside, as Philip Johnson has pointed out, the free plan still dominates.

The Maids are a small minority, understood and appreciated by, as far as I can tell, an even smaller one that seems intent on discussing the new "phenomena" or "research" in terms that can only with the utmost generosity be described as turgid. In general, that is, for Professor Frampton has written a history of Modern architecture that certainly adheres to the slogan, but also makes some of the dilemmas of maidenhood clearer.

After the skirmishes between Maids and vernacular Modernists, there will be no overt victories resulting from clangorous battle. Both sides entertain doubt too frequently within their ranks. Ours seems not to be a Heroic Age; rather it is more like an ash-tray period in history when all the first puffs that enliven the motor-nervous system have been dragged long ago, leaving only the stale odor of smoke without fire. Until the muse decides to offer again another cigar of invention, there will be an interregnum. As we sit glumly waiting, Frampton offers us a substantial reflection.

The mirror that he holds up to architecture turns out to be a two-way device. Just as architecture itself offers a reflection of society, so the opposite is true; architecture is the product of society. But, armed with this perception, the cry "Maid" arising from within the profession speaks equally of the guilt of the profession, a symptom of the ambivalence individuals entertain about the society in which they are powerless, but nevertheless component parts. Having found "guilt," architects have searched eagerly for feet at which to lay blame and found their own handiest.

And so, in this kind of context, Frampton can hardly be expected to exhibit the enthusiasm for that old Modern architecture shared by Giedion, Pevsner and, with more reserve, Summerson. Nor does he share the polemical enthusiasm for technology which suffuses Banham's *Theory and Design in the First Machine Age,* nor finally the wise hopes of Scully's *Modern Architecture,* so tellingly subtitled *Architecture for Democracy.* Frampton comes closest perhaps to the ironic detachment of Hitchcock's *Architecture: Nineteenth and Twentieth Centuries,* but finds the younger generation less trustworthy. It is significant that, unlike his illustrious predecessors, his is labeled a "critical history," and so it is to this novel aspect that one should pay most attention.

His general thesis, as I understand it, is that architecture is in such a pickle because it can no longer see itself, nor allow itself to be seen, as the handmaiden of capitalism. In his review of the historical record, Frampton wishes to show how few architects have avoided following capitalism down its axis of doom. His conceptual baggage is that of any experienced traveler—a little red book and a larger green one—Mao and Michelin, disguising the twin devils of alienation and consumerism. By alienation he means roughly the term as used by Hannah Ahrendt, which she defines as "the degradation of men into commodities . . . characteristic of labor's situation in a manufacturing society which judges men not as persons but as producers, according to the quality of their products" (see *The Human Condition,* paper ed., p. 152, N.Y., 1959). The

[*Books continued on page 70*]

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authority for his dislike of consumerism seems to be Tomas Maldonado, one-time head of Ulm and now editor of *Casabella*. The flavor of the meaning is caught, of course, in Frampton's treatment of Las Vegas, which is, according to him, "the pseudo-communicative culmination" of what Maldonado describes as "more than half a century of masked manipulatory violence directed towards the formulation of an apparently free and playful urban environment in which men are completely devoid of innovative will."

Given these diabolical twins, architecture has a hard fight on, and in Frampton's pseudo-Marxist analysis, doom is virtually inevitable, because capitalism, in this reading of Marx, will inevitably decay. Thus equipped, his history opens with a three-chapter section devoted to "Cultural developments and pre-disposing techniques 1750–1939." Here he discusses the changes that have occurred in architectural theory, educational practice, urban theory, and structural engineering. Despite a certain lapse between the somewhat grand section title and the contents, the ideas hinted at are strong enough to raise expectations for the second and largest section of the book—27 chapters about individuals and/or groups at work between 1836 and 1967. Finally, a four-section coda concentrates mostly on the activities of the New Brutalists and Team X, Frampton's contemporaries, though the concluding chapter ranges further afield.

The bulk of the book systematically maps out the great names of architecture and is liberally sprinkled with quotations and dates. As a survey it is hard to fault, in the sense that it updates Pevsner, Banham, and Hitchcock and draws on much more recently published work than was at hand when they wrote. But this brings me to the main difficulty with the book. I felt as if I were reading two books that had been almost interleaved. The first seems like a fairly straight student textbook full of dates and facts, while the second glistening through the prose is that critical commentary promised by the title of the book.

This might become clearer if I simply describe the chapter headings of the main part of the book. Each heading has a double form—a name is connected by "and," or a colon, to a phrase. So, for example, we find "Frank Lloyd Wright and the Myth of the Prairie," "Adolf Loos and the Crisis of Culture," "Mies van der Rohe and the Significance of Fact." In each of these the critical lens is indicated through which the work is to be viewed. But there are at least as many chapters headed in forms such as "Antonio Sant'Elia and Futurist Architecture," "Le Corbusier and the Esprit Nouveau," and "Giuseppe Terragni and the Architecture of Italian Rationalism"—titles that could be more reasonably expected to crop up in submissions from students on a history course, but which are distinctly at odds from the first set.

Now of course it is true that chapter headings are not the whole book and may not even be the author's doing, but the result of sloppy editing; but they serve to make the point that comes across from reading the whole text. For if the concepts of alienation and consumerism do permeate Frampton's reading of the history of Modern architecture, one would have expected a thoroughgoing rewriting of that history in the light of these ideas, if only to prove their validity. Instead, the old great architects are still great; it is just that they have been found to have, like all mortals, feet of clay.

Turning now to the last part of the book, we find Frampton at his most contentious and provocative. Here, the ideal of the second book, a critical re-interpretation, takes over, but it is always conditioned by the need to append whole gamuts of names. Thus, chapter four opens in rhetorical mood: "No account of recent developments in architecture can fail to mention the ambivalent role that the profession has played over the past decade—ambivalent not only in the sense that many of its more intelligent members have abandoned traditional practice, either to resort to direct social action or to indulge in the projection of architecture as a form of art. As far as this last is concerned, one cannot help regarding it as the return of a repressed creativity, as the implosion of utopia upon itself." But then rather than elaborating these tantalizing and tendentious sentiments, Frampton offers us a quick

tour of a few large buildings, only to conclude that they are "too exceptional to serve as general models." It is as if the horse wanted to bolt, but knew all the time that the stable was nicer.

This tactic—first the teasing global generalization, then a list of who did what—destroys the texture of the thought and ultimately hinders the writer from making progress with his own ideas. When assertion is followed by laundry list, mystery ensues. Here, the reader is suspended, however briefly, between fact and criticism, and that certain guide—the position taken by the author—is not too handy.

This comes to one of many peaks in Frampton's treatment of his contemporaries Peter and Alison Smithson. According to him, they are "split between a sympathy for old-fashioned working-class solidarity and the promise of consumerism . . . ensnared in the intrinisic ambivalence of an assumed populism." Whatever one feels about the Smithsons, is such impenetrable rhetoric what passes for criticism? Does the author really mean that working-class solidarity is an old-fashioned idea; and if so, to what period of the Smithsons' working life is he referring? Is indeed solidarity with the working class incompatible with enjoying buying (consumerism?), or is it just enough to flirt with the promise? Is populism assumed always, sometimes, or just in the case of these architects, or do the Smithsons exemplify that assumed ambivalence so resoundingly exposed at the beginning? Above all, what are Frampton's credentials that he can comment thus like some *deus ex machina?*

Not all the sentences in this book are so contentious, nor was this one picked entirely at random. The urban enclave or mini-super-block, foursquare within the Western European city, comes off as one retreatable position. And there is Alto, the only(?) producer of "Modern work where the inflection of a chosen tectonic penetrates into the innermost recesses of the structure, not as a totalizing force but as the declension of an articulate sensibility." How he avoided the Scylla and Charybdis of alienation and consumerism is not exactly made clear, and that fuels the suspicion that as long as buildings can be consistent objects and humane, it's okay.

The two intertwined books are, then, completed by two different critical positions, neither critically reflected the one upon the other. Except, that is, to permit doubt, anxiety, and despair. The question is how to choose between discussing a building on its own terms, and thereby trying to make verbal sense of it, and reading architecture as a representation of the state of the world. Aged readers of Frampton will remember how good he used to be at the first. Why then adopt the second attitude when that requires some clear exposition of a politics, about which Frampton seems altogether coy. It is even stranger that his book is less than encyclopedic in its descriptions of all that inventive energy that must have impinged on the author because of his proximity to it. Modern Americans get a raw deal, especially if we recall that the good professor is a paid-up Maid. The angst of the European in America is perhaps just inescapable—all this pleasure and no politics, all this activity and no cultural backbone. Better Sontag than Sondheim.

Perhaps Thomas Hardy can offer a clue. Himself an architect manqué, he made the point, in *The Dynasts,* that "War makes rattling good history, but Peace is poor reading. . . ." Frampton's view of the world is essentially post-war, even if the events he covers are not. In the England Frampton forfeited for America, the confidence in the welfare state, which meant a lot of work for architects, decayed at about the same time that those demolition photos of Pruitt Igoe were first seen. Now, as Daniel Moynihan recently pointed out, the right wing seems to have all the new ideas. They don't include full employment (and certainly not for the architectural profession), free or universal education, free medical services, or care for sick, disabled, or old. Frampton's despair about the state of architecture comes, I suspect, from a certain tiredness with those superseded objectives. To this he is entirely entitled, but not to use that despair as a guise for a would-be political critique that goes off at half cock. Unfortunately, poverty, ignorance, illness, hunger, and inequality still exist in every city of the world. Fellow traveling is an uncomfortable position even for a Maid. □

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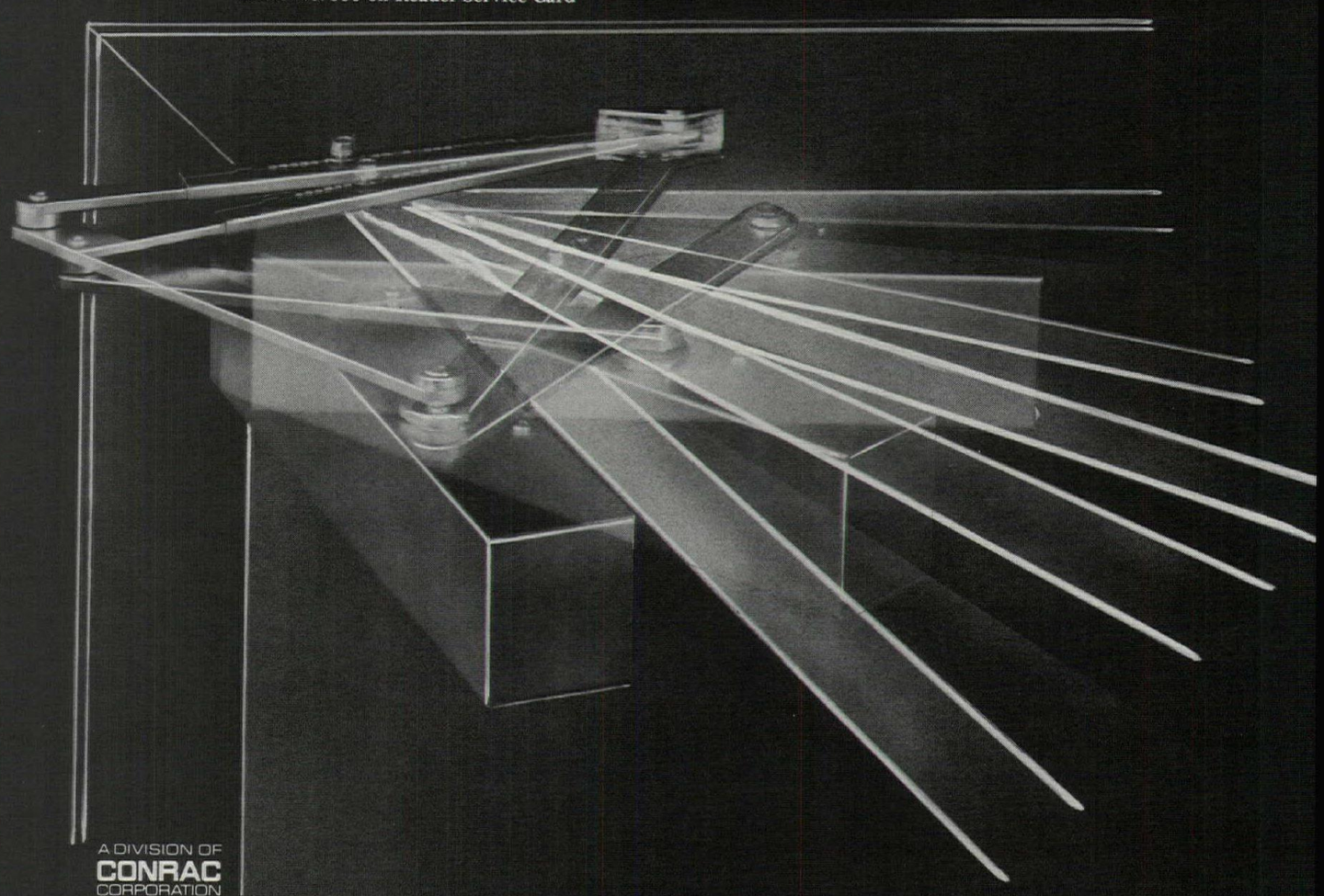

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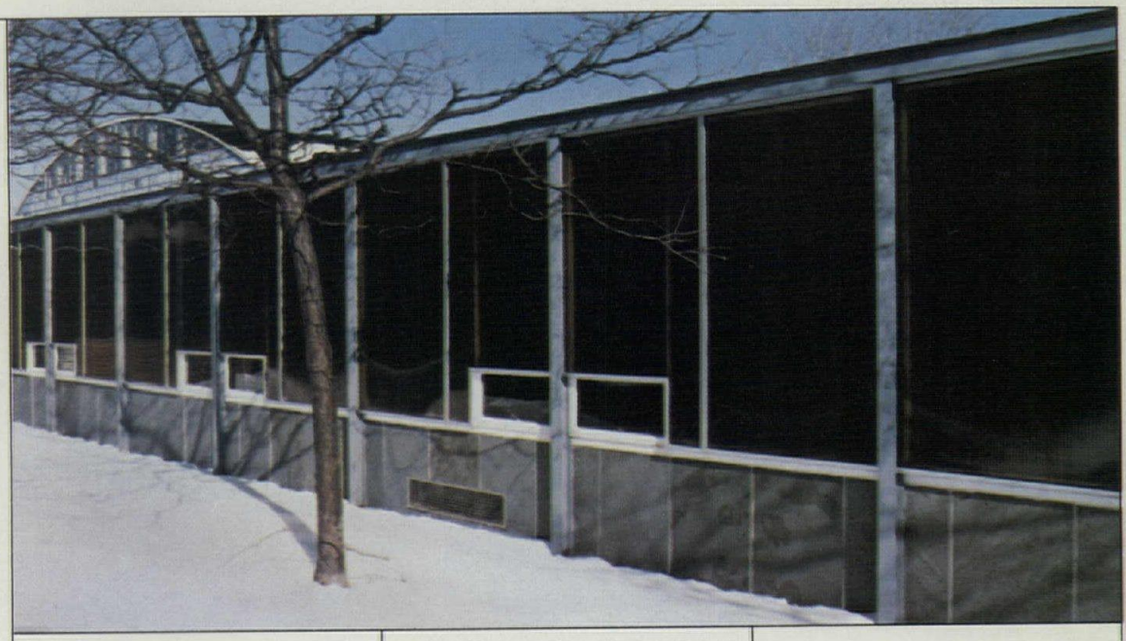


When the cost of oil spiraled up and their budget didn't, a school located in the snow belt learned a profitable lesson from EXOLITE double skinned polycarbonate sheet.

Faced with the prospect of rising oil prices during the 1980-81 heating season and backed into a corner when a cap on budget increases was voted into law, the school refused to give up.

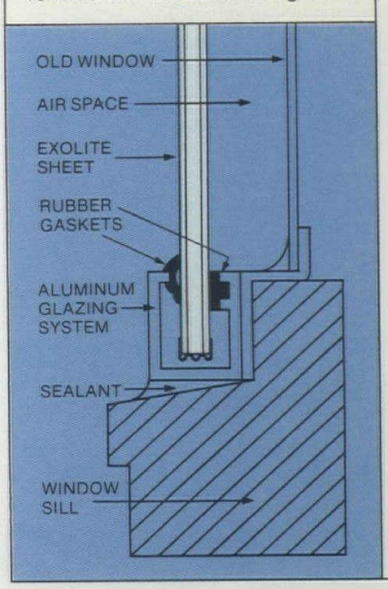
Instead, it asked a faculty engineer to devise a cost-cutting plan.

Realizing that much of the school's energy dollars were flying out the windows due to the poor insulating quality of single pane glass and the porous nature of steel sashes, the engineer had already begun testing energy-saving techniques.

What didn't work.

A polyethylene bubble film on the inside of the classroom windows cut heat loss, but did nothing to reduce air infiltration and left much to be desired in appearance.

Insulating glass was too expensive. Fiberglass panels formed with an aluminum grid were rejected because of high cost and poor weatherability.



What did work.

The glazing material that met every requirement of insulation, vandal-resistance, ease of installation, appearance, and cost was EXOLITE double skinned polycarbonate sheet. Installed on the outside of the building over existing glazing, the heat loss was reduced by over two-thirds.

By adding EXOLITE sheet, the U value of the windows was lowered from 1.13 BTU/hr. sq. ft. °F. to 0.37.

Installation of the EXOLITE double skinned sheet on the outside of the building was conducted while classes were in session, without any interruptions to normal work.

The sheet and framing system were cut on-site to permit opening of vent windows in mild weather.

Most importantly, with the triple glazing, the school saved 8,000 gallons of oil during the year, while maintaining the same temperature in the building.

EXOLITE double skinned sheet makes it happen.

For schools, as well as factory and warehouse glazing, skylights, pool enclosures and greenhouses, EXOLITE sheet offers excellent insulating characteristics, high light transmittance, light weight and rigidity. The ribbed structure of EXOLITE sheet provides good stiffness, with low weight. In the polycarbonate version, it has a light transmittance of 73% and a heat transfer coefficient (U value) of 0.55 BTU/hr. sq. ft. °F. in summer conditions and 0.58 BTU/hr. sq. ft. °F. in winter conditions.

And, EXOLITE sheet offers the additional advantage of light diffusion to provide pleasant, not harsh, natural light.

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Caution: EXOLITE double skinned sheets are combustible thermoplastics. Precautions used to protect other common combustibles should be observed. Building Codes should be followed carefully. Further data are available from CYRO Industries.

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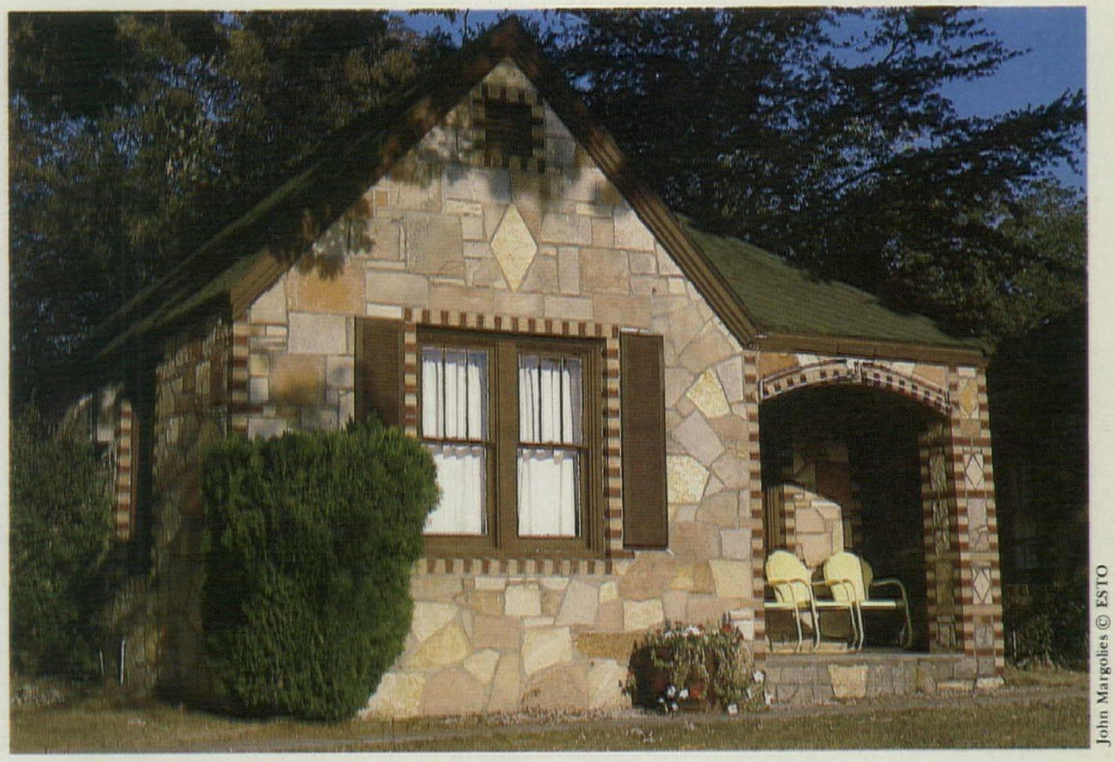
Regionalism and the vernacular tradition

Does paying attention to local circumstance and deferring to traditional techniques and materials have to lead to kitsch cuteness? P/A investigates.



John Margolies © ESTO

Mountain Terrace Motel in Lake Ozark, Mo.

The "return" of regionalism as an architectural value is upon us. The localized design approach fits well into an architectural belief system that reveres the past and respects the existing context—whether natural or urban. Furthermore, the scarcity of natural resources and the need to conserve energy encourage climatologically responsive design, for which vernacular architecture usually provides the most successful models.

The mention of the "return" of regionalism, of course, suggests that it went away. It did and it didn't. During Modern architecture's heyday, regional impulses were smothered by the spread of anonymously rendered large-scale construction. Yet attention to regional characteristics was valued in the early days of Modern design, and not only by Frank Lloyd Wright. As Modern architectural principles began to permeate this country in the 1930s and 1940s, the bending of architectural rules to meet local conditions was much in evidence. The houses Walter Gropius and Marcel Breuer designed in Pennsylvania and New England, John Yeon built in the Northwest, Harwell Hamilton Harris executed in Los Angeles, or William Wurster did in the Bay Region easily supported the observation of *House & Garden* in 1941 that "Modern Architecture can't be reduced to precise formulas."

Wurster's example, in fact, prompted Lewis Mumford to urge in the pages of the *New Yorker* in 1947 that this "native" and "humane" form of Modernism spread to every part of the country. Mumford's wish fueled a debate at the Museum of Modern Art in 1948 that addressed the question of whether both "regional" and "international" characteristics could mutually describe the principles of Modern architecture.

At that time, of course, the debate centered on residential work, because that was the arena to which Modern architecture was first confined. By the 1950s and 1960s, with the post-war building boom, the impact of Modern architecture's design principles on the commercial sphere—and its weaknesses—were soon much in evidence. As Christian Norberg-Schulz observes in his articles and book *Genius Loci* (Rizzoli International Publications, 1980), something was missing—a sense of place.

Before Burger King

Loss of place did not occur simply in the shift of scales from the residential domain to the commercial one, from small-scale projects to

large urban agglomerations, from pre-Modern architecture to Modern. The growth of Modern architecture also paralleled other changes, such as the absorption of individual business operations by large conglomerates, the proliferation of cars, the growth of interstate highways and expansion of new technologies—all of which were to homogenize the American landscape.

The typical commercial street at the turn of the century—Main Street, U.S.A.—existed as a general "type" of urban space, but had a unique character and identity that spoke of a particular place. Similarly, a sense of place could be found in the early roadside buildings that cropped up on highways in the 1930s and 1940s as automobile tourism increased.

These roadside motels, diners, and gas stations made use of local vernacular building traditions and symbols in a way that lent an indigenous quality to even the most self-conscious efforts. This commercial heritage has been scrupulously photographed and documented by John Margolies in a just-published book, *The End of the Road* (Viking/Penguin 1981), and a forthcoming exhibition at the Hudson River Museum (July 18 to Sept. 6) in Yonkers, NY.

As can be seen by Margolies's photographs on these pages, the idiosyncratic, sometimes tacky, but always colorful commercial buildings built before the advent of franchise operations responded quite effectively to local conditions.

Reaction time

Paradoxically, while look-alike franchise operations have replaced mom-and-pop-owned businesses, the cult of nostalgia has begun to broaden in reaction to the standardization and uniformity of the modern world. The nostalgia we see gives rise to historic theme parks and renovated "pioneer" villages. Linked closely to the history of a region, the nostalgia indicates a public appetite for the sense of place that once characterized America's daily life.

Yet too easily this longing can be subverted by the same forces that robbed early commercial architecture of its individuality: owners of franchise operations are already showing the ability to sift quickly through symbols and signs, picking off ones that can be quickly assimilated to convince a public of the "regional" leanings. The standardization that characterizes the technologically based consumer culture needs only the slightest degree of differentiation—tacking on a wagon wheel here, an adobe-type veneer there—to make it ooze with picturesque charm.

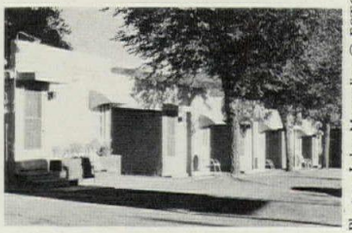
The comeback of internationalism

It is not surprising, then, that a number of architects have little confidence in regional experiments in architectural design—even on the most individual and private level. For their part, these architects propose an architecture stripped to its essential forms, to archetypal elements that are so basic they are standard to almost any culture. Aldo Rossi's architecture most clearly represents this purism-of-type approach.

But the argument between the universal and the particular, or the international versus the regional approaches, overdramatizes the polarity. The particular response to local conditions often makes use of universal vocabulary found in a number of different locales. The examples selected for analysis in the following pages demonstrate indeed shadings along the spectrum between the regional and the universal. Beginning with the most specific responses, Thomas Bosworth's Pilchuck School in Washington (p. 98) clearly maintains the vernacular tradition of building materials and techniques indigenous to its Northwest location. The "Dog trot" house by Rowe Holmes in Florida (p. 86), like the Kress house by Alianza Arquitectos in New Mexico (p. 106), demonstrates that local techniques and forms evolving partly out of climate considerations serve current design objectives well. The Opa-Locka Neighborhood Service Center in Miami, by Bouterse, Perez & Fabregas (p. 102), makes use of past transformation of a generalized architectural approach, the Miami version of the International Style, and further adjusts that modification to a specific time and place. The Louis Armstrong Park in New Orleans (p. 110), by Robin Riley, tries to take various local strains of "transplanted" architecture and bring them together for a meaningful symbolic statement.

Certain projects, such as the Northern California houses of Andrew Batey and Mark Mack or the Arizona houses of Fred Osmon, borrow from a more broadly based vocabulary of formal elements found in vernacular building traditions in many areas. In these cases, the architects have taken the kind of forms admired and used in other contexts, both of the vernacular and the "high-design" modes, and adjusted them to particular situations. By doing so, they transform the response, while still bowing to the exigencies of the regional setting.

This individual effort, and its respect for "tradition and invention," to use Mack's phrase, still manages to thrive within the confines of a commercialized culture. Despite prevailing impersonal forces, which can so easily dilute the strength of the personal gesture through imitation and replication, the ruggedly stubborn idiosyncratic act endures. Thus both trends, one toward uniformity, large-scale buildings, and "knock-off" designs, the other toward the unique, the small-scale, and the "one-off," co-exist as thesis and antithesis. Some architects, such as Venturi, Rauch & Scott Brown, search for a synthesis. But the union of the opposites demands continued investigation, however small-scaled, however private, to prepare the groundwork. [Suzanne Stephens]



Photos: John Margolies © ESTO

Top to bottom: Park Road Courts, Cassville, Mo; B & A Motel, Brinkley, Ar; Louie's Cabins, Laurel, Mt; Holiday Motel, St. Petersburg, Fl; Mountain View Motel, Ogden, Ut; Bellair Motel, Hot Springs, Ar; Dillon Motel, Manitou Springs, Co.

The roadside motels dating from the early days of automobile tourism have been documented by photographer/critic John Margolies for an exhibition, "The End of the Road: Vanishing Highway Architecture in America," on view at the Hudson River Museum from July 18 to September 6. The show is accompanied by a book chronicling Margolies's discoveries of the early joys of the road in color photographs documenting this commercial archeology. The book, with an introductory text by Margolies, edited by C. Ray Smith and designed by Ivan Chermayeff, has just been published by Viking/Penguin in cooperation with the Hudson River Museum.

Teepee Motel, Wharton, Tx (top); Fairyland Cottages, Detroit Lakes, Mn (middle); Fountain Motel in Hot Springs, Ar (bottom).

Photos: John Margolies © ESTO

Three houses, Napa Valley, Ca

Against nature

Sally Woodbridge

Three houses by young California architects Batey & Mack temper California vernacular with contemporary international influences.

A jail in nearby Mariposa County shows a common vernacular of the area, fieldstone with a corrugated roof.

Sally Woodbridge teaches architectural history, is coauthor of several books on California architecture, and is a contributing editor to *Progressive Architecture*.

Palladio's spirit has stalked the architectural landscape at various times and in various places—perhaps none so far removed from his homeland as California's Napa Valley. But spirits are not troubled by distance, and the valley's charms have been evident to Europeans as well as Anglo-Americans since before the town that bears the valley's name was laid out in 1848. The ensuing decades of the 19th Century saw the coming of villas and vineyards. A collection of white temples and shrines was built on the hillside at Soda Springs Resort symbolic of the rapport between the valley and the antique Mediterranean world.

As winemaking has become a bigger and bigger industry in the valley, the halcyon days of Arcadian reclusiveness have passed. Yet the motorized throngs that make the annual, monthly, even weekly pilgrimage along State 29, the winery route, still sense the difference between this place and wherever they came from. Never mind the intrusion of miles of commercial strip development. Tucked away in tributary valleys that snake their way into the hills are settings so lovely and pristine that those who find them can disregard the rubbish that has collected down on the main drag.

Andrew Batey

Surprisingly, there are not many architects to serve the newly arrived gentry who, like some of Palladio's clients on the Brenta, have sought a good real estate investment along with heaven on earth.

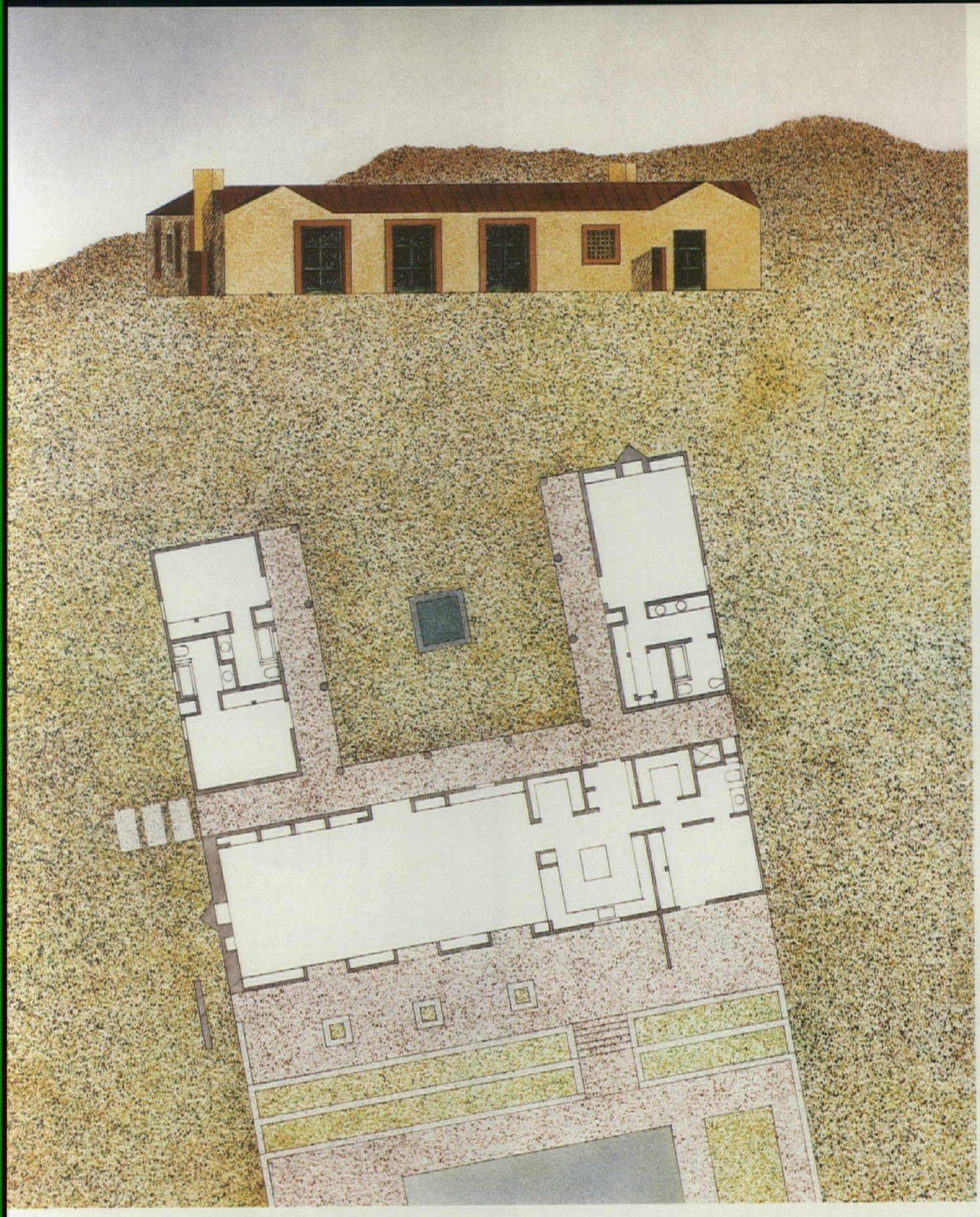
Andrew Batey moved here in 1975 after spending three years in Texas during which he commuted to Mexico to work, when possible, for Luis Barragán. Batey, who is that rare thing, a California native, attended both Oxford, where he obtained a degree in Architectural History, and Cambridge, where he got an M.A. in Architecture. In 1971, he worked for a stretch in Norman Foster's office. But the more lasting influence was that of Barragán's work, every published scrap of which Batey has collected, beginning in his school years in England during the mid-1960s.

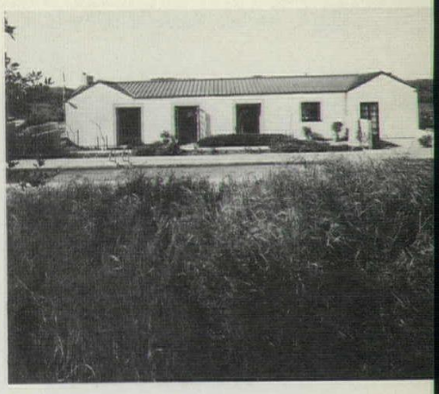
Andrew and his wife Hope, an interior decorator, chose the Napa Valley for living and working. Andrew joined the practice of L.W. Niemi, an architect in St. Helena. While in this partnership, he designed the first of the houses presented here—the Leonard house, for John's Creek Vineyard, completed in 1977. The clients had moved from Chicago with the intention of living in San Francisco and weekending in the Napa Valley where they planned a vineyard. Soon the urge to be on the scene and part of it all was so compelling that they decided on a year-round house. In Michael Laurie's *Introduction to Landscape Architecture,* they found a plan that suited them. It was a typical California Ranch House circa 1858, with three units set at right angles to each other to form a court open at one end. Connecting the units were covered passages. The whole was set in a walled precinct and was made of the traditional materials: adobe walls, wood posts, timber framing, and tile roof.

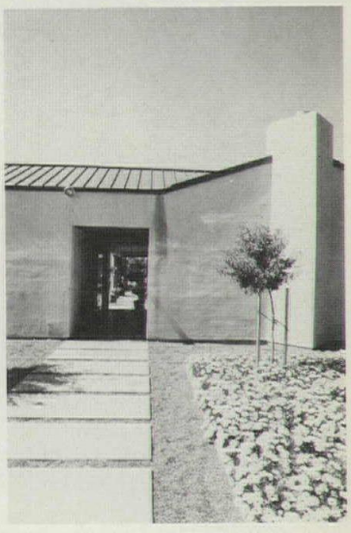
The clients' other precedent had been a book received as a bonus for joining the Chicago Art Institute. The subject was the work of Luis Barragán. That their architect was both committed to working with rural vernacular house types and had worked for Barragán was a fortunate commonalty.

Conservative in the best sense of the word, the Leonard house represents the basic approach to design and use of materials that brought Andrew Batey and Mark Mack together. Walls are reinforced concrete block, plastered and tinted a warm ochre with accents of salmon. The red metal roof links the house to the existing barn, itself a fine example of rural California vernacular building. Concrete posts and wood beams support the roof of the passageway, while a wooden truss rubbed with gesso forms the ceiling of the main living space. Here, white walls and quarry-tile floors create the kind of neutral but well-defined planes that enhance the play of light. Walls extend into the larger scale landscape outside the house, anchoring the complex to the site.

The clients chose this parti for the house because they wished privacy for themselves and for their children. Having sleeping quarters on either side of a court accomplished this. In place of a dramatic entrance there is the partial view of a sunlit, vine-covered passage indicating a welcoming court beyond the entrance hall.

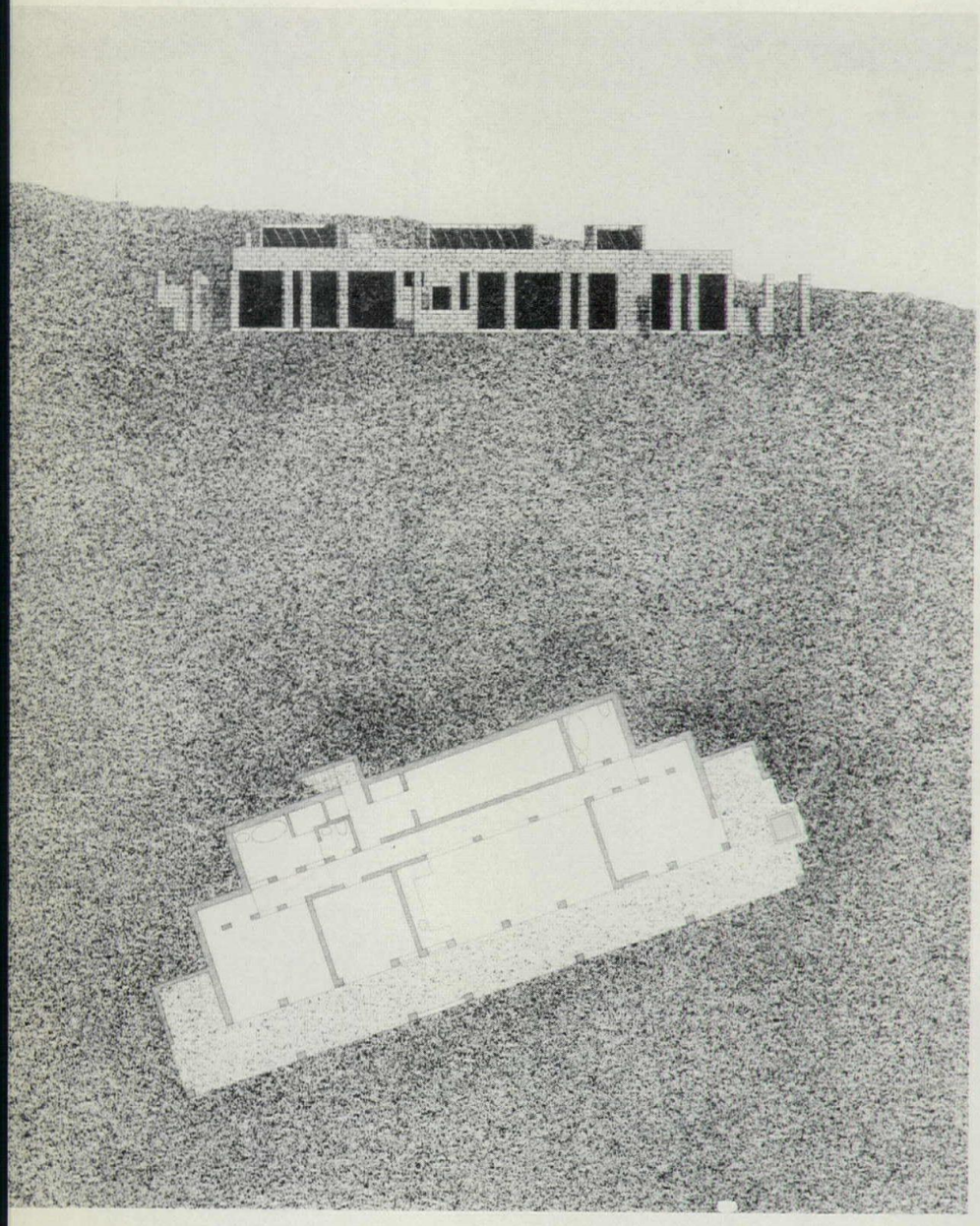


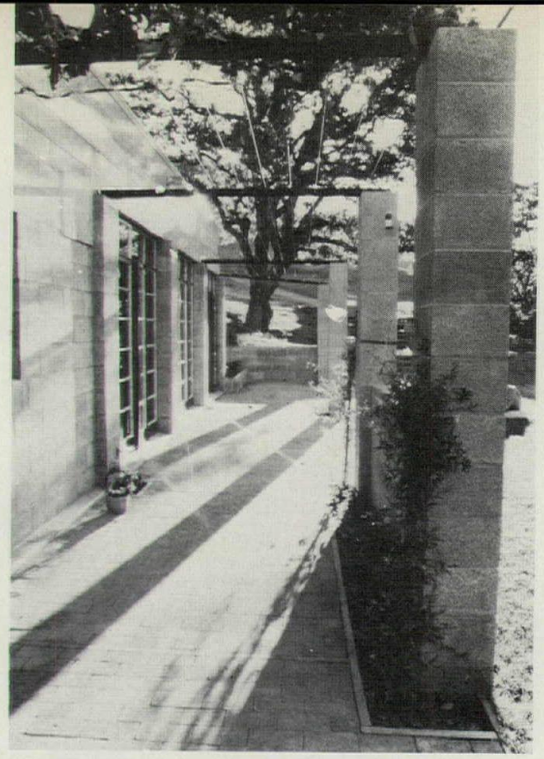


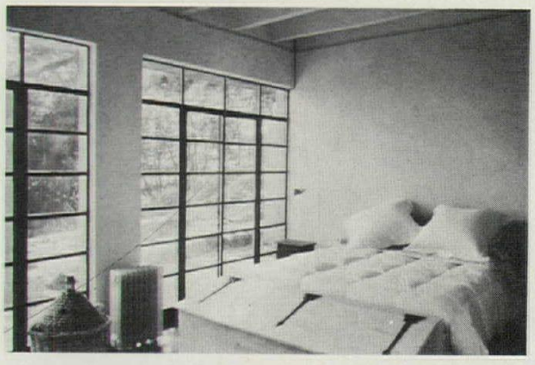


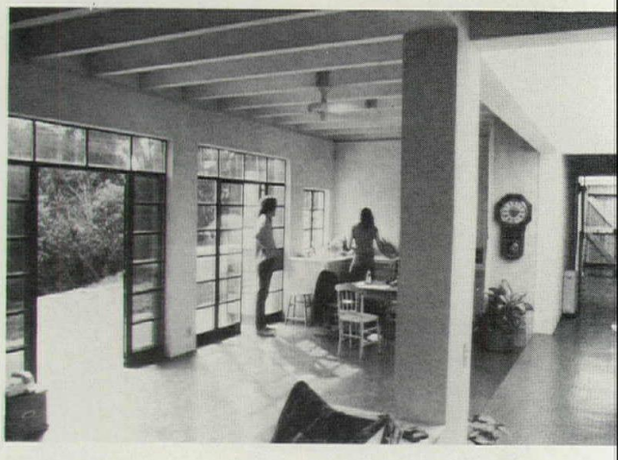
The Leonard house was a design by Batey before the partnership. Perspective and plan (top left); courtyard (bottom left); side elevation (top right); living/dining room (middle right); entrance walk (bottom right).

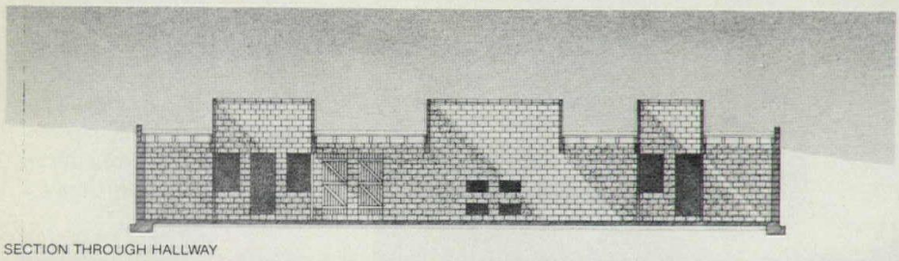
Anti-Villa, Napa Valley, Ca



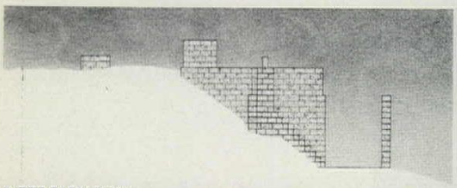








SECTION THROUGH HALLWAY



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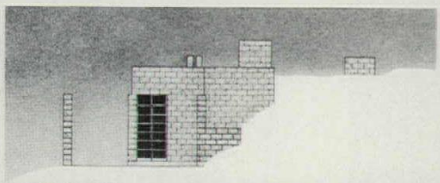
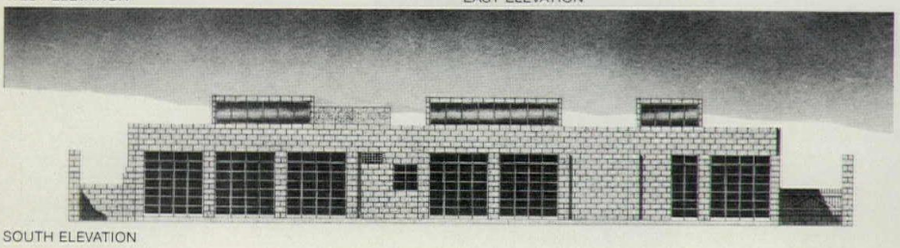
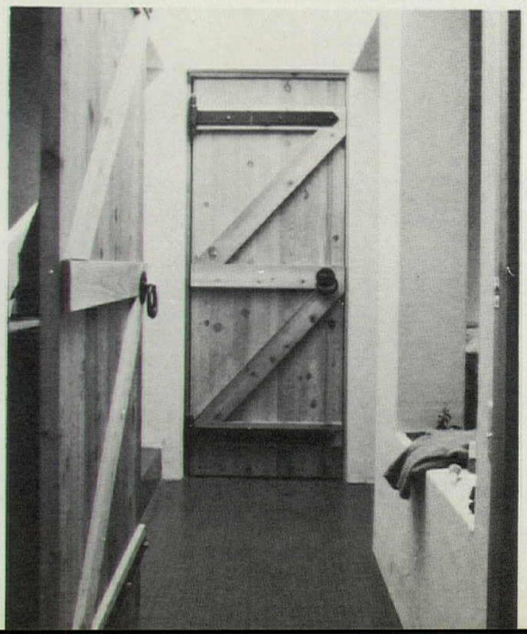


EAST ELEVATION



SOUTH ELEVATION

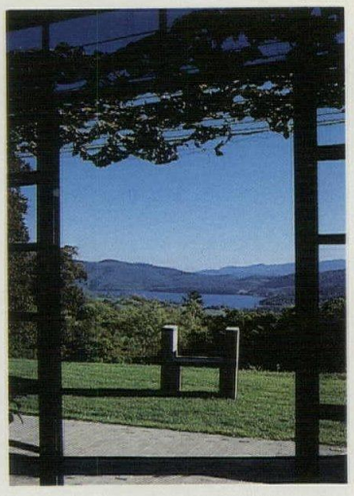


Enter Mark Mack

Mark Mack, an Austrian, received his architectural training at the Academy of Fine Arts in Vienna where he graduated in 1973. During his school years he worked for Peter Steiger in Switzerland in 1970–73 and for Hans Hollein in Vienna in 1971–73. His work for Hollein was largely in graphic design. In the summer of 1973, he came to New York and worked for Haus-Rucker, Inc., on the Rooftop Oasis Study. In 1974–75 he worked for Emilio Ambasz.

Arriving in San Francisco in 1976, Mark supported himself doing free-lance renderings for other architects. Feeling uprooted from the kind of architectural community he had known Vienna and New York, he attempted to generate one by founding the Western Addition. A free-floating forum for architectural issues, it holds fall and spring lecture series. He also founded the architectural quarterly, *Archetype*, with Batey, Henry Bowles and Diane Ghirardo.

The Batey & Mack partnership was formed in 1978. They had met, appropriately, in Bill Stout's architectural book store in San Francisco, a hangout for architects. The first house they collaborated on was called an "Anti-Villa in the Napa Valley." They describe it thus: "On a remote site in undisturbed terrain, this little house was designed as a retreat. The client asked for a simple, camplike accommodation in a recessive visage. They required low energy consumption, low maintenance, and a low price. The architects appreciated all of this and opted for a subterranean scheme. But where the façade peeks out of the hillside an obvious man-made artifact is exposed. Nothing slick or elaborate, but obvious 20th-Century building technique: concrete block and industrial steel sash doors. Typical state-of-the-art skylights pop out of the hillside grass roof, signs of the life underneath. An outer façade of columns is set to take a steel cable trellis for an arbor of grapes. An inner façade behind the skylit alley acts as an outer façade, letting natural light into the rooms and storage area buried in the ground. This is a house within a house, with windows on a metaphorical little street."



Batey & Mack's Anti-Villa. This page: south façade (top), view to the lake, concrete bench by the architects (bottom).
Facing page: perspective and plan (top left). On the right, top to bottom: arbor colonnade, bedroom, living/dining room, hallway.

The only thing the architects leave out of this terse account is the mesmerizing view of distant, oak-studded hills rolling down to a lake that one sees from the terrace. How fortunate that the direction of the view was south so that there was no conflict between climatic orientation and scenic delight.

The Anti-Villa carries the architects' approach to design into an investigation of elemental forms and materials. If Neo-Primitivism, the self-confessed ideology of Batey & Mack, may be defined as the latest of the periodic returns to the womb of built form, then this house is a reasonable expression of that motive.

The language of Neo-Primitivism is polemical. It speaks of purification and expresses an

intellectual purism as utopian as Laugier's 1753 tract promoting the "primitive hut." More related to European Neo-Rationalism or Neo-Classicism, Neo-Primitivism eschews the eclecticism of Post-Modernism, preferring to reach back to a well-mastered building technology with integral decor rather than applied ornament. "Post-Modernism," says Batey & Mack, "was a wrong turn."

Plans reflect a typological approach. Batey and Mack develop house plans by trying out client needs in a series of basic plan types—the square, rectangle, cross, "L," "U," and "H"—not by making bubble diagrams or cognitive maps. This approach, they believe, results in a more flexible plan than one which tries to express idiosyncracies. Two other images of the house, as cave or bower (or a combination of both), have figured in their work, notably in the Anti-Villa.

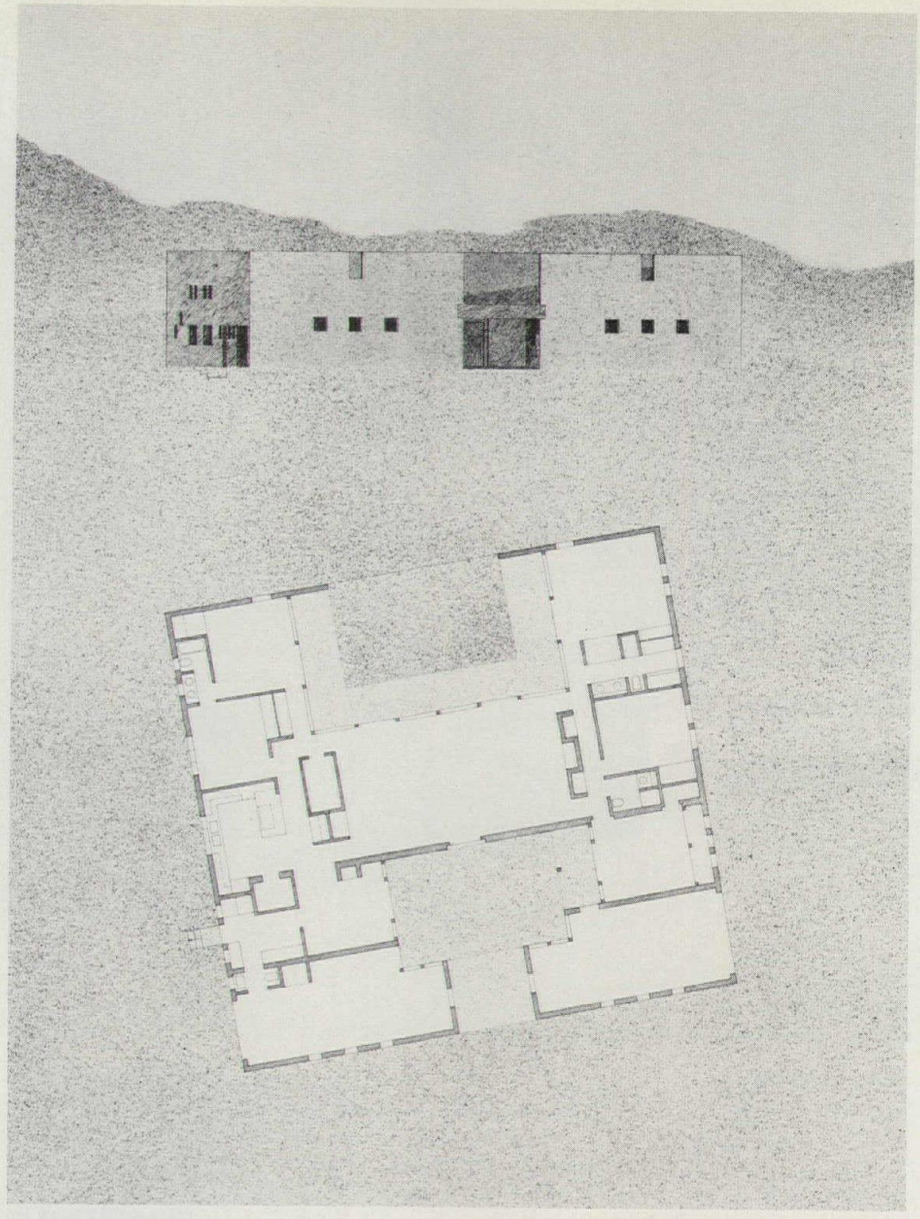
"Delight," they say, "is provided by straightforward perception of the substance of the building fabric rather than manipulations of the surface and pyrotechnics of colors and layers." The austerity so necessary "to purify the language of the tribe" extends to making concrete block furniture, some of which was put together for the photographs on these pages. In spite of the visual continuity of the interiors, one can imagine difficulties having to do with weight, tactile quality, and flexibility.

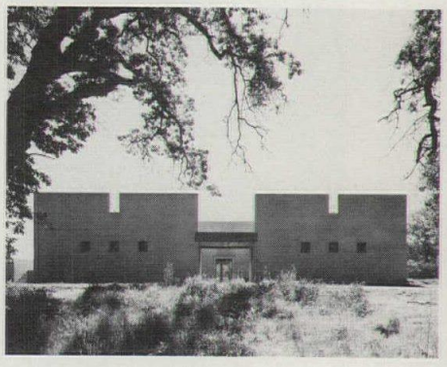
Kirlin house

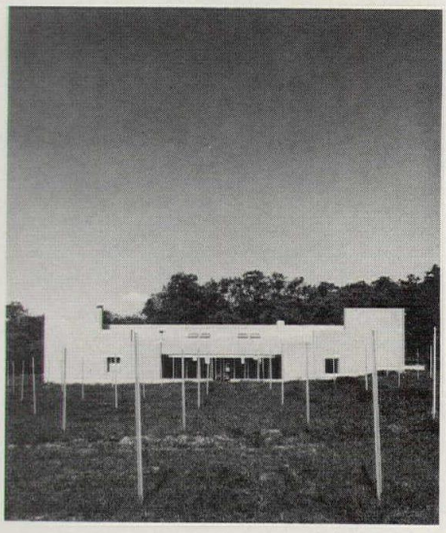
The last house shown here, that of the concrete furniture, was completed this winter. This Napa Valley villa is a passive solar house as are the others. Although there is an electric backup heating system in the baseboard, the owners expect to use it only rarely. The two interior concrete block masses, the fireplace and the wine storage area, serve for thermal storage. The overhang of the south courtyard roof permits the winter but not the summer sun to enter. Berming the house on three sides made a warm winter living court on the south, while the north court provides a shaded outdoor living space in summer where water dribbles down a shaft of stone, carved by Larry Shank, into a small pool.

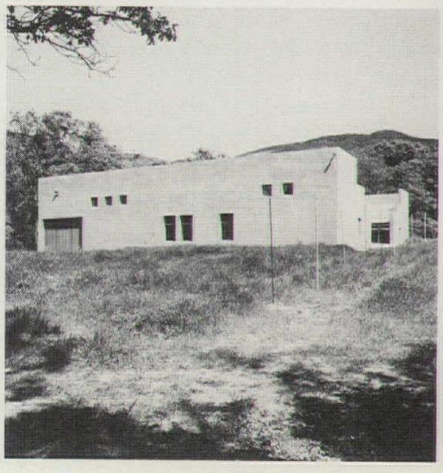
Is this the architecture of Revolution? Well hardly, considering the social-economic milieu from which the clients must come in order to take up residence in this favored place. It is arguable that, since it is easy to purify form in isolation against a superb natural backdrop, the revolution is merely gestural. But all change starts with the business at hand and works toward higher expectations.

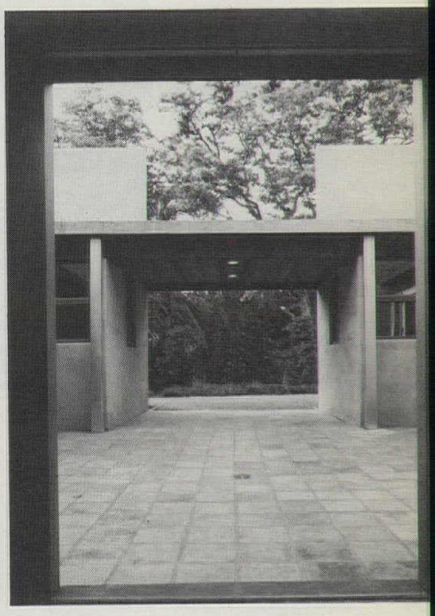
At present, Batey & Mack is working on a low-cost housing project subsidized by the county and state to provide homes for workers who have small chance to attain the valley's median income level, but who are necessary to those who have. If all goes well, the project will reveal the capacity of the architects and their philosophy to purify a more typical urban scene that really needs it. □











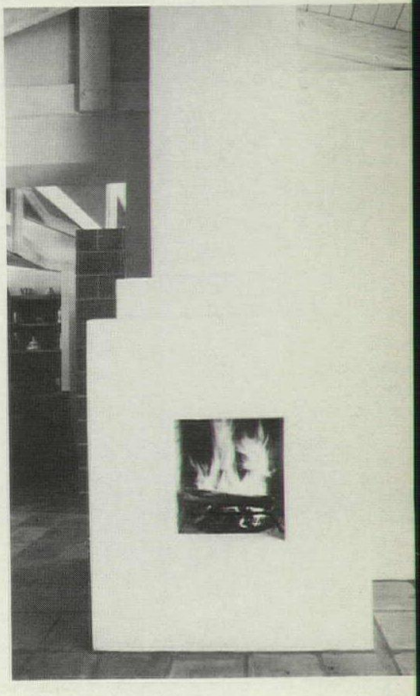
The firm's most recent house for John Kirlin.
Facing page: perspective and plan (above). Below: north façade (left top), south façade (right top), west façade (left bottom), east façade (right bottom). This page: from the south (left top), inside the court (left bottom), through the portal (above).

The architects designed much of the furnishings for the Kirlin house as well.
This page: the doorway looks through the living room to the court and view beyond (above); one edge of the living/dining room (right); kitchen (top right).
Facing page: living/dining room (top); family room fireplace (bottom).

Data
Project: *Leonard House, John's Creek, Ca.*
Architect: *Batey & Mack, San Francisco.*
Site: *75 acres of an ex-cattle ranch with old barns on site.*
Program: *3000-sq-ft house.*
Structural system: *wood stud frame on concrete slab.*
Major materials: *plaster exterior, gypsum board interior, exposed wood decking and ceiling, metal standing seam roof (see Building materials, p. 150).*
Mechanical system: *heat pump.*
Consultants: *Leisel Eisele, landscape; Hope Cobey Batey, interiors.*
General contractor: *George Cliff.*
Photography: *Henry Bowles, Jr.*

Data
Project: *Anti-Villa, Napa, Valley, Ca.*
Architect: *Batey & Mack, San Francisco.*
Site: *hillside in front of stream.*
Program: *2000-sq-ft house.*
Major materials: *concrete block (see Building materials, p. 150).*
Mechanical system: *wood stoves.*
Consultants: *Leisel Eisele, landscape.*
Photography: *Henry Bowles, Jr.*

Data
Project: *Kirlin House, Napa, Ca.*
Architect: *Batey & Mack, San Francisco.*
Site: *25-acre vineyard.*
Program: *3300-sq-ft house.*
Structural system: *concrete slab, concrete block, wood truss.*
Major materials: *stucco, exposed wood deck, corrugated metal roof (see Building materials, p. 150).*
Mechanical system: *electrical resistance heating in floor.*
General contractor: *Roy Beaman.*
Photography: *Henry Bowles, Jr.*



Logan house, Tampa, Fl

'Dog trot' house

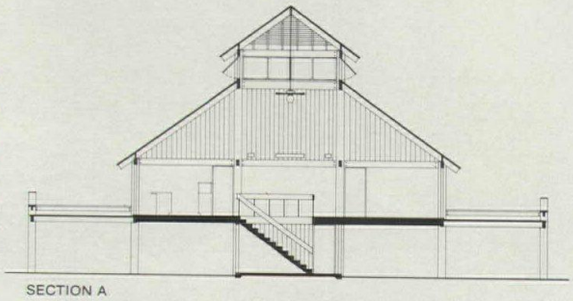
In Tampa, Rowe Holmes has revived a vernacular type of house and improved upon it.

In the South, "new small homes are being built incorporating old traditions. The 'dog trot' type of house was a traditional design which originated years ago in the southern Appalachian Mountain region. It had an open passageway, covered by the same roof as the house, but open clear across the depth of the house." So reported *The American Home* magazine in September of 1939. The "dog trot" house, identified by its special breezeway ventilating device, had always been prominent in the vernacular architecture of the South. Like other older types, however, it lost favor in the late 1940s and afterwards, when home buyers hungered for modern split-levels and ranch houses. Today, though, as we look back to the older ways of building, it is easy to see why they were so popular; they made a great deal of sense in the days before energy gluttony. In this light, perhaps it was only just a matter of time before the dog trot house made a reappearance.

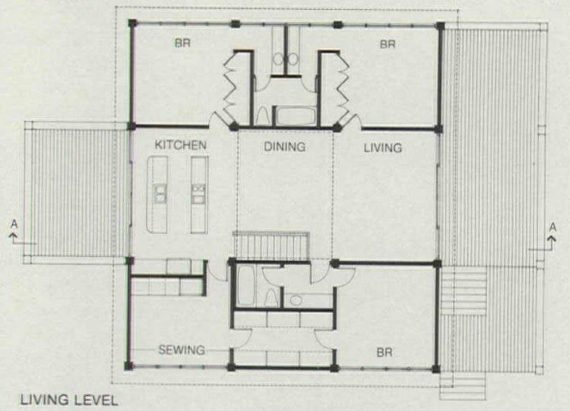
In Tampa, Fl, Rowe Holmes Architects has recently finished just such a house which, incidentally, is in a neighborhood where a 100-year-old original still stands and is in active use. The new 2000-sq-ft house, though, is more sophisticated both in its form and in its use of energy-saving devices, although it also remains quite simple.

In plan, the house represents a built example, with slight variations, of the nine square problem. In the three middle squares are the open living room, dining room, and kitchen, arranged to complement the clients' casual life style. This open living area—traditionally the dog trot public hall—is flanked on each side by three squares of private rooms. At the front and rear, the living spaces open to outdoor terraces.

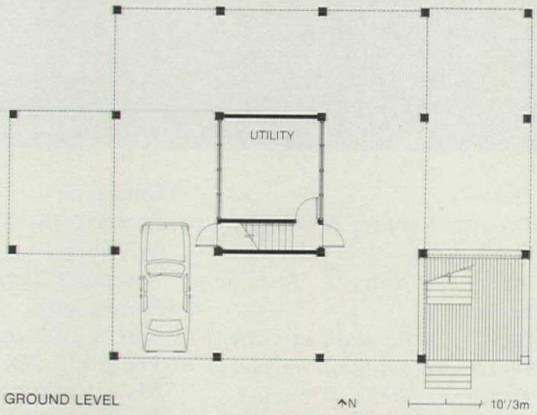
In the days before concrete block took over, the traditional Florida house was constructed almost entirely of wood, which was always in abundance. This one is built of wood to pay homage to that tradition, and also to act as a showcase for its owner, a major lumber wholesaler who wanted a variety of woods incorporated into the design. The structure is supported on 10-in.-sq pressure-treated pine poles that have been augered deeply into the ground to withstand hurricane forces. Floor and roof structures are framed in rough-sawn pine, much of it left exposed, and ceiling and walls are textured cedar plywood. The only change from the earliest vernacular houses, which would have had cypress or cedar shingle roofing, is in the



SECTION A



LIVING LEVEL



GROUND LEVEL

The house is next to a tidal estuary, and it is raised high on wooden poles set deeply into the ground. Clerestory windows in the belvedere induce ventilation. The tin roof with wide overhangs reflects heat and shades windows, and also permits windows to stay open during rainstorms. Entry at east side (right) leads directly into "dog trot" living area.

Logan house, Tampa, Fl

use of the insulated, heat-reflecting metal roof. But "tin roofs" have been used since the turn of the century in Florida, so they too could now qualify as traditional elements.

When Dwight Holmes moved to Florida several years ago, he was intrigued both by the way in which the older houses responded to the influences of the environment and by the way the later ones showed no awareness of it at all. "They could," he said, "have been built anywhere." With today's energy situation, he felt this should be changed, and set about to study the old houses. The result is the residence shown here, which is one of the

Inside (facing page), living area is a single open space flanked by bedrooms; it ends at a back porch (left) at the west side of the house.

Data

Project: *Logan residence, Tampa, Fl.*
Architects: *Rowe Holmes Associates, D.E. Holmes, H. Dean Rowe, Richard R. Barnett, David Fronczak, design team.*
Program: *house for a family of four, designed for clients' casual life-style in the semi-tropical climate, and to incorporate a variety of wood products.*
Site: *flat, wooded area adjacent to an environmentally protected tidal estuary.*
Structural system: *pressure-treated wood poles support raised structure; floor and roof of rough-sawn wood timbers exposed.*
Major materials: *T-111 plywood exterior walls, gypsum-board partitions, wood windows and doors, sliding glass aluminum doors, oak floors, pine decking, T-111 plywood ceiling, galvanized metal roofing (see Building materials, p. 150).*
Mechanical system: *heat-pump units located over toilet areas provide supplemental heating and cooling when required.*
Consultants: *Mary Rose Holmes, interiors; Rast Associates, structural.*
General contractor: *Henry M. Butler, Inc.*
Cost: *$102,000, including site work, landscaping, and interior finishes.*
Photos: *Gordon H. Schenck, Jr.*

first new houses to incorporate the traditional characteristics of the region.

The traditional steep roof speeded up rainwater run-off during severe thunderstorms, helping to preserve the old shingled roofs by shortening their drying time. With the pitched roof terminating in a belvedere —a space often used as a sleeping loft—the form continued after tin roofs were introduced because of the natural air convection it promoted. The wide roof overhangs protected against sun, and during the days of clapboard siding, they kept the walls from leaking. When used with traditional prop-type windows, they allow the house to stay open and ventilated during the hot, steamy summer rains.

In addition to the central hall, which provides the major air exchange throughout the house, the old homes were also equipped with both floor and ceiling vents. In this house, vents in the bedroom ceilings open to an attic space, and from there into the belvedere, where hot air is drawn out through clerestory windows. In the winter, closing the windows reverses the function and helps keep the house warm.

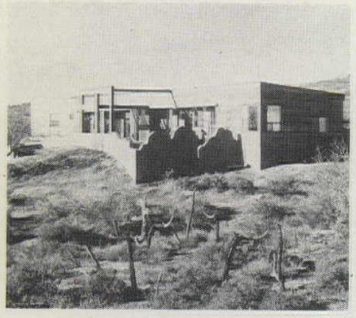
The old houses were usually raised a few feet off the ground to draw cool, lower air under and up through the building. But they were rarely raised an entire story as this one is. Because the site is only 4 ft above sea level and next to a federally protected tidal estuary, law required that the house be raised 10 ft. The architects took advantage of this potential detriment and raised the house an additional 18 in. so the space below could be used effectively. Now it serves both as a carport and as a protected outdoor living area. In the middle of the space, there is a utility room with a staircase leading to the upper level. In bad weather this allows one to get from the car into the house under cover.

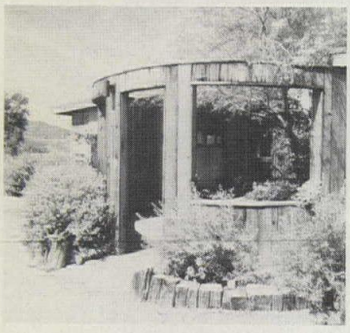
In the southern half of Florida, very little in the way of mechanical heating and cooling is really needed if a house is constructed to take advantage of the natural environment. Although this house is built like the old ones, as if it had little or no such systems, it does in fact have them. The clients say, though, that they use them extremely rarely and yet manage to stay very comfortable. They prefer to enjoy their comfort through the aid of traditional devices that were worked out over time in response to a particular place. Most houses in the region are still constructed with little regard for their climate, but if this one could set an example for others to follow, little more could be asked of it. [David Morton]

Rabinowitz and Lange houses, Carefree, Az

Desert forms

The recent work of Fred Osmon in the Arizona desert looks back to vernacular traditions and forward to emerging design ideas.





Photos: Joshua Freiwald

All of Osmon's buildings incorporate some kind of walled outdoor space as seen (top to bottom, above) in his own house, in the Bruce house, and in the Desert Foothills Medical Clinic. This element gives people outdoor space, but also encourages them not to encroach upon the desert. The Rabinowitz and Lange houses (right, top and bottom) shown on the following pages are designed for the same effect.

Since he came to Arizona a few years ago, Fred Osmon says he has had to rethink many of his previous "design inclinations because most of the basic solutions are not appropriate to the desert." This, of course, is due mainly to the climate, which in the desert has its own unique forms of extremes. Most of the year is mild and comfortable, with the fall being a season of especially ravishing beauty. The summer, though, is an altogether different matter, being fiercely hot, dry, and generally miserable. "Part of the year," Osmon says, "you need an expansive, outward, sun-seeking architecture, and part of the year you want to turn in, away from the desert, and hide with your air conditioner."

Another important factor shaping his attitude toward architecture has been the terrain of the desert and the plant life it supports. Because of the extreme dryness, the environment is particularly fragile. What vegetation there is takes years to grow, and it is very easily harmed by even the slightest intrusion.

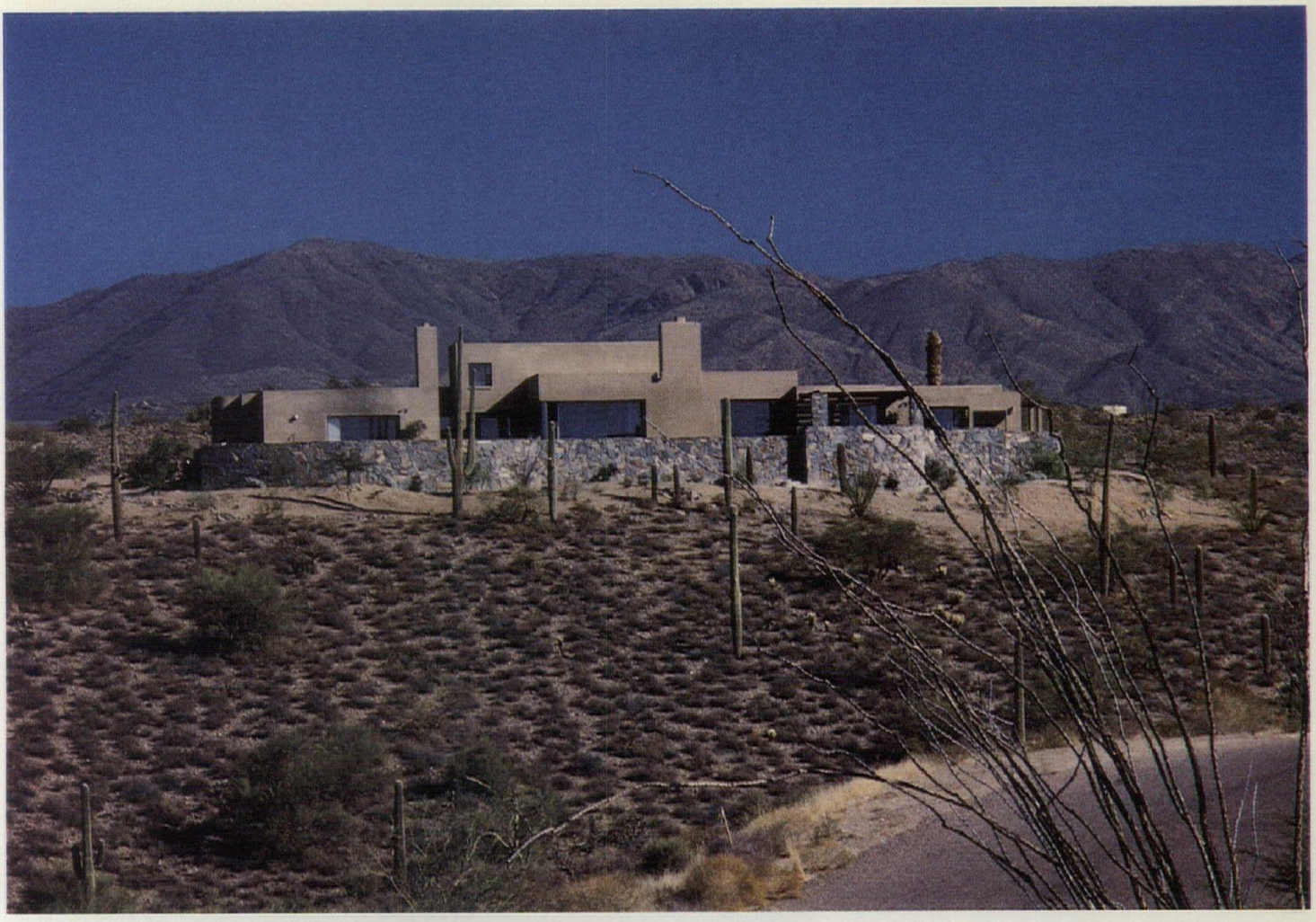
These conditions, along with Osmon's respect for the local building traditions, have led to an architecture that is especially well suited to its locale. His houses and other buildings are generally constructed of concrete block that has been stuccoed to give added insulation and to emulate the regional adobe tradition. Also, as is typical in the Southwest, the interiors are white, with terra-cotta tile flooring, and with wood ceilings. The houses are sited for protection against the strong desert winds, and they are given wide overhangs to shield them from intense summer sun. Building forms are low and horizontal, and exteriors repeat the colors of the desert so that they never become an intrusion in the delicate setting.

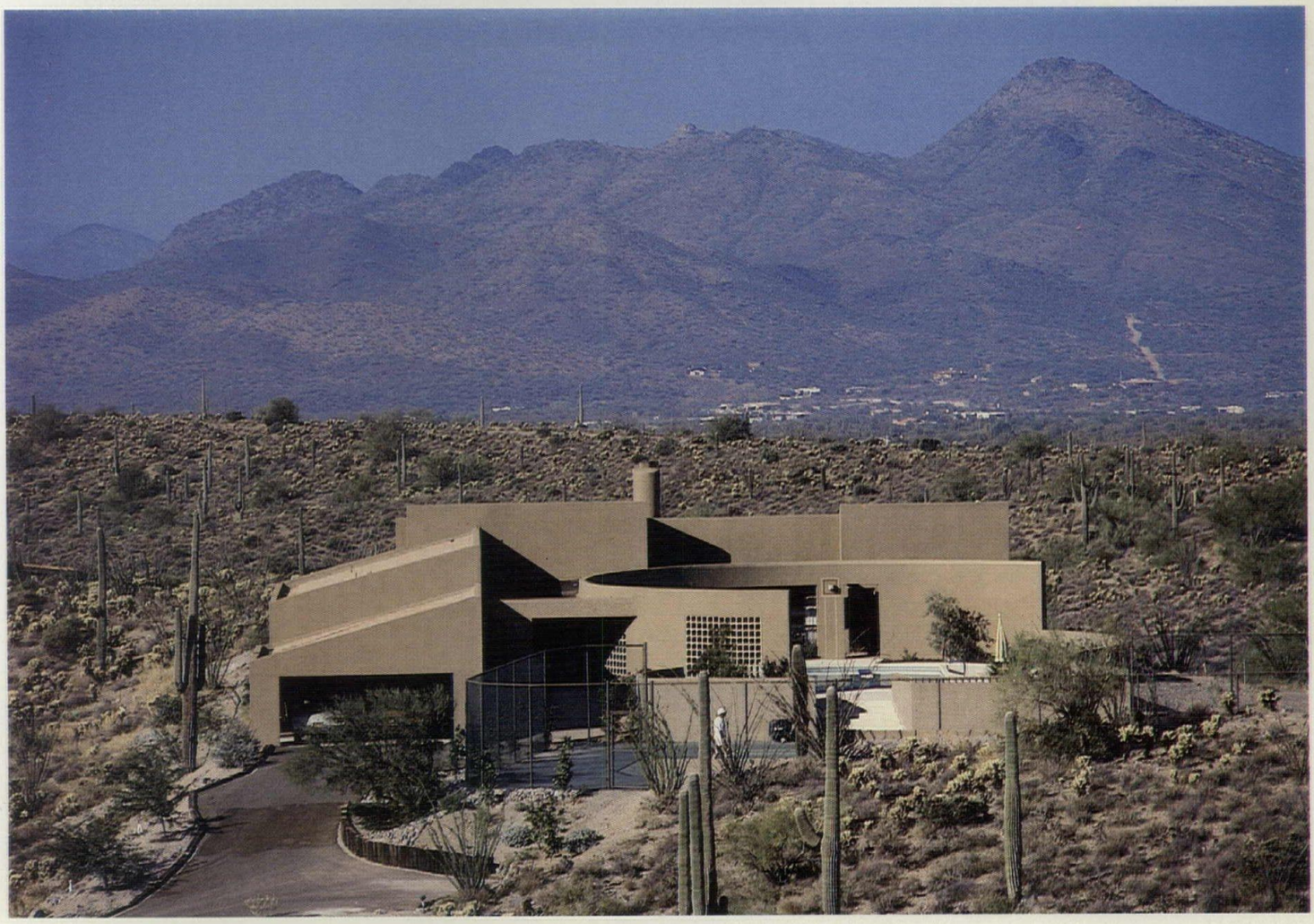
Osmon believes that desert houses should be completely self-contained so that the inhabitants will not feel tempted to encroach upon the desert in their daily activities. "Buildings that turn outward to the desert," he says, "tend to encourage extensive domestication of the surroundings, thus wasting water, destroying vegetation, and yet not providing a sanctuary from the heat." Because of this, Osmon turns each house inward to an outdoor "oasis" that is separated from the desert, and which provides a place for planting, outdoor recreation, and relief from the heat.

If this were all there was to say of his architecture, it would remain of interest because of its high degree of ecological responsibility. There is an additional quality to the buildings, however, that is not completely conditioned by concern for the environment or local building traditions, but rather by formal and functional concerns. This is seen most clearly in the two recently completed houses shown on the following pages.

Before going to California, where he taught at Berkeley for five years prior to moving to Arizona, Osmon took a master's degree in Lou Kahn's studio at Penn. For him, "Kahn sensed a way out with his experiments in multiple building layers and his separation of different functional demands." Such concepts are expressed in Osmon's houses through the layering of screens and courtyard walls that are designed to provide a gradual transition between the extremes of the hot, dry outdoors and the cool, protected interiors deep within the heavy masonry walls. The separation of functional demands is seen particularly in Osmon's use of the single-loaded corridor as a plan structuring device. This, he feels, "has potential for encouraging the less structured family pattern preferred by many families, which gives privacy to the owners, the guests, visiting offspring or grandchildren, or a live-in nurse."

In addition to Kahn, Osmon has also been interested in Post-Modernism and in the works of Venturi, through which "we have been released from the bounds of Modern architectural logic." Osmon says he uses all the devices and possibilities Venturi articulated, and adds, "In my work, each functional problem, instead of being a threat to a perfect geometric whole, becomes a potential aesthetic element in a complex and 'difficult whole.' "





Rabinowitz house

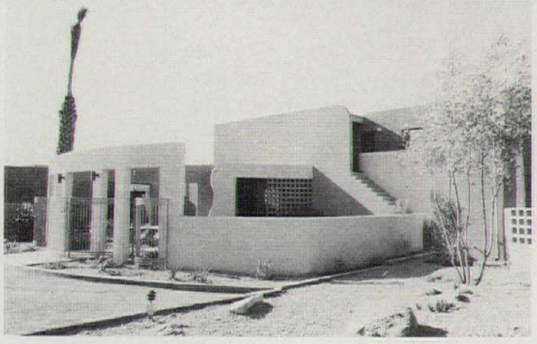
This 4100-sq-ft house was built for a couple who live in New York and who use the house on weekends and for vacations, when they often entertain on a fairly large scale. The site is on a prominent knoll overlooking Carefree, and the house wraps around the hill to soften its prominence. The effect is further enhanced by the stone retaining walls and the brown color of the stucco, which complete the smooth transition to the desert.

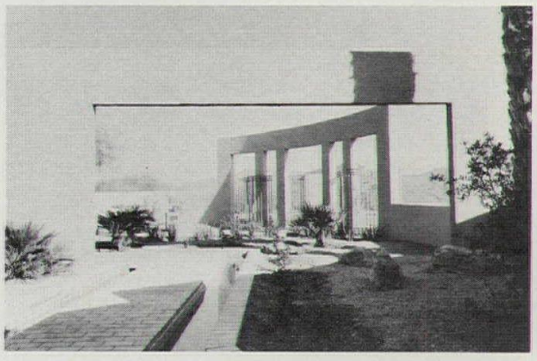
The courtyard is the oasis common to all of Osmon's houses, but here it becomes more literal than in the others because the date palms, glazed tile water course, and fountain, give it a rather unmistakable Mideastern appearance. The inspiration for the courtyard, though, came from the work of Luis Barragán, and from the Engstrom house and stables in particular. For the desert house, however, Osmon realized that high walls and bright colors of the former were inappropriate, so he reduced their height and used subtle colors. Another variation from the Barragán original is seen in the use of the wrought-iron grille entry gate, which is an element common to the American Southwest.

In the L-shaped plan, the family quarters occupy the long side of the courtyard along a single-loaded corridor, while the guest room is at the adjacent, short side. Here it is given privacy, its own entrance, and access to an outdoor terrace system that wraps around the outward-facing side of the house and leads to the pool.

Osmon's fondness for curvilinear forms, which are so typical of the heavy masonry architectural tradition of the Southwest, is seen throughout the house. The outdoor stairway in the courtyard, which actually functions as a fire escape for the upstairs studio, seems more evocative of the sinuous Moderne kind of styling associated with the 1930s than of the older design usually seen in the vernacular desert forms. But in his pluralistic attitude, that makes little difference to Osmon, who doesn't feel one always has to be a strict historicist about such things. The curvilinear soffits found throughout the house and the interior stairway carry this interest further, but in these instances seem to follow more the traditional forms.

With respect to energy considerations, all south windows are equipped with overhangs adjusted for summer cooling and winter heat gain. There are also quarry tile floors for heat absorption, awnings on the west, insulating glass, and a lot of insulation.





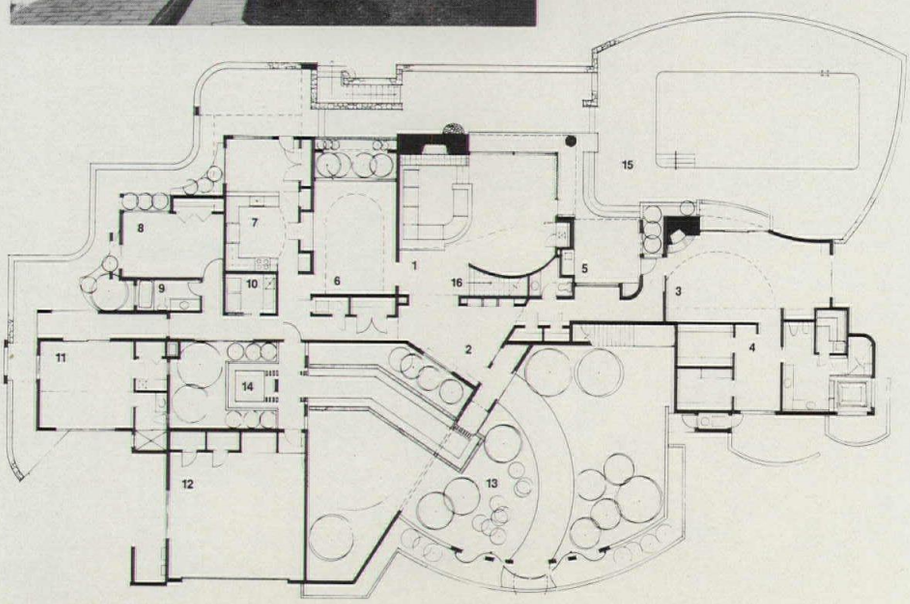
Data

Project: *Rabinowitz House, Carefree, Az.*
Architect: *Fred Linn Osmon.*
Site: *5 acres on a ridge in desert highlands.*
Program: *4100-sq-ft weekend and vacation house, with guest facilities, designed for large-scale entertaining.*
Structural system: *masonry block, slab on grade, wood frame interior walls and roof.*
Major materials: *stuccoed concrete block, stone veneer retaining walls, hollow clay tile screen block, plywood ceilings, gypsum board partitions (see Building materials, p. 150).*
Mechanical system: *electric heat pump with strips, electric hot water.*
Consultants: *André Cuenoud, Marcus Bolinger, landscape; Yury Sheydayi, structural.*
Client: *Mr. & Mrs. W. Rabinowitz.*
General contractor: *Mettert Const.*
Costs: *withheld at owners' request.*
Photos: *Tim Street-Porter.*

The Rabinowitz house is entered through grilled gateway to courtyard with fountain and watercourse typical of desert "oasis."

Legend

1	Living room	**9**	Bath
2	Foyer	**10**	Laundry
3	Master bedroom	**11**	Guest
4	Master bath	**12**	Garage
5	Patio	**13**	Courtyard
6	Dining	**14**	Fountain
7	Kitchen	**15**	Pool
8	Bedroom	**16**	Up to study



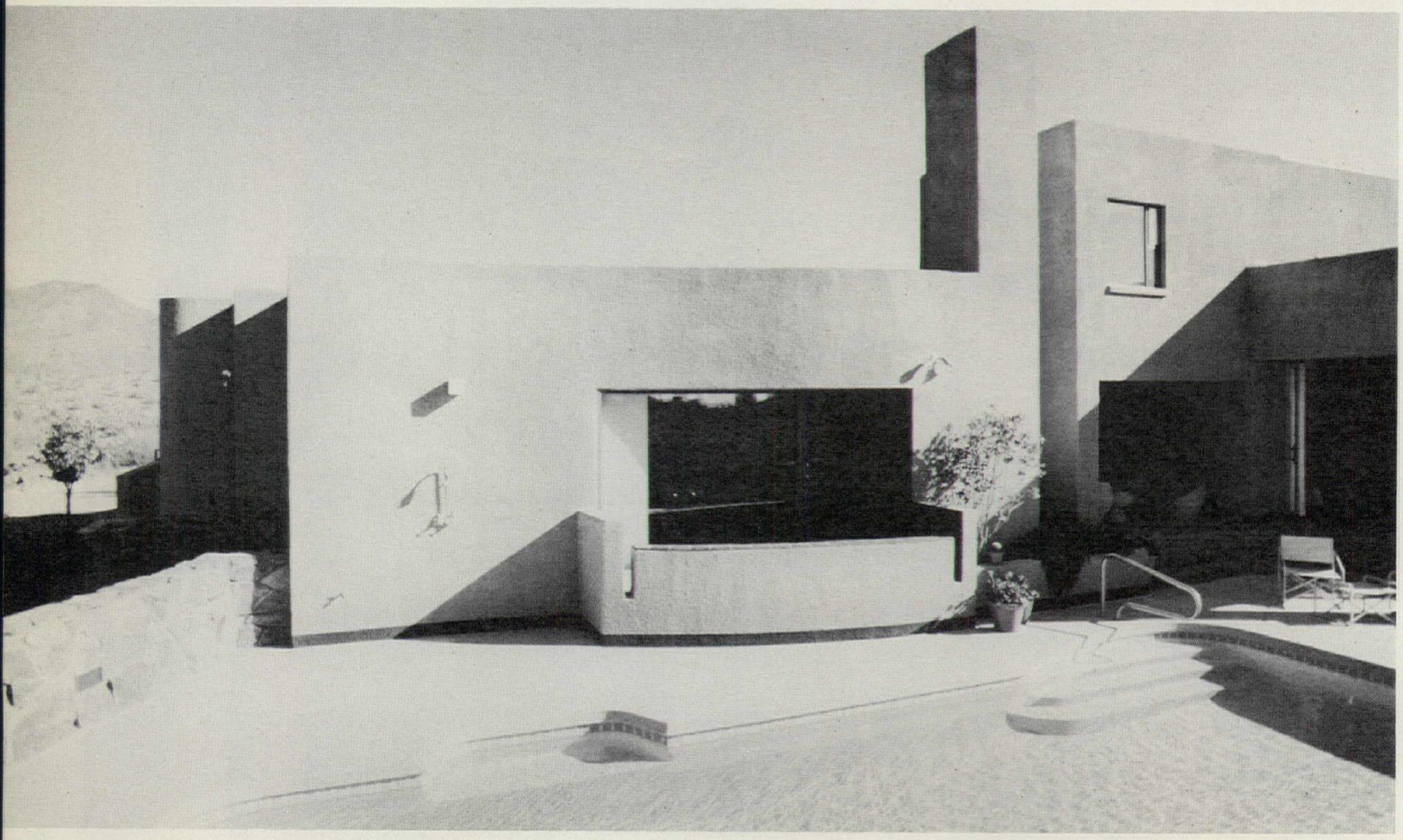
FIRST FLOOR PLAN

N

20'/6m

Rabinowitz house

Terrace of the Rabinowitz house stretches from guest rooms at the side all the way around to the pool at the back (below). The white interiors with curving forms, wood ceilings, and quarry tile floors (right) are typical of the Southwest. The Lange house (far right) has a similar type of confined outdoor space as the other house; a distant view of the south side of the Lange house shows its concern for the desert setting.

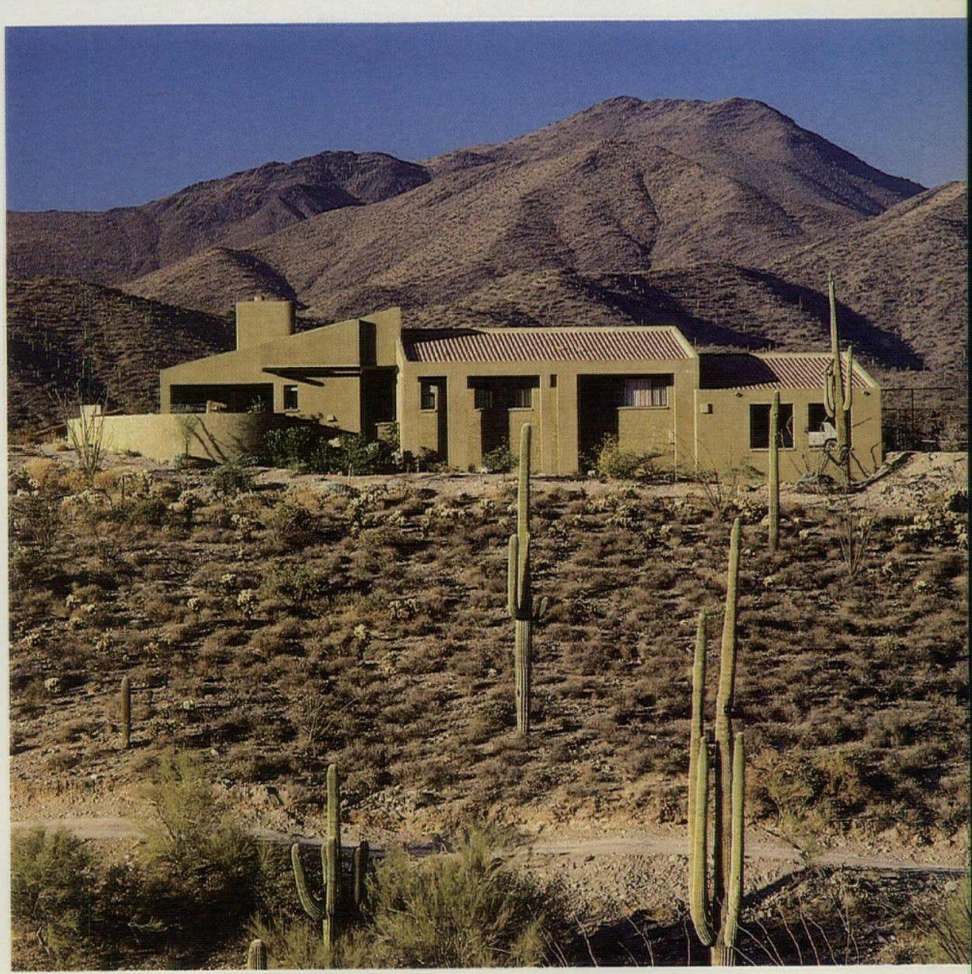


Lange house

This house is similar to the previous one in having an L-shaped plan enclosing two sides of an exterior courtyard, with bedrooms and guest quarters at extreme ends of the house. It is also similar in its use of the single-loaded corridor, tile floors, curvilinear soffits, white walls, wood ceilings, and exterior coloring to blend with the desert. But in feeling it is very different. First of all, at 2400 sq ft it is just over half the size of the other and consequently has a much more intimate character. That quality is made even more intense by the contrast between the house and the courtyard oasis.

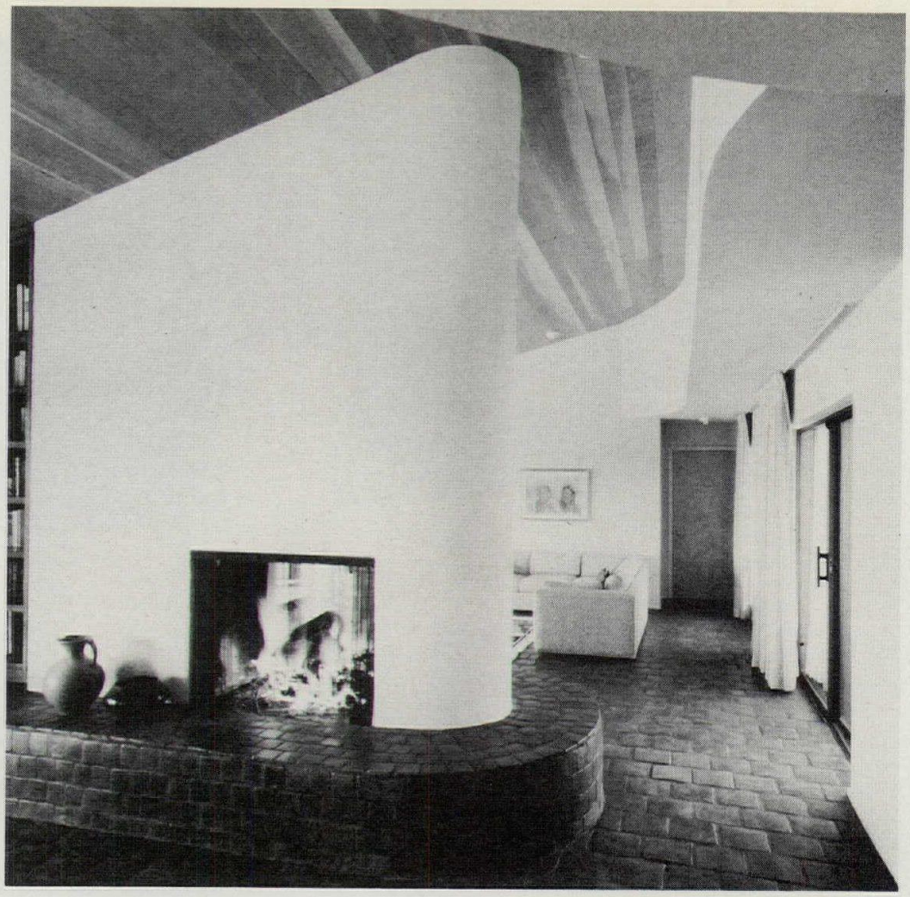
In this house, the courtyard between the two sides of the "L" occupies about as much space as the house itself. Moreover, it is treated almost as a monumental circular outdoor room. This puts the house into a subservient position in relation to the dynamic exterior space and serves to further diminish its importance.

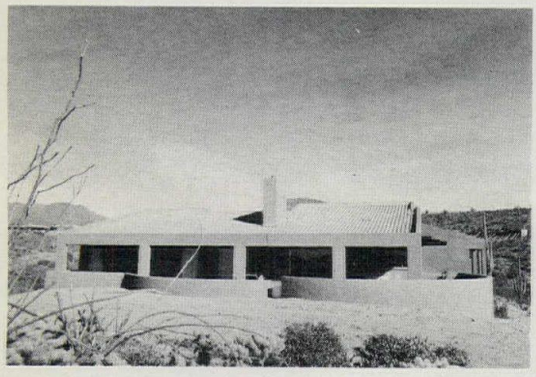
The courtyard enclosure is a circular screen composed of block walls and pilasters that support the entry walkway canopy, embrace the pool, and generally form a backdrop to the outdoor activity area. The low outer walls and the tennis court enclose the open side of the house, and this arrangement, combined with sinking the courts 6 ft

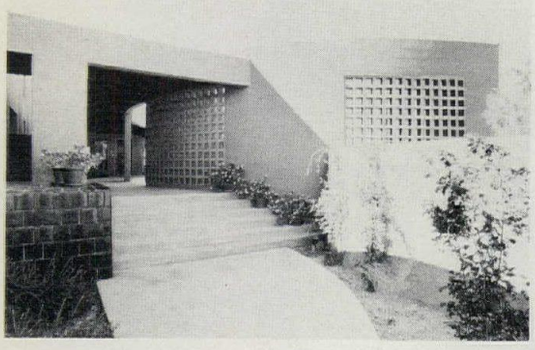


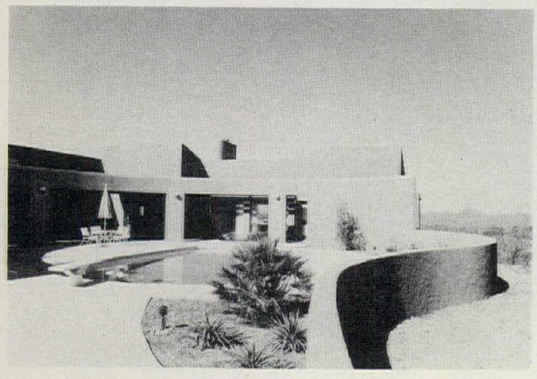
into the hill to block prevailing winds, creates a hilltop desert oasis.

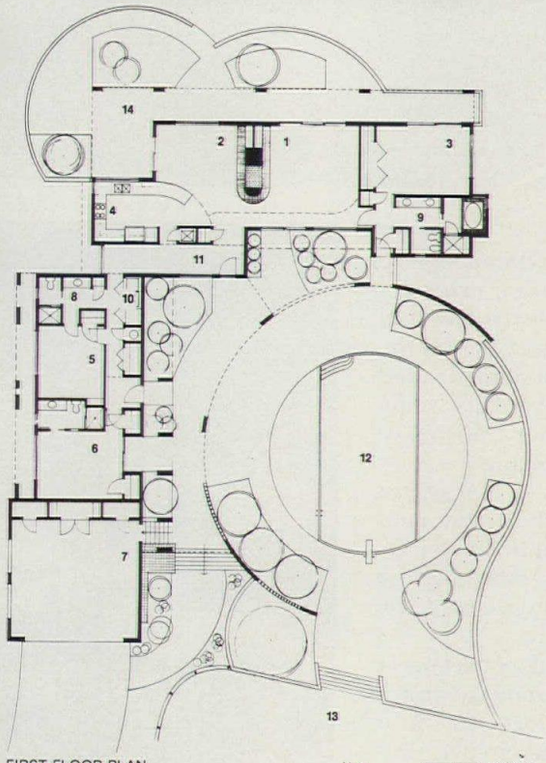
As the courtyard is the focus of the house and its most important part formally, it seems natural that it would be the place where the architect would deal most directly with Post-Modernist concerns. In the painted decoration of the pilasters, which Osmon attributes to a Mexican tradition, one can see as well a certain affinity to the Viennese Secessionists. But more than that, in the design of the circular enclosure itself, which follows simple and pure geometric forms, one can also detect the influence of Kahn. Osmon has reinterpreted the regional vernacular by taking it back to basic elements. In this respect, it is not coincidental that his work bears some similarity to that of the Italian Rationalists, which seeks to return architecture to basic archetypal form. This similarity is seen most clearly by recalling Aymonino's school at Pesaro (P/A, Oct. 1980, p. 58). In the attitudes expressed by each, architectural components are modified according to place and problem, and as with Kahn's work, the result bridges the universal and the particular.
[David Morton]











FIRST FLOOR PLAN N→ 10'/3m

Legend
1 Sitting room
2 Dining
3 Master bedroom
4 Kitchen
5 Bedroom/study
6 Guest
7 Garage
8 Bath
9 Bath suite
10 Laundry
11 Foyer
12 Pool
13 Tennis
14 Patio

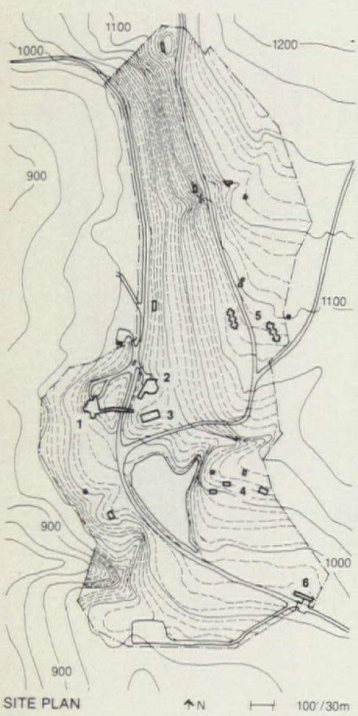
Data
Project: *Lange House, Carefree, Az.*
Architect: *Fred Linn Osmon.*
Site: *5 acres on a ridge in desert highlands.*
Program: *2400-sq-ft house for retired couple.*
Structural system: *masonry block, slab on grade, wood frame interior walls and roof.*
Major materials: *stuccoed exterior masonry block, concrete mission tile on plywood sheathing roof, tongue-and-groove fir ceiling, gypsum board ceilings and partitions (see Building materials, p. 150).*
Mechanical system: *electric heat pump with heat strips, electric hot water.*
Consultants: *André Cuenoud, Marcus Bolinger, landscape; Yury Sheydayi, structural.*
General contractor: *Mettert Const.*
Costs: *withheld at owners' request.*
Photos: *Tim Street-Porter.*

The simple geometric forms of the Lange house are clearly expressed (left, top to bottom) at the west side, the entry, and in the courtyard (also at right). Like the Rabinowitz house, the interiors show curving white forms and wood ceilings, but here, Mexican tile floors.

The Pilchuck School, Stanwood, Wa

Timber and glass

In a part of the country known for its lumber and its scenic beauty, each year brings new respect to a school that creates glass, in the art form.



SITE PLAN N 100'/30m

Pilchuck is quiet in winter and spring. Pilchuck, more formally called The Pilchuck School (Glass Center), is a school that looks for all the world like a camp nestled in the hills 50 miles north of Seattle. As is clear from its alternate name, it is concerned—very—with glass as an art form. Its students and instructors come from all over the country (and increasingly, the world) to create, not just produce, glass in both blown and flat forms.

Founded in 1971 by arts patrons Anne and John Hauberg, in association with a very talented glass artist, Dale Chihuly, Pilchuck had raw beginnings. As John Hauberg puts it, "We had architects, artists, cowboys, dogs, and children—we had a mess!" This diverse crew started by building a latrine and by damming up a creek for water. They built their own shelters, with a required two hours a day going to a common structure. First the kiln furnaces had to be housed, and at the end of ten weeks, Pilchuck produced blown glass under a fabric structure.

Although Chihuly has the understated title of Faculty Coordinator, he really *ran* the school through its formative stages. Chihuly wanted to create a free community, more counterculture and unrestrained. But, as John Hauberg saw the situation, "We had to get more formal," if the school was to attain its highest goals. Clay and weaving were already established as art forms, geared to professional interests, and Pilchuck still had to bring glass art to accepted levels. In 1973, architect Thomas Bosworth was asked to design some better protection from Washington's rains, since any drop of water on molten glass has explosive results.

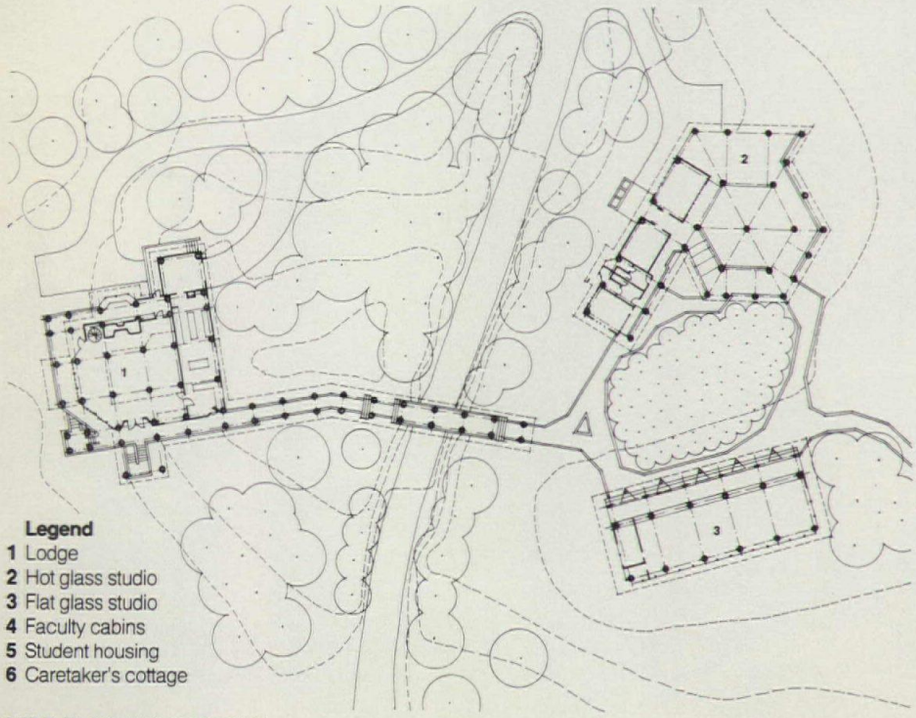
After the hot glass building was added onto in 1975, the flat glass shop was next, opening in 1976; its glass north façade followed in 1977. During the same time period, some faculty cottages were completed, as were the bridge and the neighboring lodge/dining hall (1977). The most recent elements are a caretaker's house (1979) and the student housing (1980). Bosworth was the architect throughout, and in 1977 accepted Hauberg's invitation to be Pilchuck's director.

While it may not be the freewheeling epitome of countercultural values, Pilchuck is obviously not a home for uptights either. The school's 40-acre site is within the roughly 8-square-mile Pilchuck Tree Farm owned by Hauberg. In the western foothills of the Cascade Mountains, it is both forest and meadow. From many points—but especially the highest—there is a panoramic view of Puget Sound, the San Juan Islands, and the Juan de Fuca Strait. About 1000 feet separate the highest and lowest elevations.

Bosworth's buildings are as charming as the site is spectacular. Clearly regional and vernacular in expression, the structures make an art of simplicity and economy of both form and money. Yet each is rich with interest in its own right. The hot shop is boldly shaped by the need for proper convection to carry off furnace heat. Both furnaces and glassmaking go on 24 hours a day when Pilchuck is in session (all summer, and beyond). Although the furnaces were still during P/A's visit there, vivid descriptions make the intense activity palpable to the off-season visitor.

The flat glass shop, by comparison, attains a lightness and delicacy, particularly on the side facing the hot shop to the north. The north pitch of its roof is glazed, allowing light to flood well into the building toward the bermed south wall. Its structure, while still prominent, is less assertive and more fanciful. The staff and director's cottages and faculty bath house reflect their similar conceptual age, and their spartan simplicity is combined with a playfulness.

Even though the lodge was also completed in 1977, the pole-and-timber expression



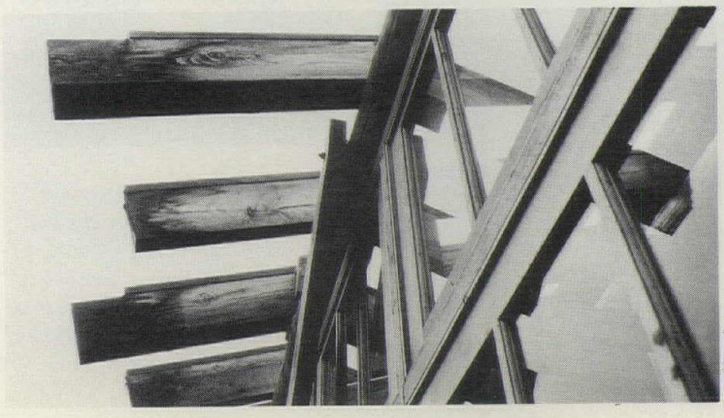
Legend
1 Lodge
2 Hot glass studio
3 Flat glass studio
4 Faculty cabins
5 Student housing
6 Caretaker's cottage

SITE PLAN AND MAIN FLOOR PLAN N 20'/6m

Art Hupy

Art Hupy

Lodge (top and left) is multipurpose. The flat glass shop (above and right) has glazed roof slope to the north, and its detailing (below) is different from adjacent hot glass and footbridge structures.



Jim Murphy

dominates here. Besides being a social and cultural gathering place, the building comprises dining, kitchen, library, classroom, and storage functions. The view toward the water and islands to the west, over the adjacent grazing land, is unsurpassed by any Pilchuck structure (with the possible exception of Dale Chihuly's handmade cottage). Its bold roof form is a visual foil for an articulated stair from the upper level deck, the landing of which is celebrated by four towering log poles. Connecting the lodge to the shop area is a covered path and footbridge over the service road.

New student housing—two units, 12 beds each—was completed in 1980 within a very strict budget. Physically removed by some distance from the lodge/shops complex, these units are quite different in execution. Each building is served by three entry halls, each leading to a pair of spacious two-bed rooms. The peaked dormer form at the entries carries through the building and repeats over the bath on the back side. Glazing in the dormers, front and back, and over the interior bath wall allows light to penetrate the building. Simply but skillfully detailed, the buildings achieve a spare elegance.

How much more housing will be built to supplement the walled tents still in use is dependent on the land itself. Because the land north of Puget Sound is glacial, it does not possess high septic absorption qualities. According to John Hauberg, the 40-acre site has an 85-person limit. This, coupled with increased interest and enrollment, has caused Pilchuck to open earlier and stay in operation later in the fall than before. In addition to housing, Hauberg envisions a new library/exhibition facility sometime in the future.

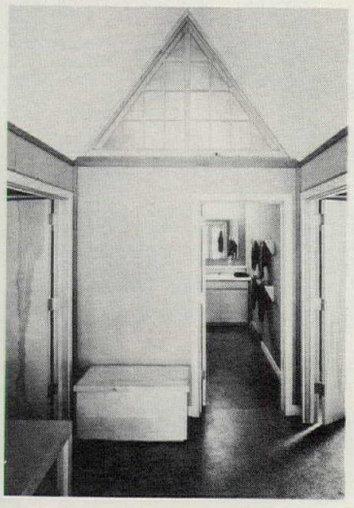
But Pilchuck is not just buildings, not just a place. It is a unique experience, even when shut down for the winter. Its energy and dedication have been captured in its physical plant to the degree that that is possible. As successful as that is when the school is dormant, it must be an incredible existence in summer. With the help of Haubergs, Chihuly, and Tom Bosworth, Pilchuck seems assured of continued and deserved success. [Jim Murphy]

Art Hupy

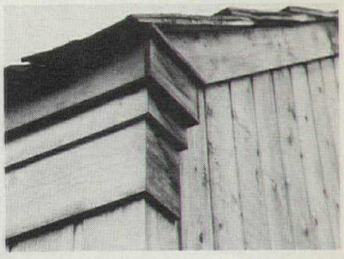
Courtesy, Charles Cowles Gallery

Data

Project: *The Pilchuck School, Stanwood, Wa.*
Architect: *Thomas L. Bosworth; Ken McInnes and Tony Costa Haywood assisted with design and drawings for hot shop and early lodge design.*
Client: *The Pilchuck School; John H. Hauberg, President of the Board.*
Site: *40 acres of meadow and forest land in the foothills of the Cascade Mountains.*
Program: *phased development of a school to teach the arts of glassblowing and stained glass.*
Structural system: *reinforced concrete footings; Douglas fir 12" and 18" poles and heavy timber columns, beams, and rafters.*
Mechanical system: *electric, space heaters in flat shop, baseboard in student housing, forced hot air in lodge.*
Major materials: *exterior, rough-sawn cedar planks, 12" and 18" Douglas fir pole columns, 8" stripped cedar log railings; interior, smooth-sawn cedar planks, concrete or fir floors, handsplit cedar roof shakes.*
Consultants: *structural, Gerald Torrence, Lodge and Hot Shop; Robert Albrecht, all other buildings. Mechanical, Travis Associates.*
General contractor: *Thomas Construction Co., student housing; Nelson Construction Co., other buildings.*
Costs: *not available.*
Photography: *Dick Busher, except as noted.*



Glass like the examples shown (center, left) is blown in the hot glass shop (top). Glass shown, by artist Dale Chihuly, is extremely delicate in both color and texture. Directors cabin (left) and student dorm (above) are spare, but cheerful.



Jim Murphy

Office, storage, and rest rooms adjoin the hot shop (top). The newest of the phased campus buildings, student housing (left) is detailed very quietly and effectively (above).

Opa-Locka Neighborhood Service Center, Miami, Fl

Institutional redefined

A neighborhood social service center by Bouterse, Perez & Fabregas evokes moods of Miami's Moderne past to present a graceful and gentle image to its users.

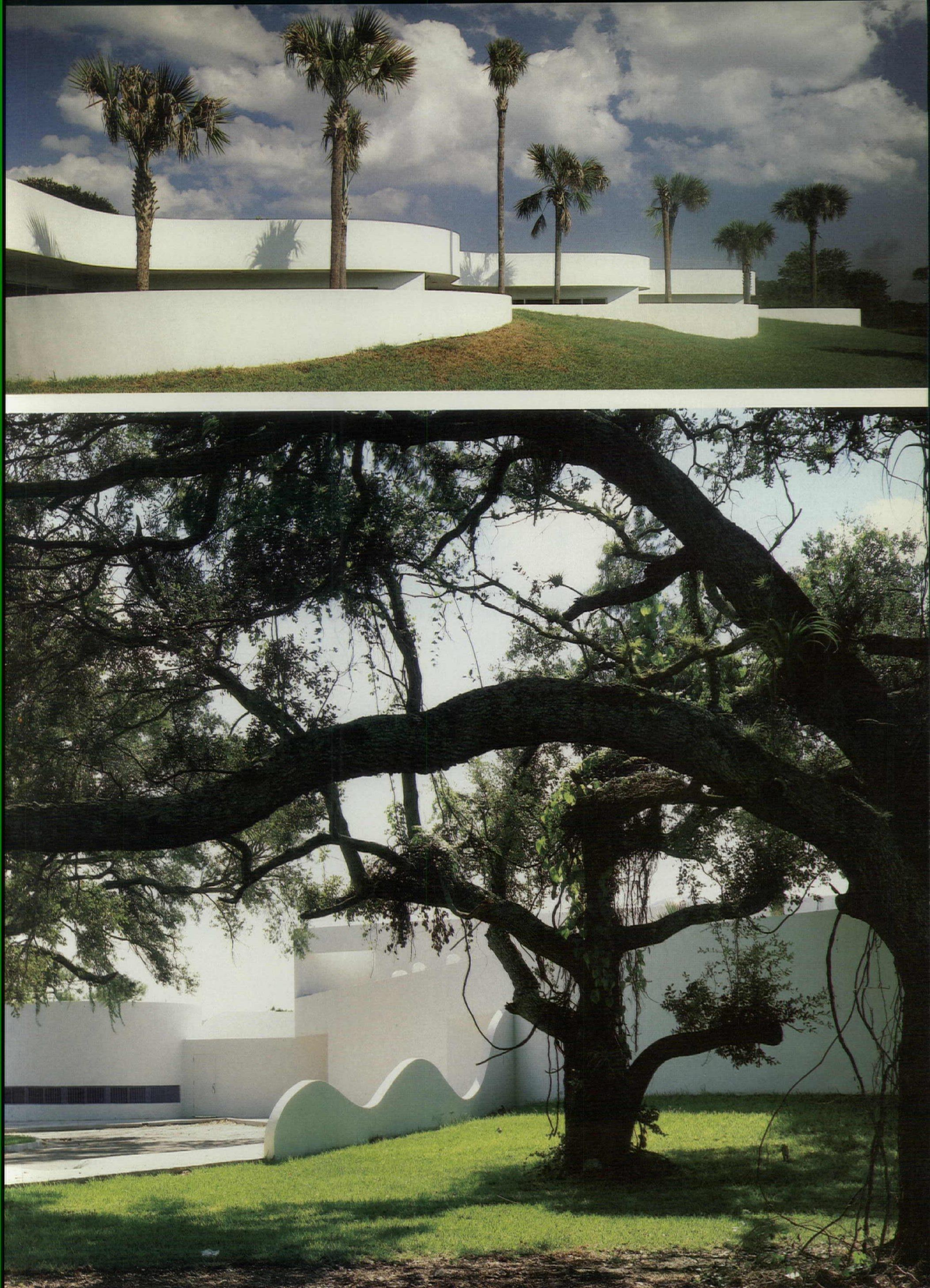
As its name implies, the Opa-Locka Neighborhood Service Center provides everything to its neighborhood from hot lunches for the elderly to crime prevention, pre-trial consultation, and employment aid. Cultural and community activities take place in its public conference rooms and auditorium. The Center is on the edge of Miami's sprawling, troubled black neighborhood where the riots occurred in May 1980. It opened on the same day as that turmoil, and it had no conventional security devices such as gates, barred windows, or cyclone fences to protect it. In fact, with three easily accessible courtyards and large glazed entrances, the building was extremely vulnerable. Many people in Miami believe it was not by chance that the building was not touched during the riots, but that it was spared solely because of the image it presents to the neighborhood.

The soft, curving building is partially bermed to diminish its size, but the major force determining its shape was the old oak trees covering much of the site. Walled gardens (above) are striped in bright colors facing in.

The site is dotted with beautiful old oak trees that the architects felt should not be removed. Consequently, these became primary forces determining the building's shape, as it had to undulate around the trees. Since the architects had in mind creating a soft, gentle form anyway, this did not present major problems.

The 17,000-sq-ft stuccoed concrete block building is not huge, but it is quite a bit larger than the houses nearby. Also, since it is expected that the Center will be enlarged by 5000 sq ft one day through repetition of its 32′ x 32′ bays to the east, it seemed important to minimize the effect of its size. As a result, the one-story structure has been bermed around the front. It has also been designed and laid out within the confines of a triangle, with the entrance at the apex and the two major sides trailing off at an angle. This and the berming produce a building with no hard front to the street, but rather one that is submerged and diminishes in depth. These things, though, have little to do with the Center's style, which is attributable to a different set of circumstances.

The architects admit their attraction to that mix of tropical, Moderne, and sometimes Latin-inspired architecture that predominated in Miami until recent years, and they look back to those earlier styles with fondness. But there is yet another explanation for their interest in this design: all of them grew up around it; Bouterse in Miami, Perez and Fabregas in Cuba. They do not copy the older forms. Yet it would be difficult to say they are not inspired by them, even if unconsciously, in making a new architecture that successfully



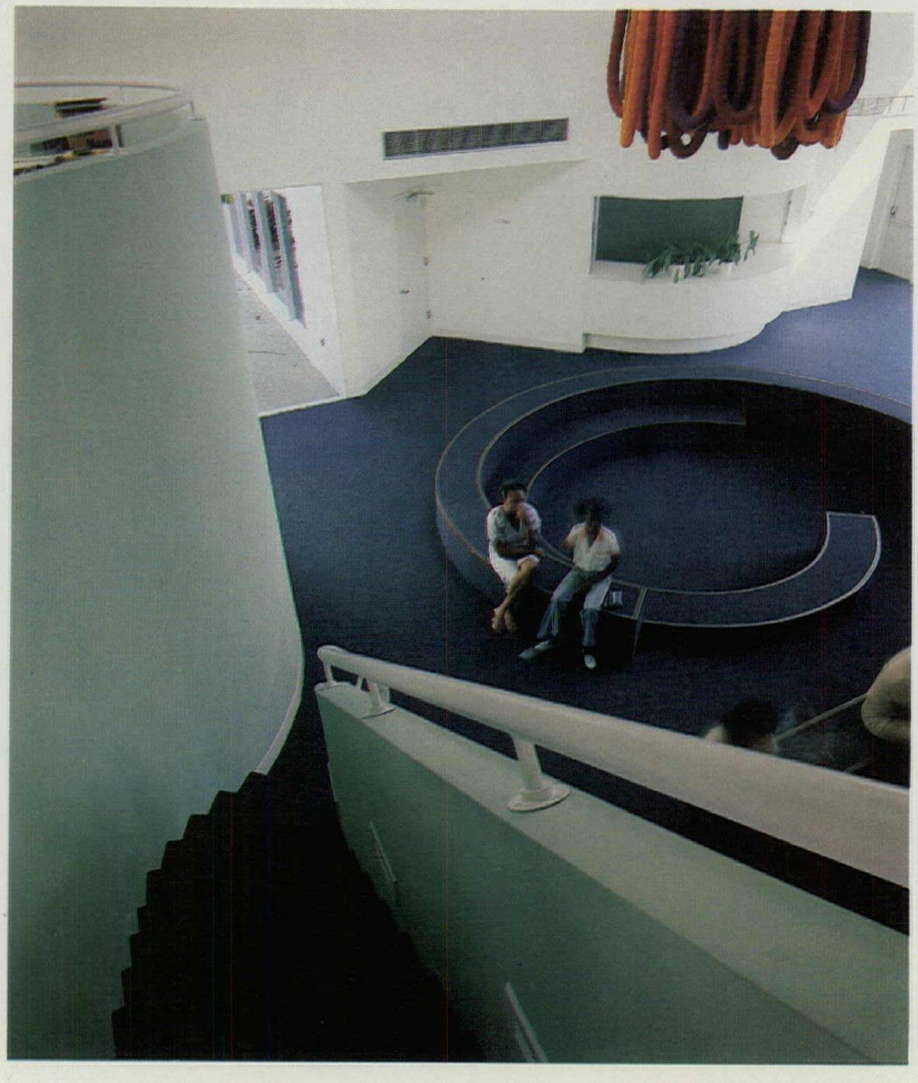
relates both aesthetically and functionally to its environment. The earlier type became the regional vernacular for real reasons: the heavy stuccoed block was cooling, it was economical, and it withstood hurricanes better than most alternatives; and those attributes are as valid today as they were 50 years ago. The old buildings were white and were designed with sensuous, streamlined curves. Bouterse says he likes white buildings that make you squint in the sunlight, like those in the old Greek hill towns. As to the curves, when you're in a landscape as flat as Florida's, he says, you have to make your own mountains.

Functionally, the Center is very well planned. The services open during normal work hours are in the south half of the building, and the community activity areas, which are often open at off hours and weekends, are in the north half. Both are served by the main lobby. In the services side, the offices in greatest contact with the public are located closest to the lobby, but that side can be easily closed off from the lobby when functions take place in the other side during non-working hours.

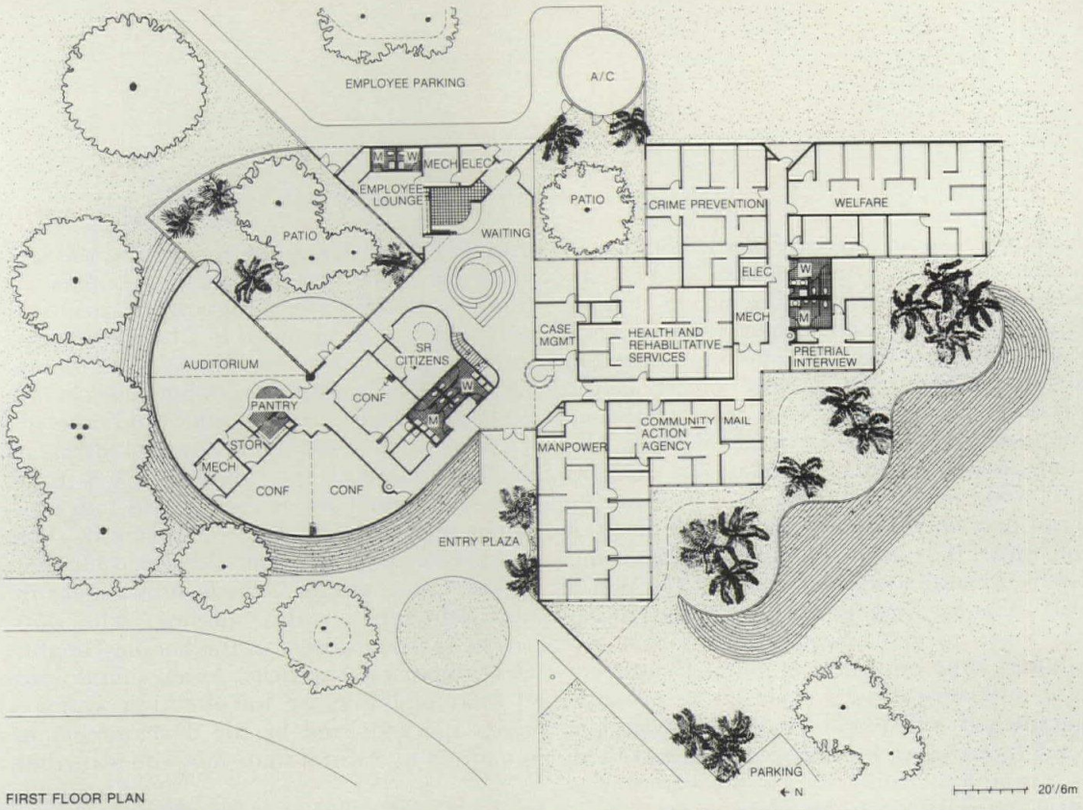
Throughout the interior, soft colors are sometimes used to complement the otherwise white spaces (the dark blue carpeting was not the architects' choice). This tradition of pastel colors has now become another vernacular motif in South Florida, where rich hues usually become too aggressive in the intense light. In addition to the humanizing efforts seen in the use of soft, delicately colored forms, the architects have employed another device common to the buildings of the region, which is the interior patios or courtyards. Three of these have been used, all at the perimeter of the building, but all extending into it in some fashion. A large courtyard occupies a quarter of the activities wing, and in the other side, offices have been arranged so that many of them have views and access to these outdoor areas.

The idea of using the soft forms, pale colors, and inviting patios was all part of the architects' efforts to make a welcoming and comforting building for this poor and volatile neighborhood. That the Center was not touched during the rioting last year, when buildings nearby were burned to the ground, seems to prove its success.

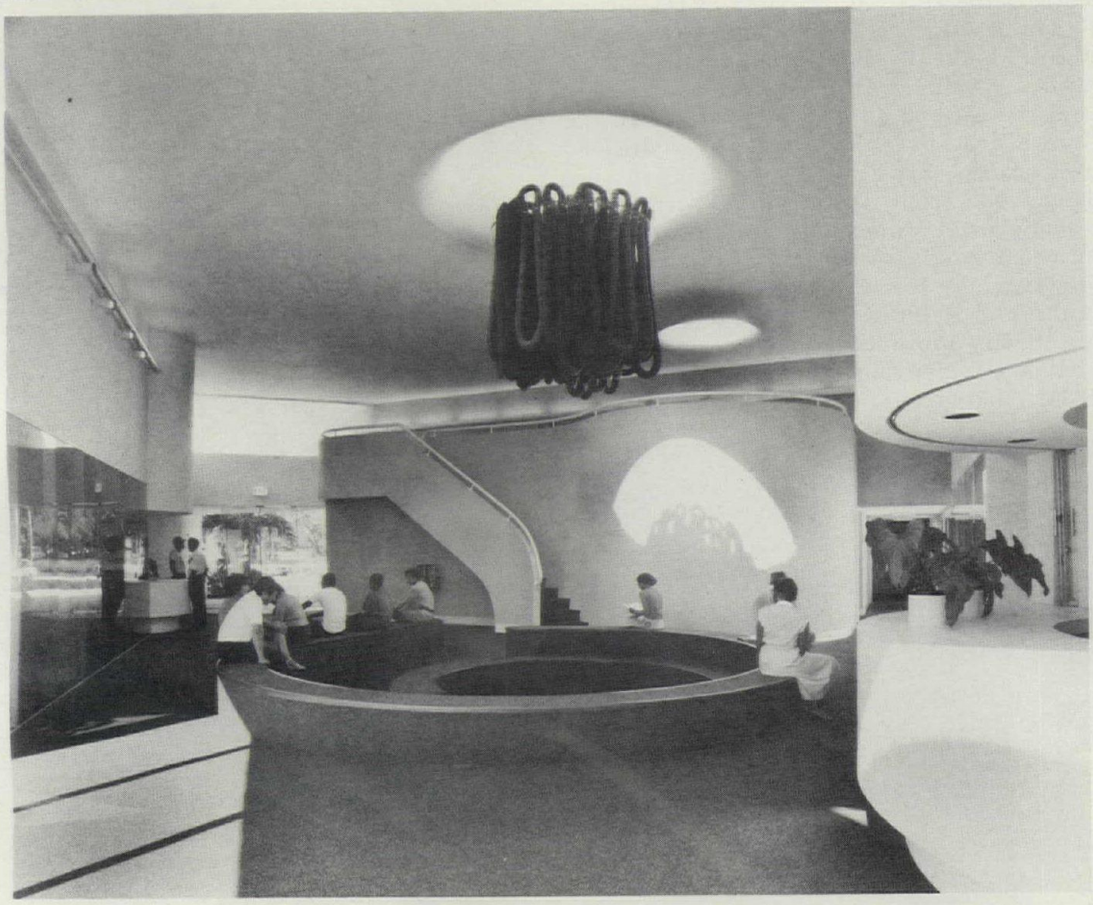
But the architects had another important idea about this building, to make it clearly exhibit a sense of luxury to the users. They felt this was crucial because of the general absence of such quality in their lives. How the Center succeeds at that level can probably



best be seen in the elderly who come for free hot lunches. They view the event as an important occasion in their daily lives, and they *dress* for it. This achievement is all the more surprising in that, although the architects worked with a neighborhood task force in designing the Center, they also had to operate through the city and county agencies. To get through those offices and maintain most of their ideals for the building at $47 per sq ft, could not have been much of a luxury to the architects. [David Morton]



FIRST FLOOR PLAN



Data

Project: *Opa-Locka Neighborhood Service Center, Miami, Fl.*
Architects: *Bouterse, Perez & Fabregas; Donald Bouterse, J. David Perez, Andres Fabregas, project designers; Daniel Perez-Zarraga, Jorge Cibran, Roberto Sequeira, Manuel Cisneros, Juan Corbella, Carlos Fernandez, architectural team.*
Program: *17,000-sq-ft building for neighborhood social services.*
Site: *a 4.3-acre flat site covered with old live oak trees, none of which was removed.*
Structural system: *reinforced concrete spread footings and floor slab, 8-in. concrete block walls, interior steel pipe columns, steel joist roof framing.*
Major materials: *sand-finish stucco, textured concrete exterior floors, carpeting, fixed gypsumboard partitions, movable fabric-covered partitions, aluminum and glass sliding windows, storefront, tempered solar-gray glass butt-jointed (see Building materials, p. 150).*
Mechanical system: *heaters mounted and zoned as required by building exposures and area functions; central chiller plant supplies chilled water for air-handling units located in equipment rooms.*
Consultants: *E. Allen Fernandez, landscape; Bouterse, Perez & Fabregas, interiors; Wilbur Smith & Associates, consulting engineers, structural, electrical, mechanical. Ms. Irene Pittman, lobby yarn sculpture.*
General contractor: *BEC Construction Corp.*
Client: *Metropolitan Dade County.*
Costs: *$1,140,032; $47.00 per sq ft, including landscaping, interior finishes, built-in furniture.*
Photography: *Steven Brooke.*

Inside, the social services side of the center can be screened off from the activities side (see plan) so the latter can be used during off hours. Throughout, pale colors typical of Florida accent the white interiors.

Kress residence, Albuquerque, NM

Hacienda con vistas

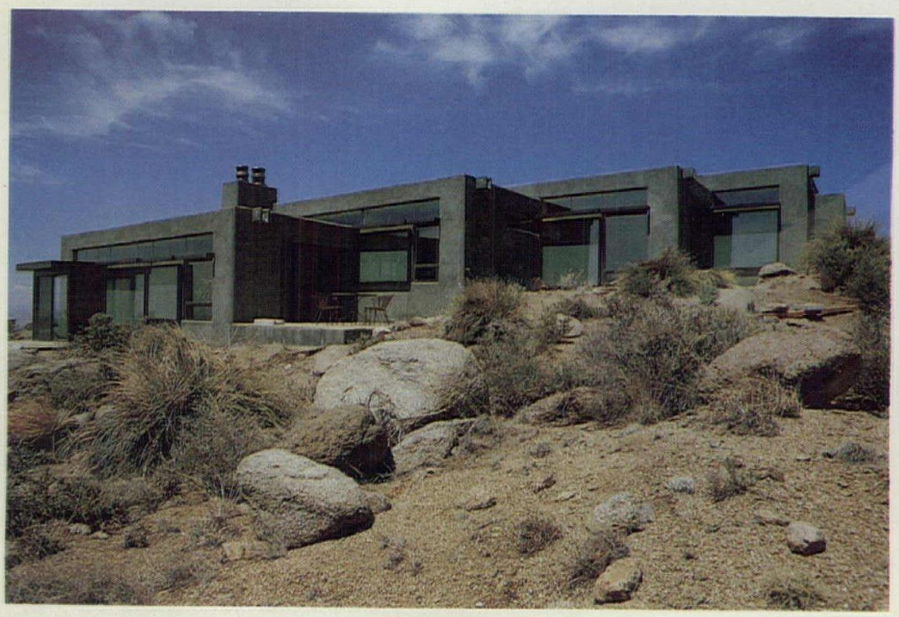
Passive solar technology adds to the rich lineage of New Mexican architecture. While the new generation leads into the future, it also recalls its heritage.

New Mexican architecture has a heritage of accommodating outside influences. The earliest Indian house forms seem to emerge from the earth itself. Their thick earthen walls, flat roofs, and small openings represent a tradition hundreds of years old. With the invasion of Spaniards from the south came the tools and technology to build more precisely, as well as to accommodate longer spans and wood-burning fireplaces. The Santa Fe Trail opened the region to the influence of the east: the sawmill, window glass, and Greek Revival style. It was only after World War I that the homogeneity of modern building began to neutralize the rich formal vocabulary inherent in the traditional architecture, and conscious efforts began to preserve the integrity of the older building style. The work of architect John Gaw Meem served as an example of such historic preservation as early as the 1920s in the Santa Fe region.

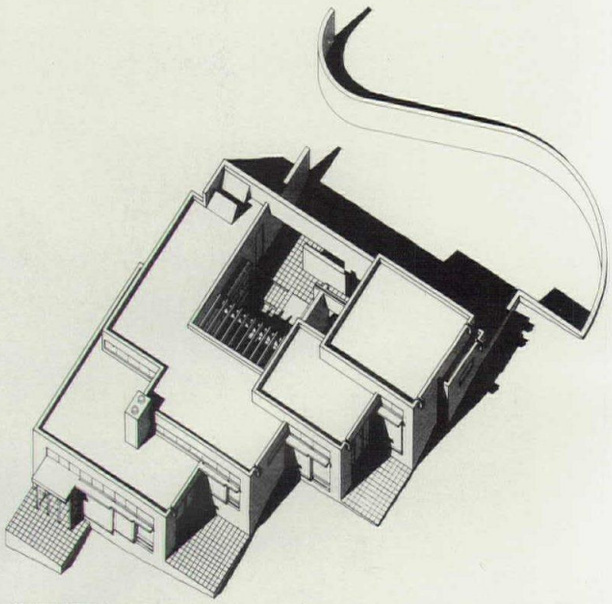
The Kress residence attempts to continue the tradition of New Mexican architecture while adopting both a new energy strategy and the inspiration of a Mexican master in Luis Barragán. Its architects are themselves transplants, Ervin Addy arriving in Albuquerque from Texas and Robert Peters coming from Minneapolis via Chicago. The firm name, Alianza Arquitectos, symbolizes, however, the firm's intent to live and work within the Southwestern heritage and seek a vocabulary appropriate to it.

When Peters came to Albuquerque from SOM, Chicago (and work on the Sears Tower and One Shell Plaza), he recognized the sacrifice of some design execution capability. Sophisticated interior design of the quality to which he was accustomed in Chicago was unknown in his new home. Flashy metallic surfaces were incompatible with both the climate and the lifestyle. Instead, one could take advantage of generations of craftsmanship in stucco, concrete, and masonry. A trip to Mexico exposed him to the work of Luis Barragán and the potential for poetry in such massive forms (P/A, Sept. 1980, p. 138).

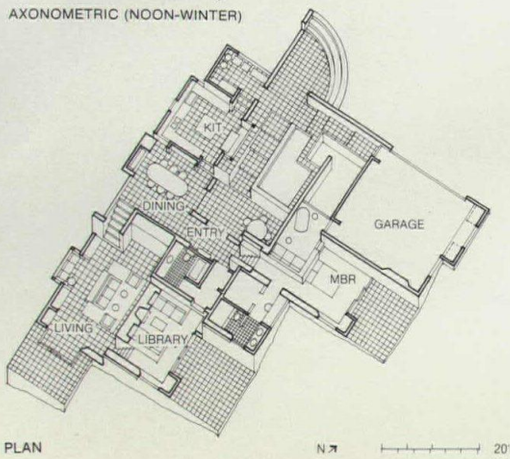
The house site itself made substantial formal demands on the building. The only power utility available in the Sandia Heights Development is electricity. As a result, dozens of solar buildings vie for attention within a landscape restricted by the development to remain in its natural state. The site is further



A view of the residence from the southwest (below). The non-vented trombe walls are visible on the south façade. The low winter sun strikes the trombe walls full strength (opposite).



AXONOMETRIC (NOON-WINTER)



PLAN N 20'/6m

defined by a healthy slope and three irregular watersheds (arroyos), which run through it like large earthen scars. The Carson National Forest adjoins the lot to the rear.

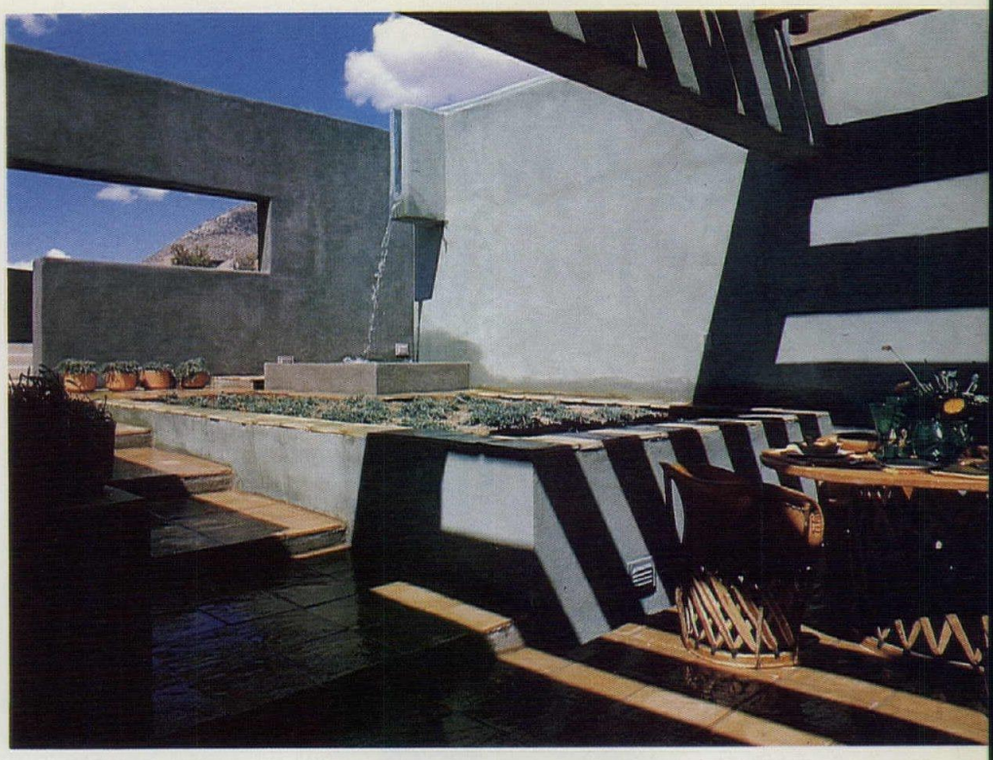
To the west, the view is down the mountain toward the valley and city below. To the south and west, the vista is protected by the park land and left to the natural splendor of the Sandia Mountains. The north side represents the least privacy and least desirable view, as well as the greatest energy liability.

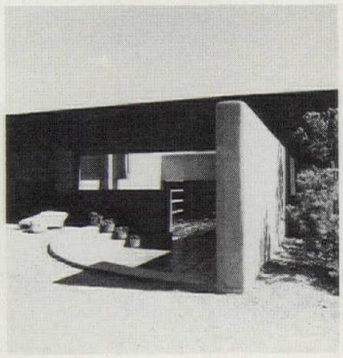
The building sprouts an arced welcoming arm to the north side to define its exterior parking space and drive. A series of subtle spatial variations leads to increasing enclosure and terminates at the trellised entry area. A reflecting pool softly gurgles its welcome and pays homage to architect Barragán.

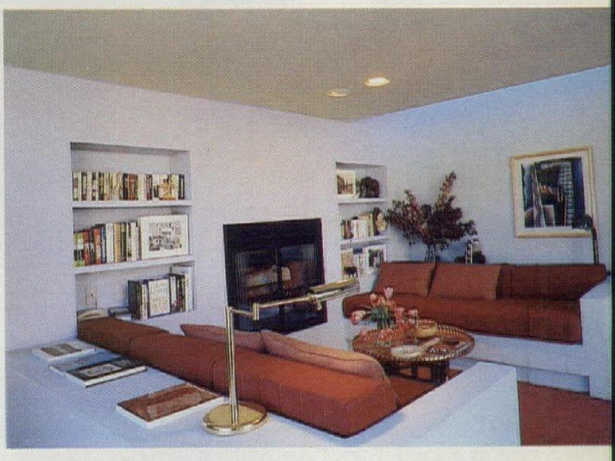
The spatial needs of the building's inhabitants are simple, supplemented only marginally by a library/guest room. The kitchen, dining space, and living room step down the hill, the guest room, lavatories, master bedroom, and garage proceed up the hill. The areas at the higher elevation visually share space with the courtyard entry, while the lower spaces turn outward to the distant views.

The energy needs were shuffled deftly into the interior- and exterior-directed vistas. Direct solar gain during the day comes from clerestories and south-facing vision glass. The unvented trombe walls in reinforced concrete accumulate heat during the day and pass it into the house at night. The heating needs are augmented by a wood-burning fireplace and electric resistance heating in the structural concrete floor slabs. Each level change creates an individual heating zone controlled by its own thermostat. A flat plate solar hot water heater mounted on the roof has electrical backup.

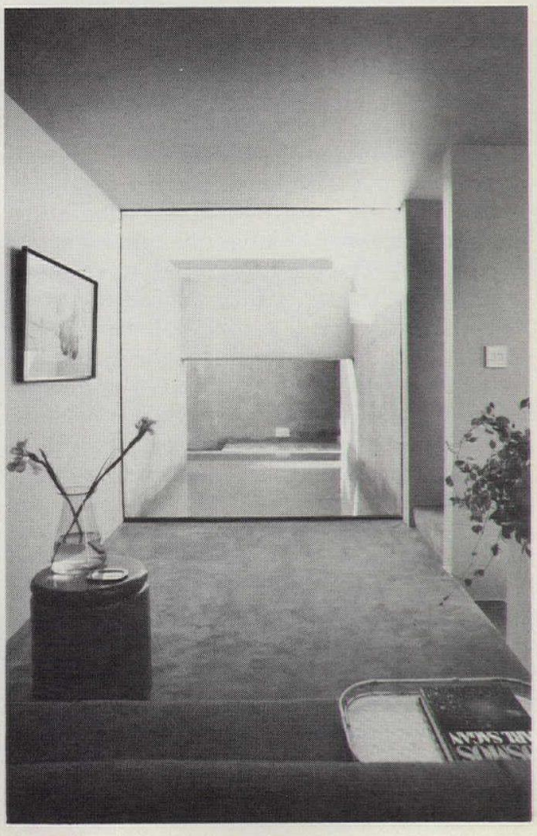
The summer sun in Albuquerque is so high that slender "eyebrows" above the trombe walls are capable of completely excluding summer sun. Operable windows low in the vision glass allow cross ventilation from south to north up through the building. Similarly, the uppermost spaces benefit in winter from the rising heat.



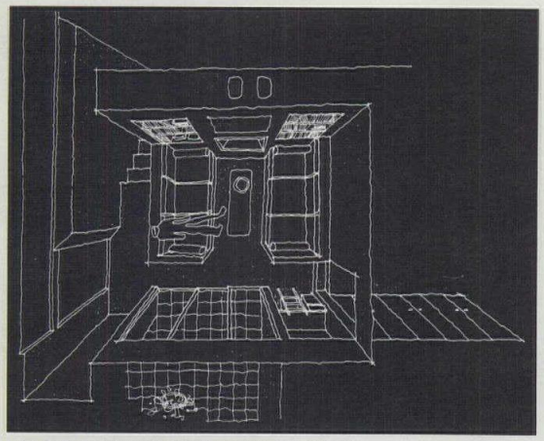




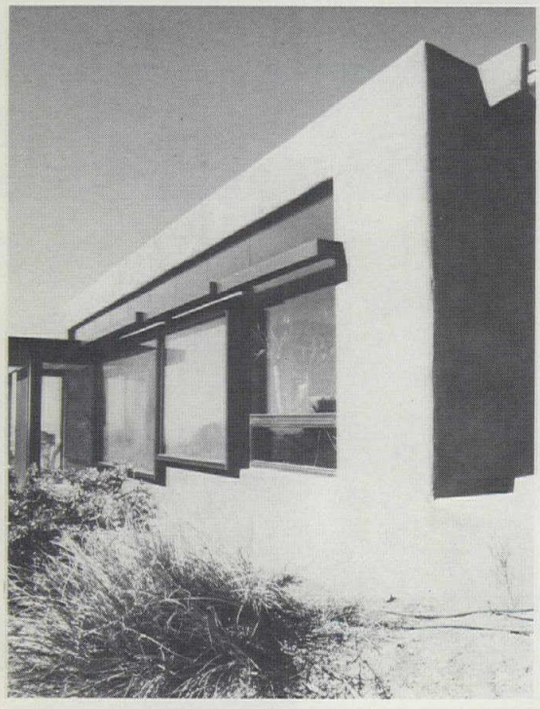
To someone entering the serpentine enclosure by car, the house presents a gateway (above), followed by an entry patio (top) complete with fountain. The house then steps down to the living room (below) and guest room (at right). The master bedroom (corner) has a view back to the entry pool.

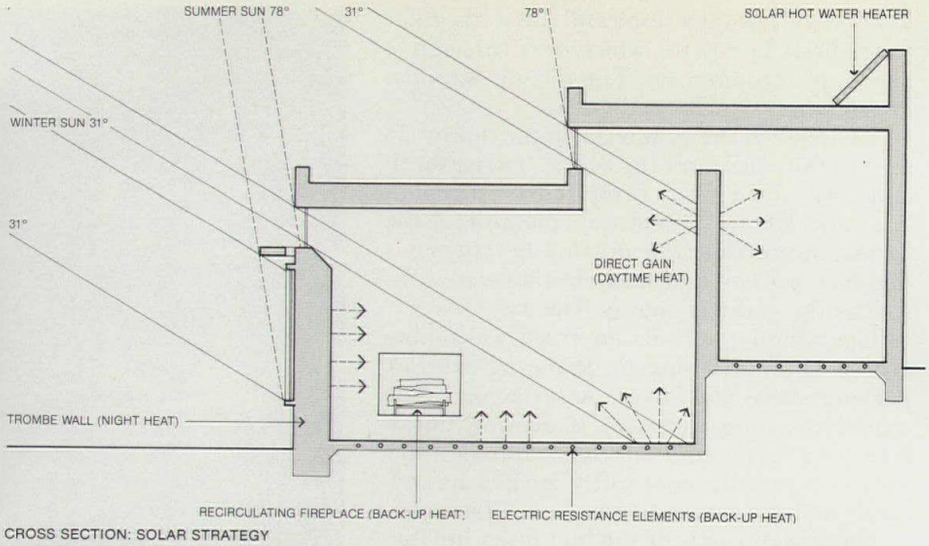


Kress residence, Albuquerque, NM

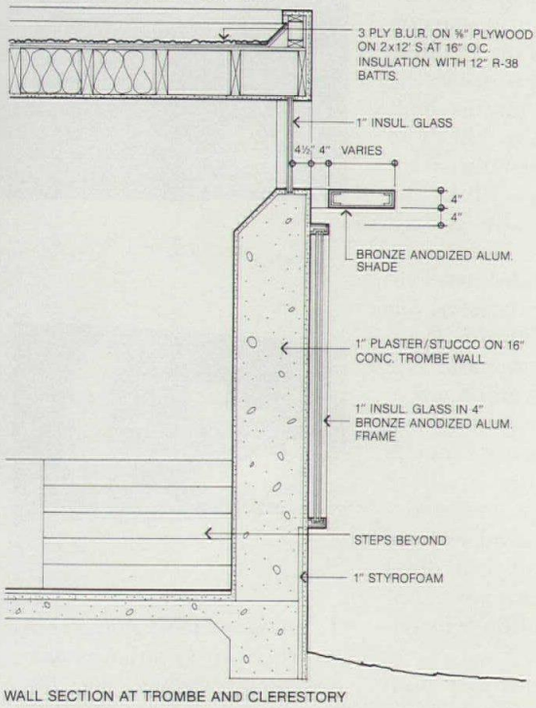


LOOKING DOWN INTO THE GUESTROOM/LIBRARY





CROSS SECTION: SOLAR STRATEGY



WALL SECTION AT TROMBE AND CLERESTORY

The aesthetic and technical solutions of the nonvented trombe wall (both exterior and interior) are illustrated here.

Particularly noteworthy are the unvented trombe walls that adorn the southern walls. Peters and Addy attempted to solve both an aesthetic and an energy problem. The conventional trombe wall often has the appearance of being a window, or large opening, an uncharacteristic feature in an adobe building. The wall is massive, but has the appearance of being a void. The solution chosen was to use a lighter colored wall, visible behind the glass, and mount the frame on the wall rather than inset into it. The bottom of the glass also serves to express the floorline not visible behind the glass. The resulting visual effect is of glass panels floating over the massive walls.

While the glass surface was trying to tame the new technology and conform with the adobe tradition, the colors chosen for the house surfaces were departing from it. The pale green walls match the arid vegetation surrounding the house, while the tile is colored to match the earth itself. On floors where carpet is used, each level has its own subtle variation in color.

The architecture created is a balance between movement and repose. The entry sequence steps from the courtyard into the building and guides the motion of the foot and eye. The major views are framed in symmetry, which comforts and relaxes almost like an armchair and slippers. So consciously are the views framed that when one is seated in the house, the spectacle of the mountains takes the flavor of a performance. The spaces lower on the plan have a view down the mountain. On the higher side they peer upward to the Sandia peaks.

The stepped rectangular geometry, flat roofs, and stucco are unmistakably fruits of the Southwest. Next to the traditional houses of Albuquerque, however, this one stands apart. The forms are sharper, the beams longer and thinner; there is no attempt to cling religiously to the rough-hewn beamed ceilings or to fireplaces like huge ceramic bottles. There is a sense of command and rigor to replace the more fluid earthen forms. The design does not shrink from the testimony that modern man takes a good deal more effort to compose with the natural forces than did his ancestors. [Richard Rush]

Data

Project: *Kress residence.*
Architects: *Alianza Arquitectos, An Architects Alliance. Ervin E. Addy, partner in charge; Robert W. Peters and Jerry W. Geurts, design team.*
Site: *1.75 acres in the foothills of the Sandia Mountains. Vegetation is typical of New Mexico's high desert country.*
Program: *a one-bedroom residence with guest room/library to serve the retirement needs of the couple who travel extensively.*
Structure: *structural concrete slab on grade beams and piers with structural wood frame walls and roof.*
Major materials: *walls are colored stucco over tongue-and-groove expanded polystyrene sheathing on wood studs with 6-in. batt insulation and gypsum-board interior. Trombe walls are 16-in. poured-in-place concrete, stuccoed on the exterior and plastered and painted on the interior. Windows, doors, and trombe walls use 1-in.-thick insulating glass (see Building materials, p. 151).*
Mechanical system: *electrical resistance heating in floor slabs and electrical backup for solar water heating.*
Consultants: *W.R. Underwood, structural; William Helfrich, mechanical; Susan Nichols, Communico, solar.*
General contractor: *Armstrong Brothers, Inc.*
Clients: *Mr. and Mrs. Donald Kress.*
Cost: *$151,268.*
Photography: *by the architects.*

Energy analysis

This analysis was prepared in the Center for Planning and Development Research, College of Environmental Design, University of California, Berkeley; Vladimir Bazjanac, Ph.D., Project Director. The work is funded by the Building Division of the U.S. Department of Energy.

The main energy-conserving features of the Kress House in Albuquerque, NM, are unvented, double-glazed trombe walls. This analysis assesses their effect on the energy performance of the house. Besides trombe walls (about 30 percent of exterior surface) and large windows (63 percent) on the south elevation, the house also has clerestory windows and wall insulation in all walls (R25) and the roof (R42).

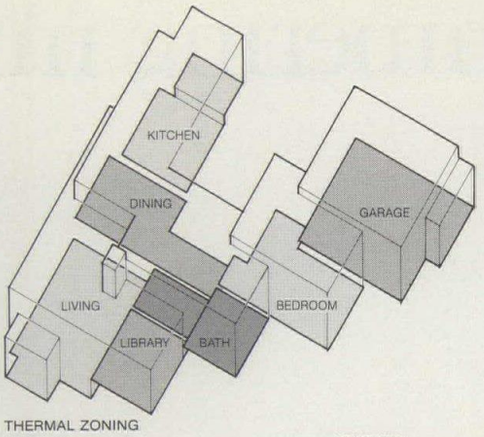
The building is very sensitive to heat loss through conduction. Trombe-wall construction reduces the annual heating load in the building by approximately 22 percent. Overall, an increase in trombe-wall area is more effective than increasing window area. No air conditioning is planned. Each room has its own thermostat to control floor heating.

This house is occupied in a somewhat unusual manner. The bedroom has a sitting area, and this part of the house is used most of the time, while the living room and the kitchen are used very little. This analysis assumes spaces are heated only when occupied.

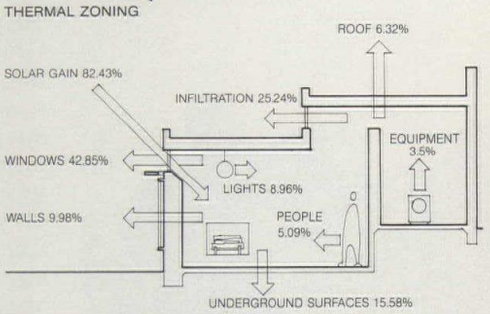
The substitution of additional windows for trombe walls (amounting to a 20 percent net increase in area of the south-facing, clear, double-glazed windows) would increase the heating load by 15 percent. If all surfaces facing south were converted into trombe walls, the resulting reduction of heating load would be only 3.5 percent (the solar savings fraction increases by only 5 percent). If standard wall construction were installed in place of clerestories, the heating load would increase by 17 percent. Single glazing, in place of double glazing, would boost the estimated heating load by 80 percent, because it would increase heat loss through conduction.

Shading is detrimental to the heat load; it adds 16 percent to the heating load. If the building were air conditioned, shading would reduce the cooling load by almost 16 percent.

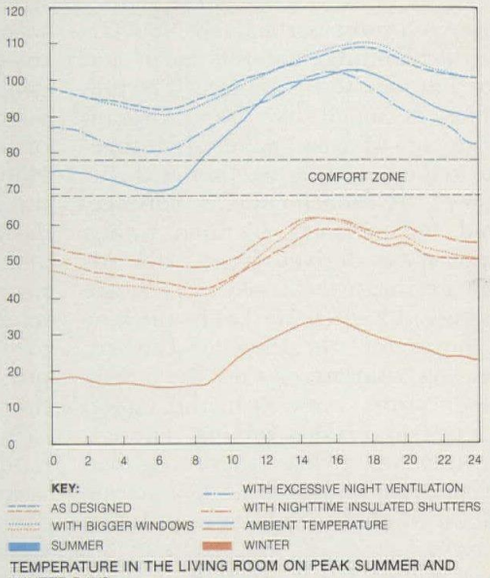
It appears that the building's energy performance can be improved significantly only by the addition of thermal shutters and their nighttime use during the cold season. Insulated shutters (R6) added to all windows would reduce the annual heating load by 49 percent; placed in front of trombe walls, the reduction would amount to approximately 57 percent.



THERMAL ZONING



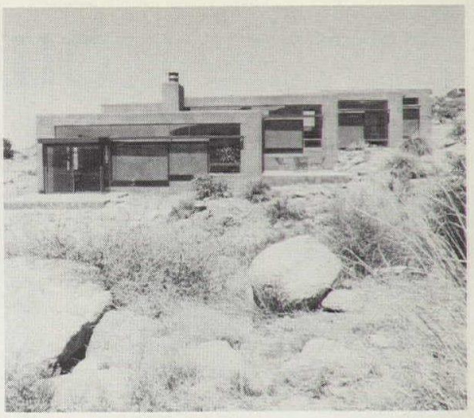
COMPONENTS OF HEATING LOAD

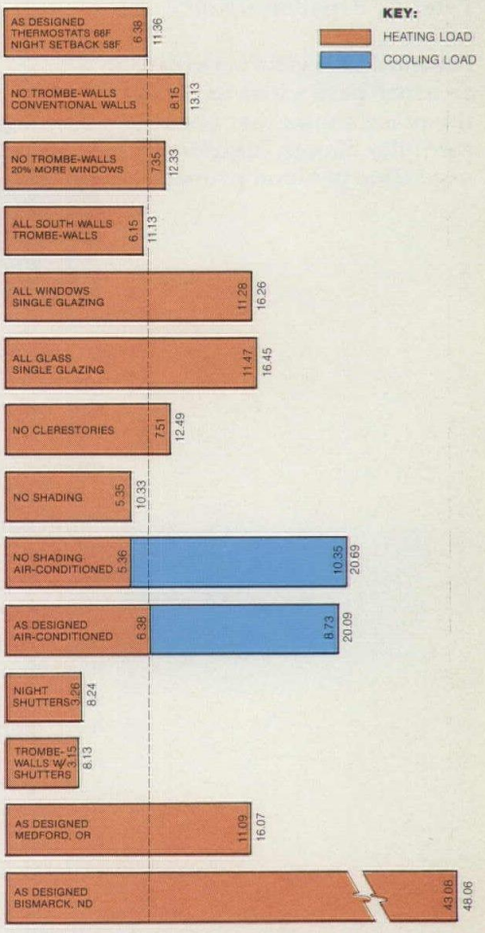


TEMPERATURE IN THE LIVING ROOM ON PEAK SUMMER AND WINTER DAYS

The analysis shows that without air conditioning the house will overheat in the summer. Actual temperatures will probably be somewhat lower because of the lower altitude (1000 ft) of the source used for weather information in the analysis. Nighttime ventilation during summer months substantially reduces peak temperatures.

The performance of trombe walls is related to the climate in which the building is situated. For example, if this building were to be situated in Medford, Or, trombe walls would not be as effective as hoped for because Medford has fewer sunny days than Albuquerque, and the solar saving fraction in Medford would be only 32 percent (compared to 47 percent in Albuquerque). In Bismarck, ND (which has 9044 heating degree days), the heat loss through conduction is so overwhelming that trombe walls have a barely noticeable effect. The solar saving fraction achievable in Bismarck is barely 10 percent, though there are more sunny days in Bismarck than in Medford.





COMPARISON OF ANNUAL ENERGY PERFORMANCE (BTU/SQ FT)
ELECTRICAL ENERGY CONSUMPTION OF 4.98 BTU/SQ FT, FROM LIGHTING AND APPLIANCES IS CONSTANT FOR ALL ALTERNATIVES, IN ADDITION TO HEATING AND COOLING LOADS AS SHOWN

The analysis of the energy performance of this building does not include the analysis of the mechanical systems in the building. It is based on annual simulations with DOE-2.1 using custom weighting factors, unvented trombe wall routines, and the TMY weather tape for Albuquerque, NM. Its accuracy is limited to the accuracy of DOE-2.1 in the building's thermal behavior and does not necessarily conform to the actual performance of the existing building (P/A, April 1980, p. 100). The simulation of trombe walls was done with the help of Fred Buhl of the Lawrence Berkeley National Laboratory. A detailed report will be available upon request.

Louis Armstrong Park, New Orleans, La

Simmering mix

Peter C. Papademetriou

An ambitious effort to create an urban park with a flavor of the place shows that even carefully chosen ingredients need time to blend properly.

In Louisiana, and most particularly New Orleans, cultural blendings are the norm and the basis for a unique sense of place. The lifestyle, in fact, is much like New Orleans gumbo, made up of basic materials indigenous to the region, mixed together with the combination of the French culinary heritage, Spanish and Italian tastes, blended with a knowledge of spices derived from Black Africa and flavored with the sassafras or *kombo* brought to the old French Market by the true natives of the region, the Choctaw Indians. All of this is slowly simmered until the flavors have blended to form a new dish, and a good gumbo depends on this slow mixing. There is a special word in New Orleans that recognizes the original sources, while indicating a unique regional blend of those traditions, and that word is "Creole."

The creation of Louis Armstrong Park and the determination of its future role as an element in the urban landscape of New Orleans reflect not only a similar blending of contrasting ingredients, but also an understanding that time is crucial in the park's success in the community. Since the official opening on April 15, 1980, Armstrong Park has already played an active role in the life of New Orleans. In its present state it represents a unique urban place in a city of unique urban places. The project took nearly a decade to be realized, however, after actually two decades of activity in the area. The product to date is far different from what was originally intended, and Armstrong Park will undoubtedly take on different flavor with further passage of time.

Peter C. Papademetriou, P/A's Houston-based correspondent, is a practicing architect and associate professor of architecture at Rice University.

Culture, like it or not

In the 1960s, New Orleans planning was influenced by a "centralized nodes" concept advocated by Robert Moses. As a result, the proposal for a "civic center" was advanced to develop the area surrounding the existing, Neo-Classical Italian Renaissance/WPA Municipal Auditorium, traditional site of Mardi Gras *krewes* or balls. Adjacent to the Auditorium was Beauregard Square (now known as Congo Square), the site of an old Spanish fort destroyed in 1803 and a public open space important to the Black community because of its constant use since the days of slavery. Redesignated the New Orleans Cultural Center, the area borders the Vieux Carré, which lies between it and the Mississippi River. Known also as the Treme (tree-MAY) area, after the planter from whom the city purchased plantation lands in the early 19th Century, this section carries its own imprint of history. Marie Taveau, the voodoo queen, was buried there; on the site of the Cultural Center was Perseverance Hall, built in 1820. By the turn of the century, the area was known in part as Storyville, a designated red-light district closed in 1917 and demolished in 1940 to make way for the nearby Iberville Housing Project. Predominantly Black and yet rich in the polyglot culture of the city, the Treme area continues the physical fabric of the Vieux Carré, although the divided boulevard of Rampart Street forms a definite edge between the two communities. Treme has gradually taken on a specific character of its own, particularly after the commercial revitalization of the Vieux Carré and its redevelopment as the tourism-oriented "French Quarter" since the 1950s.

The New Orleans Cultural Center concept was a classic instance of 1960s "urban removal." First, several blocks of residential development were demolished, and families who had lived there were displaced—a situation that created tensions, needless to say, with regard to any subsequent development. What began as a New Orleans "Lincoln Center" remained an open scar on the urban landscape and was eventually scaled down to construction of a single building, the Theatre for the Performing Arts, which opened in January 1973. Over time, the use of both the theater and the auditorium generated the habit of on-site parking for the affluent suburbanites attending events, facilitated by the open space created in the demolition of some eight city blocks. But the new theater actually had fewer seats than the old concert hall of the auditorium, charged higher rental fees, and within six weeks after its opening had run out of operating funds. The City of New Orleans found that the only groups interested in using the theater were those with city subsidies, or limited appeal groups, such

Gateway to Armstrong Park is lit at night to resemble Tivoli Gardens; the French Quarter nearby establishes vista and scale for approach.

as the Church of Compassion.

Meanwhile, in 1971, Louis Armstrong had died. A new city administration, under the progressive Mayor "Moon" Landrieu, appointed a Citizens Committee for a memorial to Armstrong. The committee recommended recapturing the character and atmosphere of New Orleans at the turn of the century, when the jazz on which "Satchmo" was weaned had begun to "emerge as a new and dynamic music born of this continent and in this city." The recommendation specifically called for good food and live entertainment as essential ingredients for any contemplated plan. Given untouchable identification with the New Orleans-born jazz musician, Louis Armstrong Park advanced as an idea that would transform a civic center concept into an urban place designed to mix people in a variety of activities.

Close, but no cigar

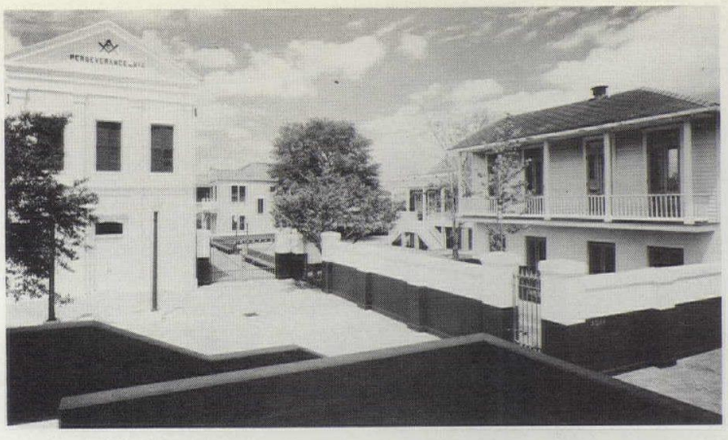
In 1973, the City Planning Commission retained Lawrence Halprin & Associates of San Francisco to develop the actual plan of the park, with Robin Riley of New Orleans acting as liaison. In the seven years that followed, the politics, programming, financing, and appraisal left the area a battlefield and the Halprin scheme stillborn.

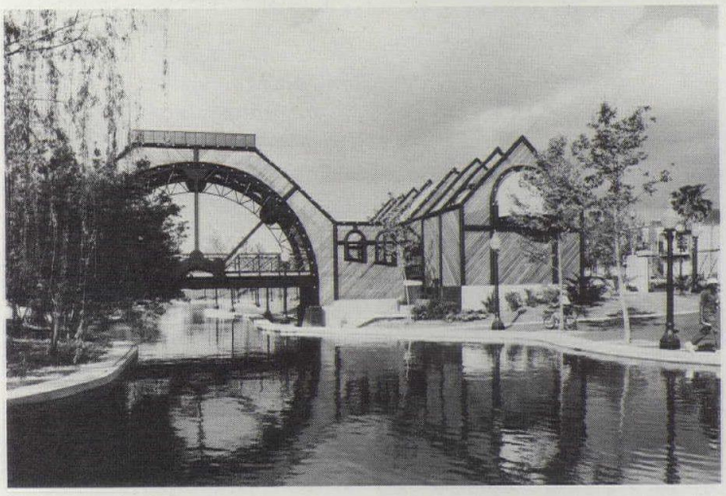
Proponents urged that a "living memorial" concept was the most appropriate way to honor Louis Armstrong. Not only was the emphasis on jazz culture of benefit to local artists, but an educational purpose could be realized, and the Treme community could benefit by jobs and other development advantages. The opponents raised the specter of a highly commercialized amusement park with an exclusionary admission charge, a tourist attraction far removed from a community-oriented memorial. It would potentially operate as "a tribute to the vices" if it included an emphasis on drinking, eating, and general carrying on. The controversy over adequate parking, however, dominated discussion as the project moved closer to reality.

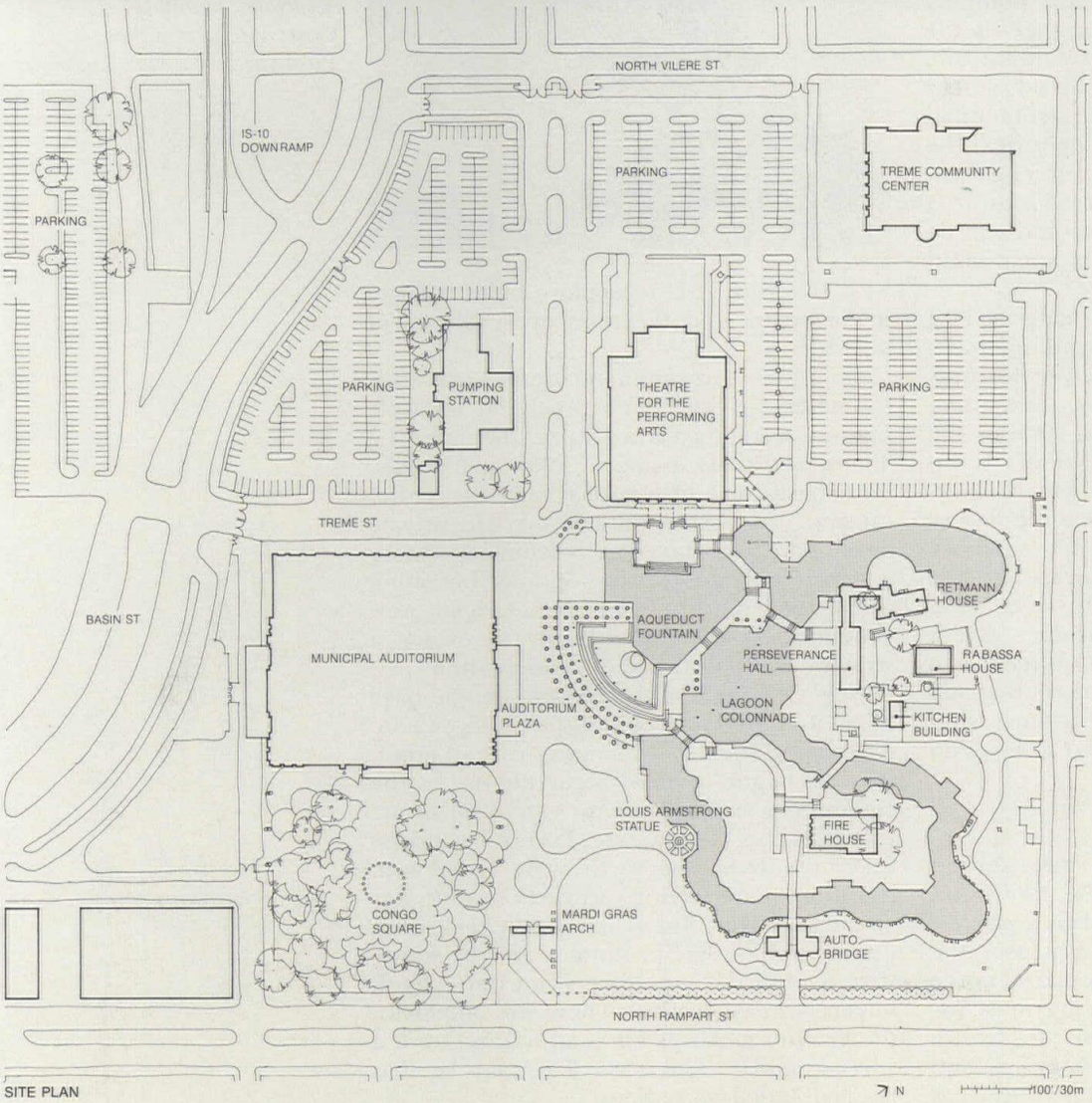
The Halprin "Tivoli Garden" concept proposed keeping Perseverance Hall plus the old pumping station and fire house. The hall would be the focus for a jazz complex, with a lagoon created as a basic amenity and visual connector between existing and new elements. But among the nearly 32 acres and its seven education- or entertainment-oriented subcenters was the highly provocative "Place des Fêtes." Fairly remote in character from New Orleans jazz culture, it was dominated by a large Ferris wheel. Also subject to some controversy was the proposal for a 2000-car garage across the highway from the park. When Robin Riley took over responsibility for implementation and design, specific elements of the Halprin concept remained, such as the lagoon, now cut from four acres to one, and development of the jazz complex.

A group of historic structures (opposite, top right) slated for demolition were relocated to form the Jazz Complex—Perseverance Hall (left in photo), The Reimann House (center rear), the Rabassa House (center right), and the Kitchen Building (right). The Lagoon Colonnade (photo, right) features old lamp standards rescued from warehouse; the Auto Bridge connects to island in the park.

An overview of Armstrong Park shows scale of open space.







SITE PLAN

Data

Project: *Louis Armstrong Park, New Orleans, La.*

Architects: *Robin Riley, architect; Cashio Cochran & Associates, landscape architects; F. Monroe Labouisse, Jr., architect for Jazz Museum restoration and tower; Mathes, Bergman & Associates, production architects.*

Client: *City of New Orleans, Stephen Villavaso, director, Analysis and Planning.*

Site: *32 acres adjacent to French Quarter includes Congo Square and the area in the Treme neighborhood where land was cleared for New Orleans cultural center composed of Municipal Auditorium and Theater for Performing Arts. The Jazz Museum, built in conjunction with the park, completes center.*

Program: *landscape design and restoration of four historic buildings for Jazz Museum to provide a place where visitors can hear music. Phase I development includes a 2¾-acre lagoon, fountains, five bridges, Cultural Center plaza, Aqueduct Fountain, outdoor performing areas, lights, walks, planting, parking. Phase II will have restaurants, shops.*

Structural system: *Mardi Gras Arch, steel frame; Theater Bridge, Bridge Bridge, and Jazz*

All that jazz

In the subsequent six years, until the park was opened on April 15, 1980, Robin Riley worked to interject among the spaces and physical elements a series of references to the tradition of New Orleans. Part of this process involved discoveries and seat-of-the-pants design decisions. For example, a trove of old cast-iron street lamp standards, rescued from a warehouse, now form the Lagoon Colonnade that defines the edge of the amphitheater and connects the space across to the so-called Bridge Bridge. Several old buildings slated for demolition were relocated on site as components of the Jazz Complex, thereby neatly resolving the question of what architectural treatment should be rendered in harmony with Perseverance Hall. The Kitchen Building, Rabasso House, and Reimann House group together to define an intimate courtyard; the latter is linked to the Hall by a two-story arcade and the Jazz Tower.

The focus on jazz creates a potentially active zone of activity deep in the fabric of the park, leaving the outer edges to operate as more passive open spaces. Not all the time are these spaces passive; the newly designed Congo Square, with its sequential circle of water spouts, has become a great playground for neighborhood children and appears to have taken on the role of a free public "bike wash." Of all the elements Riley designed, the Mardi Gras Arch, a principal entry point actually used annually for the passage of the parade floats on their way to the Auditorium, evokes the image of jazz in its bold, jaunty form (the arch looks as if it could strut) and in its pulsating pattern of neon lighting. The Arch extends the image of Armstrong Park into the Vieux Carré itself, since it is directly on the axis of Saint Ann Street and can be seen from as far away as Jackson Square and the French Market.

Indigenous and traditional materials are used throughout the park, including walkways paved in the porous wood-mold brick seen throughout New Orleans. The treatment of architectural elements, such as the various bridges, suggests the "resort tradition" of the city, and the slightly seedy overgrown vegetation of City Park was recalled by the choice of certain tropical plant materials. Specific motifs, such as arch forms and latticelike infill elements, directly refer to a specific New Orleans vernacular. Client committees also wanted a Classical feeling in the design, with understood images that still evoked a sense of fantasy and whimsy, and Riley's bold forms were intended to respond to this need.

Looking forward to 1984

Completion of Armstrong Park turned around the bad planning of the 1960s and brought this neighborhood back as a positive amenity. The Treme community uses the park, and little vandalism has occurred in the year since its opening. Armstrong must become self-supporting, however, to assure proper maintenance, ongoing programs, and potential expansion. The city has contracted

with Halcyon, Ltd., to explore public/private management and the sorts of development possible.

Halcyon's recommendations, recently submitted to city review, analyzed multiple options including a jazz culture "theme park." There is also discussion of a nominal admission charge and of a special tax district. Because of the current money market, private developers have stayed away from expressing a direct interest in leasing options, but siting of the 1984 World's Fair in New Orleans now presents the best opportunity to evolve a strategy for long-range implementation.

New Orleans is a place where people have to get used to things before they accept them. Armstrong Park is just another case in point, as it has begun to enjoy recurring use by the community and become an extension of activities in the Vieux Carré. Part of its success undoubtedly is due to drawing from local traditions and evolving recollections of things already familiar. But as any good Creole cook knows, gumbo has to simmer and be slowly stirred until the ingredients not only blend, but enhance each other. Then, and only then, the ground sassafras filé is added to give it a special punch. The 1984 Fair may be that needed added ingredient. □

Data continued

Bridge, poured concrete; Island Bridge, laminated wood arches; Auto Bridge, steel frame.

Major materials: *poured concrete raised walks and fence posts; salvaged cast iron for light standards; granite and crushed marble for Congo Square; cedar, redwood for decks, handrails, seating, and lattice; asphalt for walkways; wood-mold brick for sidewalks; stucco for building exteriors and Jazz Complex fence.*

Mechanical system: *chilled water system with heating elements at each air-handling unit in Jazz Museum.*

Consultants: *Neil Jeffrey & Associates, structural; Cappel, Tousley, Mongomery, Moses, structural; Morphy, Makofsky & Masson, structural; Leo S. Weil, mechanical; Walter B. Moses & Associates, mechanical; Burke & Associates, water ecology; University of New Orleans, Dr. Richard Schenkle, archeological survey; James Lamantia, planning; Thomas Koenig, planning; William Rogan, architectural; Lawrence Halprin & Associates, planning.*

Cost: *app. $10 million.*

Photography: *Alan Karchmer.*

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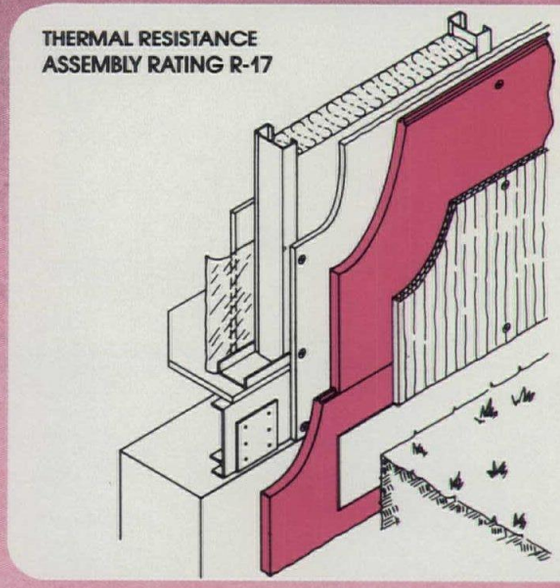

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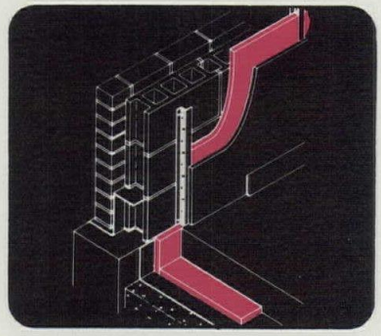

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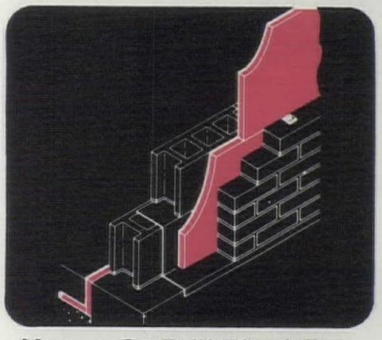

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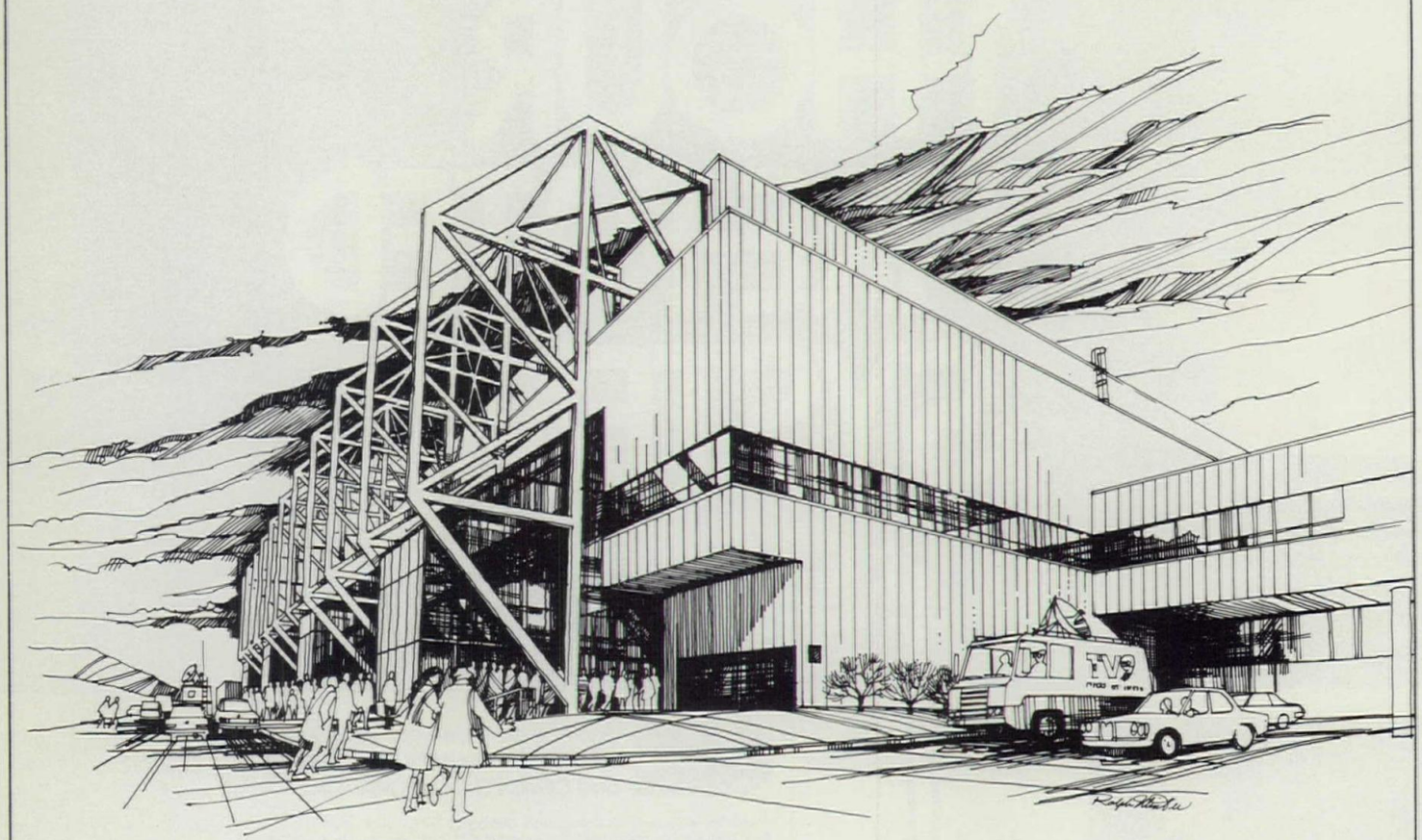

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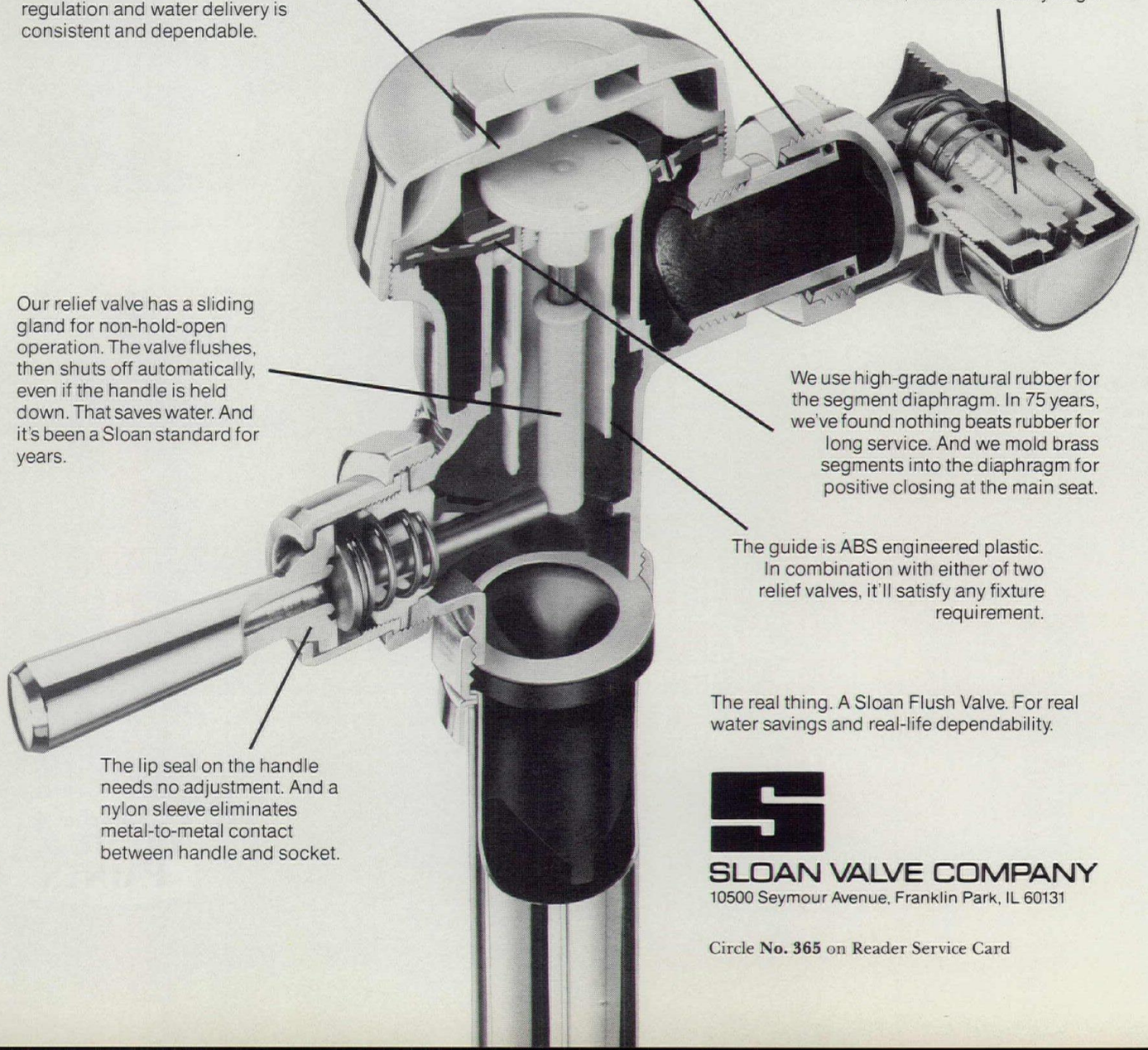

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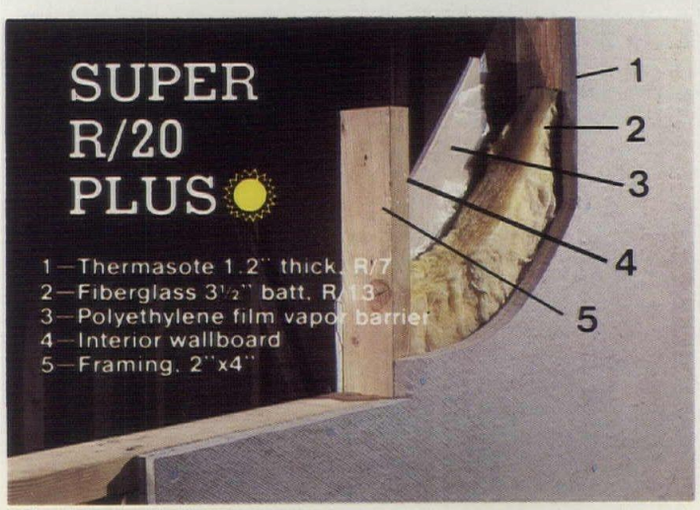

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An 'as-built' project manual

Walter Rosenfeld

Although the construction drawings are constantly updated during the construction of a building, the specifications are sometimes outdated. A prudent policy is the "as-built" revised project manual. Years later, the owner may return to thank you.

As part of the legacy of building turned over to the owner at the conclusion of construction, along with operating instructions and maintenance manuals, the contractor is often required to provide "as-built" or record drawings so that utilities can be located and further work facilitated at some later date. These drawings, prepared while construction is still in progress, with the parties who placed the work contributing their knowledge of what was actually done, generally prove invaluable in future years to maintenance staff, subsequent architects, insurance agents, contractors, and others who need detailed information about the building.

Drawings, however, only show shape, dimension, location, and relationship between components and materials (CSI Manual of Practice MP-1-7), but don't identify products or methods of installation. Consequently, a great deal of information about what the building is actually made of resides in the specifications portion of the project manual. When the contract drawings are updated to as-built status, we have accurate information only on those things the drawings show. Years later, we often have little precise information (aside from what we can discover by examining visible and accessible portions of the building) about what products were used and how they were installed unless we also have the original project manual.

Yet even with a copy of the project manual in hand, we still don't have a reliable guide to what was built. The demands of bidding and building fill a typical specifications section with a great variety of choices to be made during construction. The necessary decisions are recorded in a collection of shop drawings, submittals, and correspondence that never finds its way into the project manual at all. Thus, since specifications for many projects (especially those built with public funds) indicate several manufacturers for each product to encourage competition in bidding, or are performance specifications with no names included, it is usually difficult to find out later which of the specified options (or equal) was actually used. Worse, an unspecified substitution may have been accepted. Unaided memories of such events tend to be unreliable.

Of course, we can search through the shop drawings and manufacturer's data, if we still have the architect's job files. We can study the job records, correspondence, and change orders. We can examine operating and maintenance manuals if they have survived. But operating manuals won't identify those products that don't operate or need maintenance. And, clearly, this is a tedious, time-consuming activity.

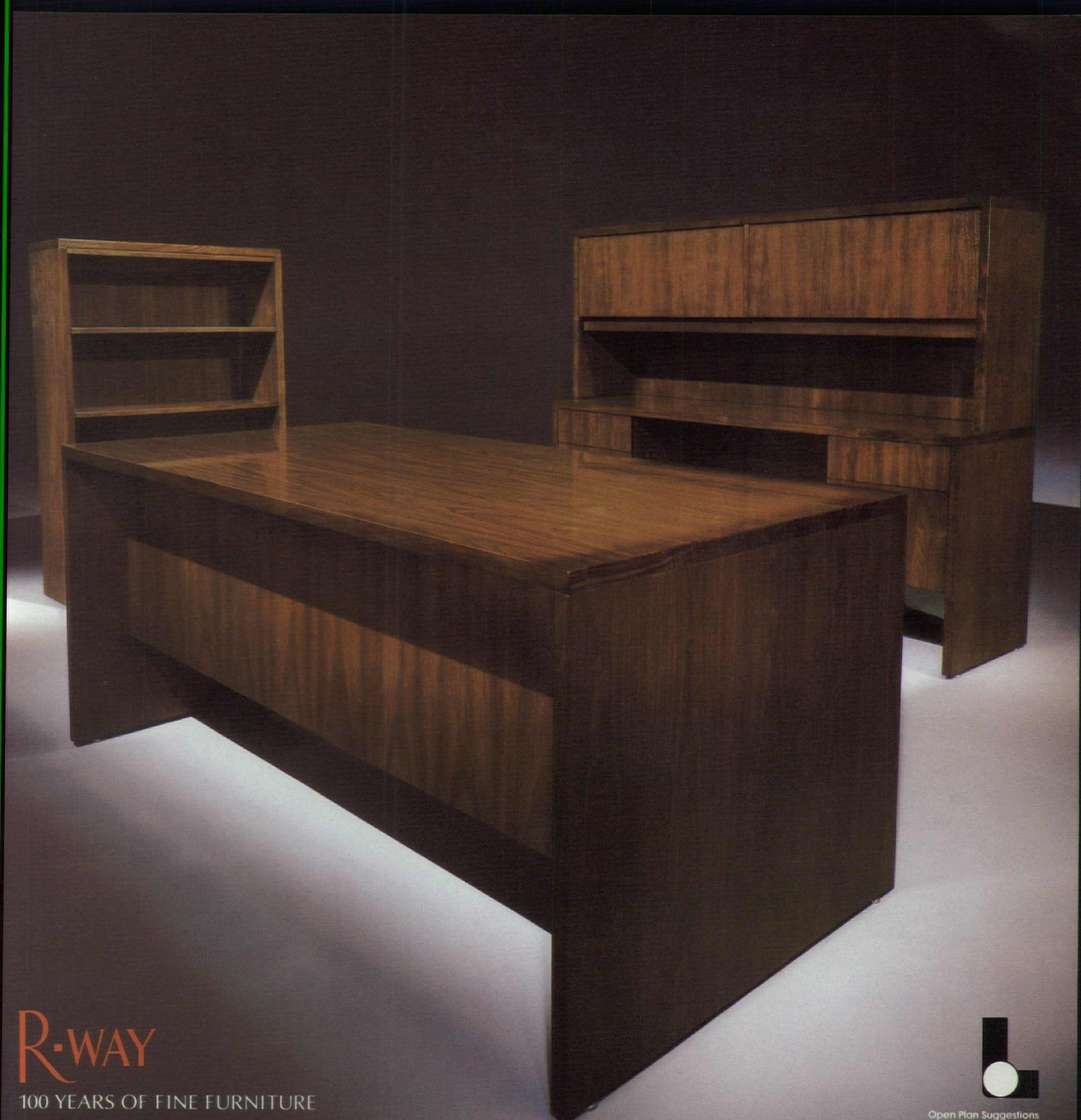
Since contract edition of the project manual is such a questionable reference, how can we conveniently and consistently record what products were used on the job? One answer is to prepare an as-built project manual at the time record drawings are made. Assembling this equally useful product information in one accessible location is a logical way to end the construction phase and deserves an equal amount of effort and commitment from the owner, architect, and contractor.

Lest this seem like an unmanageable quantity of work, even when done during construction, it should be said right away that not all of the project manual need be rewritten. Only the technical specifications require correction for this purpose, and only the products portion (Part II) of any section is really essential. If accurate notes are kept as products are approved, preparing an as-built manual should not be a difficult task.

Revising Part II of the sections will be even easier if the specifications are produced using automated data processing, since sections can be held electronically for later posting according to the job notes. Where the architect has the electronic "originals," he is in a better position to accomplish this, but it can be done manually and by the contractor just as well. Since this is not at present a routine service of the architect or contractor, it will have to be specifically required and included, like the record drawings, in the cost of the work.

Use of the as-built project manual may begin even during the guarantee period. In addition, should the building be selected for publication in an architectural magazine, the product information likely to be required is at hand. It's equally useful as a reference in the architect's office to check on materials failure reports, so that future projects can benefit from the office's prior experience. In this way, the as-built project manual can have an important role in improving the quality of professional services the architect offers his clients. □

Walter Rosenfeld, AIA, CSI, is Managing Director for Professional and Technical Services at The Architects Collaborative in Cambridge, Ma.



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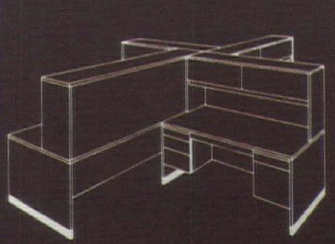

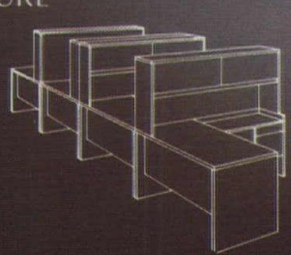

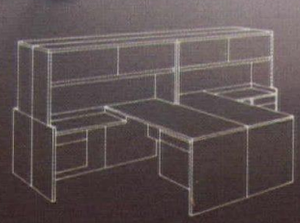

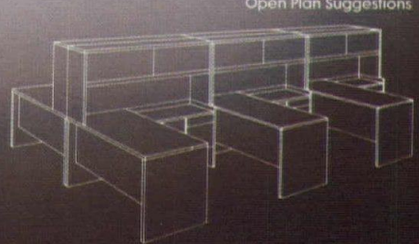

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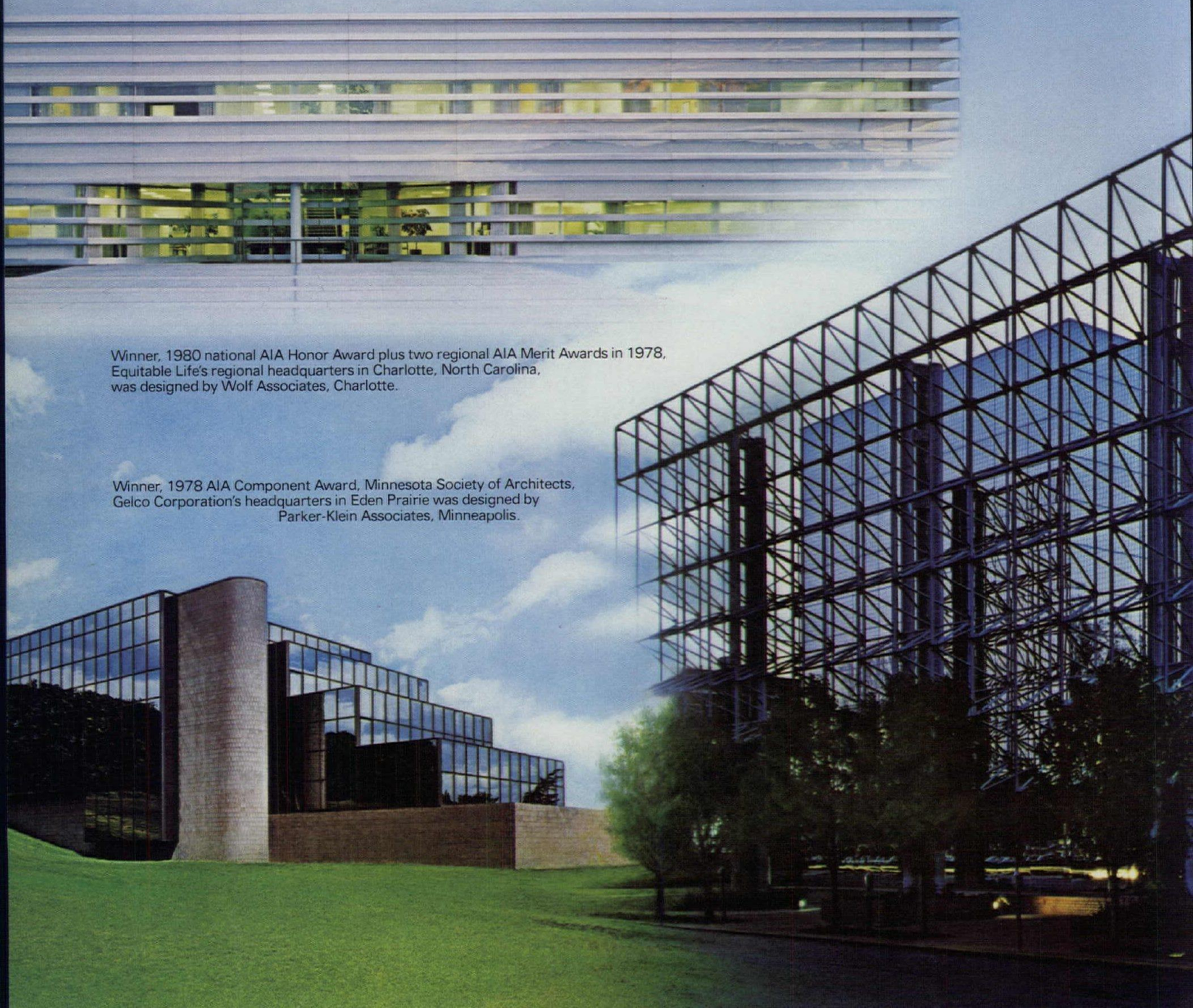

Winner, 1980 national AIA Honor Award plus two regional AIA Merit Awards in 1978, Equitable Life's regional headquarters in Charlotte, North Carolina, was designed by Wolf Associates, Charlotte.

Winner, 1978 AIA Component Award, Minnesota Society of Architects, Gelco Corporation's headquarters in Eden Prairie was designed by Parker-Klein Associates, Minneapolis.

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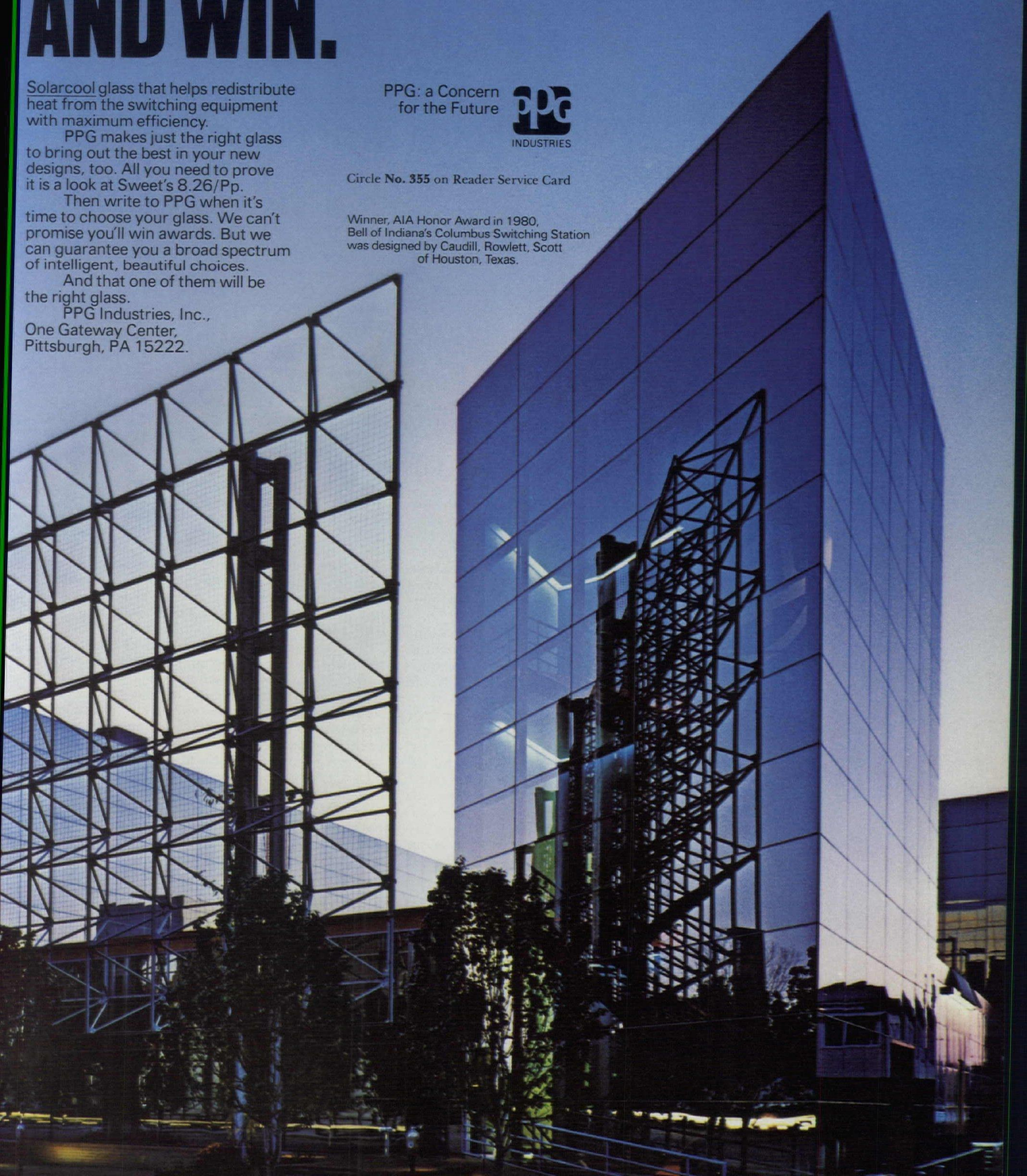
Winner, AIA Honor Award in 1980, Bell of Indiana's Columbus Switching Station was designed by Caudill, Rowlett, Scott of Houston, Texas.



Owner liability for misleading specifications

Norman Coplan

When a contractor would suffer as a result of misleading specifications, the owner may be liable for additional compensation for material supplied.

Specifications for a building project that are susceptible of a misleading reading or implication may subject the owner to liability to a contractor who has been misled to his injury. This is a rule propounded by the Federal Courts *(Helene Curtis* v. *United States,* 312 F. 2d 774) and of general application. Should this principle by analogy be extended to afford relief to a contractor who furnished unit prices to cover work in excess of a particular quantity (and which prices would occasion him a financial loss) where the owner required the contractor to provide work at such unit prices in a quantity far in excess of the engineer's estimate as of the time the project was bid? This issue was recently considered in the case of *Edenwald Contracting Co.* v. *City of New York,* 185 NYLJ, Vol. 43, P. 7.

The contractor of the *Edenwald* case had provided two unit prices which were in issue. One of these was for concrete sidewalks at the rate of 85¢ per sq ft, and the other was for asphalt binder mixture at the rate of $12 per ton for any quantity of such mixture in excess of 200 percent of the engineer's estimate. The engineer's estimate for sidewalk was 58,200 sq ft, but the contractor was required to provide 132,692 sq ft, a 128 percent overrun above the estimate. The engineer's estimate for binder mixture was 66 tons, whereas the contractor was required to furnish 1488 tons, an overrun of 1356 tons above 200 percent of the estimate.

The contractor contended that at the time of the bidding, the parties knew that the unit prices would generate losses, thereby requiring the price adjustment in the freely bid items. The contractor further asserted, however, that the owner unilaterally increased the quantities of these items above the engineer's estimates in order to take advantage of the low contract price bid in good faith by the contractor. The owner, on the other hand, argued that the engineer's estimates for unit price items were included in the contract only for the comparison of bids and that any disparity between the estimates and the actual quantities did not create any right in the contractor to depart from the unit prices to which he agreed and which are set forth in the contract.

The Court pointed out that it was a matter of common knowledge in the construction trade that the "sidewalk" was not a freely bid item and that the ceiling price set by the owner was purposely designed to generate a loss to the contractor because the owner, who charged back this expense to the abutting property owners, desired to minimize the cost. It was further recognized, stated the Court, that the contractors would seek to make up the loss by appropriately increasing their bids on freely bid items to cover the loss anticipated based upon the engineer's estimate.

In respect to the binder mixture, the ultimate need for 1488 tons, as compared to the engineer's estimate of 66 tons, was the direct result of the owner's unilateral alteration of the job by demanding the use of this material as a filler to bring the roadway up to grade. This, indicated the Court, constituted not an instance of topping off, but rather a "qualitative change in the work." Under these circumstances, stated the Court, "while quantity estimates of unit price items were included in the contract for the purpose of comparison of bids only, the two items in dispute were not unit price items in the traditional sense and cannot as a matter of fairness be so treated."

The Court ruled that the contractor was entitled to receive the reasonable value for the quantities of the sidewalk and binder mixture in excess of the engineer's estimate and was not bound by the unit prices for those items, stating:

"The City's conduct with respect to these two items that were artificially pegged at lower prices must be viewed in light of the well-established principle that: 'In every contract there is an implied covenant that neither party shall do anything which will have the effect of destroying or injuring the right of the other party to receive the fruits of that contract, which means that in every contract there exists an implied covenant of good faith and fair dealing.' . . . Where, as here, the defendant by its conduct alone dramatically increases the quantities of loss-generating items and thereby significantly injures the other contracting party, in this case Edenwald, such implied covenant of good faith and fair dealing is clearly breached.

"In the instant case, the magnitude of the quantity increases, over contract estimates, of the underpriced 'sidewalk' and 'binder mixture' items must be held to constitute qualitative changes for which plaintiff would be entitled to recover on a quantum meruit basis. While concededly, the quantity estimates were included in the contract for purposes of comparing bids, such estimates . . . cannot be treated as wholly arbitrary figures which are in no way controlling. On the contrary, such estimates must be deemed a meaningful part of the contract providing realistic guidelines for approximating losses on these artificially limited items. . . . Since no examination of the contract site herein prior to the bidding would have alerted the contractor to the extent of the subsequent increases on the items in question, the contractor was entitled to expect that the estimates for such items accurately approximated the quantities that would actually be required on the job and defendant must be held accountable on such basis."

The rule that misleading specifications may entitle the contractor to additional monies has been extended by the decision of this Court to provide that departure by the owner from the estimates of quantities included in the construction contract, for reasons not anticipated by the contractor, may also entitle him to fees in addition to unit prices. □

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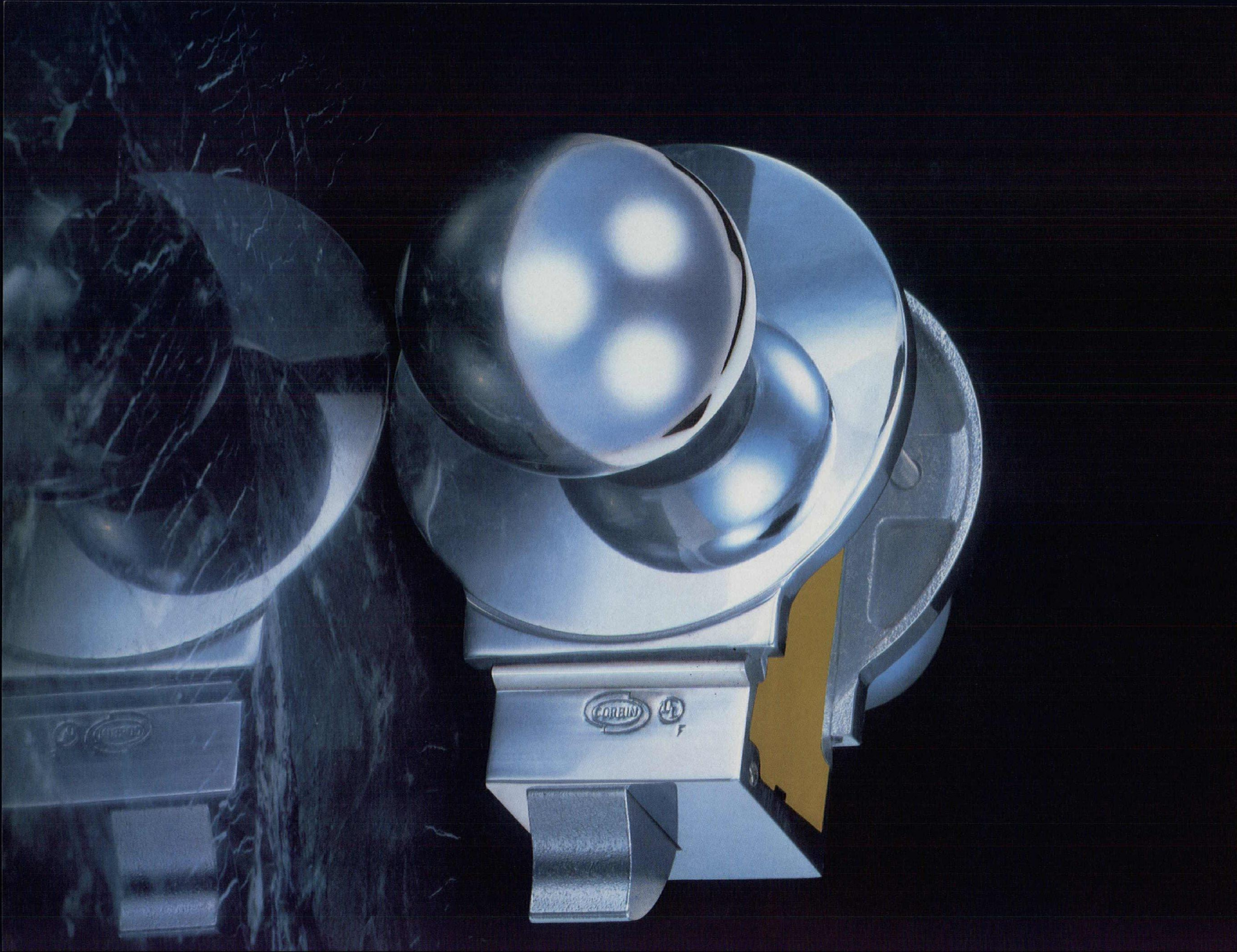
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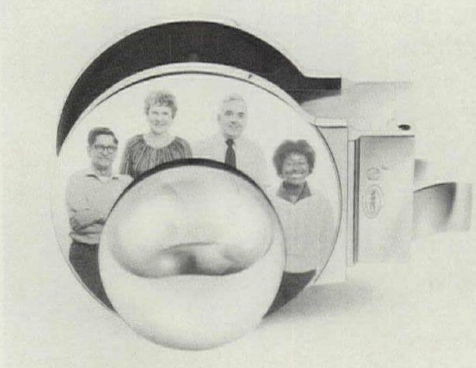

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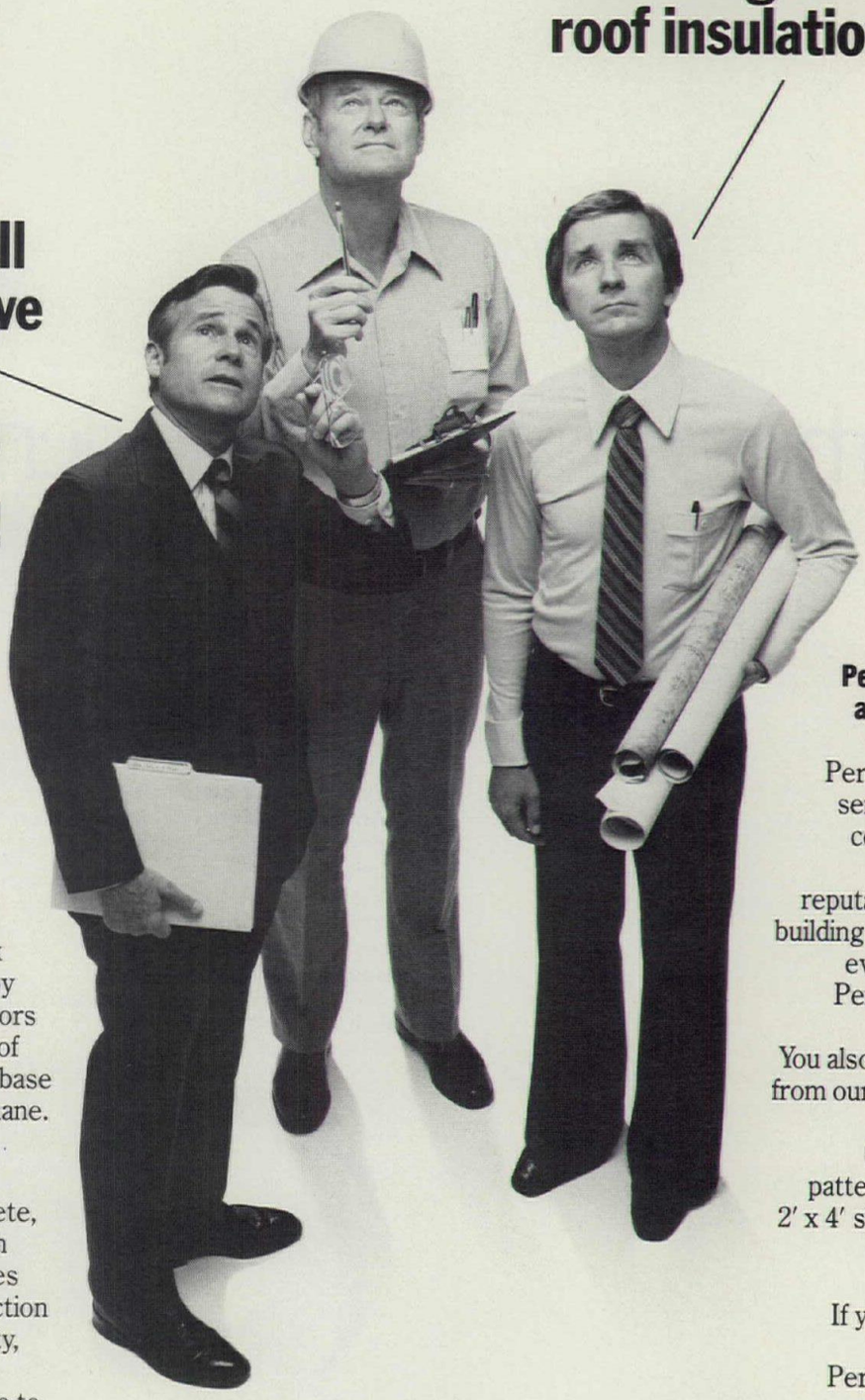

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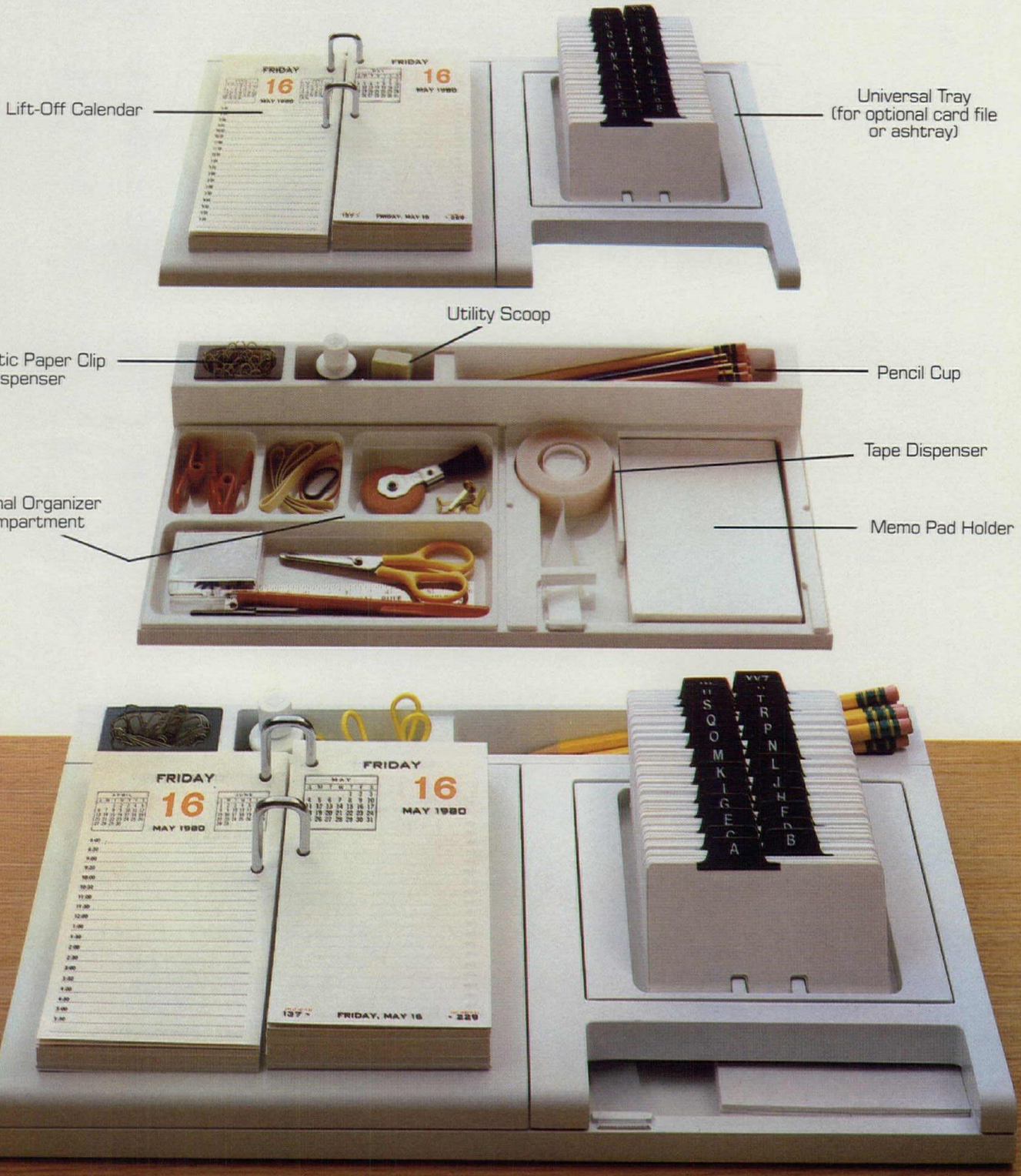

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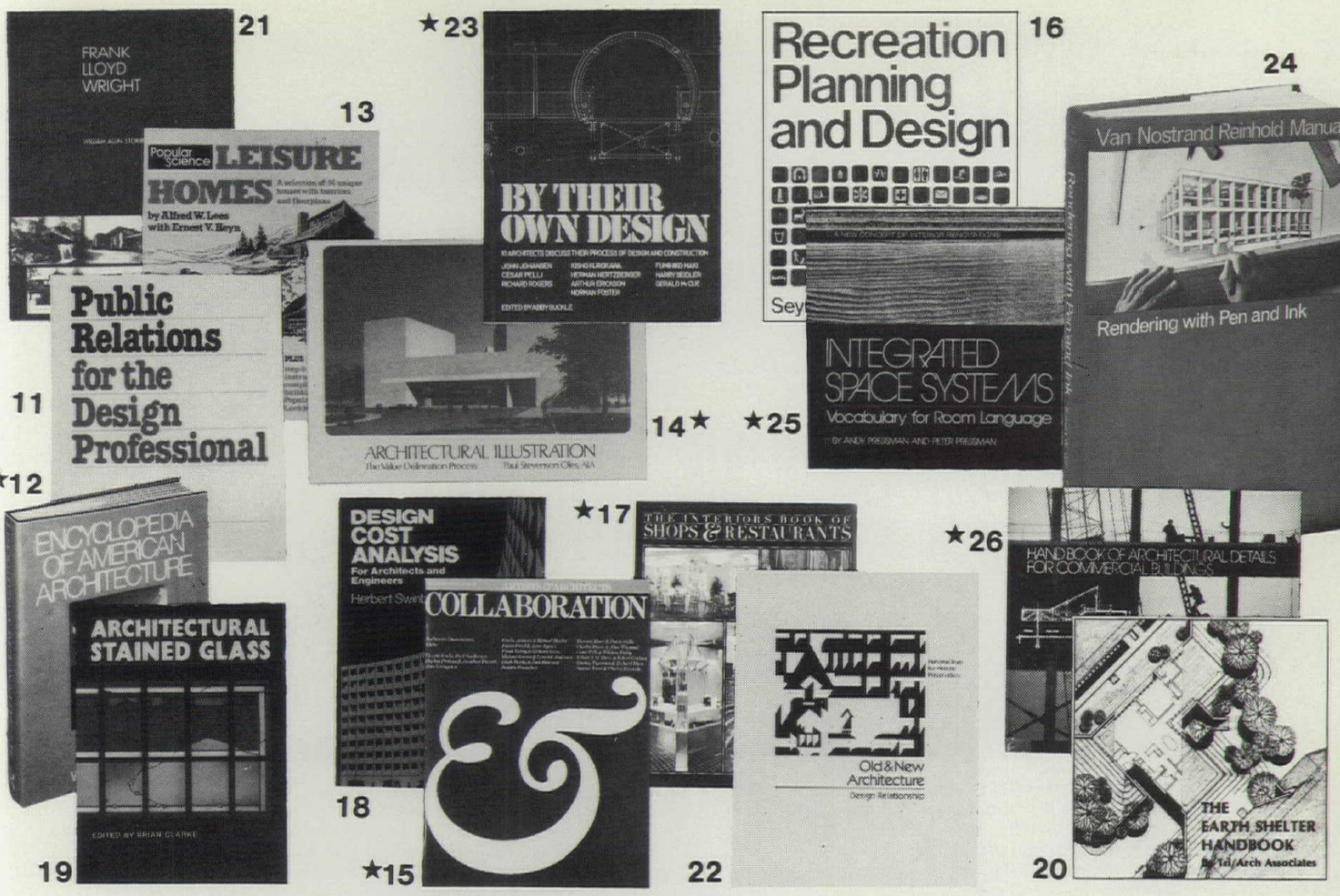

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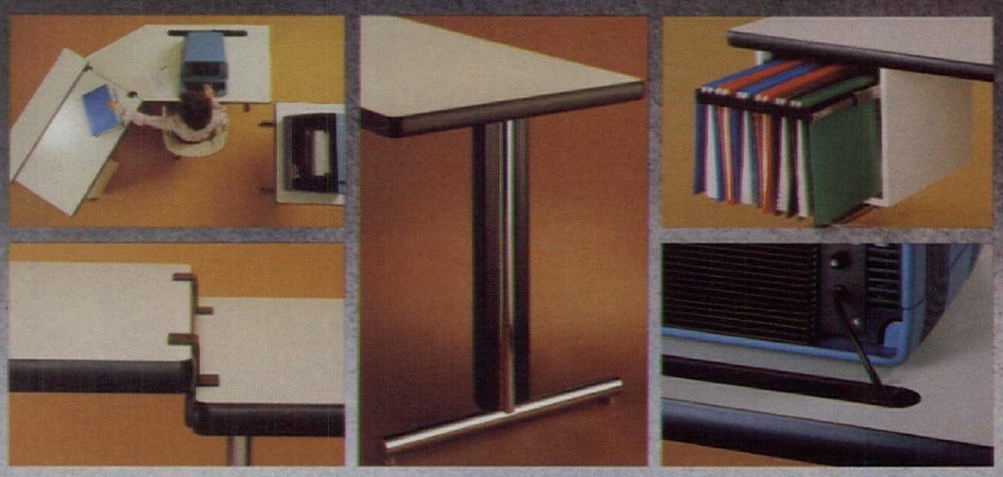

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Santa Monica Place, Santa Monica, Ca, by Frank O. Gehry & Associates;

Plaza Pasadena, Pasadena, Ca, by Charles Kober Associates;

Uncle Sam Atrium, Troy, NY, by Geoffrey Freeman.

Safety will be the subject of a penetrating Technics article on the sometimes painful interaction of buildings with people. Anyone whose buildings include hazards such as floors or stairs will learn something from this survey of our knowledge and efforts to date on this ubiquitous problem. Another Technics article will take up the somewhat prettier subject of photomurals, what they are and what to do with them.

P/A in August will take up a variety of subjects. One major area of focus will be housing for the elderly and the research that is leading to more responsive designs. Three outstanding projects, which benefited directly from research studies, will be featured.

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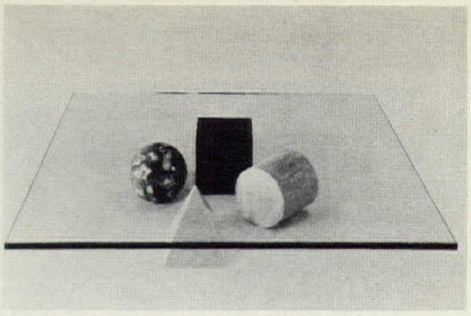
The Pave-El® Pedestal System is used for the elevation, uniform spacing, and complete drainage of paver stones on waterproofed decks. It is a honeycomb structure of high-density polyethylene with eight vertical spacing ribs. It is placed below the intersecting joints of four paver stones, and can be divided into halves or quarters to support corners or edges. There are two sizes: 5½-in. and 7¾-in.-square bases. Envirospec, Inc.
Circle 101 on reader service card



The Euclid Table, designed by Lella and Massimo Vignelli, has a ¾-in.-thick glass top supported on geometric forms that can be arranged as desired. The cube is Negro Marquina marble, the cylinder travertine, the pyramid White Carrara, and the sphere Mondragone marble. Top sizes vary from 42 to 60 in. square. International Contract Furnishings, Inc.
Circle 102 on reader service card

Supercore® doors, made of steel with a polystyrene core, provide up to 25 percent energy cost savings compared with doors having a paper honeycomb core, says the manufacturer. The core is thermally bonded between two sheets of steel. It can be ordered with a UL or FM label and is available in 12 colors or with prime coat only. Amweld Building Products.
Circle 103 on reader service card

Tempered flat-surfaced glass is said to be free of distortions up to the maximum size of 82″ x 170″, in thicknesses from ⅛ in. to ¾ in. The glass meets applicable government standards, ANSI Z97.1-1975 specifications, and CPSC Standard 16CFR 1201 (1) and (11). Its flatness makes it suitable for butt glazing, sliding doors, glass walls, shower doors, and tub enclosures. Tempglass.
Circle 104 on reader service card

Ply-I insulation for single-ply membrane roofing systems has a Factory Mutual Class I rating without a composite board layer. The system is manufactured with fiberglass-reinforced foil on both sides of the isocyanurate foam core for added strength and dimensional stability. R-value is R-8 per inch of thickness, with a variety of thicknesses and lengths available. Savings result from reduced labor, handling, and shipping costs. RMAX, Inc.
Circle 105 on reader service card

Light steel framing can be preassembled with panels, either on site or in an enclosed area, enabling a building to be erected quickly. According to the manufacturer, steel framing allows wider spacing between studs than wood framing. Steel studs are available in two styles and several thicknesses. U.S. Gypsum.
Circle 106 on reader service card

Egosaver heat exchanger can increase the efficiency of present air-conditioning and refrigeration systems, help reduce maintenance on these systems, and
[*Products continued on page 144*]

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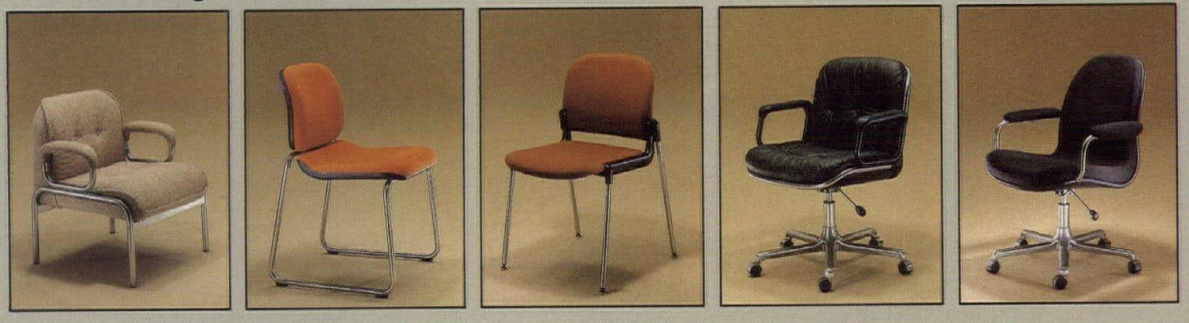
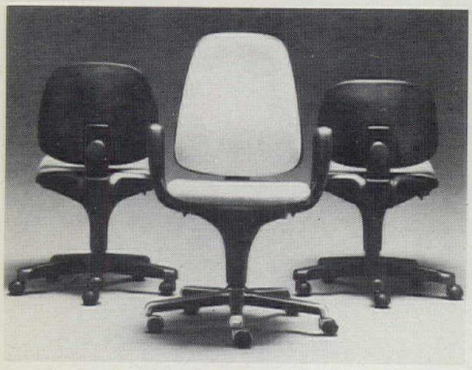


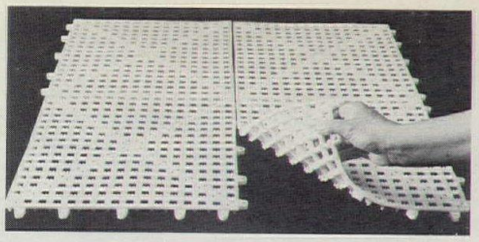
Circle **No. 324** on Reader Service Card

Products continued from page 142

reduce electrical consumption by as much as ten percent, says the manufacturer. It uses wasted energy from these systems to heat water, producing an average of 75 gallons of hot water per day per ton of air conditioning. ESD Industries, Inc.
Circle 107 on reader service card



Discovery™ office seating has seats 17, 19, or 21 in. wide and a choice of six back heights. Underseat pushbuttons adjust the chair pneumatically to suit the user and the task. Seat and back cushions, available covered in a choice of fabrics and leather, are removable for easy cleaning or reupholstery. Five-prong base has safety casters that lock when not in use. Fixtures Manufacturing Corp.
Circle 108 on reader service card



Dri-Dek interlocking floor tiles of polyvinyl chloride offer safety, comfort, and flexibility. Liquids drain through to maintain secure footing and neat appearance, and the tiles can be rolled back to permit flooring beneath to be cleaned. They interlock without special tools, are easy to install, and can be cut to fit curves. They come in six colors that can be arranged to form patterns. Kendall Plastics, Inc.
Circle 109 on reader service card

Maxi-Mizer water-saving toilet tanks have a dial permitting the selection of the quantity of water to be used, which is adjustable to as little as 2½ gallons. The tank, made of PVC, is said to be virtually unbreakable; it has an insulating liner to minimize condensation. An adapter plate allows the tank to be installed on most bowls. It can also be wall mounted or concealed behind the wall. Geberit Manufacturing, Inc.
Circle 110 on reader service card

Thermospan™ insulated overhead door is made of steel/polyurethane/steel sandwich construction with vinyl thermal breaks. Double-glazed acrylic lites and joint, jamb, and top seals are factory installed. The nominally 2-in.-thick doors are available in virtually any width. Dalton International Div., Wayne Door Co.
Circle 111 on reader service card

Thorowall insulating plaster consists of a base coat, a second coat, and a mineral-based finish. A 4-in. layer has an estimated R-value of 10. The plaster is water-resistant, nonflammable, lightweight, and quick-drying. Standard Dry Wall Products.
Circle 112 on reader service card

Will-Seal expanding foam tape sealant compresses and expands with joints to maintain weathertight seals. According to the manufacturer, it resists deterioration from weather, temperature extremes, and structural movement better than conventional caulks. It is impregnated with a chemically inert substance that is neutral to metals, wood, plastics, masonry, concrete, and glass. Illbruck U.S.A.
Circle 113 on reader service card

The Energy Mizer® prefabricated, built-in fireplace draws air from the outside for combustion. Barometric dampers allow natural governing of air flow to the firebox as fire demands. A positive seal shuts off the air intake when the fireplace is not in use. It comes with glass doors to stop the escape of
[*Products continued on page 146*]

Common sense. Uncommon design.

Today Elkay water coolers make more sense . . . for more reasons.

Energy efficiency. Elkay's updated water cooler design meets today's needs for energy conservation and cost efficiency. Available in a full line of floor, wall or compact models. Write for our energy brochure.

Safety. Our exclusive Flexi-Guard™ bubbler prevents accidental mouth injuries. Soft and pliable, it "gives" when struck. Then returns to its original form. In addition, Elkay's non-pressured storage tank reduces the risk of water damage.

Barrier-free access. Elkay offers single and double level barrier-free models, including a wall-mount model with Elkay's exclusive three-side push bar controls.

Form and function. Elkay water coolers are designed with clean lines for timeless appearance. Sculptured Cascade® basins minimize splashing. And every model is engineered for dependable service. Available in contemporary colors, stainless steel or bronzetone finish.

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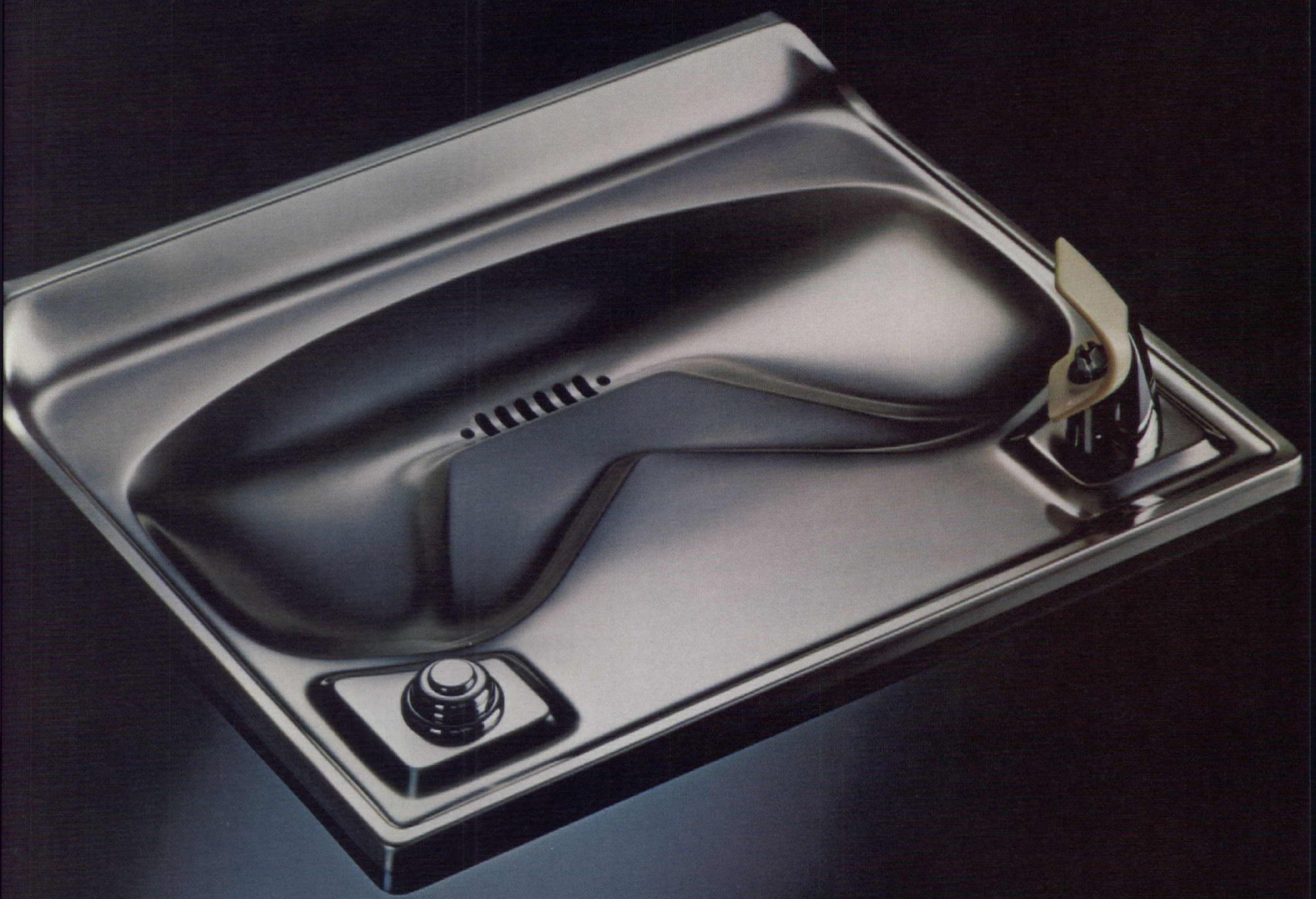

ELKAY®

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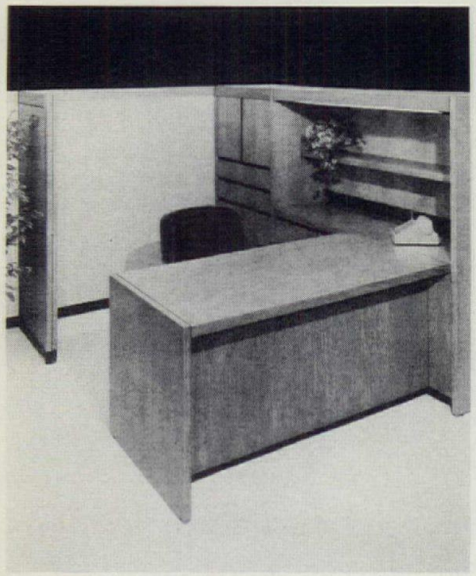
OR WRITE: ELKAY MANUFACTURING COMPANY, 2222 CAMDEN COURT, OAK BROOK, IL 60521.

Circle No. 323 on Reader Service Card

Products continued from page 144

heated room air up the chimney. The unit can be recessed, projected, or used across a corner. Preway, Inc.
Circle 114 on reader service card



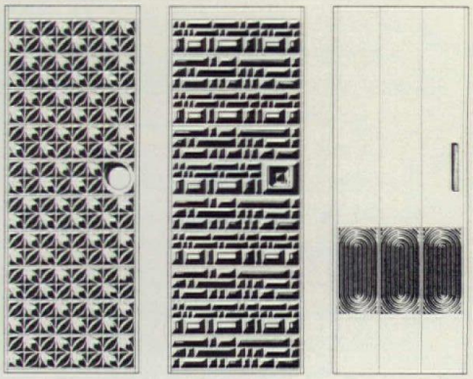
55 Plus Open Office System, to be shown at NEOCON 13, has optional accessories including tower lights, tilt-top drafting table, two- and three-unit freestanding lateral files, and hanging shelves with dividers. Lehigh-Leopold Div., Litton Business Furniture.
Circle 115 on reader service card

Co-Ray-Vac® heaters consist of a number of burners connected by pipes, which radiate heat. The system is suspended from the ceiling and has metal reflectors over the pipes to direct heat downward. Heat is drawn through the pipes by means of a vacuum pump. Products of combustion are exhausted to the outside at low temperatures. Areas of application include offices and showrooms, theaters, restaurants, schools, greenhouses, warehouses, and similar installations. Roberts Gordon Appliance Corp., Subs. of A.J. Industries, Inc.
Circle 116 on reader service card

APA rated sheathing is designed specifically for residential and other light-frame wall sheathing, roof sheathing, and subflooring. The standard sets criteria for panel strength, stiffness, durability, stability, and other properties relevant to the end use. Exposure durability, maximum support spacings, and code or product standard conformance are indicated in the trademark stamped on the panels. American Plywood Association.
Circle 117 on reader service card

Literature

Concealed door controls are discussed in a 16-page product guide that covers Supra 76 overhead concealed closers and Magnum 75 & 80 floor closers. Suitable for center-hung, single action doors, Supra 76 has special accessories for offset pivot or butt-hung doors. The Magnum closers, suitable for double-action or single-action doors, have a constant closing speed. Reading-Dorma Closer Corp.
Circle 200 on reader service card



Panelcarve doors that can be created from a large selection of modular panels are shown in a 16-page color brochure. Drawings illustrate designs and show details of door construction. The doors are made from redwood, red oak, and other woods on special request, and they are furnished unfinished or with clear natural or dark walnut finish. Carving can be on one or both sides. Forms & Surfaces.
Circle 201 on reader service card

Handsplit red cedar shake panels for roofing and siding are the subject of a
[*Literature continued on page 148*]

Freedom Of Choice

The Unique Advantage with All-Steel's Furniture Based System

All-Steel 8000 Series Systems Furniture not only offers you the freedom to design a totally new open plan office... it also offers panels and componentry which combine with existing office furniture. If you have an investment in conventional furniture to consider, such a combination could make real economic sense today.

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Circle No. 311

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Literature continued from page 146

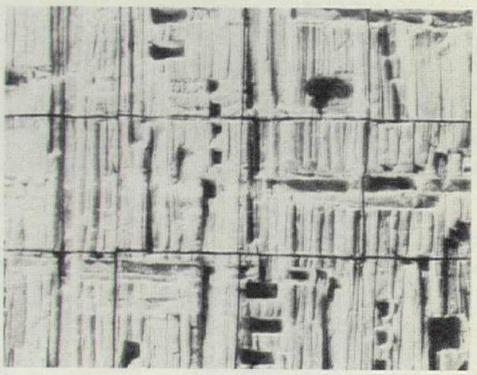
four-page brochure that provides instructions for installation on sidewalls and mansards, and on roofs of plywood decking. It includes a specification guide. Shakertown Corp.
Circle 202 on reader service card

Nonshrink grouts of cement and epoxy resins are covered in a 16-page brochure. It provides technical data sheets for 13 patented precision grouts. A guide lists each product, its advantages, conditions for use, and suggested applications. U.S. Grout Corp.
Circle 203 on reader service card

'Prefabricated Brickplate Panels for Highrise Exteriors' discusses the fabrication of exterior panels made up of brickplate installed over gypsum board and framed with lightweight steel studs. Performance data are provided, along with detail drawings of soffits, finished wall panels, window sills, and typical connections. A specification guide and photographs of the steps of fabrication are included. Gail International Corp.
Circle 204 on reader service card

'The Innovative Brickmaker' illustrates bricks in a diverse range of colors, textures, sizes, and shapes. The four-color, four-page brochure includes brick pavers. Photographs of completed projects are also shown. Glen-Gery Corp.
Circle 205 on reader service card

'Architectural Coatings' brochure discusses five steps in the selection of coatings, types of coatings, and areas of use. Included in the 12-page brochure are guides for interior and exterior systems for various substrates: steel, concrete and masonry, and wood exterior; steel, concrete, masonry, plaster, gypsum board, and wood interior. There are full-color illustrations of buildings on which the coatings have been used. Tnemec Co., Inc.
Circle 206 on reader service card



Sculptured ceramic walls and wall tiles are made of high- and low-fired clays, either glazed or unglazed. Designs can be selected from those available, or they can be developed from sketches or models. A portfolio of catalogs shows designs and actual installations. Hans Sumpf Co., Inc.
Circle 207 on reader service card

The Traditions collection of exterior acrylic paint consists of 84 authentic 19th-Century colors. There are 48 that are exact reproductions of those featured in a 100-year-old book entitled "Exterior Decoration, Victorian Colors for Victorian Houses." A six-page color card contains chips of the collection and includes hints on painting exteriors of Victorian houses. Devoe & Raynolds Co., Div. of Grow Group, Inc.
Circle 208 on reader service card

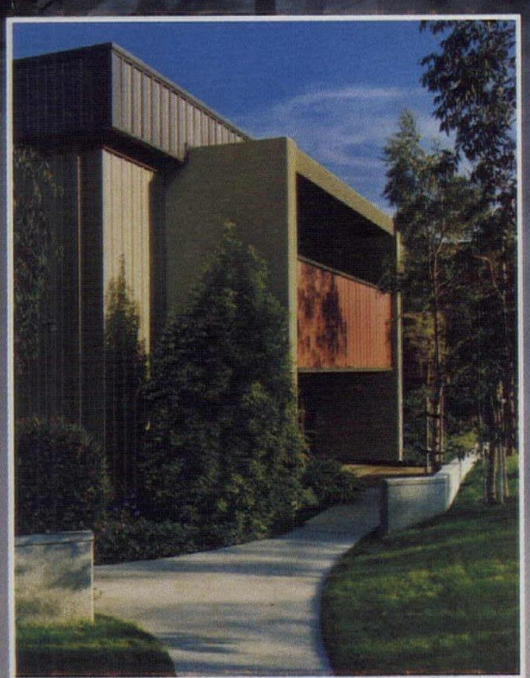
The Continuous Batch Washer is a modular system of 100-lb capacity washing units with output per hour depending upon the number of modules and cycle time. A 10-page brochure describes the system and its patented Miltron control featuring a microprocessor and video display. It enables the operator to control and identify the location of each washload and check which of 16 washing formulas is used for each load. Pellerin-Milnor Corp.
Circle 209 on reader service card

The TimberForm 68-page catalog offers wooden playground equipment and outdoor furniture, such as benches, picnic tables, planters, and sign structures. Units, including slides, decks, towers, swings, and ladders, can be combined in a number of ways to meet playground needs. Columbia Cascade Timber Co.
Circle 210 on reader service card

Roof insulations of five types are described in a 12-page manual. The different roof types for which the insulations are suitable include steel decks, lightweight insulating concrete decks, poured reinforced concrete decks, precast prestressed concrete decks, and wood or plywood decks. Installation in-

[*Literature continued on page 150*]

STARTHERM®



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StarTherm cross-sections

Part of the beauty of StarTherm panels is what you don't see, like no exposed fasteners, so those clean lines remain unbroken.

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Circle **No. 366** on Reader Service Card

Literature continued from page 148

formation, property data, and thermal factors are presented, along with specifications. Shelter Insulation, Inc.
Circle 211 on reader service card

Lock catalog provides information about latches, locks, and their accessories. The 28-page catalog has information about selection of type and finish, keying arrangements, and dimensions of heavy-duty residential/light commercial styles and heavy-duty commercial styles. Finishes and handcrafted designs are illustrated in color. Schlage Lock Co.
Circle 212 on reader service card

Columbia doors brochure shows interior and exterior doors of prefinished hardwood or molded, textured hardboard. The eight-page brochure includes bifold doors in flush or louvered styles, prefinished, primed, or unfinished. Specifications are provided for both hollow-core and solid-core doors. Simpson Timber Co., Columbia Door Div.
Circle 213 on reader service card

Marble building stones and veneers are described and shown in a 12-page brochure. It discusses quarrying and illustrates in color the veining and shades available. Detail drawings show the Zibell® Anchoring System of installing marble. Color photographs illustrate several buildings on which marble has been used. Georgia Marble Co., Structural Div.
Circle 214 on reader service card

An industrial door brochure offers a collection of custom designs. The 37 drawings represent the company's design capabilities and can be used to order from or adapt to specific uses. American Metal Door Co., Inc.
Circle 215 on reader service card

Light Source Ceilings, a 12-page brochure, illustrates several types of lighted ceilings. Some give the appearance of skylights; others are panels with flat, textured, or three-dimensional surfaces. There are also square and hexagonal coffers. United Lighting & Ceiling.
Circle 216 on reader service card

Siding products of lumber, plywood, and hardboard, suitable for interior or exterior use, are featured in a 24-page catalog. It provides details on finishes, textures, surfaces, and species including pine, fir, cedar, redwood, spruce, and hemlock. Full-color illustrations of the siding in actual installations are included, along with construction and application detail drawings. Georgia-Pacific Corp.
Circle 217 on reader service card

A standing seam roof, with a 90 windlift rating, is made of 45-ft panels, reducing assembly time. It can be installed over glass fiber insulation for a 0.5 U-factor. A six-page brochure lists the roof's features and provides detail drawings of components and installation methods. Suggested specifications are given for panels, material, and fasteners. Delta Building Systems.
Circle 218 on reader service card

Architectural doors, plywood, and paneling are described in a portfolio of data sheets and brochures. Fire, acoustical, Novodor®, stave lumber, and lead-lined doors are included. Wood faces and finishes are illustrated in color. Algoma Hardwoods, Inc.
Circle 219 on reader service card

Micro-Aire® fiberglass duct systems for residential homes is durable, efficient insulation, says the manufacturer, that installs quickly. A 12-page brochure illustrates the use of Micro-Aire in five homes in various parts of the country. Information is provided on the components: Micro-Aire® duct board, Rigid Round™ duct, J/FLX flexible duct, and Therm-Lock® tape. Johns-Manville.
Circle 220 on reader service card

Building materials

Major materials suppliers for buildings that are featured this month, as they were furnished to P/A by the architects.

Three houses, Napa Valley, Ca (p. 78). *Architect: Batey & Mack, San Francisco.* Kitchen equipment: Sub-zero, Jenn-

Air, Chambers. Skylights: Velux, Lord & Burnham. Windows: Hope. Brass fittings: Sunrise, Salvage. Furniture: Marco. Plumbing: American-Standard. Electrical backup: Intertherm. Fly fans: Hunter. Hardware: Richards-Wilcox.

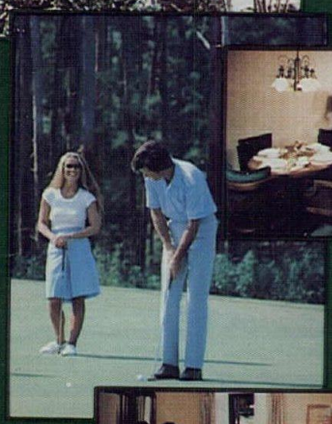
Logan House, Tampa, Fl (p. 86). *Architects: Rowe Holmes Associates, Tampa.* Wood frame and floor surfacing: P.T. Pine. Sliding glass: Miller Industries. Galvanized tin roofing: Republic Steel. Silicone sealants: G.E. Insulation: Owens-Corning. Gypsum wallboard: National Gypsum. Stain: Cabot Creosote Stain. Hinges: Stanley. Locksets: General Lock Co. Kitchen fixtures: Jenn-Aire, Frigidaire, KitchenAid, Waste King. Lighting: Prescolite, Swivilier, Lightolier, Hunter. Bathroom fixtures: American-Standard. Bathroom accessories: Hall Mack, American Olean. Air conditioning: G.E.

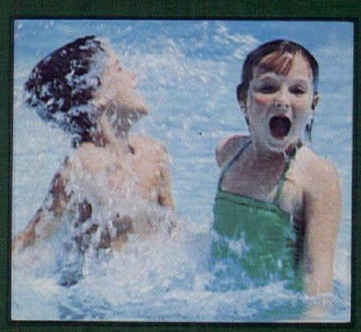
Rabinowitz House, Carefree, Az (p. 90). *Architect: Fred Osmon, Carefree, Az.* Masonry block: Superlite Block Co. Windows: Alluminaire Windows. Skylights: Vista Dome. Doors: Custom-wood, Crawford Door Co. Aggregrate brick: Phoenix Brick Co. Quarry tile flooring: American Olean. Wood parquet: Harris. Roof insulation: Owens-Corning. Paint: Deer-O Co., Dunn Edwards, Olympic. Locksets: Schlage. Appliances: G.E., KitchenAid. Lighting: Prescolite, Lightolier, Koch & Lowy, Hubbell. Bathroom fixtures: Kohler, American-Standard. Sauna: Viking. Whirlpool: Jacuzzi. Bathroom accessories: Hallmark. Heating: York. Humidifier: Auto Flow. Swimming pool: Medallion Pools. Ceramic tile: Dal Tile.

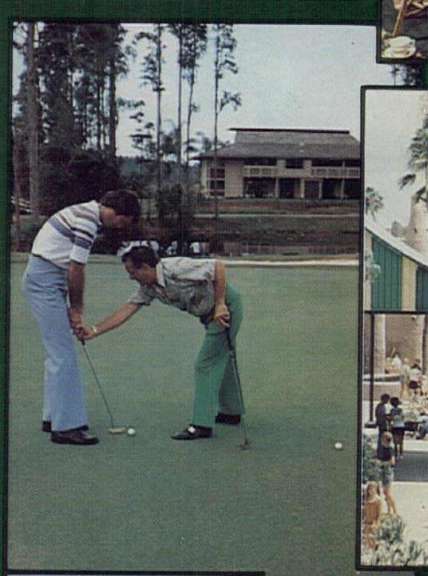
Lange House, Carefree, Az (p. 90). *Architect: Fred Osmon, Carefree, Az.* Masonry block: Superlite Block Co. Concrete color additive: Scofield Co. Windows: Alluminaire Windows. Doors: Spanish Pueblo Door Co. Mexican tile: San Carlos. Roofing: Duntex Tile. Insulation: Owens-Corning. Paint: Deer-O Co., Dunn Edwards. Locksets: Schlage. Drawer pulls: Baldwin. Kitchen appliances: Jenn-Aire, G.E. Lighting: Halo, Koch & Lowy, Prescolite, Lightolier, Hubbell, Castelli. Bathroom fixtures: American-Standard. Ceramic tile: Dal Tile. Heating: York. Swimming pool: Medallion Pools.

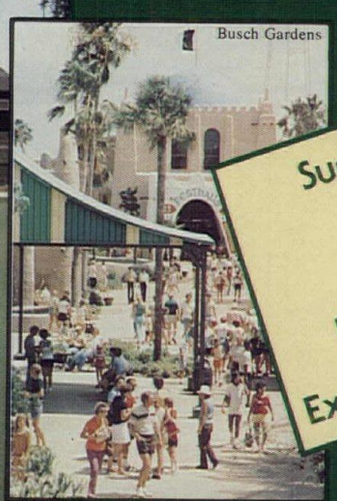
Opa-Locka Neighborhood Service Center, Dade County (Miami), Fl (p. 102). *Architects: Bouterse, Perez & Fabregas.* Steel frame: Vulcraft. Metal roof deck: Epic Metal Corp. Windows: Miller Industries. Skylights: Bohen Mfg. Co. Glass doors: Virginia Glass Products Corp. Suspended tile ceiling: Armstrong. Roofing: Celotex Roofing Products. Paint: Devoe & Raynolds. Hardware: Corbin Mfg. Security locks: Medeco Co. Security system: Continental Instruments Corp. Lighting: McGraw-Edison, Lightolier. Bathroom fixtures: American-Standard. Water fountains: Haws. Heating: Aeroquip. Air conditioning: Carrier Corp. Carpets: Trend Mills.

Kress Residence, Albuquerque, NM (p. 106). *Architects: Alianza Arquitectos, Albuquerque, NM.* Reinforced concrete: Ideal Basic Industries CF&I. Structural wood products: Southwest Forest Industries, Inc. Stucco: El Rey Stucco Co. Gypsum board and plaster: U.S. Gypsum. Aluminum casement windows: Time Industries. Custom wood doors: J2W3. Louvered wood doors: E.A. Nord Co. Garage door: Overhead Door Co. Exterior and interior concrete paving: Angletile Inc. Built-up roofing: GAF Industries. T&G expanded polystyrene insulation: Southwest Insulbead. Fiberglass insulation: Owens-Corning Fiberglas Corp. Interior paint: Wellborn Paint Manufacturing Co. Hinges: Hager Hinge Co. Locksets: Schlage Lock Co. Oven: Thermador. Cooktop: Jenn-Air Corp. Incandescent step lights: The Kirlin Co. Incandescent downlights: Lightolier. Undercabinet fluorescents: Alko Manufacturing Lighting Co. Tubs and lavatories: E.I. du Pont de Nemours & Co. Water closets: American-Standard Inc. Plumbing fittings: Architectural Complements. Electric resistance coils: Emerson-Chromalox. Wood-burning fireplace: Marco Manufacturing Inc. Carpets: Amertex. Cabinets: Fred Richardson. Custom seating: Lomas Upholstery. Upholstery materials: Gretchen Bellinger, Inc. and Knoll International. Solar hot water heater package: Lennox.









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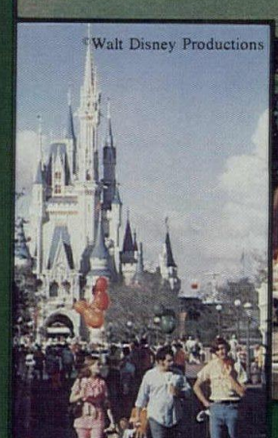

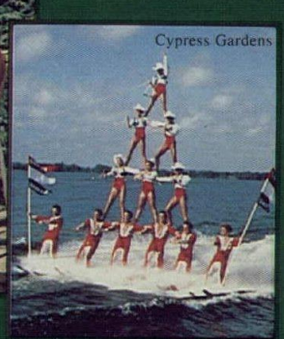

For more vacation information circle No. 356

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Your meeting will be backed by a trained professional staff that is ready to serve you. Start to finish.

Guests will enjoy the benefits of a luxury condominium suite that provides privacy but is within easy walking distance of all resort facilities.

Groups of 10 to 75 can be accommodated now, groups of up to 800 next year (1982). And when you get up from the conference table you'll find these full resort facilities right outside your door:

A mature 18-hole golf course that rivals any other championship course.

2 lighted Har-Tru tennis courts and 4 Laykold courts.

A clubhouse, pro shop, restaurant and lounge, swimming pool, and acres and acres of natural country beauty.

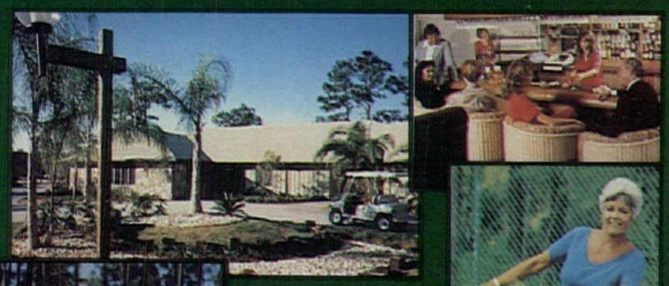
Reservations are being accepted for groups of 10 to 800. They will enjoy Saddlebrook's 56,000-square-foot Conference Center scheduled for completion by February 1982. But that isn't all.

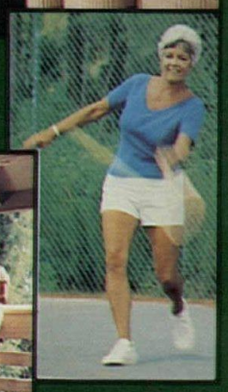
Arnold Palmer is designing and building 9 additional holes to complement the existing 18-hole course for 1982.

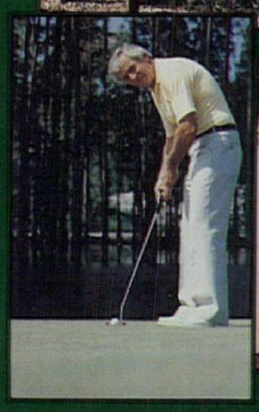
What could be the largest pool at any resort (measuring 12,000 square feet – almost as long as a football field) will be completed for the 1982 season.

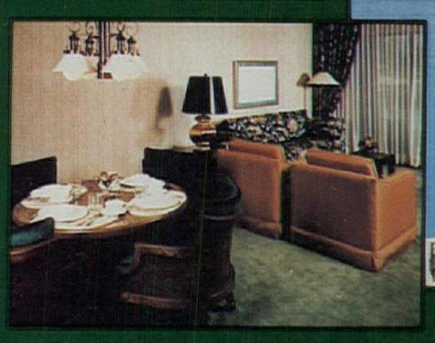
18 tennis courts will be added – with tennis pro, clinics, and tournaments available.

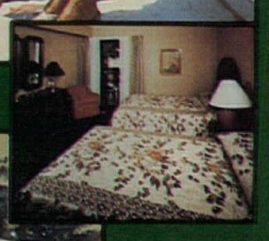
Saddlebrook is located just 25 minutes from Tampa International Airport without a single stoplight in between.

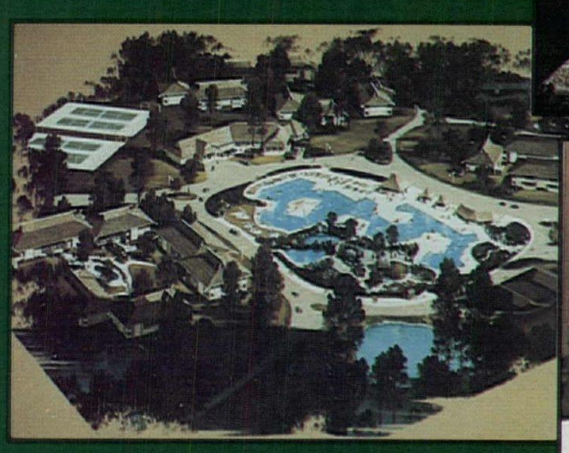


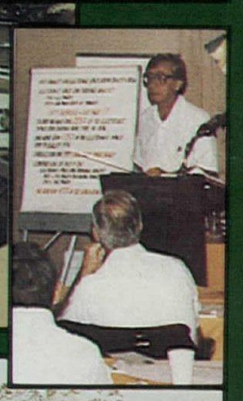


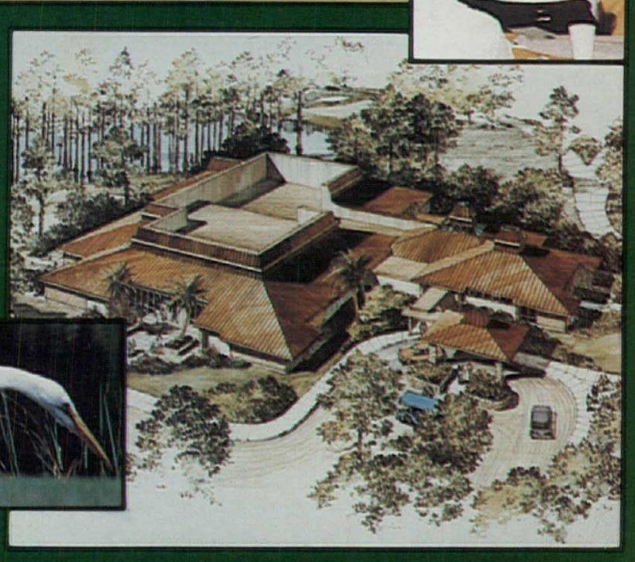






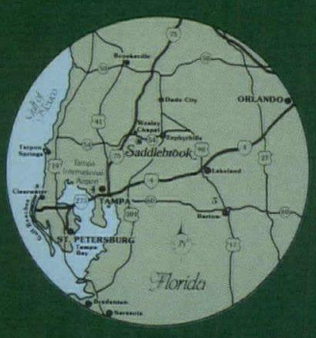






Saddlebrook

The Golf and Tennis Resort



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